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JANUARY 5, 1918

Motion Picture News

Reg. in U. S. Patent Office.

HAS THE QUALITY CIRCULATION OF THE TRADE

Leading always in *quality* productions

Paramount and Artcraft Pictures

add *new* ideas to attract *new* patrons

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

485 5th Ave., New York City

VOL. XVII-NO. 1 *Entered as Second Class Matter, October 15, 1913, at the Post Office at New York, N. Y., under the act of March 3rd, 1879.* PRICE 10 CENTS

BLUEBIRD Photo Plays (INC)

present

PN1993
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Bewitching

CARMEL MYERS

in "My Unmarried Wife"

An American Play with French Dressing
from the recipe by Frank R. Adams



A piquant morsel
for jaded appetites

"If it's a Bluebird—
it's got to be good"

Paramount-Mack Sennett Comedies

5410
1044

"Are Waitresses Safe?"

always—

at picture houses where they show PARAMOUNT--MACK SENNETT COMEDIES—

—of course they might laugh themselves to death

—and what good would a dead waitress be—

—there are times—however—

when as Pope says—

—Oh death! where is thy sting—

Don't You be stung—

book this wonderful "joy producer"



Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

ARTCRAFT PICTURES

Paramount-Mack Sennett Comedies

"ARE WAITRESSES SAFE?"

with

Louise Fazenda
Ben Turpin
and
Slim Summerville

produced under the personal supervision of

MACK SENNETT

"the man who put satire in overalls"





REASONS WHY

the series of photoplays with Benjamin Chapin entitled The Son of Democracy" will be one of the greatest business stimulators the motion picture industry has ever known.

FIRST—it is a twenty-reel picture, *bigger* than any feature that has even been released.

SECOND—Benjamin Chapin is *a star attraction,* big enough to play 28 consecutive performances at the Strand, and follow with 245 performances at the Globe Theatre.

Benjamin Chapin

in

"The Son of Democracy"

a series of dramatic film stories of America in the making—written and directed and produced by Benjamin Chapin—has an *appeal so wide, a scope so broad,* that it will stock up with the best drawing cards you ever booked.

FOURTH—As an emotional drama, literally teeming with human interest and big thrilling situations that made the leading figure stand out among the greatest, not only of the world, but of all time.

FIFTH—This tremendous series of attractions is backed by one of the most comprehensive special National Advertising Campaigns and a big direct-by-mail campaign, and the general publicity pressure of the Vast Paramount Organization.

SIXTH—Back of all the other "reasons why" is the association of Benjamin Chapin and Paramount Pictures, backed by the prestige of Paramount Pictures, and the tremendous National Advertising Campaign—Benjamin Chapin will be able to attract infinitely more business than with any other association.

is distributed by

Paramount Pictures Corporation



Joseph M. Schenck *presents*

ROSCOE "FATTY" ARBUCKLE in "A Country Hero"



Watch for the new gags

FOR speed, real downright fun and hilarity, there never was a better *laugh-provoker* than the latest Paramount-Arbuckle comedy.



FAMOUS PLAYERS-LASKY CORPORATION

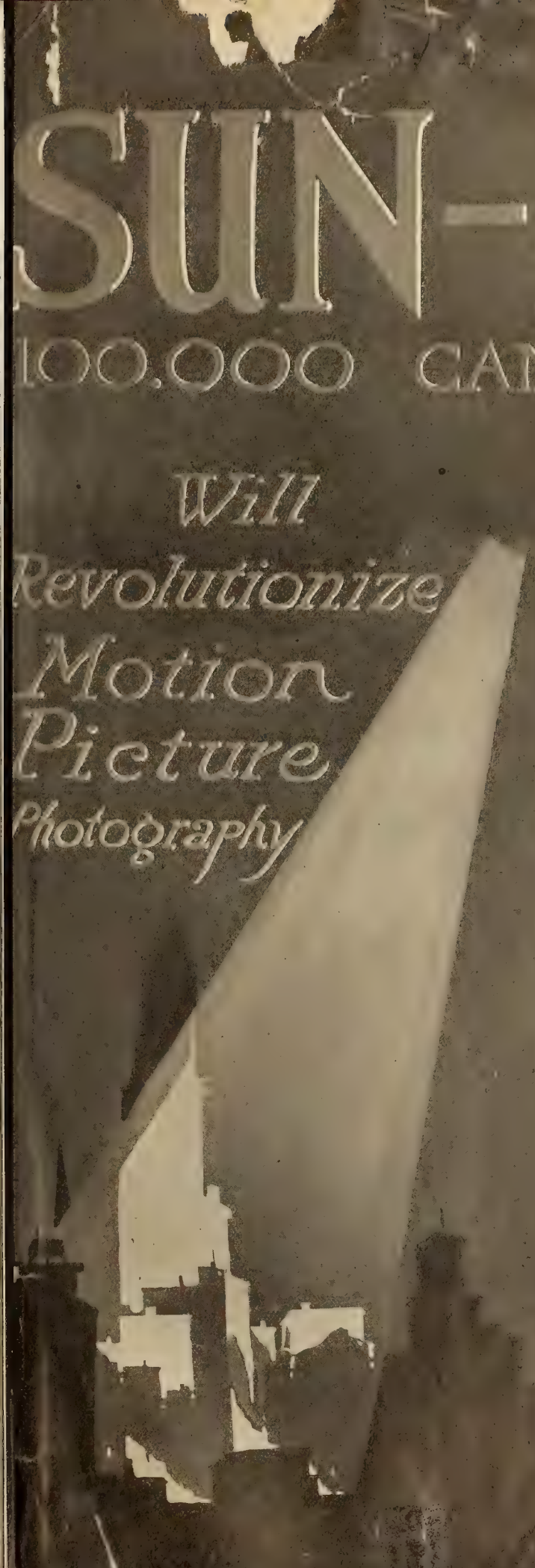
Paramount Pictures

Paramount Pictures

SUN-LIGHT

100,000 CANDLE POWER

Will Revolutionize Motion Picture Photography



Perfect Definition of Color!

Interior photography has the soft, clear, sharp effects, as in exterior.

"THE SEVEN SWANS"

directed by J. Searle Dawley, and starring

MARGUERITE CLARK

Set occupying the entire "Famous Players" New York Studio -- effects without parallel -- Photographed under the Sun-Light Arc.

Our Sun-Light can illuminate Madison Square Garden as bright as day.

This light and equipment is automatic in construction.

Moonbeams, floodlight, sunrays, spot-lighting or any desired effects can be obtained.

SUN-LIGHT ARC CO., INC.,
218 West 48th St., New York

WALTER HAYS, PRES. — MITCHEL H. MARK, TREAS.
LEWIS J. SELZNICK, V. PRES. — J. JUSTICE HARMER, SEC. & GEN. MGR.

In several periodicals recently published this light was mentioned as the new Harmer-Mark Photo-Light.



VITAGRAPH

ALBERT E. SMITH *Presents*
VITAGRAPH'S NEW MELODRAMATIC OUTDOOR SERIAL

"VENGEANCE—AND THE WOMAN"

Featuring

WILLIAM DUNCAN with CAROL HOLLOWAY

Written by ALBERT E. SMITH and CYRUS TOWNSEND BRADY

Directed by WILLIAM DUNCAN



THE RECORD-BREAKING ADVANCE BOOKINGS FULFILL THE PREDICTION THAT THIS IS A GREATER SERIAL, EVEN, THAN "THE FIGHTING TRAIL."

BACKED BY A NATIONAL ADVERTISING CAMPAIGN THAT MEANS FIFTEEN WEEKS OF CAPACITY BUSINESS.





VITAGRAPH



ALBERT E. SMITH Presents

HARRY MOREY

with

GLADYS LESLIE

in

"HIS OWN PEOPLE"

A FIVE PART BLUE RIBBON FEATURE

Written by
WILLIAM ADDISON LATHROP

Directed by
WILLIAM P. S. EARLE



A PICTURE WITH A 100 PER CENT APPEAL

An Unusual Love Drama of Irish Life in which the Screen's Most Virile Star and "The Girl with the Million Dollar Smile" are Ideally Cast.

SELECT SP PICTURES



A honeymoon is meant for two, and Susan was lonely, very lonely!

LEWIS J. SELZNICK

presents

CONSTANCE TALMADGE

in

"THE HONEYMOON"

By E. LLOYD SHELDON

Directed by Charles Giblyn

Distributed by

SELECT PICTURES CORPORATION

729 Seventh Avenue, New York City

SELECT SP PICTURES



Warned by the lawyer, La Fleur waited; Marston was declaring his love for her in a passionate outbur

JOSEPH M. SCHENCK
presents

NORMA TALMADGE

in

"GHOSTS OF YESTERDAY"

Adapted by Mildred Considine from the Play
"Two Women"

BY RUPERT HUGHES
Directed by Charles Miller

Distributed by
SELECT PICTURES CORPORATION
729 Seventh Avenue, New York City

Goldwyn Pictures

THE SUPREME ACHIEVEMENT of GOLDWYN

MITCHEL H. MARK, president, and Harold Edel, managing director of the Strand Theatre, who have as their New Year's week attraction at one of the world's greatest amusement institutions, Goldwyn's remarkable presentation of MARY GARDEN in "THAIS," make this unusual announcement:

"We know of no picture with which Mary Garden in 'Thais' can be compared and we expect to break every attendance record of The Strand with this unrivalled production."

And Still More:

ASCHER BROS., Chicago, telegraph: Mary Garden in "Thais" will prove the greatest attraction ever offered patrons of the screen. It is the most remarkable production of the year and we offer our congratulations.

STANLEY V. MASTBAUM, of Philadelphia, one of America's greatest exhibitors, writes: "Thais" is perfect to the smallest detail. Mary Garden and the production are both wonderful. "Thais" is an artistic knock-out.

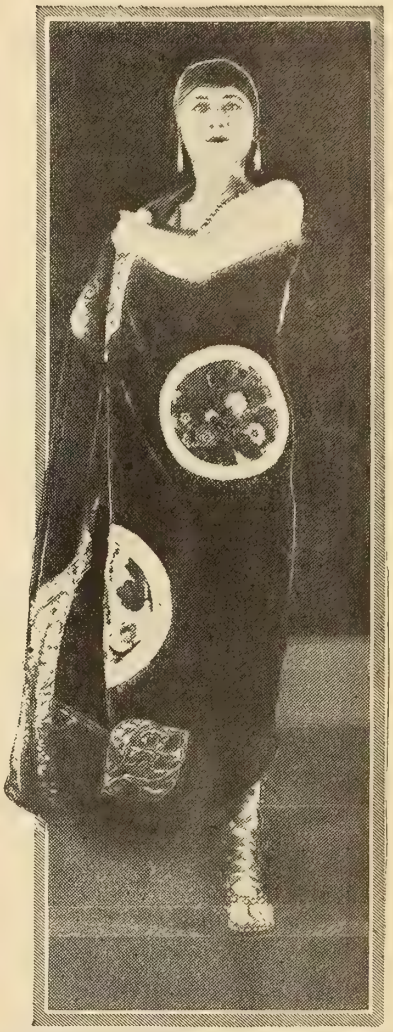


Goldwyn Pictures

MARY GARDEN
IN
THAIS
by Anatole France

Directed by Frank H. Crane

GOLDWYN has the unusual honor of introducing for the first time to the millions of devotees of the photo-drama this exceptional dramatic artist in a production from a story by one of the foremost figures in the literature of the world. In "Thais" Mary Garden is the thrilling, electric, vital personality of flesh and blood—the daring, sensational, unusual woman who constantly challenges the attention of the world.



A Prediction.

MARY GARDEN is receiving more publicity, more attention from the critics, more attention from all classes of the public, than any star who has ever been presented in your theatre.

"THAIS" is the one production of recent years that is so certain in its box-office appeal as to justify you in playing it for double the time you give any other picture.

GOLDWYN PICTURES CORPORATION

SAMUEL GOLDFISH, *President* — EDGAR SELWYN, *Vice President* — MARGARET MAYO, *Editorial Director*

16 East 42d Street — New York City





REX BEACH PICTURES

"The Auction Block" A Huge Hit

ATTENDANCE records for the entire year 1917 have been broken throughout North America by Rex Beach's greatest story, "The Auction Block." This sensational success proves the Goldwyn statement that "*good* pictures cure *bad* times in the theatres." Read these reports of exhibitors and powerful daily newspapers:

NORTH

Boston Post: "The Auction Block is the biggest attraction of the year. Long lines waited in the cold for admission. Throngs turned away." Boston Traveler: "An endless line at the box office." Boston Herald: "It made hundreds wait on the street to gain admission." Boston Transcript: "Vividly remarkable."

EAST

Joseph Grossman, Standard Theatre, Cleveland: "Broke all records for the year." Cleveland Leader: "A tremendous picture that has packed the Standard." Cleveland Press: "One of the few pictures worthy of particular recommendation." Edward A. Zorn, Temple Theatre, Toledo: "Drawing bigger crowds than any of Rex Beach's other great pictures."

WEST

Chicago Examiner: "The Auction Block is the 'honey' that will draw the people in swarms to box offices." Chicago Post: "It thrills one even more when seen a second time than it does the first time." Aaron J. Jones, Chicago: "It is a tremendous hit." Chicago American: "The Auction Block has the heaviest booking ever recorded in the Chicago territory."

SOUTH

Atlanta American: "Tremendous in its appeal, The Auction Block instantly drew the crowds. It is what motion picture showmen call 'a clean-up picture.'"

Exhibitors' Box Office Reports Motion Picture News

AUCTION BLOCK, THE (Rex Beach Production—Gold.)—Extra—Extra—Extra—Extra—"Splendid production." "From a box-office standpoint best we have ever played." "Record business; big in spite of zero weather; week run."

Directed by

Larry Trimble

Assisted by Philip Hubbard

Adapted by

Gil-Spear



CARLE E. CARLTON
PRESENTS

LILLIAN WALKER

BY ARRANGEMENT WITH LESTER PARK

IN DAVID GRAHAM PHILLIPS
GREATEST STORY

THE GRAIN of DUST

DIRECTED by HARRY REVIER
PRODUCED by OGDEN PICTURES

ALL RIGHTS CONTROLLED by

CREST PICTURES

FACILE PRINCEPS
A CREST PICTURE

TIMES BLDG. NEW YORK

STATE RIGHTS

THE MAGIC VALUE OF THIS PICTURE WILL CAUSE ALL LIVE EXHIBITORS TO DEMAND IMMEDIATE BOOKING— ACT QUICK

EXHIBITORS

TO MAKE MONEY UNDER PRESENT CONDITIONS YOU MUST DEMAND AN ATTRACTION WITH A MAGIC BOX OFFICE VALUE—

JACK SPURLOCK-PRODIGAL

FOX SPECIAL FEATURES 1 A WEEK 52 A YEAR

SENSATION

EXHIBITORS ~ *take notice*





SATURDAY EVENING POST

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Founded

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DECEMBER 15, 19

William Fox has secured

AT GREAT EXPENSE

A STORY THAT HAS HAD FIVE MILLION READERS

in the

SATURDAY EVENING POST

WRITTEN BY GEORGE HORACE LORIMER AND PUBLISHED AS A SERIAL IN THAT PAPER OF WHICH HE IS THE EDITOR

JACK SPURLOCK-PRODIGAL

A HAPPY, EXCITING STORY OF THE EXPERIENCES OF A WIDEAWAKE YOUNG MAN—

with

GEORGE WALSH

Staged by
CARL HARBAUGH

THE POINT FOR EXHIBITORS

THIS SENSATIONAL PICTURE WILL BE RELEASED ONLY TO THOSE WHO HAVE CONTRACTED FOR FOX SPECIAL FEATURES

AS SURE AS FATE-HERE IS THE GREATEST PATRONAGE BUILDER EVER OFFERED IN A SERVICE

MORE THAN TWO MILLION A WEE

CONTRACT NOW AT NEAREST

STANDARD PICTURES

READ THESE TELEGRAMS

From exhibitors who have played

A DAUGHTER OF THE GODS

Form 1201

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT — GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

CLASS OF SERVICE	SYMBOL
Day Message	
Day Letter	Blue
Night Message	NTs
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a day message. Otherwise its character is indicated by the symbol appearing after the check.

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BC PHILA PENNA 215P DEC 8 1917

WILLIAM FOX

CARE FOX FILM CORPN NEW YORK

"DAUGHTER OF THE GODS" PACKED THE VICTORIA THEATRE ALL LAST WEEK AND PLAYED TO THE BIGGEST WEEKS BUSINESS OF THE YEAR YOUR WONDERFUL NATIONAL ADVERTISING CAMPAIGN ON THIS ANNETTE KELLERMANN PICTURE GAVE US AN INCENTIVE TO ADVERTISE HEAVILY OURSELVES WHICH RESULTED IN BUSINESS INCREASING EACH DAY THE ATTRACTION PLEASED THE PATRONS IMMENSELY YOU CERTAINLY DESERVE GREAT CREDIT FOR GIVING THE MOTION PICTURE THEATRES A PHOTO PLAY OF THIS CALIBRE IT IS UNNECESSARY FOR ME TO RECOMMEND THIS PRODUCTION TO THE EXHIBITORS IN THIS DISTRICT AS THEY ALL HAVE HEARD OF THE WONDERFUL BUSINESS THAT IT DREW ACCEPT MY HEARTY CONGRATULATIONS FOR YOUR GREAT EFFORT IN GIVING US THIS PICTURE AND I KNOW I AM EXPRESSING THE SENTIMENTS OF THE EXHIBITORS AND MYSELF WHEN I SAY THAT WE CANNOT HAVE SUCH PRODUCTIONS TOO OFTEN

STANLEY V MASTBAUM

410P

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT — GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

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WILLIAM FOX

FOX FILM CORPN 120 WEST 46 ST NEWYORK

THE RIALTO ENJOYED A HIGHLY SUCCESSFUL BUSINESS LAST WEEK WITH YOUR MASSIVE SPECTACLE A DAUGHTER OF THE GODS IT IS A PRODUCTION THAT WILL NOT FAIL TO PLEASE YOUNG AND OLD ALIKE AND THE MAGNITUDE OF PRODUCTION AND BEAUTY OF SCENES IS THE TALK OF SANFRANCISCO YOU ARE INDEED TO BE CONGRATULATED IN PUTTING A SUPERPRODUCTION OF THIS ENORMOUS COST IN YOUR EXCHANGE WHERE IT IS WITHIN THE REACH OF ALL HOUSES BIG AND SMALL EVERY LIVE WIRE EXHIBITOR SHOULD AVAIL HIMSELF OF THE OPPORTUNITY TO MAKE A "CLEAN UP"

RIALTO THEATRE MAT HOLT RESIDENT MANAGER

535AMLTH

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT — GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

Form 1201

RECEIVED AT

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BIRMINGHAM ALA DEC 10

MR WILLIAM FOX

FOX FILM CORPN. 130 WEST 46TH ST

NEW YORK CITY

I WANT YOU TO KNOW ABOUT THE WONDERFUL ENGAGEMENT AT MY THEATRE THIS WEEK WHEN I PLAYED A DAUGHTER OF THE GODS AND HOW GRATEFUL I AM TO HAVE HAD THIS DELUXE PICTURE FOR MY PATRONS I FOLLOWED YOUR EXAMPLE IN UNUSUAL ADVERTISING AND MY BUSINESS GREW FROM DAY TO DAY THIS PICTURE IS SURELY A BOX OFFICE MAGNET AND IT DOES WONDERS AT PRICES OF TWENTY FIVE AND FIFTY CENTS WITH SUCH ADVERTISING AS WE DID WITH IT

A W E JOHNSON 250 AM

FOX FILM CORPORATION





IN UNION THERE IS STRENGTH

The Stanley COMPANY

PALACE THEATRE BUILDING
1214 MARKET STREET

Philadelphia.

December
Twelfth,
Nineteen-seventeen.

Mr. Robert Lynch, Manager,
Metro Film Exchange,
1321 Vine Street,
Philadelphia, Pa.

Dear Sir:-

"Draft 258" is the best and most interesting patriotic picture I have ever seen so far. It will more than please any audience and bring forth rounds of applause wherever it is shown.

Yours very truly,
Harley Boucaster

Dictated by Stanley V. Mastbaum.
F.

PENNSYLVANIA

PHILADELPHIA:

STANLEY	GLOBE
PALACE	GREAT NORTHERN
ALHAMBRA	IRIS
ARCADIA	JEFFERSON
REGENT	KNICKERBOCKER
RUBY	LAFAYETTE
RIALTO	LEADER
VICTORIA	LIBERTY
MARKET ST.	LOCUST
SAVOY	LOGAN AUDITORIUM
PRINCESS	LOGAN
AUDITORIUM	NEW BROADWAY
APOLLO	NEW SOMERSET
BELLEVUE	ORIENT
BELMONT	ORPHEUM
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CEDAR	ROXBOROUGH
FAIRMOUNT	SHERWOOD
56TH STREET	TIOGA
FRANKFORD	WILLIAM PENN
GERMANTOWN	WISSAHICKON
GIRARD AVENUE	

BETHLEHEM: BROAD, LEHIGH ORPHEUM, LORENZE

CARLISLE: ORPHEUM

CHESTER: GRAND

EASTON: THIRD STREET

HARRISBURG: REGENT, VICTORIA

LANCASTER: GRAND

MT. GRETNA: KAUFMAN

NORRISTOWN: GARRICK

PARKESBURG: NEW OPERA HOUSE

POTTSVILLE: VICTOR

READING: EMPIRE, PALACE, PRINCESS, VICTOR

WAYNE: WAYNE OPERA HOUSE

WILLOW GROVE: TOURS OF WORLD, WILLOWGRAPH

NEW JERSEY

ATLANTIC CITY: B. F. KEITH'S, BIJOU, COLONIAL, CRITERION, STEEL PIER, VIRGINIA

CAMDEN: GRAND, PRINCESS

CAPE MAY: CASINO

OCEAN CITY: DOUGHTY'S PIER

WILDWOOD: COMIQUE, HUNT'S, REGENT



To the Manager of the Park Theatre, Boston



As a first run exhibitor who finds METRO productions continuously successful, you realize that Francis X Bushman and Beverly Bayne in "*Their Compact*" "*The Adopted Son*" and "*The Voice of Conscience*" rose higher and higher as box office attractions. You, of course, believed that "*The* Voice of Conscience" was high water mark, and so did we, but now we recommend to you "RED, WHITE and BLUE BLOOD," their newest triumph, which surpasses even their greatest successes. We recommend that you advertise it in a big way because you can assure your patrons absolute satisfaction.

METRO Pictures Corporation
by the President

P.S. *We also wish to advise you that we have a wonderful production in "DAYBREAK" for release in January.*



Directed by Charles Brabin.
Scenario by June Mathis from Shannon Fife's great story.

Maxwell Karger
Manager of Production

The "NEWS" advertisers believe YOU worth while; justify them.

At the Review at Wurlitzer Hall the critics from all the trade papers were unanimous in the opinion that



VIOLA DANA *in* BLUE JEANS

becomes the greatest box office attraction in motion pictures.

Every theatre showing BLUE JEANS *will use the* S.R.O. *sign*

Scenario by June Mathis and Charles A. Taylor from Joseph Arthur's original success. Directed by John H. Collins and presented by B. A. ROLFE.

M E T R O

AN · ANNOUNCEMENT
BY
W · W · HODKINSON

PRESENTING

THE · MOTION · PICTURE · PLUS

I offer the Motion Picture PLUS as a process which, presented as a means of guaranteeing genuine quality to the public, will give the theater which shows it THE EQUIVALENT OF THE HIGHEST CLASS OF STAR, with all a star's advantages and none of the disadvantages.

Look out of the window as you read this. Imagine how much finer would be the view if the entire side of the wall were taken away.

THE MOTION PICTURE PLUS IS TO THE OLD PICTURE AS AN OPEN WALL IS TO A WINDOW.

It is a motion picture higher, wider, finer photographically, more unlimited in stage action—a process years ahead of the old method upon which we have built this tremendous industry.

THE MOTION PICTURE PLUS is a picture twice as wide as the present height of the screen, and as high as the present width of the screen.

In other words, the film runs sideways instead of up-and-down, and two standard "frames" are used for each picture.

THE STEREOSCOPIC EFFECT HAS AT LAST BEEN ACHIEVED IN THE MOTION PICTURE PLUS, giving a depth and clarity of focus heretofore unknown.

In projection, the new picture allows more actors, more action, with FIGURES THE SAME SIZE OR LARGER than they now appear.

Read the details in the following pages, and as you read realize what a tremendous force this new picture will be for you, restricted as it will be to products of surpassing quality—**a visible guarantee to the public of Quality, QUALITY, QUALITY.**

Wm. W. Hodkinson.

THIS · IS · THE · OLD · PICTURE



Scene from "A Man's Man," a PARALTA PLAY, featuring J. Warren Kerrigan.

This Style of Picture has been Standard for Ten Years for These Reasons

1.—The film size, ¾ x 1 inch, could be cheaply produced, for cheap theatres.

2.—The standard celluloid film would tear and "buckle" more easily if it were wider, and would break more easily if it were narrower. This size has the greatest "tensile strength."

3.—The lenses of ten years ago would not photograph a picture on a larger film in the 1-16 of a second allowed, except with "fuzzy" edges and a background out of focus.

4.—The small stage allowed of cheap settings and did not require much of the unskilful actors of that day.

There has been No Change in the Shape or Size of Pictures for These Reasons

1.—Nobody ever thought it possible. Their eyes were glued to immediate advantage, no matter what the cost in effort wasted on a medium that could not do the effort justice.

2.—"Standardization," in screen size and in projecting machines, was considered more important than the need of a more worthy medium for the great productions.

3.—The mechanical difficulties were considered too great to overcome.

MEANWHILE we built our Strands, spent hundreds of thousands on productions, stars and distribution efficiency—while presentation methods lagged in the old narrow channels of the nickleodeon days.

AND·THIS·IS·THE·NEW



The same scene as it would be presented in the Motion Picture PLUS

This Size and Shape of Film Is Perfectly Practical in Any Theatre, for These Reasons:

1.—Although double the amount of film is used, the new process, absolutely protected by many patents, will give such effects and WILL BE USED AS A GUARANTEE OF SUCH QUALITY, as will put the picture beyond all question of competition in stars, spectacles, etc.

2.—The standard film is used, in all its tensile strength and with all the value of standardization in laboratory work, shipping, handling, etc.

3.—Modern special lenses give not only as good but far better photographic results in the Motion Picture PLUS than anything yet achieved. The stereoscopic effect, so long sought for, has been secured, insuring a photographic quality unique in any motion picture theatre.

4.—For figures of equal size upon the screen, the actors move on a stage nearly twice as wide. This has all the effect of the stage of a legitimate theatre. It gives full advantage to the costly sets of modern productions. It allows the director to bring actors into the scene from "off stage" instead of jumping them into the action or using confusing "cut backs."

Compared to this larger field, the old screen seems like looking at a part of the stage of a theatre through a square hole.

The Hodkinson Plan for Distributing The Motion Picture PLUS

The first production under the new process is a PARALTA PLAY, with Bessie Barriscale as the star. It will be ready for issue in February, 1918.

In the beginning, not more than fifty theaters will receive franchises for exhibiting the Motion Picture PLUS. These exhibitors will be tied in with the Hodkinson organization.

This will give them assurance of control of the new process, with all its prestige of quality, in their locations.

As a bi-product of the Motion Picture PLUS, productions utilizing the same stories, stars and sets, will be made in the narrow, standard form, giving smaller exhibitors the advantage of the national advertising, publicity and discussion of the Greater Motion Picture until we can offer the number of productions needed to supply smaller theaters.

The projecting machines for the Motion Picture PLUS will be leased to theaters, so that THE ONLY ACTUAL INVESTMENT REQUIRED WILL BE A LARGER SCREEN.

Basic patents protect all the manufacturing and projecting processes of the Motion Picture PLUS, and all rights are vested in the W. W. Hodkinson Corporation.

WE SHALL THEREFORE BE ABLE TO CONTROL THE STANDARD OF QUALITY OF EVERY PICTURE MADE IN THIS SIZE AND SHAPE.

This control we regard as a sacred trust, which we shall use only to give to the theaters and the public that VISIBLE GUARANTEE OF QUALITY which alone can dispel from the public mind the confusion which hinders its search for pictures worthy of public patronage.

W. W. HODKINSON CORPORATION
527 Fifth Avenue
New York

GENERAL FILM COMPANY.

A DAUGHTER of UNCLE SAM

with

Jane Vance & William Sorelle

THE THRILL SENSATION OF 1918.

FIRST EPISODE READY JANUARY 19



THE SENSIBLE SERIAL

TWELVE ONE-REEL EPISODES

GERMAN SPY PLOTS EXPOSED

A GREAT DRAMA of the WAR at HOME

•MAKE THAT ENGAGEMENT with PROSPERITY NOW•

Produced by the **Jaxon Film Corporation** Commercial Trust Co. Bldg. 41st St. and Broadway, N. Y. City

Distributed Exclusively by General Film Company

General Film Company does not exact the 15c charge upon any of its releases

Many a packed house is directly traceable to an advertisement in the "News."

PARALTA PLAYS

PICK OF THE PICTURES

The Second Paralta Play

Bessie Barriscale *in*

Directed by REGINALD BARKER

"Madam Who?"

Written by HAROLD MacGRATH

ROBERT BRUNTON, Manager of Productions

Words may sell a picture, but they'll never make one!

To say that Paralta Plays are
the **greatest** pictures in the **world,** would be
stale and trite. And if we used up **all** the highflown words
in the dictionary, it would **amount to no more**
than the usual **flapdoodle** you've been handed
so long that you don't pay the **slightest** attention **to it.**
And you **shouldn't.**
Nowadays, only **those who see** can believe.
Well, there are those who **have seen** Paralta Plays.
And having seen, **they believe,**
What's more, they have backed their belief **by actions**
which make the **loudest words** seem
like a **hoarse whisper.**
Here are **the men** and their **actions:**
W. W. Hodkinson — who decided on **Paralta Plays** as his **feature product**
for distribution.
Paul H. Cromelin — Inter Ocean Film Corporation —
who **obtained** the foreign rights for **Paralta Plays.**
Arthur Cohen — Globe Films, Ltd.,— distributor of Paralta Plays
in Canada.
Have you **confidence** in the judgment of **these men?**
Now, **you** see Paralta Plays
and be **convinced.**

PARALTA PLAYS, Inc.

729 SEVENTH AVENUE
NEW YORK CITY

CARL ANDERSON, President — ROBERT T. KANE, Vice.-Pres.
JOHN E. DeWOLF, Chairman Directors — HERMAN KATZ, Treas.
NAT. I. BROWN, Secretary and Gen'l Manager

DISTRIBUTED BY
W.W. HODKINSON CORPORATION

PARALTA PLAYS

PICK OF THE PICTURES

The First Paralta Play

J. Warren Kerrigan *in*

Directed by
OSCAR APFEL

"A Man's Man"

Written by
PETER B. KYNE

***"Greater love hath no man than this,
that a man lay down his life for his friends."***
St. John xv: 13

John Webster's creed is, **"live and let live."** That's why **he hates** kings and such, and despises the **holier-than-thou** kind.
The world is his play ground. He has many **play fellows.**
But only **one** friend.
For that friend, John Webster is ready to **go the limit.**
There's nothing John Webster refuses to try once — **and once more,** if it **doesn't take** the first time.
He tries mining, and **makes his pile.** He tries to **save** a fellow's head.
The fellow is still **wearing a hat.**
He tries to start a revolution and **goes through** with it **all** the way.
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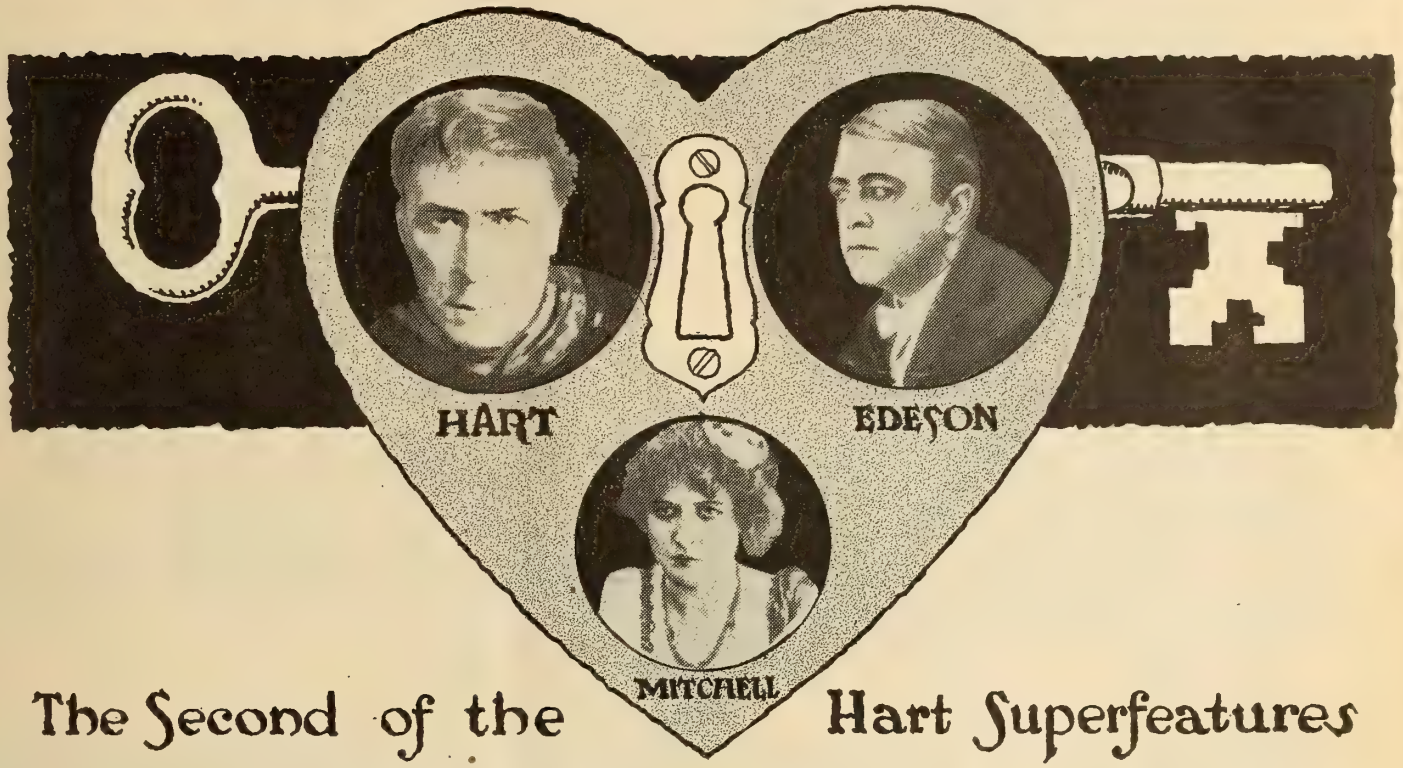
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(Continued on opposite page)

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(Continued from preceding page)

second ' Until They Get Me.' My staff also reports that they have looked at five other Triangle pictures (' Fanatics,' ' Learnin' of Jim Benton,' ' Because of the Woman,' ' The Maternal Spark ' and ' Without Honor ') and find them very satisfactory. I can assure you you will have our every support. Keep up the good work."

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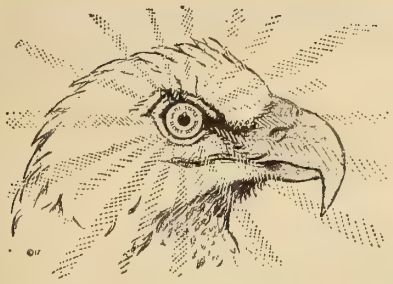
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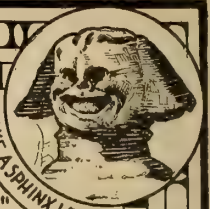
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Vol. 17 No. 1. Jan. 5, 1918

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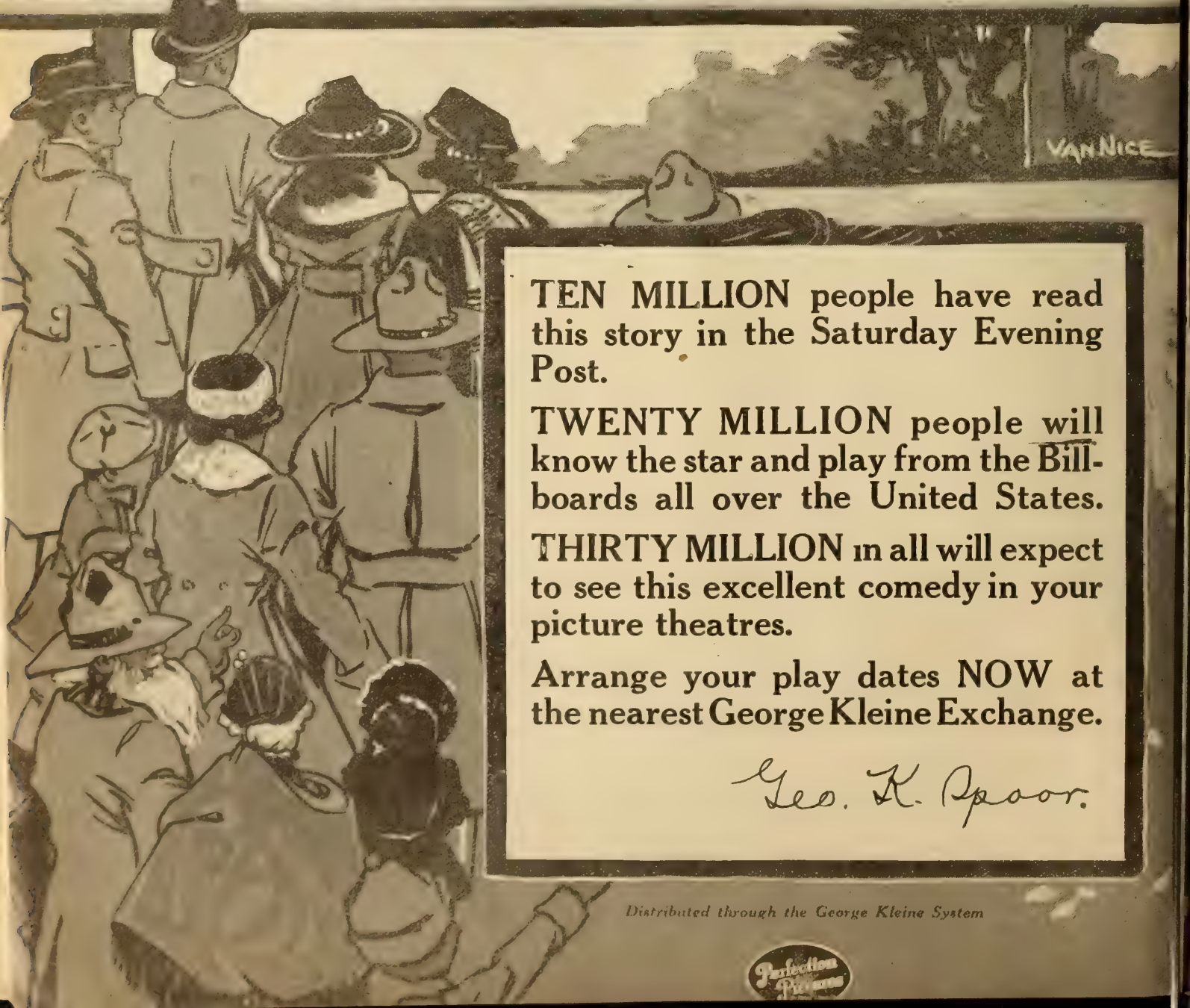
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TAYLOR HOLMES

Uneasy Money

BY P. G. WODEHOUSE

AT ALL FIRST CLASS PICTURE THEATRES—*Ask When!*



TEN MILLION people have read this story in the Saturday Evening Post.

TWENTY MILLION people will know the star and play from the Billboards all over the United States.

THIRTY MILLION in all will expect to see this excellent comedy in your picture theatres.

Arrange your play dates NOW at the nearest George Kleine Exchange.

Geo. K. Spoor.

Distributed through the George Kleine System

Perfection Pictures

DEC 27 1917 ©CLB400235

"When you see it in 'The News' It's News"

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

"The Exhibitors' Medium of Communication"

Volume 17. No. 1 January 5, 1918

The Public be Entertained

WHAT will you give the public for their money—this year?

We are putting this question to the exhibitor right at the beginning of the new year in the hope that he will paste the phrase in his memory and refer to it every time he opens his show, every day.

This is going to be a *test* year for the exhibitor. Don't mistake that.

In the first place prices have been, and must be, generally raised; and good goods go with good prices—if good prices are to be had; a simple truth that every business man is clearly aware of.

In the second place people are going to buy carefully this year. As the war increases so will the value of a dollar. People will shop cautiously and closely examine the goods within the pacakge.

And lastly, people today are screenwise. The mystery and novelty that once packaged the picture are gone. The goods are bare to the public gaze.

What will you give the public for its money?

It must be *entertained*—never forget that.

Barnum Showed the Way

YOU needn't be afraid of war conditions, or of any conditions, if you can give *entertainment*. People will cut into their bread and butter for a good show as Barnum well knew and as every other big and little showman since has proven.

A good show!

Don't say it's up to the producer to furnish good pictures—better than ever. It is—right up to him; and this year he'll realize it as never before. *His* packages will be examined. You will examine them. And we intend to preach this fact right along. There's no chance for the tyro producer this year, nor the careless producer nor the "fake 'em" producer.

But your cue is not to rely upon the producer for good negatives nor upon the exchange for good prints—not a bit more than you are absolutely compelled to, not until your own legs and brains have gone their limit in the matter.

We spoke a short time ago of an exhibitor who received a rotten print of a great photoplay—which he had generously advertised and paid heavily for. He's a fine man with a fine house and when we heard the story of his disgruntled audience we felt that such an exchange ought to be wiped out of existence. We still feel so.

Be One Who "Gets What He Wants"

BUT we got something of a shock when we told the story to another exhibitor, a showman who makes so much money out of his house that the whole industry would gasp at the truth. This exhibitor said:

"It's his own fault. He should have gone to the exchange and examined the print. Never rely upon anything or anybody in this business. I've walked to an exchange miles and knee-deep through the snow to get what I wanted. *Rely upon yourself!*"

Just yesterday we heard the experience of an exhibitor who owns several houses. One was losing money. And the owner finally decided that the fault was his own; he was too busy attending to other matters. He sailed in, fired the manager, attended, himself, to the booking, advertising and music—even to playing a clarinet in the orchestra. Now the house is clearing over a hundred dollars a week.

Down to Hard Pan This Year

YOU'VE got to concentrate this year. You've got to be a showman, a real showman and no other kind of a man. And you've got to rely upon yourself and your house.

Don't forget your house.

And in this connection consider a practical point. You cannot expect a large return upon a small investment. Time was when this was possible but that time is 'way gone by—and naturally. If you have only a few thousand invested you cannot expect to make as many thousand a year—not very long. Few businesses today—only in accidental cases—are making a one hundred or fifty or twenty-five per cent return. If they are, a lot of fellows are quite ready to step in with double or treble or quadruple the investment and take one-half or one-third or one-quarter the return.

Money makes money in the picture theatre business—as in every other—provided it is backed by ability and undivided attention and energy. That's why many big houses are big successes. Right here we might hazard a guess that within the next three years there will be few 600 seat houses left in the large cities.

The picture theatre business has passed from a period of quick, easy money into an era of larger investment with lower but surer returns.

Good houses—and it takes capital to make them good—are inevitable.

There's a Live Wire Coming—If You Are Not

IF you are losing money in a town or district where there is no other or one other theatre; or if you are making money without a good house or good showmanship—then the handwriting for you is on the wall. Some day—some showman with enough capital is going to come in. That town or that district is not going to get along without a good motion picture show. That's certain!

We concede that the task isn't easy. There are abuses within the industry—arbitrary and unfair rentals, selling waste, bad exchanges, fly-by-night-competition and war taxes. But the task can be done. If you can't or won't do it some showman will—despite the odds.

(*Continued on page* 56)

Speaking Editorially:

Rehashing the Reel Tax

AN adjustment of the reel tax seems certain. It is known that producers' committees are seeking an equitable and more satisfactory plan. That it will resolve into a percentage scheme seems also possible.

What would be the proper percentage of rentals to be collected?

The question puzzles. Some percentages we have heard suggested, while possibly satisfying the small theatre, may be reasonably certain to evoke a loud howl from the first run manager. Others satisfying all exhibitors would not meet the producers' necessities.

A new York exhibitor who has done some figuring offers the following conclusions:

"Assuming that the tax which must be paid at present amounts to ¾ cent per foot, or $37.50 per five-reel feature, and estimating the revenue to be derived from each print at $1,000, this tax would represent a total of 3¾ per cent of the revenue obtainable. Were the tax assessed on the basis of 3¾ per cent of the rental charge, the burden would be equitably distributed to all exhibitors. The man paying $7.50 per day for service would only have to pay a tax of 28 cents, while the man paying $100 per day would pay $3.75."

* * * *

A Showman and His Method

AS a footnote to the editorial on the preceding page and its demand for showmanship in the coming year, we are able to present in this issue one example of a showman and his method.

Manager Hyman, of Buffalo, was faced with the necessity of raising his prices. Did he overnight announce a raise in prices? Did he declare a "new war tax scale"? Did he find it necessary to gnash his teeth at the poor business that followed his raise?

None of these things. He approached the step carefully and calling into play all the tricks of showmanship at his command. He now wears a deserved smile.

Manager Hyman's own story of his method makes a fitting start for our new series of features, "What Happened When I Raised My Prices." It's on page 61.

* * * *

The Birth of an Organization

NO amalgamation of the existing exhibitor associations was formed at the recent Washington conference, as so many would seem to believe.

No amalgamation is possible or desirable.

But out of the conference there was evolved an agreement to work together towards the seeking of a plan or basis for the founding of a permanent national exhibitor organization. The aim is a merging on the common ground of a representative constitution and by-laws under officers removed from the factional quarrels of the past and worthy the confidence of all exhibitors.

The possibilities for a real national exhibitor organization seem ripe. A continuance of the praiseworthy spirit of conciliation shown by the leaders of both present organizations at Washington should assure this result.

There can be no amalgamation; there may be a creation.

Our best wishes go to the workers in such an effort.

A Sane Program in which You Can Help

A GENERAL committee, including representatives of the National Association and the co-operating exhibitor organizations, is at work preparing a definite program for the film industry in its attempt to secure a readjustment of the war tax schedules.

The committee, despite its really representative character, does not seek to dictate a course of action. This was not the object of its creation, nor is it the purpose of its members.

It does seek *information.* Holding its own opinions in leash, this General Committee is seeking by a calculated and careful plan to secure the facts, figures, experiences and opinions of every exhibitor in the country.

You can help; you *must* help. In this issue of Motion Picture News we are reprinting the committee's advertisement stating its desires and containing a coupon which you can fill out in a few moments' time. You are asked to supply a few fundamental facts regarding the effects of the tax on your business; you are not called on to divulge any business secrets.

The committee is working in a commendably sane and studied manner; it needs and deserves your co-operation. Take a few minutes now and fill out the coupon; if possible, take a few more and write a letter giving more detailed information and any suggestions you have to offer.

Turn to page 140; the advertisement and *your opportunity* are there.

* * * *

The Public be Entertained

(*Continued from preceding page*)

This year is the *test* year.

You have got to get up on your toes—and work.

* * * *

We'll Help!—Give Us the Chance

FOR one thing read your trade paper. We are going to try mighty hard to help you. We are going to make this paper more and more a *service* publication, every page of it, if possible. We are going to serve you with showmanship ideas and information. Turn now to our Exhibitors Service Bureau—if you haven't already done so. Study the other showman's ways and ideas. Take a tip from Rothapfel. He didn't rely upon pictures or stars altogether. He relys on himself. He sells *entertainment,* every day, every week. He never lets down. No matter what kind of a picture Rothapfel has on, you can't help but enjoy the show.

We are going to make Motion Picture News stand right back of you this year—with *service* for *success.*

Study your advertising. It's fifty per cent of your day's duty. Spend some money but don't waste it. Give it lots of thought and you'll be astonished what results you can get with very little outlay. Be original. Think it out!

Study your patronage—their tastes, their weaknesses—their psychology in other words. And keep everlastingly at it. Entertain them!

Be a showman, or—the answer is plain.

This is to be a showmanship year!

C. S. Johnston

Serving It with Speed and Ginger

HERE'S the idea: We spend seven days a week, twenty-four hours a day—*more* or less—getting out a trade paper for you. You spend two hours a week—more or *less*—reading it.

You can't get it all; you should get it all. You are a busy man; so are we. You don't want to miss anything good; we don't want you to. So this busy man's department was created.

In one page the news of the week. In one page the high lights on the feature articles of the week. Fifteen minutes for assurance that you are always up to the minute on important happenings.

Ready? On your mark—get set—go!

* * * *

WHEW! Those staccato, biff-bang sentences may create the atmosphere of a busy-man's department, but they sure do take the breath away. We'll rest up before going on.

Also—we must insert a warning that the page is not going to be written with a machine gun—as the above would indicate. Rather, it will be as though you asked us over the lunch table on Tuesday:

"What happened this week? What's in to-day's NEWS, anyway?"

* * * *

IN an apparently indifferent, chatty manner—but really trying to sell ourselves—we'd shoot all the information we could at you in the next few minutes. For instance—inserting our personal opinions, for an editor must editorialize—we'd say:

Carl Laemmle left for the Coast last week—and left in his wake an interview that will start something. Carl comes out flat-footed and admits that Universal hasn't made a cent since the robins left us last. And, while he doesn't say so, he infers that none of the other producers are able to do any crowing, either.

It's pretty certain that Mr. Laemmle speaks the truth as to the lack of profits for producers during the past year. It's also certain that he deserves commendation for laying his cards on the table before the exhibitors.

The interview is going to become a "Straight-from-the-Shoulder Talk" later. By the way, aren't those "Straight-from-the-Shoulder Talks" one of the real institutions of the game? Remember "Use the Brains God Gave You?" Weren't there some peppery instalments in those good old days?

Maybe Carl has opened a new pepper pot.

* * * *

"ABRAMS and Schulberg Withdraw from Active Control of Paramount Affairs" is the tenor of another head in this week's NEWS. "What does it mean?" everybody asked us last week. "What does it mean?" we asked everybody.

No one knew, so we gave it up and decided that it meant just what it said. So we read the story over again, not missing a word.

We advise you to do the same. Then keep a weather eye peeled constantly on that wise duo—Abrams and Schulberg. Abrams, film distributor, from A to Izzard; Schulberg, film man, from the ground up.

Some day we are going to write a regular Saturday Evening Post story of Filmland. It's going to tell about a one-time newspaper office boy, later a scenario editor, still later a general manager, and next——?

THIS is the second week of Rothapfel's "Answers to Exhibitors" department. Do you, Mr. Reader, ever stop to think what a boy this man Rothapfel is? Two theatres to run now—and run as Rothapfel runs a house—yet he is willing to take three or four out of his precious twenty-four working hours to sweat over the problems of NEWS readers from Hickville to Bigtown.

* * * *

HARRY RAVER comes to bat this week with an interview that spells optimism with a capital "O"—and then tells why. Harry is the most rampant optimist Times Square has just now. He met us one day last week:

"I know you preach optimism in the NEWS," he said, "but why do you open your columns to these blithering, bellowing, bangety-bang, growling, groveling, grouchy, pecking, pestiferous pessimists? Throw 'em out. This is the day of optimism."

Harry ought to know. He's been a showman since he was in swaddling clothes, and a film man since knickbockers.

* * * *

WHAT do you think of this idea? Eastman—and indirectly the Government—is warning manufacturers against a film shortage because of ammunition needs. Why not, therefore, have the Government confiscate all the positives on the market more than a year old?

It would help the Government—and help the film game still more by ridding the shelves and the poor more-than-ninety day exhibitor of a terrible mess of junk.

This is a suggestion from an exhibitor; it's in our department, "The Reader Has His Say."

* * * *

THE state rights field has two interesting items. For one, "Tarzan of the Apes" has been completed and Bill Parsons is on the way East to handle the exploitation. To some busy film men "Tarzan" may not sound as big as it does to us, but to our mind if the picture only approximates in quality the publicity that the millions of copies of the book have gained and the many more millions of readers who followed the syndicated serial, we foresee some lively bidding among the state rights gentry.

The other item is in the sale to First National of one of Edgar Lewis' recently completed negatives. Which is interesting to us because every time we hear the name of Edgar Lewis, George Loane Tucker, Herbert Brenon and several other independents we think of our hidden determination that if we ever quit publishing to take up producing we'll just subsidize one of the five or six *sure-fire* directors and go off to Bermuda to wait for the coin to roll in.

It seems perfectly simple to us.

* * * *

GOSH, the fifteen minutes are almost up and we haven't told you of the real big bit of news of the week. W. W. Hodkinson lifts the cover this week and shows his bag of tricks—no, only one of them. It's all about that new kind of film.

With the aid of rotogravure the ad pages tell the story much better than we could here or later in the news pages.

Sounds big—so you better read the first announcements closely. Then when you hear film men talking and arguing about it considerably during the next few weeks you'll be on solid ground.

Open Market Used on Coast

Los Angeles Exhibitors Begin in January to Practise New Plan—One House Sticks to Programs

THE Los Angeles exhibiting field will present a new phase about the first of the year, when all but one of the theatres go on to an open market basis with respect to the rental of subjects. At this time ten of the houses have contracts for other than one or two weeks, and statements of the managers is to the effect that in the future their houses will be conducted solely on the basis of renting each picture separately. The only house to continue with the program policy is the Superba, where Bluebird photoplays are shown. There is a probability the Alhambra theatre on Hill street, owned by Miller Theatre Company, may continue with the Fox program.

Exchangemen, in discussing the prospects for the coming year, believe the new condition will be beneficial to all concerned. It will give every exchange manager the opportunity to get his films in first-run downtown theatres, and probably at an increase in rental prices, due to the open competition for subjects.

The Symphony theatre, managed by Charles Gates, will use but two Metro pictures monthly, the other portion of the time the management will book independent plays. Manager Frederick Miller of Miller's theatre has made a statement that he will hereafter adhere to the open market booking policy. T. L. Tally, of Tally's Broadway, who is a member of the First National Exhibitors' Association, will of course show the subjects purchased by this organization, but in addition will rent on the open market proposition. The first of the year the present contract of the Sennett theatre, which heretofore has used Triangle pictures exclusively with Mack Sennett Paramount comedies, will follow the policy of the other downtown houses, which include Quinn's Rialto, Caulfield's Garrick, Clune's Broadway and Auditorium, and the new Grauman theatre, which will be opened about January 15. Manager Emil Kehrline of the New Kinema theatre, which was opened on December 15, states he will be glad to look at all the subjects, with the view of booking them in the open market. At the present time a number of Artcraft and Paramount subjects have been booked in the new house.

Legislative Plan Is Adapted

Exhibitors' Committee Meets One from National Association—Publicity Committee Is Also Appointed

AS the result of meetings which were held in New York during the past week between the Allied Exhibitors' Legislative committee and a similar committee from the National Association of the Motion Picture Industry, it is reported that harmony and unity was established and the two bodies agreed on a definite plan of campaign to be pursued in obtaining the necessary remedial legislation from Congress during this session.

This combined committee is to be known as the Legislative Committee of the Motion Picture Industry. It is made up as follows: Walter W. Irwin, P. A. Powers, Gabriel L. Hess, Ricord Gradwell, Arthur S. Friend, Frank Rembusch, H. B. Varner, John J. O'Donnell, Ernest H. Horstmann and Lee A. Ochs. The following committee on publicity was also appointed: Walter W. Irwin P. A. Powers, Frank Rembusch and Lee A. Ochs.

The plan of activities as laid out by this permanent legislative committee has not been announced. The important fact, however, is that the two committees were enabled to comprehend that success could only be achieved by means of a united industry and after some discussion it was determined that the two committees could concentrate their efforts along the same lines, and the plan of campaign as finally decided upon was eminently satisfactory. The convention of exhibitors at Washington not only succeeded in bringing about harmony and unity of action among the exhibitors but will undoubtedly bring about harmony between the exhibitors and distributors.

The duties of the publicity committee that was appointed will be largely that of collecting and collating information of a statistical nature for the benefit of the legislative committee. In order to bring this to the attention of the exhibitors of the country the committee has been given full pages of advertising in all of the trade papers calling upon exhibitors to supply the detailed and accurate information as to how the war taxes have affected the business of their individual theatres.

Select General Manager Takes Trip

General Manager Arthur S. Kane, of the Select Pictures organization, left town Monday of last week for a trip to Cleveland, Detroit and Buffalo, which points

TYPOGRAPHICAL ERROR

Jewell Advertisement, page 118

IN the two-page advertisement of Jewel Productions, Inc., page 118, the word "big" was omitted by us in error from the statement "without a deposit" appearing in the first paragraph. This should read "without a big deposit."

Manhattan Exhibitors Meet This Week

At a special meeting of the Motion Picture Exhibitors' League, Manhattan Local No. 1, held December 19, a motion was carried to the effect that a special meeting be held December 27 for the purpose of electing officers for the coming year.

It is expected all exhibitors of Greater New York will be in attendance.

Ochs Makes Statement About Convention

Lee A. Ochs last week made the following announcement, or statement, in regard to the recent Washington convention: "The resolution adopted at the Convention of Exhibitors held in Washington, in which reference is made to the 'action of the National Association of the Motion Picture Industry in filing criminal charges against the Motion Picture Exhibitors in Brooklyn,' etc., is in error, as the National Association has taken no such action whatsoever. What the introducer evidently intended to infer was the action which was taken by the Distributors' Branch and which was not a concerted action taken by the National Association of the Motion Picture Industry, representing four other branches of the trade."

Maryland Plans Drive on Censorship

In an effort to abolish censorship in Maryland at the coming legislature at Annapolis in January, Frank A. Hornig, president of the Maryland Branch, Motion Picture Exhibitors' League of America, started out last Monday to canvass the State. Mr. Hornig took with him several speakers who will endeavor to influence the exhibitors of Maryland as well as motion picture followers to secure the aid of their representatives of the State in fighting the Maryland Censorship Bill.

Eric Campbell Killed in Auto Accident

Eric Campbell, heavy comedian in the Chaplin pictures and widely known in the film colony on the west coast, was killed instantly in an automobile accident on Thursday, December 20. Mr. Campbell, who registered at 300 pounds on the scales, appeared in practically all the Mutual-Chaplin comedies.

Mr. Campbell was driving his car along Wiltshire Boulevard, Los Angeles, at a rapid gait. The accident occurred at Wiltshire and Vermont avenues, one of the most dangerous crossings in the city. Campbell was instantly killed. Gene Crosby, another occupant of the car, was taken to a hospital suffering from internal injuries. It is thought that she will recover.

At the time of his death Mr. Campbell had been engaged in work in a Mary Pickford picture, being loaned to the Artcraft company by the Chaplin management. His second wife, Pearl Gilman Campbell, and a daughter, Lauro Austen, an actress, by his first wife, survive him.

Industry Needs Operation at Once

Carl Laemmle Asserts it Is Time to Quit Bluffing and Either Kill or Cure—Makes Startling Statements Concerning Finances

DECLARING that the big distributors and producers, including the Universal Company, have all concealed their failures and losses while at the same time making a great noise about their successes, until the people have soured against the organizations they believe to be wallowing in wealth, Carl Laemmle, president of Universal, in an interview with a representative of MOTION PICTURE NEWS last week, brought to light some startling revelations that indicate the industry needs an operation of the kill or cure kind immediately.

Mr. Laemmle, ever a disciple of truth, in his statements stripped the facts of all garnishments best known to the press agent, and presented them unclothed, standing forth in all their sincerity and simple strength.

Conditions Unveiled

In his interview, Mr. Laemmle said: "Much of the misunderstanding that exists between various branches of the picture industry at the present time is due to the fact that some of us have been afraid to tell the truth about ourselves and our conditions. For the same reason there is a misunderstanding between the general public and the people in the picture business.

"Every business concern, including picture companies, has a deadly fear of being considered anything but the richest company in its line of business. All of us are guilty of letting the public (including the exhibitors, too) think that we have the fattest bank-roll imaginable and that nothing short of an earthquake can shake our foundations. On the theory that "nothing succeeds like success," we have deliberately let the public think that the moving picture business is a gold mine.

"We have all concealed our failures and our losses, but have made a great noise about our successes. Our press men are allowed to tell about the big pictures that net a profit of $100,000 or $1,000,000, but they are never allowed to print a word about the many pictures that net us as great a loss, or a greater one.

"But after the people have been fed up on this success stuff, after they have contracted mental indigestion eating up stories about the making of millions, they finally turn against those whom they believe to be wallowing in wealth. They sour. And finally they build up an envious hatred of the supposed plutocrats.

Stockholders Not Paid

"By foolishly letting the people think what they like to think, we have completely got out of touch with them and have lost their sympathetic interest.

"I will now confine my remarks to Universal and give you a few doses of plain, brutal truth, in the hope that it may help a very bad condition. The stockholders of the Universal company have not been paid a dividend, either on the preferred or common stock, for a year. The officers of the Universal company, in order to play fair with the stockholders, have purposely paid themselves much smaller salaries than the usual run of salaries paid to producing company executives. The element of waste is lower in the Universal, we believe, than in any company in the business. It took us years to cut out waste, but we finally succeeded. While the people are appalled at the $5,000 to $10,000, per week salaries that are paid to certain stars and while this practice has made the whole world believe that picture producers are making wicked fortunes, the Universal has never indulged in it. The highest salary we ever paid to any actor or actress was $1,500 per week—and that only for a short time. In spite of the elimination of waste and extravagance, our expenses have constantly advanced so close to our gross income that we have not paid a cent of dividends in a year.

Lost on Short Reels

"We have been asked why we discontinue our one, two and three-reel program pictures.

"The answer is interesting: An audit of our books shows that in a recent six-months period we lost $3.08 on every positive reel of short stuff shipped from our plant—not on every negative but on every positive. And in that period we shipped 24,810 such reels!

"This has been going on for eighteen months, but every time we even hinted that we might discontinue the short stuff, we received pleading letters from exhibitors, urging us to stand by the little exhibitor who needed the short stuff in his business. So we stuck to it and took our loss, thinking that we could turn the loss into a profit by getting the exhibitors to pay us a little more money for the short pictures.

"But instead of paying more they paid less and less and less, hammering the price down and down until we finally had to quit releasing short stuff altogether, with the exception of serials, weeklies and two comedies.

"We now have on our shelves 371,000 feet of perfectly good negatives, one, two and three reels in length. These are comedies and dramas. They cost us close to a million dollars, but we cannot release them because we would lose money on every positive reel made from them.

Increase Admissions

"I seriously and solemnly venture the prediction that all of us—the producers, the distributors and the exhibitors—will become ripe for the receiver unless all of us get more money from the only source it is possible to get it from—the public. The fate of the moving picture business has been in the hands of the producers in past years. But today it is in the hands of the exhibitors. If they get more money so they can pay more money for their goods, we can all pull through. If they don't arouse themselves to this imperative necessity, we can all get ready for the damndest crash that ever resounded in any industry in the land.

"I am not squealing. I am not misrepresenting. I am quoting some plain truths which should have been published long ago. I have always been an optimist in this business. And the picture of conditions which I have painted is not a pessimistic one. On the contrary, conditions are, if anything, a whole lot worse than I have said.

"Today the moving picture industry is closer to disaster and death than it has been in the past ten years. It needs and must have an operation that will either kill or cure completely. Raising all admission prices is the operation that will either kill something that is already very sick, or else put it on its feet. We've got practically nothing to lose and everything to gain."

FLY-BY-HOURS

Ode of the Suitcase Packers!

DID you ever try to keep acquainted with the manager of a motion picture exchange?

That's the opening sentence in one of the funniest and most truthful of the contributions which have come to this office from the typewriters of busy picture men in moons.

We're going to publish it next week under the title: "The Changeable Exchange Man."

Why do exchange managers keep their suitcases all ready, packed, under their desks?

Next week—you'll know!

Spanuth Makes Tour of the East

C. W. Spanuth, brother of H. A. Spanuth, president of Commonwealth Pictures Corporation, is making a tour of the East in the interests of "The Frozen Warning," featuring Charlotte, the skater. Mr. Spanuth plans to stop off at Cleveland, Toronto, Pittsburgh, and Philadelphia.



The Victoria theatre, Buffalo, New York, which underwent a readjustment of prices recently. On the right, C. Floyd Hopkins, manager of the Colonial theatre, Harrisburg, Pa., who tells his interesting experience

What Happened When I Raised My Prices

The first article of a series written by men in the field. This tells of exhibitors' experiences in Buffalo and Harrisburg.



[A few weeks ago we published "Downhearted," telling in the words of the men themselves the struggles encountered by the small town picture exhibitor. The widespread approval that met this feature assures us that our readers will welcome the announcement that this type of "feature from the field" will be a regular offering of Motion Picture News *during 1918.*

"What Happened When I Raised My Prices" is the first of a series that will cover the interesting and important topic embraced in the title. These features are not "dream stuff" nor "Times Square theory"—they are the real facts and experiences, words and views, of real exhibitors. This is but one of the big things planned for News *readers in 1918. — Editor's Note.]*

How It Was Done in Buffalo

SAID Edward L. Hyman, manager of the Victoria theatre, Buffalo, N. Y.: "The logical time, tact, the temper of the patrons—are all big factors in the inauguration of a price raise at a time when economic conditions are in a flurry.

"In other words raising prices in a motion picture theatre neighborhood section where the residents are far from being in the income-tax paying class, is not a trifling matter of 'getting away with it.'

"One slip-up and the entire fabric of your carefully laid-out plan will leave you with empty seats, an antagonistic patronage and a well conceived idea that you will have to restore your old schedule of prices."

Mr. Hyman will testify that price raising isn't by any matter of means "getting away with it."

Mr. Hyman practically engineered two price raises in as many months. He felt that his company was entitled to a higher admission, gauged the temper of his community, struck at the right minute—and found that his people realized the justice of the demand.

This is what happened: The general admission of 10 cents was raised to 15 cents. Loges which formerly were sold at 15c were raised to 20, and boxes were boosted to a quarter. So that his 10-cent patronage, those unable to pay more, would not be driven away, 500 seats in the upper portion of the house were kept at that price.

A campaign of tactful preliminary education for the public began a month before the price was put into effect or the announcement even made public. But not for a moment were the hold-out crowds allowed to forget certain things. Now remember they had no inkling of a raise to come.

They were told in the program, on slides and in every possible way that they were getting the biggest stars and the best plays, the most cheerful atmosphere, most alluring music and novelties that were unobtainable elsewhere. It was not done in a complaining way, either. But the very best stars and pictures were shown, in fact

a program was given that they knew well would cost them almost double downtown.

Then the tact stuff came in stronger than ever.

"Our preliminary campaign of education had the right psychological effect, I believe," Mr. Hyman says. "But during the campaign I wasted no time getting the best stuff on the markets for the first two weeks of raised prices. For the first three days I had Mary Pickford and for the next three days Douglas Fairbanks. And these stars were featured in their latest success. The next week had similar headliners.

"About ten days before putting the price raise in effect, we announced it briefly and to the point in our program and on the screen. We told them that the rising cost of everything connected with the administration of a theatre necessitated a slight rearrangement of prices. *The ominous word 'Increase' or 'raise' was not used at all.*

"Our announcements said that a certain number of ten-cent seats would be retained, that prices would be readjusted on a small number of seats in the lower portion of the house, only sufficient to meeting the increased cost of operation. In other words, we told them that we wanted only enough more to pay for increased costs. In this way the burden fell on those who bought the higher priced seats, the young fellows with girls who don't mind an extra nickel or dime as much as family men.

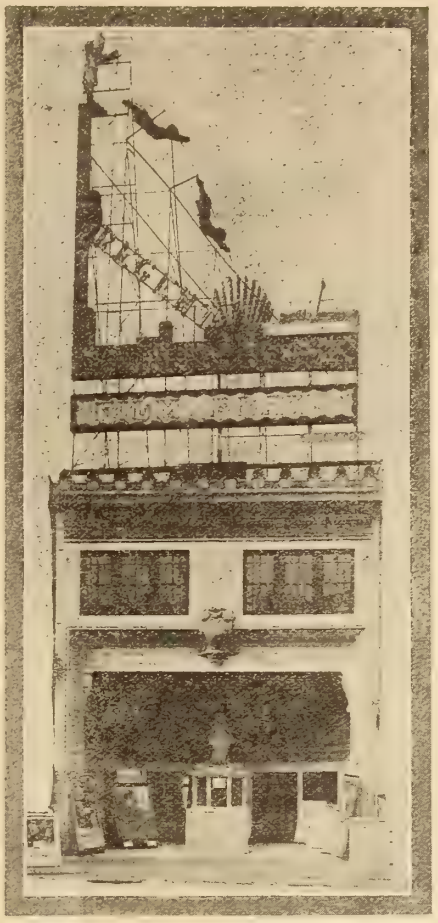
"The announcements caused no great riffle of talk. The community knew they had been getting the best, had been wondering how we were doing it and were not adverse to paying a few cents more.

"Of course they flocked in the first week to see Fairbanks and Pickford and before the two weeks were over they were used to the rearrangement. The shows were so unusually good, I thought, that it kept them from raising any kick. After the first two weeks we noticed that certain persons came earlier to get the dime seats while those who were willing to pay more took their time and got around later. *In other words they liked the arrangement because they were more assured of a good seat.*

"Right on top of that came the war tax. This did cause some kicking but we did our best and at times felt a small slump in our attendance at first, but for no length of time. But let me say patronage did not fall off.

"I did not advertise the raise of prices in the newspapers. I made as little fuss as possible, believing the more it was kept in front of the public the more opportunity they would have to make it a topic of conversation. But we did advertise in the newspapers heavier a few days before and for several weeks after. I had been running small ads daily in the daily papers' amusement columns, but I doubled up practically, but not mentioning the price raises. I believe this helped to tide us over for we get a motor-car trade from various sections of the city when we have the big stars. Yes, I think extra advertising, of a diplomatic sort, is necessary.

"The week we raised prices we broke all attendance records for the house,



The Regent theatre, Harrisburg, Pa., has long been an advocate for higher admissions, long been an example of the success to be had by higher admissions. Peter Magaro is the manager

although it almost seems impossible in the face of the fact that a manager who tried to raise prices at the Victoria two years before had been forced to return to the old scale. But of course everything was being increased in price, so that may have helped us. In fact I know it did.

"If I went at the same job again, I would do it practically the same way, getting the patronage good-natured and using tact while the process was going on. For heavens sake don't try to 'bull' them.

"Did I learn any lessons from the adventure? Yes sir! I learned that patrons would not stand for putting anything over on them. They know when a thing is merited. *If you haven't any right to boost prices and are a profiteer, you are going to get stung.* We didn't because we had a right to raise. I also learned that the truth told tactfully often pulls a fellow out of a darn provoking situation.

"I also learned that folks like their neighborhood house because they don't have to dress up and take a long ride downtown. It is worth an extra nickel to them not to hurry their supper and anyway they save carfare. That also helps a neighborhood man to raise his prices. But take this warning—don't raise unless you really have the right. You can't bunk the public."

It Happened in Harrisburg

SAID R. Floyd Hopkins, manager of the Colonial theatre, Harrisburg, Pa.:

"Undoubtedly all the motion picture theatres of Harrisburg that advanced their admission prices from ten to fifteen cents about November 1, coincidentally with the war tax going into effect, have increased their net revenues thereby. This includes all the houses in the central business section, the houses in the outlying or residence sections having merely added the one cent war tax to their prevailing price of ten cents.

"I do not mean to say that the downtown houses have not noted a slight falling off in the number of patrons since they adopted the fifteen-cent rate, but the advanced price, even with fewer patrons, still gives them a considerable margin of increased profit over what they had when they charged the inadequate price of ten cents.

"I have tried what I call the 'Breakneck plan' of conducting both a motion picture theatre and a vaudeville house. The 'Breakneck plan' is to charge a very low rate of admission, which crowds, and very often overcrowds, the house. There are no great profits in such a plan, however. You may have every seat occupied and a string of patrons extending through the lobby and into the street, but to accommodate such crowds you are having constant difficulties with dissatisfied patrons and controversies with the police authorities for blocking the sidewalks. Moreover, the manager and all the theatre employees are working at 'Breakneck' tension from the moment the house opens for the day until the last show is over.

"The wear and tear on the theatre property is great and on the nerves of the management it is greater, and when you come to count up your net earnings you find that you have made very little.

"It is far more profitable and far more satisfactory, all around, to get away from the 'breakneck' game by charging a reasonably higher admission—high enough to yield a greater net profit even at the loss of some patrons. That, I have found, has been the experience of the Colonial since the boost from ten to fifteen cents a couple of months ago. I haven't had to spend a cent more for advertising, and none of my competitors could take any advantage of the raise, because all the theatres in the downtown section went to fifteen cents at the same time and those in the residence sections, I am informed, have not gained in patronage even though they did not make any advance in admission price.

"The only mistake that was made by the Harrisburg theatres that did make the advance is that they should have made the war tax of two cents an additional charge instead of having included the tax in the five-cent advance. This easily could have been done and ought to have been done, for you must remember that the Harrisburg downtown theatres were considering an advance long before they knew anything about the war tax—an advance that was justified by the higher film rentals that have to be paid now and by other greatly increased costs of operation. The

(*Continued on page* 66)

Can Two Live on Four Dollars a Month?

California Theatre Manager Finds Living Conditions Difficult Under that Profit Margin—Laemmle Answers with Some Advice

CAN a man and his wife live nowadays on four dollars a month? W. W. Sandy, manager of the Liberty theatre, Azusa, Cal., raises the question in the following highly illuminating report on his business. Copies of the report were mailed to Congressmen, to Motion Picture News and to Carl Laemmle:

Liberty theatre, 235 seats.

Azusa, Cal., population, 1,800.

W W. Sandy—owner, manager, operator, janitor, bill poster and general utility man.

Mrs. Sandy—cashier, doorkeeper and usher.

One Boy—Player piano at 15 cents a night.

Paid admissions, July 1 to November 30, 1917, were $502.84 *less* than for same period of 1916.

Cause—War, war taxes, Liberty loans, Red Cross and other donations, the draft, enlistments, high cost of living, general business depression due to the war, etc.

After paying the regular expenses of the business and war taxes on *films, admissions* and *theatre*—allowing *nothing* for self or wife, and nothing for depreciation or interest on investment—there is a balance of $4.34 profit for the three weeks of November 4 to 24.

How does the Government expect the small town theatres to pay *three* separate and distinct war taxes on a business that the war has ruined?

It's unfair, unjust, and confiscatory.

(Signed) W. W. Sandy,
Azusa, Cal.

Dec. 11, 1917.

Respectfully referred to:

Senator Simons, Chirman, Senate Finance Committee.

Senator Hiram W. Johnson, of California.

Representative Chas. H. Randall, of California.

Universal Manufacturing Company, 1600 Broadway, New York.

Motion Picture News, 729 Seventh Avenue, New York.

Carl Laemmle wrote Mr. Sandy the following in reply:

Dear Sir: Your remarkably interesting letter of December 11, addressed jointly to two United States Senators, the California representative, the Motion Picture News and the Universal Film Manufacturing Company points out a condition that is serious, not merely because it applies to your own theatre, but because in essence it applies to the whole industry to-day—to the majority of exhibitors, the majority of distributors, and the majority of producers.

It is a lesson that every one of us should study with great care.

In my opinion there is only one answer to the problem you present; and that answer does not consist of blaming the Government for present conditions. It may be true that the war taxes are unjust, unfair and confiscatory, as you charge, but I do not believe we will accomplish anything by fighting along that line. All public sympathy would be against the moving picture industry if it opposed the Government, even for the sake of relieving itself of such a terrific burden.

Therefore, in my opinion, the only real, practical answer for the problem that confronts every one in the moving picture business is this: We MUST get more money from the public or—quit.

Your own condition is one of thousands of proofs. In three weeks you show a gross profit of only $4.34. From this you must still deduct depreciation and interest charges, to say nothing of allowances for your work and that of your wife in running the theatre.

You can't possibly live on this. Yet I suppose that, like thousands of other exhibitors, you hesitate to increase your admission price, because you feel that the population of Azusa could not stand it. You can't make enough money to show a profit at your present admission price, yet you fear you will be even worse off if you ask your customers for more.

If this is the case—if it is true that you are headed for sure failure under your present plan—then you are not risking much if you TRY to get a higher admission fee. You are, in fact, not risking anything that you won't lose anyhow.

The worst of it is that the condition which stares you in the face, stares practically the whole industry in the face; for all branches are up against it in just about the same proportion that you are. We must all get more money. We must get enough to cover our costs, our depreciation and interest charges, our taxes and other expenses—to say nothing of profit. We can all live without profit during the war, but we can't all stand a steady loss.

It seems to me that we must take the public right into our confidence, and give them the inside story of our affairs just as you have done. We must show them that we are not trying to be profiteers, but that we need enough to keep the wheels going 'round. If the people fail to answer a frank appeal of this sort, then I see no chance of correcting the evils that now exist.

If all exhibitors will follow your example and start a steady education of the public, convincing their customers that a higher admission fee is absolutely essential to the life of a great business, we may win out. And the exhibitors are the only ones who can do it, because they come in close touch with the people.

It is easier to say these things than to do them; but that is no argument against TRYING, is it?

Sincerely yours,
UNIVERSAL FILM MFG. CO.
Carl Laemmle, President.

Censorship Oversight Causes Misunderstandings

Sometime ago the Saskatchewan Government passed a law that any reels shown in their province not bearing the censor stamp would be confiscated by that Government.

However, it appears that the Saskatchewan Government failed to notify the exchanges of this new law and this omission on their part has caused some difficulties in that territory.

Although the exchange holds permits from the censors, the reels must bear the censor stamp. In some cases, after the film has been used for a considerable length of time, the film inspectors when making repairs omit to see that the stamp is on the reel cutting same out with the broken footage.

Last week the Government seized some reels being shown in Saskatchewan and it took quite a little persuasion before the exchange was able to secure them again. However, they were successful in getting them without paying any charges.

men's Association to meet in Regina in order that they may take up the matter of censor stamped reels with the Saskatchewan Government, in a body. Other matters of importance will also be taken up at this meeting.

A meeting of the Winnipeg Exchangemen's Association has been arranged to amalgamate with the Alberta Exchange-

Ascough Appointed to Defense Council

William D. Ascough, manager of Poli's Palace theatre at Hartford, Conn., has been made director of the State Council of Defense, Division of Films, and in his capacity as president of the Theatrical Managers' Association of Connecticut will bring to the work very valuable aid. Associated with Mr. Ascough as assistant director is Charles B. Beach, and as treasurer, H. Trowbridge Allen.

The new division of the State Council will have exclusive distribution of Government films in the State, Connecticut's share of the cost being met by benefit entertainments at which the war films will be shown.

Berst on Coast; New Pathe Director Signed

J. A. Berst, vice-president and general manager of the Pathe, was expected in Los Angeles on Monday. While no statement has been issued as to the purpose of the visit, it is understood that the Pathe head plans to get under way the work on Pathe's coming star productions, with particular reference to the Bryant Washburn pictures, which will be staged on the Coast.

Previous to his arrival, the news comes that William Worthington, recently directing Mae Marsh, has been signed to a contract as producer of the coming Bryant

"Little Mary" Has a "P. A."

Al Cohn, in recent months Pacific Coast editor of Photoplay Magazine, of Chicago, has resigned that post to take up the duties of acting as press representative for Mary Pickford. No successor to the Photoplay assignment has been announced.

Biograph Studios Win Praise

The following letter received from Mark M. Dintenfass is considered a tribute to the service offered to all producers at the Biograph Studios: "It is a pleasure to offer these lines of appreciation for the treatment afforded by yourselves and the Biograph Studios and Laboratories to Director Nigh and my producing company during the production of 'My Four Years in Germany,' from the book by the Hon. James E. Gerard, former Ambassador to Germany. In no other studio could I have succeeded to such a great advantage as at yours.

"The treatment and help tendered me by you was of great value and greatly appreciated, and only in your studios could I have given this production the magnificent staging that it calls for. 'My Four Years in Germany' is a great production, in which I have had more earnest interest than in any other production I have ever made or was interested in during the past twelve years.

"I want to sincerely thank you for the courtesy extended, and appreciate the great assistance that the Biograph Studios and Laboratories offered me."

Paramount Plans a New Advance

Abrams and Schulberg Relinquish Active Charge in Order to Bring Closer Co-operation Between Exhibitors and the Producing Organizations

THE surrender of the executive supervision of the Paramount Pictures Corporation by Hiram Abrams and B. P. Schulberg, respectively president and general manager of the distributing company, was announced last week.

The transference of this authority to others was accomplished in order that the former Paramount executives may devote their efforts and time to the formulation and fulfilment of a plan which it has long been the desire of the Famous Players-Lasky Corporation to put into existence and active practice. This plan consists of a closer relationship between exhibitors, producers and distributors, and a larger bond of common interest between these factors.

Result of Tour

The reason for the extended national tour undertaken some time ago by Messrs. Abrams and Schulberg, and but recently terminated, is now clearly apparent. The intercourse with exhibitors in all parts of the country for which this trip created the opportunity, and the knowledge of exhibiting conditions which the tour disclosed, were obviously intended as the foundations for the future efforts of Mr. Abrams and Mr. Schulberg in this direction.

It may also be recalled that on several separate occasions within the past few months, Famous Players-Lasky executives have emphasized the need and the desirability for a closer communion between producers and exhibitors. It is clearly indicated that through the instrumentality of these two, the Famous Players-Lasky Corporation purposes to plant and nurture a deeper and more genuine association with the exhibitor-body of America than has ever before existed between the theatre owners and managers, and the producers and distributors.

In commenting upon his new identity as the connecting link between the exhibitors and his organization, Mr. Abrams said: "The time has come when all the talk relating to the common interests of exhibitor and producer must assume a greater substance than mere words and must become an actuality instead of a desire. The national crisis in the industry has hastened the inevitable day when exhibitors and producers must look upon their business as a single one, and create such a mutual bond between themselves as will make that realization a permanent factor in their relationship.

WISCONSIN EXHIBITORS

Welcome Central States

"WESTERN Wisconsin exhibitors welcomed the Central States Edition of the Motion Picture News upon its initial appearance with great enthusiasm. They feel now, it was indicated in their statements, that their affairs, no matter of how little import they may be to the country in general, are now being recognized; that their troubles and their problems are being made the problems of the News—in short, they feel that the Central States Edition has placed the exhibitor in every corner of the U. S. A. in touch with them, and that they are now in touch with their back-door neighbor twenty-five, fifty, a hundred miles away, which wasn't as easy as it might seem."—N. D. Tevis, Photoplay Editor, La Crosse Tribune-Leader Press.

Brockwell Goes Back to Paramount

Important changes occurred in Chicago film circles last week that ought to be of interest to the trade generally. F. M. Brockell, manager of the Chicago Goldwyn branch, announces that he is going back to Paramount to take charge of the local offices under the direction of District Manager Max Goldstine.

Succeeding Mr. Brockell as the Goldwyn head in the Windy City a comparatively new man in the picture business steps up to the helm in the person of S. J. Goldman. Two years ago he arrived in Chicago from San Francisco and applied to Aaron Jones, head of Jones, Linick & Schaefer, for a job. Mr. Jones looked the young fellow over and put him to work at $15 a week for the Central Film Company. He showed ability as a salesman and in a short time was promoted to that position. Then, by leaps and bounds, he piled up business so rapidly that his salary jumped out of all proportion.

Metro Star Revives Stage Success

Mabel Taliaferro, whose latest screen subject is the patriotic production, "Draft 258," presented my Metro Pictures Corporation, is "doing her bit" by preparing a holiday presentation of her characterization of Pippa in Browning's poem-drama, "Pippa Passes." She is at present selecting her cast for this special performance, which will be given at the Cort theatre, January 11, for the benefit of Italian war relief.

Philadelphia Exhibitors Organize

At a meeting held December 21 at the Astor Hotel, in New York, and which was attended by thirty-six representative exhibitors of Philadelphia, eastern Pennsylvania and southern New Jersey, including also some from Maryland, a new exhibitors' association was formed.

The new organization, which announced as its reason for forming a desire for social and mutual protection, is to be known as the United Exhibitors' Association, Inc., and already extends throughout Philadelphia, eastern Pennsylvania, Maryland and southern New Jersey.

It is understood the association has well over one hundred houses on its membership list to begin with, representing 156 days. These include, it is said, the Nixon-Nirdlinger and Freihafer chains of theatres.

The officers are: Robert W. Kinkade, president; Edward J. O'Keefe, vice-president; Joseph McCready, secretary; Jay Emanuel, recording secretary, and William J. Freihafer, treasurer. The Board of Directors will include fifteen members.

The new United Exhibitors' Association, it is said, will operate in conjunction with the United Exhibitors of America, also of Philadelphia.

As representative in New York, where headquarters will be maintained, the association has appointed William Alexander, who opened exchanges for William Fox in England and South America, and who is well known throughout the trade.

Samuel Cummins Sues King Bee

Samuel Cummins last week, through his attorney, A. A. Mayper, brought suit against the King Bee Comedy Corporation and its heads for an injunction restraining the company from disposing of any of its stock pending the outcome of a suit which he filed, at the same time asking that 10 per cent of the stock of the company be turned over to him as his rightful due. Cummins estimates the stock of the organization worth $300,000, and he asks for $10,000.

In the complaint it is set forth that Cummins was instrumental in organizing the King Bee company abou eight months ago, and that he permitted Billy West, the company's star comedian, to terminate his contract with the Caws Comedy Corporation in order to sign a new contract with King Bee. For this Cummins claims he was to receive 10 per cent of the stock of the new company. While he was out of the city, Cummins asserts, the stock was divided and he was left out, with the explanation that another man was holding the stock for him. He insists that when he asked this party for the stock, a plain case of "passing the buck" developed, and that he has not yet received his stock nor any ac-

Omaha Man Dislikes Reel Tax

Exchange Manager Loses Sleep Thinking of What He Terms Injustice of Charge on Small-Town Exhibitor

IN Omaha, Neb., there is a manager for one of the exchanges demanding—and getting—the 15-cents-a-day-per-reel tax, who insists he cannot sleep nights for thinking what an injustice is being worked upon the small-town exhibitor.

"Fifteen cents a day is not much, but when a small-town exhibitor shows five reels it means 75 cents, and that is a whole lot for him. It is a whole lot more than $1.25 would be for the manager of the big city house, were he charged 25 cents instead of 15 cents a reel. I cannot see how this unjust plan can be let stand the way it is now. The tax is exorbitant in the extreme upon the small-town man—and in our territory a whole lot more than 80 per cent. of the exhibitors are small-town men.

"I would suggest that the little houses of the smaller towns, and houses of possibly less than 400 seats, be given a tax in proportion to their profits, or at least in proportion to their share of the tax demanded by the Government upon each reel. I believe the fair rate would be 5 cents for such houses and 25 cents for the large city houses, with huge seating capacity and much higher admission prices. I hear many exhibitors complaining, while none that I know of has closed for this reason particularly, still it is cutting such a slice from their net profits that the business is looking less attractive to them each day. The big-town men don't care, for what is a paltry dollar to them? From a false sense of modesty some of the small-town men who do care, and who are suffering because of the tax, will not complain because they fear they would be looked upon as 'cheap.' They cannot quit our pictures, because their patrons demand them. Their patrons will quit if they begin showing pictures from exchanges that do not charge this tax. They also have reason to believe the other exchanges will get, in one way or another, a sum equivalent to the tax, anyway.

"I am saying nothing about whether 15 cents a rell pays the distributor more than what the Government asks of him. I am not saying he reaps a war profit. The individual exhibitor can figure that as well as I can. But what I do object to, and what I know is making the film business hard for the small-town exhibitors, is the unjust proportion of the war tax they are called upon to pay."

The exchange manager says his stand on the subject is so decided because most of his patrons are small-town exhibitors.

The big theatre men in the Middle West will not readily agree to this plan, if the attitude of Wilfrid Ledoux, head of the Empress, Omaha, is to be taken as an indication. "This tax is a Government measure, and is not for our choice," said he. "Uncle Sam charges just as much for a stamp in a small town as he charges in the city. He requires the motion picture patron in the small town to pay his 10 per cent., the same as he requires the patron of the city theatre. The plan of reducing the reel tax to small-town theatres and adding it to the city exhibitors would be an unfair hardship and without excuse of justice.

"When the exhibitor in a big city theatre loses, he loses heavily. His business is no more certain than is the business of the small-town theatre, and he has to watch his pennies just as closely. I would oppose such a suggestion, and I believe all fair-minded exhibitors would do the same."

Prizma Shows New Color Process

The results produced by a modification of the Prizma system of color cinematography were shown at the Forty-fourth Street theatre, New York city, on Sunday evening, December 23, and will run there for several weeks. The new method represents a great amount of experimental work by the technical staff of Prizma, Inc., but it is said that the modified process is of extreme simplicity, enabling the color pictures to be used by any theatre.

The feature of the showing is the subject, "Our Navy" which exhibits in the attractive manner which is the province of color photography, the life of the U. S. "jackie," and the tremendous activities which have resulted in bringing the navy up to fighting trim within the last year.

These scenes were filmed under the direction of Dr. G. A. Dorsey and show noteworthy attention to color harmonies as well as to editing and arrangement.

William Parsons Arrives in New York

William Parsons, president of the National Film Corporation of America, of Los Angeles, arrived in New York this week from the west coast in behalf of National's coming production, "Tarzan of the Apes," a feature in eight reels.

Before leaving Los Angeles, Mr. Parsons selected Isadore Bernstein as assistant, to assume active charge of activities at the Hollywood Studios, where it is understood the finishing touches are being put on "Tarzan of the Apes."

It is predicted on all sides that the feature will be exceptionally popular, not alone through the perfection promised in its screen form, but through the additional asset the story claims in having been read by millions either in book form or in the newspapers.

The cast is exceptional, including Elmo Lincoln, as Tarzan; Enid Markey, True Boardman, Colin Kenny, Thomas Jefferson, George French, Bessie Toner, Kathleen Kirkham and Gordon Griffith. Scott Sidney supervised the production, photographed by Harry M. Fowler. The picture is said to be the most unique and fascinating story of the sensational type ever filmed, due mainly to the remarkable cast and the excellence of the story and direction. The cost of production is placed at a half million dollars.

New Corporations

A LIST of new motion picture corporations in the States of Delaware, Maryland, New Jersey and New York for the week ending December 22 as furnished from the records of the Corporation Trust Company, 15 Exchange Place, Jersey City, N. J., is as follows:

DELAWARE

SHASTA PICTURES CORPORATION.—To make and dispose of motion pictures, dealing in dramas, etc., incorporated for $500,000, at Dover. Melvin W. Chatterton, Blanche E. La Badie and John S. Stevens, all of Chicago, are the incorporators.

MARYLAND

THE ABERDEEN AMUSEMENT COMPANY.—Incorporated for the purpose of exhibiting moving pictures, vaudeville, etc., for $50,000, at Aberdeen. Lee I. Hecht, Havre de Grace, Md.; Oliver H. Reeside, Jr., 1818 Ruxton avenue, Baltimore, Md., and Marie C. Gauer, Aberdeen, Md., are the incorporators.

NEW JERSEY

FOREST HILL THEATRE, INC.—Incorporated to operate theatres, amusement enterprises, etc., for $125,000, at Newark. Arthur W. Moore, Agnes Thomason, Charles M. Thomason and Edith M. White, all of 675 Mount Prospect avenue, Newark, N. J., are the incorporators.

NEW YORK

FIAT FILM CORPORATION.—Motion picture business, incorporated for $100,000, at Manhattan. John Schneider, Jr., 2649 Decatur avenue, Bronx; G. S. Gullette, 518 Wall street, and Samuel Kushner, 148 East 125th street, New York City, are the incorporators.

PROSPECT MOTION PICTURE CORPORATION.—Motion picture business, vaudeville, etc., incorporated for $10,000 at Brooklyn. Reuben Peckham, 265 West 23d street; William Farrell, and Emily Farrell, of 169 Amsterdam avenue, New York City, are the incorporators.

Chicago Club Enjoys Ladies' Night

The Chicago Motion Picture Club held its first "ladies night" meeting Tuesday evening, December 18, in the "Savage Club" rooms of the Kuntz-Remmler Cafe. And, as usual, where members of the fair sex are present, there were no slow nor lagging moments during the proceedings.

George Periolat, well known character actor of the screen, who has been with the American Film Company during the last five years, was present from the West coast and was the guest of honor.

Among those present were Richard Nehls, vice-president of the American Film Company; Edward W. Stoddard of Mutual; "Printer" Ross, Mr. Belford of the Lea-Bell Company, Miss Flossie Jones, successful woman exhibitor from Waukesha, Wis.; W. J. Brandon of the Interocean Film Company and others.

Dame Rumor at Work with Selig Name on Tongue

The calling of Colin Campbell, chief Selig producer, to Chicago for an important conference has started Dame Rumor at work on Pacific Coast.

One report has it that shortly after the new year, there will be five Selig companies at work on the Pacific Coast under the general supervision of Producer Campbell. This would bring the Selig organization, the first to journey to California in search of picture locale, back to something approaching its former importance in the Coast colony.

Director Campbell produced "The Garden of Allah," "The Ne'er Do Well," and "The Spoilers," in addition to numerous other Selig successes.

Rivoli Opening Sets New Mark

Rothapfel Promises to Amaze the Motion Picture Industry with New House Which Cost More Than Half a Million to Build

THURSDAY, December 27, marks a new era in motion picture exhibition—the opening of the Rivoli theatre, the creation of Samuel L. Rothapfel, director of the Rivoli and the foremost exponent of the silent drama in the world.

When Mr. Rothapfel first came to New York he lent a new meaning to the word "innovation" as applied to the motion picture. He brought out novelties at the various houses he conducted that astounded the world, and in many cases left the impression that he had gone off on a tangent. But he proved his theories.

Startling Things Promised

And then came the Rialto, where many of his ideas were incorporated in the physical arrangement of his house—a theatre where he has shown new and startling things in the employment of music and the use of lighting effects. Not only have all these features been developed in the Rivoli, but other advanced ideas have been employed, many of which will not be revealed in advance of the opening of the house.

The Rivoli stands on Broadway, near Forty-ninth street, and runs through to Seventh avenue. It will seat 2,500, and cost more than $500,000 to build. The appearance of the front of the house at once suggests an art museum or public library. Its Grecian purity of line and the marble-like exterior lend dignity and charm. At night the facade will be flooded with light by the indirect system. There will be no sign of any sort on the front of the house, except those below the marquise announcing the current attraction.

One of the most striking features of the facade is supplied by the row of eight towering Doric columns which extend from a point about the level of the marquee entirely up to the entablature with nothing to relieve the severity of outline except the leaded glass windows set into the wall behind them. Crowning the entire facade is a broad triangular pediment adorned with sculptured figures in bas relief suggestive of the world-famous Parthenon. These figures are symbolic of music and the arts in general.

One of the important features of the interior is the number of exits, a series of superimposed passage ways on either side of the orchestra, running through from Broadway to Seventh avenue. Patrons can turn from any part of the house and make their way to either street without interference from the incoming crowds. The whole structure is built with similar ideas of spaciousness. The lobby will hold 300 comfortably and the foyer is wide enough to give easy access to the orchestra seats. There is an extensive promenade on the mezzanine floor, flanked by lounging, retiring and smoking rooms.

Italian Rennaissance

The general scheme of decoration for the interior is Italian renaissance. The dominant colors are dull gold, ivory and black, with the carpets in gray and the seats upholstered in tapestry. The color lighting system has been developed far beyond that of the Rialto where the lighting plant was, in a measure experimental. In building the Rivoli Mr. Rothapfel had the advantage of the proven popularity of the "color symphonies" and the result has been the equipment of the new house from floor to dome with all the wiring, masked lamps and other ingeniously concealed sources of light so that the whole auditorium can be flooded with any color or combination of color desired. For instance, if the orchestra should be playing "The Moonlight Sonata" the entire audience may be bathed in moonlight, without anyone knowing the source of it.

But added to seeing and hearing, Mr. Rothapfel appeals to another sense in the new house—that of smell. Thousands of dollars have been spent on a newly devised compressor plant which operates in connection with an intricate system of atomizers by means of which any delicate odor can be wafted to any part of the house, such as incense for oriental scenes, clover and new mown hay when the setting reveals a country landscape at dusk, or any of the myriads of other combinations that may be suggested by the pictures being shown. Tentative experiments with perfume at the Rialto led to the installation of this fine new plant which promises a permanent innovation in pictures.

Another Huge Orchestra

Naturally music will be one of the big features of the Rivoli. There will be another fifty-piece orchestra, under the direction of Dr. Hugo Reisenfeld, of the Rialto, which will be one of the chief features of the new house. On certain occasions the two orchestras will be united, giving the services of 100 musicians. The grand pipe organ, built by the Austin company, is the largest and finest in any theatre in the world. The musical staff from the Rialto will be doubled and will care for the music at the two theatres.

In this connection it is well to note the fact that the entire staff of the two houses will be interchangeable, the heads of the various departments for the Rivoli being taken from the Rialto, and these will be alternated every few weeks to give familiarity with both houses.

"Conservatory of Jewels"

In the way of stage settings and scenic effects Mr. Rothapfel has greater scope than ever before. For the opening of the theatre the stage setting will be known as "The Conservatory of Jewels," a master creation consisting of dome within dome, each studded with a huge crystal gem after the manner of the Tower of Jewels at the Panama-Pacific exposition. The entertainment will be an elaborate variation of the combined program of music and motion pictures which Mr. Rothapfel has made so popular. For the opening week the introductory will be a modified pageant which has been styled "The Victory of Democracy." It will enlist the services of Forrest Robertson, the actor, and Mary Lawton, dramatic reader, together with a chorus of thirty voices and a boy soprano. The verses and musical score have been specially written for this offering, which traces the progress of

(*Continued on page* 66)

RIVOLI REPLIES

You Have the Advice of Its Creator Without Any Cost to You

ON this page you read the announcement of the opening of the Rivoli theatre, the creation of Samuel L. Rothapfel who made the Rialto the wonder of the world. The Rivoli is promised to create the biggest sensation in the history of the silent drama.

Rothapfel's record has been the story of one success after another, of amazing things accomplishing, of far-reaching, daring steps toward better things. He has led the march to progress. He stands out today as the unquestioned leader in the exposition of the picture.

On another page of this issue you will find the second of the series of replies of Mr. Rothapfel to the questions of exhibitors. Out of his interest in the industry and his fellow showmen, he has agreed to devote so much of his time as necessary to helping others solve their problems.

This is the sort of advice that you could not buy. It is available in only one way and that is through the MOTION PICTURE NEWS. There is no condition to this except that the questions must not deal with the merits of particular pictures or services and that the questions must come through the NEWS. Questions through other channels will be ignored.

Send in your inquiry now. Get the new ideas, the greatest of export advice for the new year. Address your inquiry

ROTHAPFEL ADVICE,
EXHIBITORS' SERVICE
BUREAU,
MOTION PICTURE NEWS.

When I Raised My Prices

(*Continued from page* 61)

public should have been educated to the fact that fifteen cents is not too much to pay for the class of shows that are being given in the average theatre now, and the war tax, when it came along, should have been more an additional charge against the public who, I believe, the Government intended should pay it."

James George, proprietor of the Victoria theatre, Harrisburg, observed:

"Though it is my conviction that ten-cent admission prices for the general run of shows, with special prices of say twenty-five cents for films of extraordinary merit, constitute the best plan for Harrisburg, I will concede that since all the downtown houses agreed to an advance to fifteen cents the revenues of the Victoria have increased in net rather than fallen off. Notwithstanding this I still incline to the view that, in the long run, ten-cent fees, with the higher prices on special occasions, will be shown to be the most profitable scheme for Harrisburg."

Peter Magaro, of the Regent theatre, Harrisburg, and the Orpheum theatre, Carlisle, said:

"As the pioneer in the movement for higher prices for motion picture shows in Harrisburg, I feel that my own experiences and those of the other Harrisburg managers who went to fifteen cents about the time the war tax was imposed, fully justified my contentions for the increased admissions. What slight falling off in patronage has taken place in the last two months may or may not be attributable to the higher price. It is quite likely that at least in part it is due to general war conditions—departure of the soldiers for the camps and the exercise of general war-time economies—but whatever the cause the reduction of the number of theatre attendants is more than offset, from the viewpoint of box-office receipts, by the additional revenue yielded by the fifteen-cent charge as compared with the old ten-cent rate—this, too, without any additional financial outlay for advertising in newspapers or by other mediums.

"Owing to the fact that all the downtown theatres have gone to fifteen cents no one theatre gains any financial advantage over another through the move. I would have been glad to have entered into an agreement with the others to go to twenty or twenty-five cents and I believe we could have gotten away with it. Certainly such prices are justified when one considers the high-class shows that are being offered in Harrisburg and the fact that operating expenses of the theatres have advanced so greatly in the last year or two."

New England Exhibitors Meet

Fifty Members from Massachusetts and Rhode Island Convene in Boston—Supports Approaching Exposition

THE annual meeting of the Motion Picture Exhibitors' League of America, Massachusetts and Rhode Island Branch, was held at the Quincy House in Boston on December 19, in the afternoon, and was attended by about fifty members. President Ernest H. Horstmann presided and received the reports of the various officers.

The four delegates to the recent convention in Washington—Messrs. Horstmann, Black, Lydon and Conn—made detailed and comprehensive reports of the happenings and of the work accomplished in Washington and New York along get-together lines. The reports were enthusiastically received and a vote of thanks was tendered to the committee.

S. Grant, assistant manager of the National Motion Picture Exposition, which is to be held at the Grand Central Palace, New York, February 2 to 10, made a report of the successful outlook for this exposition, and it was voted unanimously to indorse and support the exposition in every way, and to send a delegation of at least 100 Boston Boosters to the New York exposition.

This committee was appointed for hotel arrangements and special features, Gregory, J. Laurie, Kincaide, Wasserman and Howard.

It is planned now to have the party leave Boston on the Knickerbocker Limited at 1 P. M. of Tuesday, February 5, and spend Tuesday night, Wednesday and Thursday at the exposition. Judging by the enthusiasm and interest displayed and by those present the party of New England invaders will number at least 200, including the Boosters, their wives and friends.

It was also voted to appeal to the film manufacturers and distributors, and the supply and accessory men, to give this, the first joint National Exposition, their fullest support and co-operation. Owing to the fact that it was reported that a number of the members had failed to secure their notices of the meeting in time to attend, it was decided to postpone the election of officers until Tuesday afternoon, January 22, at 2 P. M. at the Quincy House.

Ben Grimm Aviates in Ithaca

News reached New York last week that Ben Grimm, well known in trade circles for his reviewing and other proclivities, has arrived in Ithaca, N. Y., where he is undergoing a thorough course in training for the aviation corps of the United States Army.

You are not going to war. The men who are need all the comforts you can give them. Help them get cigarettes. That is your patriotic duty. If you aren't helping in the "smokes" campaign, get busy—now. Don't be a slacker!

Opening of the Rivoli

(*Continued from page* 65)

democracy from the time of the Pilgrim Fathers to today.

Aside from the fact that the opening bill will be Douglas Fairbanks in "A Modern Musketeer," and that there will be the latest in film novelties of every sort, orchestral numbers and a miniature ballet, the other details of the opening bill are carefully guarded.

An emergency hospital and the arrangements for the comfort of the immense staff are other features of the house which will not come to the attention of the ordinary patron. The musicians have a large lounging room to themselves, with shower baths adjoining and dressing rooms and showers are provided for the soloists, while the ushers and stage crews are cared for in similar manner, so that no member of the staff will have any excuse for being in a part of the house where he does not belong. Service is to be carried even further at the Rivoli than at the Rialto.

A few statistics besides those already given: The theatre is 100 feet wide with an average depth of 138 feet. The work on the building was completed in six months from the start.

Loge seats in the new house will be sold for one dollar, thus emphasizing the character of the presentations planned. Gallery admissions will be as low as thirty cents. Open bookings will be the policy of the Rivoli, as has prevailed at the Rialto.

Scott Stays Four Years with Mutual

Ward E. Scott, Mutual manager in Denver, rounded out four years service with that corporation on December 1. In 1913 Mr. Scott began his exchange career under Walter S. Rand, then local manager, and has served in every department. Two years ago he succeeded Harry Lustig as manager, when the latter resigned to take charge of a large territory for Metro.

There is nothing unusual in this story, except that Mr. Scott holds the local record for the longest continuous exchange service. He has lived in Denver for 25 years and knows personally every customer in this territory.

Milwaukee Strand Raises Prices

In keeping with the present tendency of increasing price in Milwaukee theatres, the Strand Theatre which has recently been placed under the management of Chas. C. Perry, formerly at the New Garrack Theatre, St. Paul, and who has been identified for the last twelve years with the motion picture world of Minneapolis and St. Paul, will go to 15 cents on December 23. It will be closed the 16th to be completely redecorated at a cost of $10,000. A new policy is going to be inaugurated under Mr. Perry's direction and the best of everything will be presented. Twelve hundred dollar's worth of electrical fixtures are to be installed to give the pictures proper setting. New stage settings are now being made by the Twin City Scenic Studio.

What Kind of a Fellow Is — Smith?

Being a Glance at the Real Human Side of the Big Men of the Picture Game—Caught in Action!

By William A. Johnston

"HIRAM ABRAMS, shake hands with Albert E. Smith. Mr. Smith, Mr. Abrams!

"What! You've never met before? Well, that simply goes to prove our point.

"Gentlemen, we've brought you face to face to let each of you see a film man who avoids publicity, who is really retiring in disposition.

"We thought we had made a live discovery in Mr. Abrams; Mr. Smith we now take pleasure in adding your name to the Fameless Hall of Film."

Business of smiles and admiration all around.

Mr. Abrams, ironically: "I suppose you'll stage Mr. Smith now as the hermit of Flatbush just as you pulled that Portland stuff on me. Of course," added Mr. Abrams, hastily, "I'm not comparing Portland with Flatbush."

(Mr. Smith's secretary, sotto voce: "One place is as dead as the other").

"Mr. Smith," we went on hastily. "You'll excuse us if we indulge in a little admiration of you. We can't help it."

We find some singular and admirable facts about you.

"You avoid publicity, as we say.

"You don't resent criticism of your own pictures and you give full credit to the other fellow's successes.

"You're a good listener.

"You've never played up to the exhibitor.

"You don't pose.

"You don't gossip. You attend strictly to your work and have never been seen in a Times Square restaurant.

"Frankly, Mr. Smith, we don't understand what brought you into the motion picture business. We recognize you as a pioneer; that, indeed, it is twenty-one years since you started out—and we believe went broke—with a picture show.

"Think hard, Mr. Smith, and tell us what your trend really is?"

"Well," confessed Mr. Smith, "when I was a boy I built an automobile."

"That's it. You're really an automobile man."

"Wait a minute," interposed Mr. Abrams. "Don't make Mr. Smith out to be an automobile man. Say something about Vitagraph and pictures. My interview was nothing but Portland and baseball. Not that I care, but I'm trying to protect Mr. Smith."

"As a matter of fact," objected Mr. Smith, "I'd rather be a farmer."

"Because farming is more lucrative than filming?"

"No," said Mr. Smith, "I was born on a farm. I like the life."

"Still you must like filming to spend so much time in Flatbush?"

"I do," said Mr. Smith, seriously, "but I thought we couldn't talk about films in these interviews."

"No, that's not true. Now what shall we say of the film business, its future——"

"Just a moment," warned Mr. Abrams. "If you keep on with this foolishness you won't have room for those nice things that 'others say.' They were crowded out of my interview. And I gave you a box of cigars," he concluded thoughtfully.

"By the way," said Mr. Smith, hastily, "here's another box."



WHAT OTHERS SAY

"Even his lawyer speaks well of him."

"His word is as good as his bond—something said of many men, but here an outstanding characteristic."

"Never took advantage of friend or foe."

"Pugnacious: but never goes out of his way for a fight. Wants his rights but does not step on the other fellow's toes."

"Listens to the other fellow's argument and gives way if the other fellow is right."

"A self-made man."

"Has a mechanical trend. Orderly in business."

"Eminently fair. Hates a liar."

"His take-up invention was vital to pictures. Yet few think of him as an inventor."

"A good man to work for—if you know your business."

"Loves to talk of 'the good old days'—but just as ready to talk up-to-the-minute film progress."

Exhibitor Meeting Pleases All

Referred to as Delightful Surprise to Everyone, with Perfect Harmony Prevailing — Good Results Were Obtained

THE meeting at Washington on December 11 and 12 of the two national motion picture exhibitors' organizations, the M. P. E. L. of A. and the A. E. A., will no doubt go down into history as the most splendid gathering in the industry, because the results obtained will without doubt, be for the betterment and permanent good of all who are connected with the motion picture business.

In the words of Frank Rembusch: "The meeting was a delightful surprise to everyone, and when it is considered that men came from Maine and all the New England states down to Florida, from Seattle to Texas, practically every state and every principal city in the United States being represented in numbers of about 150 exhibitors, each and all from various parts of the country and unanimously came to the conclusion and passed a set of resolutions without one dissenting voice, after two days of deliberation, everyone must acknowledge that a step forward has been taken in the motion picture business.

"A continuous and formal discussion was held for five hours without a single motion or resolution being presented. The big exhibitor, the small exhibitor, everybody from every section discussed everything from the scarcity of pennies to million dollar stars, and everyone listened patiently, respectfully, to everyone. There were good ideas and bad ideas, numerous ideas and no ideas, presented. All were weighed and listened to. It was evident, however, that there was strong and unanimous opinions along the same line on important questions which could be concentrated into single plans for action. The next step was to have every exhibitor bring his ideas into a concrete form by presenting it to a resolution committee which worked for the balance of the evening and long into the night.

"The two committees that were appointed have a great responsibility to shoulder, especially the allied committee on legislative matters. This committee is charged with the duty of gathering full statistics from every exhibitor in the United States on how the admission and film tax has affected his theatre, which data will be gathered for the purpose of presentation to Congress in order to insure just and equitable division of the present conditions. It is planned to keep a man in Washington, and H. B. Varner, of North Carolina, has been selected for this purpose. A legislative fund will be necessary and this committee is charged further with the duty of raising funds for the expenses necessary to carry on the work. Great credit may be given to those who attended the meeting, not only because of their coming but also for the splendid manner in which the meeting was conducted and the constructive plans that were outlined. All that remains now is for every exhibitor in the United States to give his whole-hearted support to the legislative committee so that the proper relief may be forthcoming through united action.

"The committee on amalgamation has the duty of finding some means of combining the two great organizations into one whole. It is understood that the two organizations are to work together harmoniously on all questions affecting the industry as a whole. It has been suggested to the committee that a new organization be formed with more progressive constitution and by-laws. Now is the time for some big exxhibitor to single out a new man satisfactory to both organizations who can lead both organizations in one body to a reunited and undivided unit working for the best interest of everyone in the industry."

Clergymen Would Censor New Jersey

A small number of clergymen, representing the Catholic, Episcopal, Baptist and Presbyterian churches of New Jersey, met in the Senate Chamber of the State House at Trenton on Wednesday afternoon, December 19, to discuss the question of preparing a bill for introduction at the Legislature providing for State censorship. Some opposition to the proposition developed. H. F. Sherwood, assistant secretary of the National Board of Review, attended the conference and pointed out that State censorship did not accomplish anything of value and was destructive, not constructive. He showed that the average of the quality of motion pictures is constantly rising, and wherever there may be a demand for finer pictures constructive methods are better than destructive for securing them. He indicated that the industry was constantly striving to improve its product and that the United States Government was recognizing the tremendous value of the motion picture as a means of distributing information.

Netter Likes Hart Reissues

Leon D. Netter, head of the Masterpiece Film Attractions of Cleveland, Ohio, is said to be enthusiastic about the three William S. Hart pictures which he has added to the constantly growing list of features he is distributing in Ohio.

The purchase of "The Bargain," "The Hellhound of Alaska" and "The Bandit and the Preacher" from the W. H. Productions Co., is in line with Mr. Netter's policy to exploit only such attractions as exhibitors in Ohio have grown to reconcile with the name "Masterpiece."

Albion Exhibitor Sees Way to Make Money

"It was easy. I am going to do it again," said Exhibitor Gay L. Williamson, of the Rex, Albion, Neb., who charged 25 cents admission the night he showed "The Tanks."

"I made a bunch of money. My only regret is I haven't tried higher prices before. The exhibitor who wants to make something at his business, and get away from the puny profits we generally content ourselves with, has only to increase his admission prices."

Laemmle Appoints Woman Broadway Manager

Carl Laemmle, who has a number of innovations to his credit, launched a brand new one on Sunday afternoon, December 23, when he installed into his Broadway theatre, New York, the only woman photoplay manager on Broadway. She is Katherine Russell Bleecker, who



Katherine Russell Bleecker

some years ago deserted society to enter the picture field. She achieved success in writing and producing "society and children" movies, and in Cleveland she staged "The Perils of Society," which scored, as did her productions introducing exclusive society to themselves on the screen.

She will introduce into Managing Director Carl Laemmle's Broadway house some decided innovations, it is said. The first of these sees a "Woman's Week" for the holiday season, when a number of attractive features will be in order for feminine fans.

Buffalo Producing Company Gets Under Way

Established in its spacious new suite of offices on the third floor of the Ellicott Square, Buffalo, the Buffalo Motion Picture Corporation is ready to begin the business of picture producing. The company is capitalized at $125,000. With the opening of the new offices, President Frank L. Talbot has issued an invitation to the public to inspect them.

It is expected that work on the first photoplay will begin in a few weeks.

Woman Appointed Censor

Mrs. W. F. Osborne has been appointed to the board of Manitoba (Canada) censors to fill the vacancy caused by the death of W. J. Horne.

Directors Initiated in Association

At the meeting held on December 18 in New York, of the Motion Picture Directors' Association, the following directors were initiated: George Irving, Keenan Buel, Hobart Henley and Charles Seay.

In an announcement last week the association called attention of company managers to the fact that only directors who are capable are admitted to membership. The association, it is understood, submits lists of available directors to companies in need of this service.

Strand Introduces Another Novelty

The Strand theatre, New York, will introduce a new novelty in the entertainments after the holidays, and Manager Edel is busily engaged selecting material and singers for the rather pretentious addition, which will consist of a weekly presentation of condensed versions of grand opera.

The first opera to be presented is "Carmen." Not only has Mr. Edel engaged a cast of opera stars to sing the various roles, but special sets of scenery are being painted for the various operatic productions.

The cast for "Carmen" includes Anita Tegelli, who will sing the title role, Rosa Lind as Michaela, Carlo Mari as Don Jose and Auguste Bouillez as Escamillo. Oscar Spirescu will conduct.

Posters Win Praise from Renowned

When the Renowned Pictures Corporation acquired the rights to Harry Raver's new production, "The Public Defender," they were said to have been impressed with the beauty and character of the paper. It has been considered unusually alluring and attractive by all who have seen it. The makers, the Riverside Press of New York, claim they went to extra pains in manufacturing, but believe that the admiration aroused by their lithographs for "The Public Defender" more than justifies the unusual care.

Animated Weekly Signs with Red Cross

Jack Cohn, manager of the Universal Animated Weekly, announced this week that his firm has signed an important contract with the Red Cross whereby every week two hundred feet of film taken under their auspices showing their work among American troops on the battlefield of Europe will be shown on the screen.

Mr. Cohn said: "At last the public can see duly authenticated films of what fine work the Red Cross is doing at the front. There are so many phases of Red Cross work besides nursing that the films will prove a revelation."

Kiltz Resigns from Mutual in Missouri

F. L. Kiltz, for the past four years manager of the Mutual office at Kansas City, Mo., has resigned his position, it was announced from the Missouri city last week.

Washington Reports Pleasing

Ohio Delegates Tell Results and Hopes in Cleveland, and Philadelphia Exhibitors Also Express Satisfaction

THAT a great deal of actual good, although not apparent this early, will come of the recent Washington convention of the exhibitors represented by the Motion Picture Exhibitors' League and the American Exhibitors' Association, is the sum total of reports made by various local organizations since December 12.

On December 18 the Ohio delegates to the Washington meeting gathered in Cleveland and reports were submitted. Sam Bullock explained that although nothing was actually accomplished toward an immediate lowering or abolishing of the footage tax, the members had elected a committee that would remain in Washington until something definite had been done.

Great disgust was expressed by Mr. Bullock over the fact that no producers attended the Washington convention, and it is believed his sentiments spoke for all the exhibitors present. "Nevertheless," said Mr. Bullock, "we managed very well without them."

A set of resolutions concerning the attitude, which was referred to as unfriendly, of the producers was presented.

On the same day, December 18, the Philadelphia exhibitors held an open meeting to hear the results of the Washington convention. President John O'Donnell presided, and spoke of much good accomplished.

The Motion Picture Exhibitors' Corporation of the Northwest, with general offices in Minneapolis, last week prepared a set of resolutions to present to Congress at the next session, with the hope of modifying the present tax on motion picture theatres.

This brief sets forth, over the signatures of President James Gilosky and Secretary Clyde H. Hitchcock, that the "Motion Picture Exhibitors' Association of the Northwest goes on record as being in favor of paying the United States Government an amount equal to 10 per cent of our gross receipts, and recommend to our Representatives in Washington that the present special war revenue seat tax and that the footage tax on motion picture film be abolished."

National Association Solid

Enters New Year Confident of Outdoing Its Accomplishments of Past Year—Now Eighteen Months Old

THE National Association of the Motion Picture Industry, now a year and a half old, will enter the new year confident of outdoing the work it has accomplished during 1917. The year now rapidly drawing to a close will always be regarded as the most critical in the history of the industry. Besieged on all sides by enemies, manufacturers, exchangemen and exhibitors—in fact, every branch of the business—has fought shoulder to shoulder under the banner of the N. A. M. P. I. and the good that has been accomplished is unbounded.

Censorship, taxation and all inimical legislation, was defeated through the work of the members of the Censorship Committee. The heavy impost placed on films by Congress was placed over the objections and good work of the organization, but it is quite possible that before 1918 is very old changes will be made in the measure which will considerably lighten the war burden which the motion picture industry now carries and totters under.

Even while engaged in its most strenuous fights against a common enemy, all branches of the industry found time to rally to the support of the Government in carrying out its war aims. At this very minute exhibitors, manufacturers, exchanges, directors and photoplayers are engaged in furthering the war interests of the United States through the medium of the film and the screen. It was largely through the efforts of motion picture men that both the Liberty Loans proved successes. The screen has been of incalculable value to Herbert S. Hoover in his food conservation campaign. In fact, Government propaganda of all kinds are being thrown on the screen largely through the efforts of the National Association of the Motion Picture Industry in co-operation with the Motion Picture Exhibitors' League of America. While it is true that the combined efforts of the biggest men in the industry failed to prevent the great split of the exhibitors at the Chicago convention, nevertheless, right now the National Association has brought the rival factions together and it is not beyond hope that the Exhibitors' League and the American Association will be merged.

"Birth of a Nation" Booked on New Plan

Elaborate announcements being prepared for next week's trade publications will bring the news that the Epoch Picture Corporation is about to place "The Birth of a Nation" on the market on a new plan. This will involve the booking of the feature into the larger photoplay theatres as a special attraction, complete companies on the style of a theatrical road organization being furnished by the Epoch organization.

Following its spectacular success as a $2 attraction, it is computed that there are millions of photoplay fans who have not seen "The Birth of a Nation." The new plan is intended to bring it within reach of the popular priced houses. Full details of the booking plan will be found in next week's Motion Picture News.

In and Out of Town

A. S. Aronson, Regal Films, Ltd., Toronto, Canada, was in town last week looking at the current offering on the independent market. Mr. Aronson stopped at the Claridge. He returned to Toronto, Sunday. During his stay he closed a deal with W. H. Productions, through their representative, H. J. Sheppard, for the Canadian rights to several Hart features and twenty-eight of the Sennett produced comedies which this company is offering.

Eduardo Gainsborg, appointed recently, exchange manager of the Hoffman-Foursquare branch at San Francisco, left New York last week for his post.

M. C. Hughes, district manager of the Metro Film Service, Ltd., with headquarters in Montreal, was in New York last week, for a conference with officials of the home office of Foursquare pictures, whose Canadian exchange is operated in conjunction with that of the Metro Film Service.

Harry Grossman, president of Oro Pictures, Inc., returned to New York last week, after an extended visit to the Oro studios on the Coast. Mr. Grossman reports everything fine at the West Coast studio.

Paul A. Platz, manager of advertising department, and news correspondent of the Cincinnati, Chicago and St. Louis Ry. Co., Cleveland, was in New York last week, shaking hands with old friends in the picture industry. Mr. Platz returned to Cleveland last Saturday.

Arthur J. Lang, export manager, Nicholas Powers Company, returned to New York, last week, after a two weeks' absence in Mexico City and adjoining territory. Mr. Lang made the trip in the interest of the Nicholas Power Company.

W. S. Wessling, branch manager for Pathe, with offices at Cincinnati, visited the home office in New York, last week. Mr. Wessling made some interesting reports on conditions in the picture business in the mining district included in his territory.

Harry Caufield, Los Angeles, arrived in New York last week from the Coast. Mr. Caufield reports good business in Los Angeles and looks for a prosperous new year.

Wallace Reid, Artcraft-Paramount star, and Kenneth McGaffey, press representative for Lasky studios and Paramount interests on the Coast, arrived in New York, last Friday. Mr. Reid will be featured in two Paramount productions to be made at the Eastern studio. Mr. McGaffey returned to Los Angeles, Sunday night. Mr. Reid is stopping at Hotel Astor.
(1)—Decmeber 24

Omaha Manager Deals Out Sage Advice

"Book twenty-five pictures and save $18," Manager Jules Rachman of the Standard Exchange in Omaha, Neb., tells his patrons.

"That sounds like more than if I told them they would save 75 cents apiece by booking twenty-five pictures in a bunch," said Mr. Ranchman.



President Carl Laemmle of the Universal Film Company Reading the Exclusive Cables and Telegrams Sent Him by General Pershing, Lloyd George, Wilson's Cabinet and Nearly Every United States Senator, Representative, Governor and Ambassador, Together with Other Noted Men, an Unparalleled Achievement, Emphasizing the Commanding Position the Screen Now Occupies in Heralding Opinions of the World's Leaders

DOWN MIT KULTUR!

Contributions from Patriotic Exhibitors Are Pouring In!

Previously acknowledged		$1,058.78
Emporium Opera House, Emporium, Pa., Andrews & Vail, Managers	$18.57	
Moving Picture Theatre, Shelburne Falls, Mass., William Mills, Prop.	5.00	
Colonial Theatre, Richmond, Va., Henry Bernstein, for Jake Wells	39.68	
Josiah Pearce & Sons, New Orleans, La.	51.42	
Strand Theatre, New Orleans, La.	102.26	
Colonial Theatre, Norwich, N. Y.	11.10	
Olympic Theatre, Finleyville, Pa., John Hands ..	15.25	
Gem Theatre, Silverton, Colo. ..	5.00	
Lyric Theatre, Arkansas City, Ark.	18.25	
Colville Theatre, Colville, Wash.	10.00	
Como Theatre, St. Paul, Minn.	1.70	
Playhouse Theatre, Staunton, Ill., Otto Blume	1.05	
		279.28
		$1,338.06

If you want to help smoke the Kaiser out, write Motion Picture News for particulars regarding the Tobacco Fund.

Tom Wilson Loses Eye in Accident

Tom Wilson, who played in many Fine Art subjects and served as co-director with D. W. Griffith and recently has been with the Lehrman Sunshine Comedies, met with an accident while hunting with friends last week, in which a shot penetrated his eyeball and made necessary an operation in which the eye was removed.

Wilson has had an experience of a lifetime on the stage and screen and now that he will in all probability find it necessary to give up acting it is believed by friends that he will give all his attention to the study of directing, in which work he has had a great deal of experience. Wilson was recently loaned by the Lehrman company to go with the Mary Pickford company to appear in one subject, and it was while working at the Pickford film that he was injured.

Harlem House Must Change Its Name

A decision was handed down by the Appellate Division of the Supreme Court last week, granting an injunction to Mitchel H. Mark, president of the Mitchel H. Mark Realty Corporation, owners of the Strand theatre at Broadway and Forty-seventh Street, restraining the use of that name by another theatre on 125th Street, known as the "Harlem Strand."

The suit was brought some time ago, and when the matter first came before the courts the injunction was denied. Thereupon the proprietors of the Strand theatre, through their attorney, Mortimer Fischel, filed an appeal with the Appellate Division. The latter court in reversing the opinion of the lower court went very deeply into the history of the law, as regards the protection of trade names and the grounds upon which such relief was obtainable.

Lightless Night Suggested for Theatres

The Celebrated Players Film Company, of Chicago, of which J. L. Friedman is vice-president and general manager, last week sent the following telegram to James A. Garfield, fuel administrator, in reference to lightless nights for theatres:

"The motion picture theatres of the entire United States are assisting the Government in every way, both financially and through the medium of their screens. Lightless Sunday nights would be an extreme detriment to every motion picture house open that day in the United States, as this day is their most profitable one. On behalf of the motion picture theatres permit me to suggest that either Monday or Friday nights be substituted for Sunday.

"The courtesy of an answer will be appreciated."

Baltimore Houses Face Xmas Closing

Word reached Baltimore last week to the effect that the United States Fuel Administrator has granted permission to Doctor Garfield of this city, in order to help the present famine in coal, that he has full authority to close all theatres and motion picture houses in the city over the Christmas holidays. Doctor Garfield is considering the proposition, but as yet nothing has been taken up with the Maryland Branch, Motion Picture Exhibitors' League of America.

Louis A DeHoff, secretary of the League, said that he believed that there will be nothing to it. The theatres and motion picture houses are only open from four to eight hours each day and that Doctor Garfield believes that little would be saved here in Baltimore by such an act. However, no definite action has been taken yet and the theatres are going ahead with their arrangements for the holidays. If Doctor Garfield should desire to exercise his authority, the question will first be put before the Maryland League.

This will not only affect the theatres, but all halls and other places of amusement are to be closed should the order be given.

National Association Grows

Nine Members Added at Meeting of Directors in New York December 14—Board Members Chosen

AT the quarterly meeting of the Board of Directors of the National Association of the Motion Picture Industry, which was held at the headquarters in the Times Building, on December 14, the following companies and individuals were chosen to membership: Biograph Company, Craftsman Film Laboratories, Eclipse Film Laboratories, A. H. Jacobs Photoplays, Inc.; Paragon Films, Inc.; Greater N. Y. Slide Company, Carl Anderson, H. O. Segel and Albert Cormier.

The meeting, which was presided over by President William A. Brady, was attended by Arthur S. Friend, William L. Sherrill, Louis F. Blumenthal, Lee A. Ochs, Ernest Horstmann, Alfred S. Black, Louis L. Levine, F. S. Eager, P. A. Powers, Walter W. Irwin, Paul Gulick, Thomas Wiley, Gabriel L. Hess, Joseph F. Coufal and C. C. Burr.

The exhibitor directors from out of town came to New York to attend the meeting at the close of the convention of exhibitors held in Washington the preceding day. Various reports of committees were presented and acted upon, and many routine matters were considered, several of which were referred to special committees for attention.

Ricord Gradwell, vice-president and general manager of World Film Corporation, and Winfield R. Sheehan, general manager of Fox Film Corporation, were elected members of the Board, representing the Distributors' Division, which had presented their nominations to fill vacancies. C. C. Burr, Jr., was elected as a director from the General Division, upon nomination of that branch, to fill a vacancy.

A new branch of the Producers' Division, comprising Class C Producers, as reported as recently organized, with Joseph A. Golden, of the Crystal Film Company, chairman, and L. Abrams, of Craftsmen Film Laboratories, as secretary. The following companies are represented in this division: Biograph Company, Craftsmen Film Loboratories, Crystal Film Laboratories, Erbograph Company, Kalem Company, Evans Film Manufacturing Company, Eclipse Film Laboratories and Paragon Films, Inc.

The report of the Motion Picture Exposition, which is to be held under the joint auspices of the Motion Picture Exhibitors' League of America and the National Association, showed that splendid progress has been made in securing contracts, although solicitations had only been under way for a few weeks. Two floors of the Grand Central Palace have been leased and practically two-thirds of the main floor has been disposed of. President Brady urged upon the officials of every company the importance of supporting this exposition, which was the first to be conducted with a united industry behind it, and set forth many advantages to be derived by making the event a great success from every point of view.

Paralta Issues Press Book

Is Expected to Help Bessie Barriscale's Feature Along Greatly—Cover Is Done in Three Colors

PARALTA PLAYS, INC., has issued an especially attractive press book for the exploitation of "Madam Who?" in which Bessie Barriscale will make her debut as a star in Paralta Plays in the immediate future. The cover, which is done in three colors, bears the well-known Paralta border, together with a most attractive picture of the star in process work.

Realizing the fact that practically all exhibitors throughout the country prefer to make up their own advertising copy, the stock advertisements have been omitted and in their place is a page devoted to catch-lines to be used as an assistance in laying out display advertising copy. On the next pages are cuts of the billing paper and stock cuts to be used in newspapers and programs. Then follows a series of press stories arranged for the requirements of the theatres showing the production. In preparing these pages the fact has been taken into consideration that most of the newspapers throughout the country have a regular schedule for the handling of motion picture copy. In practically all of the towns today the papers run an advance notice of a coming production, then an extensive Sunday notice, which appears the Sunday before the attraction is booked, followed by a mid-week reader usually printed on Wednesday or Thursday. In some of the smaller towns, where the run of a picture is but for one or two days, the papers devote a certain section of the Sunday edition to photoplay news, and then run each day a column announcing the attractions showing on that day.

The Paralta press book is so arranged as to supply the exhibitor with advance notices, Sunday notices, mid-week readers and special stories for the exploitation of 'Madam Who?" written in such a manner as to save the exhibitor the time and effort to repair them to suit his local needs.

Walter McGrail Answers Battle Call

A typical O. Henry surprise greeted members of the cast appearing in "The Clarion Call," the current release in General Film Company's Broadway Star Feature Series. The camera had scarcely ceased grinding before Walter McGrail, who plays the leading part in the two-reel feature, announced that henceforth he was to be known as Seaman Walter McGrail. By the time the picture is released the O. Henry actor will be aboard one of Uncle Sam's ships of war serving his country.

The Reader Has His Say

A Word to the Wise Producer Anent Sex Plays by a Big Manager

Editor Motion Picture News.

Dear Sir: I believe that the box office reports which you have recently added to your very valuable paper are a splendid way for the exhibitor to express himself, and I assure you that we are more than glad to have an opportunity to co-operate with other exhibitors in giving an expression of our opinion.

This is perhaps an opportune moment to call attention to the so-called sex play. At this theatre, on account of its being the largest in the city, we have the choice and pick of practically every first-class picture produced, and, even with the big supply that we draw from, we cannot, it appears, help but book some pictures that, to my mind, are likely to eventually prove a detriment to the motion picture industry.

To illustrate just what I mean: We played Dorothy Dalton in "The Price Mark," a picture with very strong sex situations, and which, to the unsophisticated mind, might justify immoral relationship. In this picture our heroine lives with a man, not as his wife, and yet in the long run, as a reward for her conduct, "she is happily married ever after."

Our next picture was Elsie Ferguson in "The Rise of Jennie Cushing," with a similar situation and with the same reward.

The producer will argue that both stories were taken from successful novels and that the legitimate theatres produce plays of this character which give no offense. True! However, novels are not publicly read, and the legitimate theatre does not play to the vast family patronage that is accorded the motion picture theatre, and it is doubtful whether the average man having a young daughter is pleased at the prospect of having sex problems publicly displayed, no matter how artistic the production nor how popular the star may be.

It perhaps might be a good idea for the producer to look on the other side of the fence and try to analyze just how his productions are received away from 42nd street and Broadway.

Very truly yours,
HAROLD B. FRANKLIN,
Manager Shea Hippodrome Co., Inc.
Buffalo, N. Y.

"At the Wrong End"—In Three Reels Mr. Kaufman Calls This Letter

Motion Picture News, New York City.

Gentlemen: Columns are being devoted to the common question of "How to Save the Picture Industry"—yet everyone wants to commence "house-cleaning" at the wrong end, and my suggestion is:

First—Let's start at the very beginning and slash those fabulous salaries of the players and even the directors. The manufacturers have allowed themselves to play "auction-bridge" against each other until weekly salaries have reached staggering—in fact, almost unbelievable—proportions.

Second — The overproduction of film is a known evil, but it cannot continue to exist, as the demand is not great enough. The manufacturers and producers (many are of the fly-by-night kind) will cut down when these facts arrive home, or perhaps due to shortage of the necessary funds.

Third—Nearly every organization has too many branch exchanges, and the overhead expenses on these, together with the extra prints bought for them, help make the cost of films EXORBITANT.

For illustration: In Memphis there are now three other exchanges besides mine, and was four until this week, when the Mutual closed. At an additional expense of $150 weekly to my present one, I could handle the entire business and thereby save at least $750 each week, more than $900 being spent for overhead expenses alone by them.

In New Orleans, Atlanta, Dallas and every other exchange center in the United States practically the same conditions exist. Six or eight exchanges in each city, excepting New York and Chicago, could handle all the business for which twenty or twenty-five exchanges are now operated at a tremendous weekly sum.

Exhibitors in even the small towns tell me with a smile of the great number of salesmen that call on them each week, nearly everyone of whom must be turned down, as they can only use a certain number of films weekly. This and 101 other leaks could be stopped, if there were more action and less talk.

Hoping to see these few lines in your valued paper at an early date, as I feel sure that if you start "the ball a-rolling" and everyone puts their shoulder to the wheel that this great evil will be quickly remedied.

With very best wishes, I am,
Yours truly
KAUFMAN SPECIALS,
(Signed) Abe H. Kaufman, Pres.

How the Reel Tax Hits the Small Town Theatre

Editor Motion Picture News.

Dear Sir: No person gets more interested in the News than I do, and I am going to try and tell you how a little country exhibitor feels on this reel tax question. On page 4367, December 22 issue, I see by the man who has a slogan of "Use the Brains God Gave You" that we figured as nearly as we could what the war tax would cost us and then passed it along to our customers. This is all O. K. We figured as nearly as we could what the war tax would cost us and then passed it along to our customers. This is all O. K., but is it passed along in the correct way? Why was the revenue tax on motion picture shows in towns of 5,000 population or less reduced one-half? Simply because the little fellow did not fill his theatre as often in a day as in the larger towns, but you did not hear of the big fellows in the city kick about this tax on seating capacity. It never hurt him much, because he filled them often, but at that time they said Uncle Sam needed the money quick and did not think of the little fellow.

But here we have a tax put on by the people who make the pictures and release them and who ought to know the different conditions in city and country.

Say I pay $5 for a five-reel program with the tax of 15 cents per reel makes my program cost me $5.75, or an increase of 15 per cent for one day's rental.

Say the city man pays $50 for a five-reel program with a tax of 15 cents per reel makes his bill $50.75, an increase of 1 1-2 per cent for one day's service.

And still this man says we made sure we were doing the right thing and then went ahead.

And on page 4325 I see Mr. Edel of the Strand is in favor of the tax, saying it is up to the exhibitor to pay the extra war tax, but if it was an increase of 15 per cent of his film bill he might think different, but I suppose it is not 1 per cent.

And on page 4315 I read: "It is folly to assume that the reel tax is sending 80 per cent to the wall." I say it makes no difference what forces the 80 per cent to the wall, but let them go in a fair and square way. Tonight I am trying to "use the brains God gave me" to make up this letter, and I don't think this extra tax is passed along in a fair and square way, for it hurts the little fellow more than the big one.

If you have a little space on your "The-Reader-Has-His-Say" page, I would appreciate seeing how this looks in print, but should it sound strange to you, remember it is just how a little country exhibitor feels.

I am, yours respectfully,
JULIUS W. SCHMIDT.
Grand Theatre, Breese, Illinois.

Exhibitor Byar Believes He Has the Solution

Editor Motion Picture News.

Dear Sir: Judging from yours editorially, Mr. Mastbaum certainly did explode a bomb in the manufacturers' and distributors' camp, and evidently few have realized the "cause" of this bomb being exploded. Those small manufacturers and large impossible ones are the ones who are to suffer from this shake up. The highest price service on the market stands no chance to suffer, because they have long since seen the error of the ever star-changing producers, and have profited by his error and their own experience.

All the producers now in the game have occasion to fear the infant that has just been born. The old saying, "Necessity is the mother of invention," is as true as gospel, and the first to realize the burden was becoming intolerable was the exhibitor; he pleaded with the producer for better productions until he saw his pleadings were in vain; out of the chaos or ruin came the infant: the exhibitors' salvation, the producers' only hope. In all the journals of the issue of December 15 only one producer actually mentioned the infant, but all refer to him in a round-about way.

Some of the larger producers have held a stiff upper lip and mentioned the big future they see for the 1918 prospectus, but, Mr. Johnston, they don't see it the way they mention; their belief for big business is only a stall. But the big business is here, and here as it has never been here before. The motion picture business will become as stable as any other legitimate enterprise, and only through the efforts of the exhibitor himself. Inferior pictures have run the gamut of criticism and have been condemned eternally. The advertisements of the manufacturers have ruined them for one and all times.

The star is the thing, Mr. Johnston; not only in Texas, but the world over. But they must come to the exhibitor at a price he can afford to pay. The value of a picture is based principally on the star. This because the general public don't read; we have educated them to follow the stars, and it would be nearly an impossible task to divert them and make them believe the play is the thing, because, generally speaking, it is "not." Once in a great while a producer will strike some theme that is timely, then his picture will go over big with an unknown star. But the ordinary fails 99 out of 100 times. But with a popular star, "of which there are not over a dozen," their names coupled with a production of an unknown quality will pack any house, whether a swell place or ordinary.

The exhibitor has long known that this is true, but has never had an opportunity to express his thoughts, even through the trade journals, which call themselves the exhibitors' medium.

Mr. Mastbaum realizes, as many others, that in the organization of the First National Exhibitors' Circuit that dreams of continued inflated profits were a thing of the past.

I am a franchise holder with the First National Exhibitors' Circuit, and just here in connection I wish to state that by January 1, 1919, more than 98 per cent of the towns that have picture shows will be franchise holders (partners) with the First National, and for three simple reasons, thus: First, superior service, in which the exhibitor will participate in the accrued earnings; second, that his service will be selected by men who have had experience as an exhibitor and would use the same discretion in selection that we ourselves use; third, that through the First National Circuit the load has been completely lifted from our shoulders. The big saving which Mr. Mastbaum suggests is this minute in operation. The extravagant wastefulness will be born by the producer, and not as in the past, by the exhibitor. No, Mr. Johnston, the producer, both large and small, have seen and interpreted the handwriting that is now on the wall, and it means just what it says: First National Exhibitors' Circuit—with the exphasis on Exhibitor.

Trusting they may all rest easy in the new and divers occupations they disclose, I'm yours,
A continual subscriber,
E. L. BYAR.
Terrell, Texas.

Shea's Hippodrome Weathers the Tax

Harold B. Franklin, manager of Shea's Hippodrome, Buffalo, one of the largest theatres in the country, stated last week that the war tax has not yet had any detrimental effect on the patronage of his theatre. Mr. Franklin feels, however, that shrewd showmanship and the very best efforts of the exhibitor is required to maintain continuous good business.

"It is to be expected that business will be somewhat affected at this time of the year, principally on account of the holidays, and probably many exhibitors will find it convenient to blame the war tax. The people have become acclimated with the motion picture as a daily need, and as long as the exhibitor caters to their wishes and gives them what they want it is doubtful whether business will fall off. It is, of course, possible that the smaller theatre may suffer. We felt that every effort should be made to make the theatre and entertainment even more attractive, if such a thing is possible.

Exhibitors Box Office Reports

TITLE, STAR, AND BRAND	E.	N.	S.	W.	EXHIBITORS' OWN REPORTS OF BOX-OFFICE VALUE
ADOPTED SON, THE (Bushman-Bayne—Met.)	Big	Big	Big	Ave.	"Good picture, no drawing card." "Fair picture, too much Bushman." (For other comments, see issue of Dec. 29.)
ADVENTURES OF CAROL (Madge Evans—World)	Ave.	Poor	Ave.	Ave.	"Fair show; did not draw." "Star good, everyone liked it" (E.). "Don't care for child stars."
ALL FOR A HUSBAND (Virginia Pearson—Fox)					"Not up to Virginia Pearson's standard." "Poorest picture on Fox program in months" (W.). "Rotten picture" (E.). "Good picture." "A very poor grade of picture" (N.). "People did not care for this" (W.). "Good business, but patrons not pleased" (N.).
ANGEL FACTORY (Antonio Moreno—Pathe)	Ave.	Ave.	Ave.	Ave.	"Excellent role for Moreno."
ANTICS OF ANN (Ann Pennington—Para.)	Big	Big	Ave.	Ave.	"Very clever picture" (W.). "Fair picture." "Great—a knockout." (For other comments, see issue of December 29.)
ANYTHING ONCE (Franklyn Farnum—Blue.)	Ave.	Ave.	Ave.	Ave.	"Full of action" (N.). "Very good, much like Doug. Fairbanks" (W.).
APPLETREE GIRL, THE (Shirley Mason—K.E.S.E.)	Ave.	Ave.	Ave.	Ave.	"Photography good, pleasing picture."
ARMS AND THE GIRL (Billie Burke—Para.)	Ave.	Big	Big	Big	"Very good picture—one that pleased everybody." "Very good—improvement over others." "Good picture but only fair drawing card." "Better than first picture." "Good, pleased all, second day even with first." "Good picture, only fair drawing card." "Very good—improvement over others." "Very good." "Very fine—pleased everybody." "Billie Burke very popular—picture pleased." "Pretty good picture." "Supporting cast not strong enough and war film not popular" (Week run.).
ASHES OF HOPE (Belle Bennett—Tri.)	Big	Big	Big	Big	"Extra fine." "Jack Livingstone very good." "Very fine—played capacity—pleased all." "Above average—ran two days—business good." "Excellent picture." "Everybody highly pleased." "As good as W. S. Hart."
AUCTION BLOCK, THE (Rex Beach Production—Gold.)	Big	Big	Big	Big	"Splendid production." "From a box-office standpoint best we have ever played." "Record business—big in spite of zero weather—week run" (N.). "Played in worst weather in years to good business, therefore I consider excellent production" (N.). "Exceptionally good, typical Rex Beach, liked by everybody" (S.). "Great picture, poor photography."
AWAKENING, THE (Montagu Love, Dor. Kelly—World)	Ave.	Ave.	Ave.	Ave.	"A good interest-sustaining picture."
BAB'S BURGLAR (Marguerite Clark—Para.)	Big	Ave.	Ave.	Big	"Not as strong as first 'Bab' picture." "Very pleasing star, clever actress, fine comedy." "Good picture, went well first day, not so well second." "Fine comedy, exceptional photography." "Not as good as Bab's Diary." "Stories of the Bab series are not big enough—something lacking." "Very good." "Not as good as most Clark pictures, but appealed particularly to young folks." "Last of series should go over big." "Very, very good."
BABES IN THE WOOD (Fox Kiddies—Fox St.)	Ave.	Ave.	Ave.	Ave.	"Fairy tales do not draw." (N.).
BAB'S MATINEE IDOL (Marguerite Clark—Para.)	Ave.	Ave.	Ave.	Big	"Tired of these stories" (S.). "Her poorest picture of the Deb series" (S.). "Big hit with old ladies and flappers, brought many new faces" (W.). "Tired of these stories" (S.). "Her poorest picture of the Bab series." "If Clark is to draw, she must quit the baby stuff" (S.).
BABBLING TONGUES (Ivan Production—St. R.)	Ave.	Ave.	Ave.	Ave.	"One of best acted dramas ever produced, good surprise finish" (S.). "Fine picture." "A very good picture" (S.). "People seemed to like it" (N.).
BABY MINE (Madge Kennedy—Gold.)	Ave.	Ave.	Ave.	Ave.	"Business better after the first day." "Great cast and direction." "Very ordinary production, drawn out and too long." "Rain hurt business, but picture great." "Business fair, production excellent; star unknown, but watch her grow." (For other comments, see issue of Dec. 15, 1917.)
BLIND MAN'S LUCK (Mollie King—Pathe)	Ave.	Ave.	Ave.	Ave.	"As good, if not best, 5-reel feature this house has shown" (N.). "Fine production."
BONDAGE (Dorothy Phillips—Blue.)	Ave.	Ave.	Ave.	Big	"This star is getting more popular." "Very fine production." "Bluebird improving remarkably."
BOTTOM OF THE WELL, THE (Evart Overton—Vita.)	Ave.	Ave.	Ave.	Ave.	"A good interest holding picture."
BRANDED SOUL, A (Gladys Brockwell—Fox)	Ave.	Ave.	Ave.	Ave.	"Melo—pleased; elaborate production."
BURGLAR, THE (Carlyle Blackwell—World)	Ave.	Ave.	Ave.	Ave.	"Splendid picture; stars lack draft." "Good picture, very sad, not kind that will draw." "Stars popular, good story" (N.). "Neglected wife, forget-me-not story, big business" (N.). "Great." "Excellent, but bad ending."
CALENDAR GIRL, THE (Juliette Day—Mut.)	Ave.	Poor	Ave.	Ave.	"Not up to Mutual standard." "A pleasing picture."
CALL OF THE EAST, THE (Sessue Hayakawa—Para.)	Ave.	Ave.	Ave.	Big	"Good play, well liked by all." "Very slow, but holds the audience." "A fair picture." (For other comments, see issue of Dec. 29.)
CAMILLE (Theda Bara—Fox)	Big	Big	Big	Big	"Seven reel production made it difficult to handle crowds." "The story has been done to death." "Bara's followers liked the picture." "Well liked star." "Big—Bara is great, but story has small appeal" (N.). "Not a good picture for Bara, women like it, though" (W.). "An excellent production, got me money two nights" (N.).
CASSIDY (Dick Rosson—Tri.)	Poor	Poor	Poor	Poor	"Good picture—no name—no star—no business." "Most morbid production—a business killer." "Leading role very well done—fine storm scenes—holds interest—title only chance for improvement." "No attraction." "Just plain rot" (S.). "Good picture, but morbid" (W.). "Rosson's acting overdone, good story" (N.).
CLEVER MRS. CARFAX (Julian Eltinge—Para.)	Ave.	Ave.	Ave.	Ave.	"Clever female impersonator; not so good in this one, though they seem to like it" (S.). "Deserved better biz" (W.). "Just a picture, that's all" (E.).
COLD DECK, THE (William S. Hart—Lynch)	Big	Extra	Big	Extra	"A picture that pleased." "He is a good drawing card." "Dandy Hart picture." "Best Hart has done—we think." "Wonderful picture—big money-getter."
COME THROUGH (Herbert Rawlinson—Jewel)	Ave.	Big	Ave.	Big	"Rattling good picture." "Four big days on this." "Did greater business on this than Hart two weeks before" (W.). "Patrons well pleased." "Photography splendid." "Too much footage." "Good picture, pleased all."
CONSCIENCE (Gladys Brockwell—Fox)	Ave.	Big	Ave.	Ave.	"Did not entirely please—too allegorical" (Middle). "Interesting story, and the production end ranks well among the program class—average business" (South). "Fair only." "A very fine picture—only like others before, failed, too allegorical" (W.). "A picture that is hard to take up, unless seen from the beginning." "A good picture of its kind, but allegorical subjects not wanted." "Fine, S. R. O." "Small appeal, but great" (N.). "Excellent picture, poor business."
CORNER GROCER, THE (Madge Evans, Lew Fields—World)	Ave.	Ave.	Ave.	Ave.	"Star is not a drawing card." "Much too long to please." "A very pleasing picture." "Very good."
DEAD SHOT BAKER (William Duncan—Vita.)	Ave.	Ave.	Ave.	Ave.	"Too much blood and thunder." "We're getting too much Westerns." "Excellent Western subject." "A good picture, pleased patrons."
DESIRE OF THE MOTH, THE (Ruth Clifford—Blue.)	Ave.	Ave.	Ave.	Ave.	"Good Western, title misleads fans." "Title not appropriate. Good Monroe Salisbury a comer."
DEVIL DODGER, THE (Roy Stewart—Tri.)	Ave.	Ave.	Ave	Ave.	"Type of play that takes well in Arizona." "An extra strong pictur "Not good" (W.). "Good drama, Stewart a second Hart if properly di
DORMANT POWER, THE (Ethel Clayton—World)	Ave	Ave.	Ave.	Ave.	"Very good picture" (S.). "Star popular, story fair." "Good subject, and star, Clayton a great favorite" (N.). "Good." (For other comments, see issue of Dec. 29.)
DRAFT 258 (Mabel Talliaferro—Met.)	Big	Big	Big	Big	"Very nice picture for this time" (E.). "A great patriotic picture (N.). "A strong patriotic picture, not quite up to our expectations as a business getter."
EASY MONEY (Ethel Clayton—World)	Ave.	Ave.	Ave.	Ave.	"A pleasing picture; this star is improving" (W.).
ETERNAL MOTHER, THE (Ethel Barrymore—Met.)	Ave.	Ave.	Ave.	Ave.	"Good picture, not much drawing power" (N.). "These kind of pictures don't dra "

TITLE, STAR, AND BRAND	E.	N.	S.	W.	EXHIBITORS' OWN REPORTS OF BOX-OFFICE VALUE
FETTERED WOMAN, THE (Alice Joyce—Vita.)	Ave.	Ave.	Ave.	Ave.	"Star not popular." "Ordinary picture."
FIBBERS, THE (Bryant Washburn—K.E.S.E.)	Ave.	Ave.	Ave.	Ave.	"Not up to Skinner." "Star well liked. A few more good pictures will make him a big drawing card." (For other comment, see issue of Dec. 29.)
FIGHTING BACK (William Desmond—Tri.)	Ave.	Ave.	Ave.	Ave.	"Good Western." "Only fair." "Fair picture."
FIGHTING ODDS (Maxine Elliott—Gold.)	Ave.	Ave.	Ave.	Poor	"Interesting picture" (N.). "Did not please" (W.). "Fair picture, did not draw." "Goldwyn's poorest thus far." "Picture good, photography kills it." (For other comment, see issue of Dec. 29).
FIREFLY OF TOUGH LUCK (Alma Reubens—Tri.)	Ave.	Ave.	Ave.	Ave.	"Splendid, will repeat this." "Good Western." "Good Western stuff—what they want." "Routine Western."
FLIRTING WITH DEATH (Herbert Rawlinson—Blue.)	Ave.	Ave.	Ave.	Ave.	"Good picture."
FOOLS FOR LUCK (Taylor Holmes—K.E.S.E.)	Ave.	Ave.	Poor	Ave.	"Fair picture." "Patrons clamor for this type" (S.). "Patrons seemed to enjoy themselves with this" (N.).
GAME OF WITS, A (Gail Kane—Mutual)	Big	Big	Big	Big	"Best Mutual we have ever played" (S.). "Patrons all satisfied" (N.).
GHOST HOUSE, THE (Pickford-Huff—Para.)	Ave.	Ave.	Ave.	Ave.	"Above average in production; Jack Pickford fair in this." "Not up to standard." "Poor business-getter." "Fair picture." "Very good." "Good, patrons pleased." "Good Pickford-Huff picture." "Fair picture." (For previous comments, see issue of Dec. 22, 1719.)
GOOD FOR NOTHING, THE (Blackwell-Greeley—World)	Ave.	Ave.	Ave.	Ave.	"Average picture" (W.). "Good picture" (S.).
GRELL MYSTERY, THE (Earl Williams—Vita.)	Ave.	Ave.	Ave.	Ave.	"Excellent picture." "Best Williams picture in some time—held the interest."
HEART OF EZRA GREER (Frederick Warde—Pathe)	Ave.	Ave.	Ave.	Ave	"Good picture and cast." "Good."
HER COUNTRY'S CALL (Mary Miles Minter—Mut.)	Ave.	Ave.	Ave.	Ave.	"Fair patriotic feature, nothing out of the ordinary." "Very pretty picture—star becoming a favorite." "Fair picture—she always draws well" (Middle). "Good photography—direction poor in spots, some settings not elaborate enough." "Well liked." "Title killed this one" (West). "Patrons tired of war plots." "Poor story, star not popular here." "An appeal to patriotism."
HER HOUR (Kitty Gordon—World)	Ave.	Ave.	Ave.	Ave.	"Very good picture."
HONOR SYSTEM, THE (Milton Sills—Fox St.)	Big	Big	Bgi	Big	"Truly wonderful drama of today." "Lots of action and thrills, plenty of comedy." "Wonderful—too long." "Wonderful." "Good, but too long in 10 reels." "Some picture!" "Big production." "Can't go wrong playing this great show, greatly pleases." (For other comments, see issue of Dec. 29.)
HUNGRY HEART, THE (Pauline Frederick—Para.)	Big	Ave.	Ave.	Ave.	"Good." "Picture did not please—climax melodrama of the 10-20-30 type." "Good picture, appealed mostly to women." "Interesting problem play with weak finish." "Very good, average business." "Good picture" (E.). "Average business" (S.). "Pleased fairly well; picture took an awful slump at finish" (W.).
INDISCREET CORINNE (Olive Thomas—Triangle)	Big	Big	Big	Big	"Olive Thomas is a comer." "Good, very pleasing picture, star rapidly growing in favor."
JACK AND JILL (Pickford-Huff—Para.)	Ave.	Ave.	Ave.	Ave.	"Pickford a young Douglas Fairbanks. Huff also clever. Good picture with plenty of action."
JOHN ERMINE OF YELLOWSTONE (Francis Ford—Butterfly)	Ave.	Ave.	Ave.	Ave.	"Good Indian picture." "O. K."
JUDGMENT HOUSE (Stuart Blackton Production—Para.)	Ave.	Ave.	Ave.	Ave.	"Only a fair production." "Good high class picture, but it didn't get the business."
KILL-JOY, THE (Mary McAlister—K.E.S.E.)	Ave.	Ave.	Ave.	Ave.	"Pleasing, no drawing power; McAlister clever, but the story is absolutely unreasonable, and director on location bad" (W.). "Fair picture" (N.).
LIFE'S WHIRLPOOL (Ethel Barrymore—Metro.)	Ave.	Ave.	Ave.	Ave.	"Best Barrymore ever appeared in, but did not draw." "Very ordinary." "A good picture—star just fair here." "Photography good, settings good, star good." "Too much misery."
LITTLE PRINCESS, THE (Mary Pickford—Art.)	Ave.	Ave.	Ave.	Ave.	"Interests children only; will hurt star unless given a play to interest grown-ups; substituted another picture to finish the week" (E.). "A good picture, but did not draw as most Pickfords do" (W.). "Not up to standard of last two pictures—good entertainment, but lacked the drawing and pleasing qualities of Rebecca of Sunnybrook" (S.). "Did not draw like Rebecca of Sunnybrook, or other late Pickford" (N.). "Poorest Pickford business ever in our history." "Too much of a kid picture, does not draw grown people" (N.). "Star had to carry the whole load—less than average business." "Too much fairy tale story, not a comparison with Sunnybrook Farm or Little American."
LONE WOLF, THE (Brenon Production—Sel.)	Big	Big	Big	Big	"Excellent." "Return business to capacity." "Going big on second week" (W.). "Extra big entire week." "Swell picture" (N.). "A great picture, and a good drawing card, with plenty of exciting situations." "Could recommend this subject for any theatre."
LOVE DOCTOR, THE (Earl Williams, Vita.)	Big	Big	Ave.	Ave.	"A winner." "Story 'impossible'—star going back as drawing card." "Star draws, picture not up to standard." "Good stuff." "Not up to standard but went big."
MAGDA (Clara Kimball Young—Sel.)	Ave.	Ave.	Ave	Ave.	"Started good, but did not hold up." "Business poor in comparison to what she has done" (West). "Splendid" (Middle). "Very poor" (West). "Did not please audience" (W.). "American people want to laugh." "Good picture, but did not get the money" (E.). "Didn't draw—picture fair" (N.) "Very pleasing, but did not draw" (E.). "Picture poor, not a proper vehicle for the star" (N.). "Very good picture."
MAID OF BELGIUM (Alice Brady—World)	Ave.	Ave.	Ave.	Ave.	"Very good." "This star always does average business." "Good picture and very pleasing." "Fine, good photography."
MAN TRAP, THE (Herbert Rawlinson—Blue.)	Ave.	Ave.	Ave.	Ave.	"Not especially well liked, about 50-50." "Interesting, entertaining, big business." "High class picture."
MANX MAN, THE (Geo. Loane Tucker Production—Gold.)	Ave.	Big	Ave.	Big	"Turned hundreds away first night" (N.). "Very good picture, not so much pulling power" (W.). "Wonderful picture—a little too long" (N.). "Fine picture."
MAN WITHOUT A COUNTRY (Jewel Production)	Big	Big	Big	Big	"Great, if publicity is properly handled." "Fine patriotic production that any American audience will like."
MARKED MAN, A (Harry Carey—Blue.)	Ave.	Big	Ave.	Ave	"Good business, fine, pleased."
MARK OF CAIN (Mrs. Castle-A. Moreno—Pathe)	Ave.	Ave.	Ave.	Ave.	"Good picture, exc ellent photography, beautiful settings, no pulling power" (W).
MISS U. S. A. (June Caprice—Fox)	Ave.	Ave.	Ave.	Ave.	"Well received" (S.). "Military N. G." (N.).
MOLLY ENTANGLED (Vivian Martin—Para.)	Ave.	Ave.	Ave.	Ave.	"Very nice picture, star well liked" (E.). "Good picture" (W.).
MORE TRUTH THAN POETRY (Petrova—Met.)	Ave.	Ave.	Ave.	Ave.	"Petrova's best picture." "Same old stuff." "Nothing extra." "Best Petrova yet." "Splendid picture, did not draw especially." "Went only fair." "Good photography, good settings, good story. Petrova does not draw here" (W.).
MOTH, THE (Norma Talmadge—Sel.)	Ave.	Big	Ave.	Big	"Only fair—fine photography, but draggy." "Excellent picture." "Extra big business." "Star growing in popularity." "Excellent photoplay—star well liked here." "Don't come up to her previous releases." "People well pleased with star and picture. A coming big favorite."
NARROW TRAIL, THE (William S. Hart—Art.)	Extra	Big	Big	Extra	"Excellent picture" (East). "Only fair" (South). "Best Hart up to date." "Pinto pony excellent; caused as much comment as Rebecca of Sunnybrook Farm" (East). "Star well liked. Remarkable horse" (South). "House record—best Hart to date—big hit here" (West). "Best of its kind" (Middle). "Same old Hart—best drawing star in the business—cannot handle the crowds." "Wonderful Hart picture." "Hundred percent picture." "Hart draws them out."
NEARLY MARRIED (Madge Kennedy—Gold.)	Ave.	Ave.	Ave.	Ave.	"Splendid picture, star good, but does not draw." "Splendid high class comedy" (N.). "Not a big drawing card" (S.). "Fine picture, fair business, star not known." "Good picture, but very light" (E.). "Good picture, star doesn't draw."
NORTH OF FIFTY THREE (Dustin Farnum—Fox)	Big	Big	Big	Big	"Cave man stuff." "This star draws well." "This type of play very popular here" (North). "Great picture." "Well liked." "Good picture, star well liked, and book very popular."
ONE SHOT ROSS (Roy Stewart—Tri.)	Ave.	Ave.	Ave.	Ave.	"Very good; lots of my patrons like him better than Hart." "Routine Western." "Picture fair; photography extra." "Good picture, but star not well enough known to have much pulling power." "Fine Western, good business" (S.). "Drew good crowds." "Fair Western."
ON THE SQUARE GIRL, THE (Mollie King—Pathe)	Ave.	Ave.	Ave.	Ave.	"Clever little feature" (W.). "Popularity in serial carried over to feature—remarkable" (S.). "Good picture" (W.).

TITLE, STAR, AND BRAND	E.	N.	S.	W.	EXHIBITORS' OWN REPORTS OF BOX-OFFICE VALUE
OUTSIDER, THE (Emmy Wehlen—Met.)	Ave.	Ave.	Ave.	Ave.	"Beautiful picture." "Poor title—fair picture." "Star always dr ws." "Good picture."
OUTWITTED (Emily Stevens—Metro.)	Big	Ave.	Ave.	Big	"Story unusual—pleased" (E.). "Wonderful picture" (N.). "Exceptionally good feature" (W.). Fine picture, didn't draw" (S.).
OVER THERE (Charles Richman, Alice Q. Nielson—Sel.)	Ave.	Ave.	Ave.	Ave.	"Very good war picture—drew good business at advanced prices."
PAINTED MADONNA, THE (Sonia Markova—Fox)	Ave.	Ave.	Ave.	Ave	"Good picture, star not known" (N.). "New star—did not draw" (W.).
PARADISE GARDEN (Harold Lockwood—Met.)	Big	Big	Big	Big	"Good picture, but long." "Star popular, photography fair, fair business." "Star very popular." "Subject excellent, photography delightful, star always draws." "Good story, but peculiar; beautiful scenery." "Very nice picture, Lockwood pretty good individual card." "Some picture—Lockwood gets me as much as Marguerite Clark." "Very good picture, little slow." "Patrons liked this best of all Lockwoods." (For previous comments, see issue of Dec. 22, 1917.)
PEGGY LEADS THE WAY (Mary Miles Minter— (Mut.)	Ave.	Ave.	Ave.	Ave.	"Very popular star—appealing" (N.). "Fair picture." "Cute star, cute picture—pleased" (W.).
PLEASE HELP EMILY (Ann Murdock—Mut.)	Ave.	Ave.	Ave.	Ave.	"Light entertainment." "Not as good as other Empires." "Pleasing comedy drama."
PRICE MARK, THE (Dorothy Dalton—Para.)	Ave.	Ave.	Ave.	Ave.	"Good picture of its kind. Too suggestive" (Middle). "Picture more for the H.B. (high-brow) than the average. Bad start for this program here" (South). "Good picture, but did not draw." "Very good." "From moral view a little strong." "Entirely too suggestive."
PRINCESS OF PARK ROW (Mildred Manning—Vita.)	Ave.	Ave.	Ave.	Ave.	"Good picture." "Good, but stars not known." "Good, Miss Manning excellent."
PRINCESS VIRTUE (Mae Murray—Blue.)	Ave.	Ave.	Ave.	Ave.	"Very artistic picture." "Liked by some, not by others."
QUEEN X (Edna Goodrich—Mut.)	Ave.	Ave.	Ave.	Ave.	"Very fair subject, star popular here." "Good picture." "Nothing to waste 5000 feet on" (E.). "Fair picture, star didn't show to advantage."
RASPUTIN, THE BLACK MONK (Montagu Love—World)	Big	Big	Big	Big	"Extra big for program picture." "Great film, best World ever made." "Great—went over big." (For other comments, see issue of Dec. 29.)
REACHING FOR THE MOON (Douglas Fairbanks—(Art.)	Big	Big	Big	Big	"Good picture." "Kind of picture people like to see Fairbanks in, dressed in real clothes." "Decidedly divided opinion among patrons on merits of this—ranging from 'his best' to 'his worst.'"
REDEMPTION (Evelyn Nesbit Thaw—State R.)	Big	Extra	Big	Big	"An exceptionally good picture, well acted, good attendance at raised prices." (For other comment, see issue of Dec. 29.)
RISE OF JENNIE CUSHING (Elsie Ferguson—Para.)	Ave.	Ave.	Ave.	Ave.	"Very good picture; as yet this star does not draw" (N.). "Too suggestive." "Good picture but only fair business."
SCANDAL (Constance Talmadge—Sel.)	Big	Big	Big	Big	"Splendid subject, beautiful settings, the kind of story the great majority of the fans want" (S.). "Splendid picture and star" (E.). "Fair picture—star is a real light and a comer" (N.). "Clever picture" (N.).
SCARLET PIMPERNEL (Dustin Farnum—Fox)	Ave.	Ave.	Ave.	Ave.	"No drawing power in title or costumes." "Costume play—N. G." (For other comment, see issue of Dec. 29.)
SEA MASTER, THE (William Russell—Mut.)	Ave.	Ave.	Ave.	Ave.	"He is capable of better work." "Star a general favorite." "Not a children's picture." "Good fight picture." "Good—pleased generally" (W.).
SECRET GAME, THE (Sessue Hayakawa—Para.)	Ave.	Ave.	Ave.	Ave.	"Great—one of the Jap's best yet" (W.).
SECRET OF THE STORM COUNTRY (Norma Talmadge—Sel.)	Big	Big	Big	Big	"Good picture; star always draws; best she has done." "Fairly good picture—star deserves better vehicle than this. In my opinion star in 6 months will be biggest box-office attraction in the business" (S.)
SHALL WE FORGIVE HER? (June Elvidge—World)	Ave.	Ave.	Ave.	Ave.	"Only an average production."
SILENT MAN, THE (Wm. S. Hart—Art.)	Big	Big	Ave.	Big	"History repeats—they are killing off the Westerns" (W.). "Not up to Hart standard" (N.). "Hart pictures seem to all look alike, guns, cowboys, cards, saloons, gambling." "Give Hart a change, like 'Between Men'—dress him up, if only for a reel or two; my patrons say, 'The same old Hart with the same old gun.'"
SIRENS OF THE SEA (Jewel Production)	Big	Big	Big	Big	"Patrons liked this" (N.).
SLEEPING MEMORY, A (Emily Stevens—Met.)	Ave.	Ave.	Poor	Ave.	"Very good picture, though too deep and too long" (W.). "Had some walkouts on this; only a fair play" (N.). (For other comment, see issue of Dec. 29.)
SNAP JUDGMENT (William Russell—Mut.)	Ave.	Ave.	Ave.	Ave.	"One of Russell's best."
SOCIETY'S DRIFTWOOD (Grace Cunard—Butterfly)	Ave.	Ave.	Ave.	Ave.	"Very good" (South).
SON OF HIS FATHER, THE (Charles Ray—Para.)	Big	Big	Big	Big	"Very good." "Average program picture." "Only average." "Good picture and the kind that pleases." "Kind that pleases all." "Ray more popular each picture" (W.). (For other comment, see issue of Dec. 29.).
SPREADING DAWN (Jane Cowl—Gold.)	Ave.	Ave.	Ave.	Ave.	"Very good picture, business poor." "Good star and story" (W.). "Went very well" (E.). "A very good picture." "Pleasing picture." "Picture well liked by those who saw it—Jane Cowl has no drawing power" (W.). (For other comment, see issue of Dec. 29.)
STAINLESS BARRIER, THE (Triangle Players—Tri.)	Ave.	Ave.	Ave.	Ave.	"Good picture without a star." "Ordinary." "N. G." "Good title, poor story." "Not a picture to rave over."
SUNSET TRAIL, THE (Vivian Martin—Para.)	Ave.	Ave.	Ave.	Ave.	"Good show—fair star." "Good entertainment, fair business." "'A very big drawing card." "One of her best pictures." "Very pleasing." "This is a gem.' "A fine picture."
SUNSHINE ALLEY (Mae Marsh—Gold.)	Ave.	Ave.	Ave.	Ave.	"Fair picture, business bad." "Star never favorite here, production below Goldwyn standard." "Poor story, photography and star weak." "Patrons seemed pleased with this." "Good picture." "Story light, but entertaining, star is great, well liked." "Nothing to picture." "Just a moving picture, that's all." "Star too good for such a poor story." "Some picture." "Good picture." "Pleased, that's all."
THIS IS THE LIFE (George Walsh—Fox)	Ave.	Big	Big	Ave.	"Good comedy drama, star great." "Far superior to Fairbanks." "Star great." "Good picture, practically as good as Fairbanks." (For other comments, see issue of Dec. 29.)
THOU SHALT NOT STEAL (Virginia Pearson—Fox)	Ave.	Ave.	Ave.	Ave.	"Too much of a detective drama." "Average feature—director-actor steals show from star." "Fair picture." "Poor picture." "Pleased nine tenths of patrons." "Pleased my audience, a good many said it was Miss Pearson's best." "Excellent picture, but V. P. does not draw here."
TROUBLE BUSTER, THE (Vivian Martin—Para.)	Ave.	Ave.	Ave.	Ave.	"Well liked by patrons." "This picture nothing more than 2-reeler; poorest of hers yet, I think." "Good, clean picture, very entertaining." "Only fair." "Extra good."
UNFORESEEN, THE (Olive Tell—Mut.)	Ave.	Ave.	Ave.	Ave.	"Star unknown and a fair release." "Story no good."
UP OR DOWN (Geo. Hernandez—Tri.)					"Very poor picture" (N.). "Fair, that's all" (N.). "Fair production" (W.). "Rotten" (W.).
VOICE OF CONSCIENCE, THE (Bushman-Bayne—Met.)	Ave.	Ave.	Ave.	Ave.	"An excellent picture." "This picture is good, I think star is getting better." "Fair picture." "One of the best pictures we have run this season—too much Bushman" (W.).
WAR AND THE WOMAN (Florence Labadie—Pathe)	Ave.	Ave.	Ave.	Ave.	"Good photography. Some striking effects." "As a whole too dry for a war picture." "Fair—too imaginary."
WHEN A MAN SEES RED (William Farnum—Fox St.)	Ave.	Big	Ave.	Big	"A very fine picture." "Good picture." "A good picture but it will take a little time to bring back this star." "One great show—star ditto."
WHIP, THE (All star cast—Paragon)	Big	Big	Big	Big	"Return engagement almost equalled first showing" (E.). "Sort of picture you can count on almost anyone liking" (S.). "Very big on return" (W.). (For other comment, see issue of Dec. 29.).
WHO GOES THERE? (Harry Morey-Corinne Griffith—Vita.)	Ave.	Ave.	Ave.	Ave.	"Not up to standard" (S.). "Star popular, picture fine" (N.). "Stars appear lost—no acting—no punch; always expecting one and don't come" (W.).
WITHIN THE LAW (Joyce-Morey—Vita.)	Big	Big	Big	Big	"Very big, each day better." "Too long—great show, very interesting." "Picture good, but business slacking." "Alice Joyce is particularly well cast as Mary Turner. The subtitles make a fat part of Aggie Lynch." "A good picture with apparently no drawing power" (local). "Best picture I have seen in a long time." "A box-office record-smasher, everybody highly pleased."
WOMAN GOD FORGOT, THE (Geraldine Farrar—Art.)	Big	Big	Big	Big	"Most wonderful" (S.). "Remarkable production." "Story slight, costume plays not desirable." "All records broken." "No story, as usual with DeMille production" (W.). "Very fine." "Wonderful production but did not please—costume plays do not get the money." "Elegant, beautiful." "A great picture, well acted and directed, but our public will not stand for a costume picture." (For other comment, see issue of Dec. 22.).

Exhibitor Service Bureau

Beginning at the Very Beginning

Basic Talks About Type for Display Advertising with Specimens to Be Found in Smaller Offices

ONE thing which stands out at the opening of the new year is that exhibiting conditions must be improved, or that many of the theatres are going out of business. This is not a reflection on the industry, but on conditions for which the individual sufferers themselves are largely responsible. And probably the greatest improvement is needed in the department of exploitation.

Increased business, or rather a wider appeal, is necessary. Many managers of motion picture theatres complain that a percentage of their best patrons have been taken away with the call to arms—that scores of the young men who flocked to the pictures are no longer possible patrons. It is apparent, then, that there should be a greater effort made to appeal to those who rarely or never visit a theatre. The answer to that is advertising.

Writing to the Motion Picture News, one of the most notable men in the industry praised the advertising suggestions made in these columns, but added that he doubted their value because of the fact that the greater portion of the exhibitors either believe that they already knew all about advertising, or care nothing about it. This is probably true to an extent, but it is equally true that the exhibitors must become alive to the value of advertising and become trained as good advertisers if they are to get the most out of their possibilities.

It may strike some of the readers as peculiar that the highest praise for this department has come from theatres that are leaders among advertisers, for they say that they have been able to get great benefits from it. On the other hand the smaller exhibitors have asked how they might accomplish these results. Last week we laid the basis for talks on displays in towns and cities where the facilities of the newspapers are limited and discussed some specimen advertising taken from small city dailies. But the exhibitors where there are only weeklies need help—and there are scores of others who are not educated in the fundamental principle of display writing. And so let us get right down to the ground floor.

On the opposite page we are illustrating some of the standard "faces" of type, some that should be found in the smallest newspaper office. These are basic types of the business for real display purposes. You will note that we have not selected types with the so-called fancy faces, because they should be avoided so far as possible in newspaper displays. Nor have we pictured the latest and some of the most desirable faces because they will not be found in the smaller offices, as a rule. In other words, we are going to start to work with the material that every newspaper office ought to have on hand. *But we can at least show a great many of you how to improve on what you are doing, and with this simple material.*

In the first place, in writing an advertisement, avoid the use of too many different kinds of type. It takes a real expert to use several different faces and get anything but a confusing effect. It is a good rule not to try to use more than two or three different styles in the same display. Last week we recommended to you to get a name plate, a design for your theatre—one that would be distinctive. That recommendation is repeated here. Besides the name of the theatre there are two main things that you want to bring out in the ordinary advertisement, the name of the star and the title of the picture. As a general rule it is advisable to use the same style of type for both. These should be large and commanding enough to hit one squarely in the face. As an ordinary rule the name of the star should be in capital letters; the title may be in lower case or caps.

Now the various standard faces of type and their modifications are known by names, but at the same time there are various forms of different types. For instance, in the case of Gothic there is the straight Gothic face, then extended Gothic, condensed Gothic and light Gothic. In cases of many of the types there is also an Italic face, as Cheltenham Italic, etc. (For the information of those who know nothing about type, the Italic is the "*slanting letter type.*" The word Italic is not itself the name of any type, but of the peculiar modification of a type.

As soon as we start this discussion scores of the exhibitors will say to themselves: "What's the use of my trying to learn about type? That's the printer's business. I write out my advertising and send it to him and let him do the rest." And they do, and that is the reason that the average display of a theatre looks like it was slapped together in the quickest manner possible. It is human nature to take advantage of the ignorant, no matter whether any fraud is intended or not. *If you leave the impression with the printer that you know nothing and that any old thing will get by you, you are pretty apt to get "any old thing."*

Several times before we have advised you, no matter the size of your theatre, to get into close touch with the man on your paper who has charge of setting up the advertising. That stands as good advice, but it's a whole lot better to add the knowledge of knowing what you want and being able to direct the printer along the right lines. It is the same argument that the printer knows more about his business than you do. But certainly you ought to know more about motion pictures than he and know what you want emphasized. You put the idea to him; if necessary leave it to him to accomplish the more mechanical results.

Now to get back to the preparation of advertisement. Here is the proper method of design. Take a piece of white paper and draw off the exact space that is to be filled. *That will enable you to get your sense of proportion.* Preferably at the top of the display indicate the place and space for the name design of your theatre. Then indicate the border around your advertisement. Then take up the matter that you have to say. First, the star and the title. Among the common faces that ought to be available everywhere are Gothic, especially Gothic Condensed, Caslon (which is a very wide type and admits few letters), DeVinne Condensed, Cheltenham Bold, Caslon Old Style and Century.

Jensen is a lighter type than any of these others mentioned, and especially in both lower case and in Italic it forms an excellent type for use in descriptive matter about pictures or stars—where you want to say something about the picture that is not dominant, but still will add to the display.

Now just a word of comment about Gothic. This is the commonest form of type. In the Condensed form it is the printer's delight because he is able to get so many more words in a line. While a heavy type, it is plain and attractive. At the same time it is more often used than any other type, and you will find that your advertisement in this type does not get away from those of the various merchants. Another temptation about this type is for the printer to use it all the way through the display because it saves time—all the sizes being in the same case—and because there is probably a larger amount of this on hand than any other.

There isn't anything that could look worse than an entire advertisement set in Gothic, for the whole effect will be black, and probably smudged.

Cheltenham is an attractive type and DeVinne is of similar style except considerably heavier. There is a type not to be confused with DeVinne, one of similar face except much more condensed, and that is Howland, a type that will be found in most offices. It is too thin a type to be used in any except very large sizes and leaves a "fancy" effect.

Let us repeat a good general rule: avoid the frills in type. Use those faces that are easily read, that stand out and smash you in the face.

(*Continued on page* 82)

Some Specimens of Type Found in Every Newspaper Office

Here are illustrated the faces, in various sizes, of the "stand-bys" in type. These are shown as a basis for articles on the preparation of advertising copies in small cities and in towns where the facilities are very limited. The article on the opposite page discusses the first steps that should be taken by the small exhibitor and what he will probably be able to find in his newspaper office.

GOT
48 pt. Gothic Caps

GOT
42 pt. Gothic Caps

GOTHI
36 pt. Gothic Caps

GOTHIC
30 pt. Gothic Caps

GOTHIC
48 pt. Gothic Condensed Caps

GOTHIC C
36 pt. Gothic Condensed Caps

GOTHIC CA
30 pt. Gothic Condensed Caps

CHELT
48 pt. Cheltenham Bold Caps

CHELTE
36 pt. Cheltenham Bold Caps

CHELTENH
30 pt. Cheltenham Bold Caps

CHELTENHA
24 pt. Cheltenham Bold Caps

CHEL
48 pt. Cheltenham Italic Caps

Chelten
48 pt. Cheltenham Italic Lower Case

CHELTE
36 pt. Cheltenham Italic Caps

Cheltenham
36 pt. Cheltenham Italic Lower Case

CHELTEN
30 pt. Cheltenham Italic Caps

Cheltenham
30 pt. Cheltenham Italic Lower Case

CHELTENHA
24 pt. Cheltenham Italic Caps

Cheltenham
24 pt. Cheltenham Italic Lower Case

CHELTENHAM
18 pt. Cheltenham Italic Caps

Cheltenham
18 pt. Cheltenham Italic Lower Case

DEVIN
48 pt. DeVinne Condensed Caps

DEVINNE
36 pt. DeVinne Condensed Caps

DeVinne
36 pt. DeVinne Condensed Lower Case

JENSE
48 pt. Jensen Caps

JENSEN
36 pt. Jensen Caps

Jensen
36 pt. Jensen Lower Case

JENSEN
24 pt. Jensen Caps

Jensen
24 pt. Jensen Lower Case

JENSEN
18 pt. Jensen Caps

Jensen
18 pt. Jensen Lower Case

CASL
48 pt. Caslon Caps

CASLO
36 pt. Caslon Caps

CASLON
18 pt. Lining Caslon Caps

Caslon
18 pt. Lining Caslon Lower Case

Seeing the Rialto with Rothapfel

WHEN we left Mr. Rothapfel early Sunday evening he was going home to get his first sleep in three days. He hadn't had his clothes off in that time. In the first place he was kept mighty busy getting ready for the opening of the Rivoli, Thursday, and then he had to build up this week's show for the Rialto. Under such circumstances most exhibitors would have allowed the Rialto to get along the best way it could this week, but that's not Rothapfel's way. *He never lets down.* He's ever on the job, no matter the personal sacrifice. And remember that Mr. Exhibitor the next time you say that you will let your show get along by itself for a few days. *Never let down.*

There is a remarkable Christmassy bill at the Rialto this week, and most of the things recorded here any exhibitor could do on a lesser scale. It's a mighty good thing to plan for the special weeks like this. All over the country the exhibitor says "bad business" at this holiday week, but the answer was shown Sunday when there was a never disappearing line before the Rialto. *Why? Because the public knew that Rothapfel would give them something worth while for the holidays—and the public was not disappointed.*

It is a remarkable bill in that every number was heavily applauded. Miss Ball got less than any of the others, but this was because her bow was badly timed. She was immediately called into the manager's office and at the next performance she got her full "hand." The Christmas spirit prevails through the bill. And this reminds us of a statement made to us after the performance by another exhibitor. He said: "I was surprised that Rothapfel put that Petrova picture on 'cold.' Especially since he is a member of the First National Exhibitors' Circuit (which releases it), I thought that he would do all sorts of novelties with it." Mr. Exhibitor may read the answer here. The Petrova picture, "A Daughter of Destiny," is a remarkable film with great patriotic appeal—so much that it often awoke the audience to frantic applause—but it was not a Chrismassy picture. Rothapfel wanted to leave the Christmas spirit in every one, wanted them to go home in love with the world—and every one did. Had he made the feature stand out above everything else he would have achieved an opposite effect And yet some people say that there is no psychology in motion picture exhibition.

Even in the lightings there was the Christmas spirit, the red and green, the Christmas colors prevailing except when some other effect was needed. "Merry Wives of Windsor," the overture, had the gladsome spirit all the way through it, and rarely has an overture received such applause. When they first started out Mr. Rothapfel said to us: "The orchestra looks like it felt mighty fit today." And the applause showed how right he was.

At the end of the overture every light in the house was out and on either side of the screen tiny lights gleamed up in a couple of large Christmas trees. More applause? And then came a little act, "Santa Claus Workship," arranged by Helen Moller. It introduced three little tots and Santa and scored an immense hit. Almost any theatre could put a thing like this on and have itself talked about for months. "Dolly Dancers" was played during this selection.

Then came "Water Powers of Western Canada." This Essanay scenic was magnificent, and some magnificent music had to accompany it, and Mr. Rothapfel selected "Orgy of the Spirits," weird, majestic, uncanny music.

Then came the Rialto quartet, singing "The First Nowell," an old French Christmas song. At the end of this the lights again dimmed and "Silent Holy Night" was sung, with the lights gradually coming into the two Christmas trees toward the end. The effect was most convincing. At the same time the chimes added a touch. During all of these two selections the curtains over the panels at the sides were parted showing water scenes.

The Animated Magazine is "different" this week and the happy spirit prevails through it. It starts with "Janitor de Luke," a travesty on the coal situation here, showing a tenant telephoning his janitor for heat—and getting it. To this was played "Come Across," which added the suggestion that the janitor was looking for Christmas tips. Pictures of American ambulances in France and especially the scenes showing Gen. Pershing, got tremendous applause. "Here They Come" was the music. Following this was a scene showing the President's granddaughter putting a Red Cross flag in the White House window, to the strains of "Onward, Christian Soldiers." Then came the fire chief's warning against candles with the Red Cross flags. Next was laying the keel of a submarine destroyer in Newark, which was shown to a march with imitations or the hammer blows and the whistles. French artillerymen warming up was shown with "My Dough Boy" and some little effects of the "Marseillaise." This continued through a clever cartoon showing two little French children asking a soldier whether he was the American Santa Claus. Ice boatitng on the Shrewsbury River, N. J., was presented with "Petersburg Sleigh Ride," bringing in all the sleigh bell effects. With the 'cello effect this continued through pictures of Central Park's animals in winter, and then artists making snow figures of celebrities. This was followed quickly by a cartoon of the favorite snowman this year, bringing out the Kaiser and every one attacking him with snowballs. Show to Hebert's "Wooden Shoe Dance." A Katzenjammer cartoon ended the weekly and left them all laughing.

After Miss Mary Ball had sung "Hail, Ye Tyme of Holidayes," the feature was shown and this was followed by the orchestra playing Bizet's "Carillon." The chimes figures runs through the selection, continuing the Christmas effect.

Then came the Metro-Drew comedy, "The Spirit of Merry Christmas," which was based on the spirit of giving "useful gifts" this year. It got all sorts of laughs as it was being shown and a big applause at the end.

Everybody was in a good humor then. "Just watch the audience going out," said Mr. Rothapfel. "They're all singing or laughing or whistling." They were, for the Christmas spirit was fully aroused in them.

This Week at the Strand

WITH the feature picture, Marguerite Clark in the fairy story, "The Seven Swans," there is a Christmas bill at the Strand this week and there are several interesting things done to add to the spirit. It may be said that this program has been specially arranged for its appeal to the children.

A striking effect is achieved at the start of the performance when the curtain comes up for the overture with the lights out, and as the orchestra begins to play "Christmas Morning" one gets the effect of moonlight on the water, the arrival of Santa, and with all of this the falling snow, and then the clouds passing away in the morning.

Under the heading of "Our Christmas Wishes" there followed another novelty, a cartoon showing the Allies hanging up their stockings and Santa bringing them a box containing the legend, "Peace on Earth and Good Will to Men."

program was "Children's Pets," a picture specially made for Educational Films to be shown at this time. The animals, especially the ourang-atang, who had trouble getting his things out of the stocking, kept the audience in a gale of laughter throughout.

The topical this week starts with the fire warning and then includes sailors and soldiers at football, in San Diego, the "cut-a-cord-of-wood" movement in Massachusetts; the Weehawken trolley wreck, a snow battleship at Union Hill, N. J.; American sculptors in the snow making figures of Uncle Sam and Wilson; a scenic of Belle Isle, off the coast of France; the return of Col. House, and then the American ambulance in France. It ends with a clever Bobby Bumps animated cartoon.

Another big hit was scored by the first of the Flagg series, "Girls You Know." It was "The Screen Fan" and riotously funny.



How the St. Denis theatre, Montreal, used a limousine in advertising "Nearly Married." This machine is often employed in exploiting pictures at the St. Denis.

Cleveland Theatre Offers Auto Expert's Services for All of Its Patrons Free

KNICKERBOCKER theatre, a splendid residential house at Euclid Avenue and Eighty-third Street, Cleveland, Ohio, is making an unusual appeal to patrons owning automobiles and so successful has it been that there is a large auto patronage, many of whom come from the Euclid Heights and Shaker Lakes sections of the city.

One who is not familiar with the policies of the Knickerbocker would probably be startled when one saw the following slide appear on the screen:

AUTO SERVICE

The management wishes you to call on them if you experience any motor trouble after attending the Knickerbocker.

Every evening many of the girls drive their big brothers' or parents' cars to the theatre, and so this service was inaugurated to take care of the patrons who were ignorant of the mechanics of a car. But the experience of the thinking manager, Emery Newell Downs, has been that many men come with the complaint that their machines are in trouble and call for the services of the expert.

Mr. Downs himself is the expert in question. He looks over the cars and sees what is the matter and then his negro manager does the rough work. In addition the Knickerbocker has arrangements with a progressive garage which employs a big red trouble car with a steamboat whistle, and when some particularly complicated case confronts him he calls the "wagon" at the expense of the house.

This is the sort of service most every manager could build up. He probably has some one in his employ who knows enough about an auto to attend to minor troubles and he can make arrangements with a garage for the r[illegible]bus matters. It is not [illegible] but it assures



Emery Newell Downs

when they visit this theatre and that they auto patrons that they are perfectly "safe" are sure to get home again. It would do wonders in building up new trade.

Not only does Mr. Downs look after his auto patrons, but all the others as well.

Mr. Downs is a Brooklyn product and started in the business reafing and revising travel lectures in Keith and Proctor houses in New York. Then he was promoted to manager for F. F. Proctor in Plainfield, N. J., and later went to Perth Amboy. He was the first man to make money at the old Criterion theatre, on the Board Walk, Atlantic City. After that he took a theatre and then went to Cleveland, where he has [illegible] of the Knickerbocker [illegible]

Montreal Manager Uses Auto in Successful Exploitations

ST. DENIS THEATRE, Montr[illegible] which is under the able managemer of Roland Roberts, is an example of or of the houses that is constantly usir something new.

During the presentation of "Near Married," the Goldwyn picture in wh Madge Kennedy is starred, a limous was employed to excellent advantages. the back and sides of the machine houette figures of bride and groom w pasted to the windows, giving the pearance of being seen through the dr curtains. The word "Nearly Marr appeared on the front windows, bu remained for the back of the machin tell the whole story.

Mr. Roberts is a great believer in automobile as a method of adverti This same machine was used during recent Victory Loan Parade in Mon On the back of the machine there advertised the fact that the entire receipts of the house that day wou invested in Victory Bonds. The was one of the biggest attendances history of the house.

Mr. Roberts is careful not to ov the use of such stunts. He finc effective only when they are use pectedly.

The first theatre managed Roberts was the Regent in Toro probably one of the most succe the country. It is one of the few tha gets 35 cents for the orchestra seats every evening performance. This hou has a seating capacity of 1,800, an o chestra of eighteen and an immense pi organ. The company operating the Rege then took over the St. Denis and M Roberts was placed in charge. This hou seats 3,000 and is able to play the bigg

Your Idea---and Ours

( ) UEEN theatre, Galveston, Texas, is making its advertising stand out s ikingly by the use of distinctive borders. I re is one that illustrates the point. By u ng the tile or checkerboard effect the re ult is achieved of making the sides of
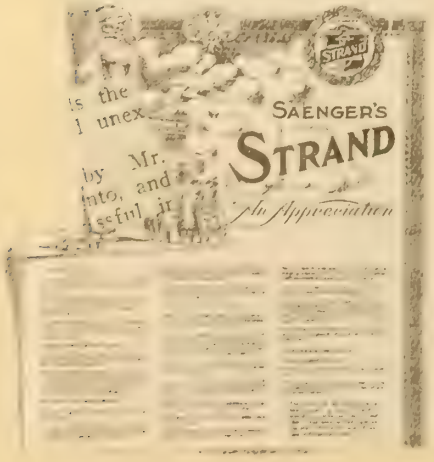


e advertisement appear like the walls of heatre and the display matter somewhat resent the screen. The eye is immedi- ly focused on the type matter. This ertisement would have been more effec- e in large space had there been more ite space left between the border and the nouncement.

Many other specimens of advertising lm the Queen show the fullest appreciа- of the worth of border effects. There nothing in the world like making r advertising stand out as distinctive. ether they realize it or not, hundreds ewspaper readers will be keeping their enen to "see what the Queen is going awthis week."

ed

ting it over on the public" is easy but you'll find that it doesn't pay he public, all in a bunch, puts it over

SND theatre, New Orleans, devotes ll page in the Christmas issues of the papers to talking about itself. Tuse takes up a discussion from



something of a war angle. It makes its appeal to the busy men and women who are devoting all of their energies through the day to work, either in business or in war work. And then it appeals to the human side, the need of rest and recreation. It recites the things that the Strand is doing to make the tired business man forget. It talks about the orchestra, the lighting, the topical review, the scenic, the entire program at the theatre. It's good reading matter and we wish that we could reprint it in big enough type for you to read it all.

A great many of you exhibitors will ask why the Strand "wasted" a whole page of newspaper space to talk about generalities. This is the best sort of seasonal publicity. It is a talk with the patrons without being a direct appeal for business. It is the discussion of the "reasons why" of the picture theatre. It is the sort of advertising that will cause people who never visit a motion picture theatre to wonder if they are not really worth while.

The best "trust" you can form is with enterprise, ideas and ambition.

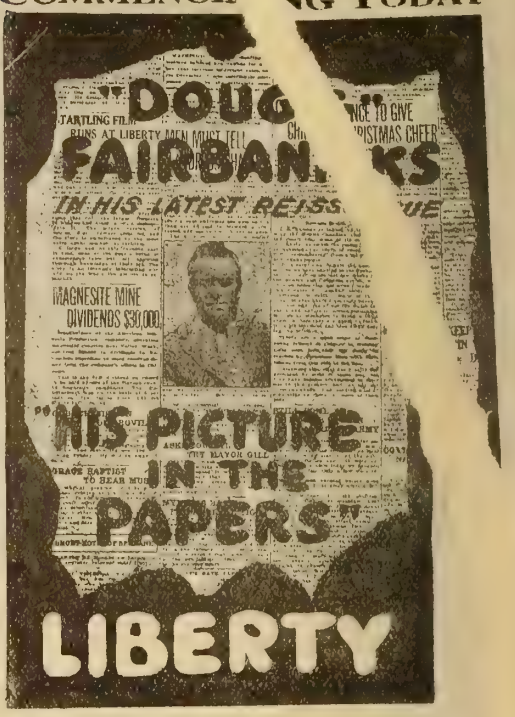
MANAGER CHARLES ENGLEBRECHT of the Regent theatre, Arlington, N. J., negotiated an excellent lobby display when he showed the Metro



production of "Draft 258." The entire lobby was decorated with American flags and everywhere there were many stills from the picture used. An absence of a bunch of three sheets and a display in keeping with the dignity of any theatre was one of the features of the exploitation.

At one side of the lobby the floor was covered with sand and a regulation army tent set up. In front of this was placed a bench, stacked guns and a tripod hanging over a pile of wood. Under this was a red electric light to give the fire effect. As a matter of fact, this was a very sim-

COMMENCI NG TODAY



HERE is a most original advertisement of the Liberty theatre, Spokane, Wash. We have already called your attention to the fact that the theatres of the extreme Northwest seem to be the most enterprising in their use of space. They are not afraid to get out into the open, spend some money and take their chances of getting the business. The result is that there is probably a greater degree of prosperity in the motion picture exhibition business there than in any other entire section of the nation.

Liberty theatre was playing a re-issue of one of the Douglas Fairbanks pictures and the manager wanted to do something out of the ordinary. So he simply took a portion of a page of a Spokane newspaper and had the artist letter over it and at the same time pasted into the page a proof of a cut of Fairbanks in such a manner that it gave the impression of being a part of the paper itself. It said "his picture in the paper." The irregular black border made the display stand out against the solid "text" of the news columns of the paper.

"Don't start anything that you can't stop" used to be a slang expression. Nowadays it should be start things that won't stop, things that will keep going along of their own momentum.

OUT of all the striking advertising that has been called to our attention recently, here is the most striking use of half-tones that we have yet seen. Note that the picture of the girl dominates. It attracts immediate attention to the small amount of reading matter. Neither the names of the stars or the title of the picture are used in large type. They don't have to be, for this display has done the one thing of arousing the curiosity of everyone and there probably is not a person out of all the readers of the Cleveland newspapers that will pass over this advertisement of the [illegible] theatre.

When [illegible]

What Live Wires Are Doing



put in it something that the public cannot miss. The manager of the Standard had plenty of room to use "box car" letters—big type for the name of the players and the title and a chance to say all sorts of sensational things about the film, but instead of that he used a picture of the girl as she appears in the picture—and he made the public go to the theatre to find out what it was all about.

Something to say in your advertisement? Then say it and quit. These are too busy times for echoes.

EDISON is creating something new in poster advertising in connection with the "Girls You Know," which are being produced under the personal direction of James Montgomery Flagg, the noted artist. There will be twelve of these single reels of "social satires" which will be released through the George Kleine system, the first being "The Screen Bride."



Single sheets in colors made by Mr. Flagg to represent the types that are pictured in the particular story are being used in place of the ordinary poster. These are bound to attract attention and if these are carefully framed by the exhibitors they will give an artistic touch to the lobby and get away from the lurid sort of paper that has caused so much complaint from exhibitors.

Make TOMORROW come in your theatre TODAY. And your opposition will be with YESTERDAY.

HERE is another excellent specimen of color posters, which is being used by Goldwyn in exploiting the first of the Mary Garden pictures. While the black and white reproduction fails to do any-



thing like justice to the work, all of these posters bear large pictures of the star and a minimum of reading matter.

The point which is to be brought out by the exhibitor is the great popularity of Miss Garden, who is known the world over. For that reason the figure of the star has been used strikingly in all of the poster work. There is one lithograph one-sheet for lobby or window purposes, two three-sheets especially designed for smaller locations and then the two twenty-four sheets and a six-sheet that is unusually striking. Exhibitors are being urged by Goldwyn to make special displays in store windows in connection with merchants who sell perfumes, candies, etc., bearing the name of the singer.



COLISEUM theatre, Seattle, Wash., has been commended here many times for its excellence in advertising. Here is one of the most effective that has ever been used anywhere, and with a minimum of reading matter. Note that this display, which used a full four columns of the newspaper is occupied largely by cuts and that the only printed matter besides the name of the theatre is the announcement of the star, the title and a reference to Thomas Meigham.

We had a letter a few days ago that asked us why we kept printing reproductions of good advertising. For the same reason that the allies keep on hurling big shells into the trenches of the Germans—to wear them down and make them get the point of view of world democracy. There are a few essentials in learning to write advertising copy and one of the first of these is to persuade the manager that it is worth while to use newspaper space—just about five times as much as the average manager thinks is "necessary." We wish that we had the space here to reproduce these displays in their full size.

Ten dollars invested is worth a hundred "spent." Put thought behind your dollars when you use them.

The manager who argues with a patron about the merits of a picture the latter has seen is unwittingly inviting that patron to look for the worst in other pictures.



Lobby Display at Eighty-first Street Theatre, New York, on "The Painted Doll"

Beginning at the Very Beginning in Preparation of Your Newspaper Ads

(*Continued from page 76*)

Two of the types most commonly found in small newspaper offices are Rubens and Script in its various forms. Let these carefully alone. Some printers may think they are "artistic," but in our opinion they are about as messy as they can be. Rubens is one of the old time types, and you will generally find it around country paper offices. It tries to give the "fancy" effect and fails, and added to this it is hard to read. Script type is supposed to be in imitation of engraving, but no one looks for engraving in a newspaper and the type carries no punch.

Now, before we go any further: Look over the types illustrated here, get familiar with the names, and familiar with the various sizes—how they will look in your advertisement. Then go to your newspaper and see which of these he has—he probably has them all, and what other plain, striking types he may offer.

In cases where exhibitors learn of types that are in his newspaper office and which are not illustrated here, we will be very glad to tell the showman in a personal letter the uses of these various types. All that is necessary is to send the name of the type; reproduction is unnecessary.

Now let us continue the writing of this imaginary advertisement. Select the type that you like the best and that is available. Draw these letters into the advertisement as near the exact size as possible and then draw a line out to the margin and indicate the type and size type you want used for these letters, as: "48 Pt. Cheltenham Bold." You have the name of the star and the title cared for. Now take the descriptive matter and govern the size of the type by the amount of matter that you must use—always remembering that the less the better—and set this either in Italic or one of the lighter faces, also indicating this in the margin. Naturally this subsidiary matter should not be in type sufficiently large to muddle the main display. It should get the effect of the eye dropping to it; of matter that does not have to be read unless the reader is interested.

There may be other pictures. These should be advertised in caps, and may be in the same type as that of the feature, but it is better to use a somewhat different face.

Now just using the types that we have illustrated here, and adding the cuts that we have always advised to use, take a specimen of one of the advertisements you yourself have planned to the printer, ask his best assistance and see the improvement that you have already made.

At first this basic study of advertising is going to be very dry reading for you, but we will be very much surprised if every exhibitor who devotes a few hours this week to a careful digest of this article, and to a close survey of the types reproduced, will find himself becoming fascinated with the study of display writing. And the interest will grow by leaps and bounds as his own advertisements begin to appear and as the results begin to show in the box office this work is likely to become something of a passion with the theatre manager.

But like other things, nothing can be done for you unless you show the interest in the first place. The Motion Picture News *is devoting its talent and space to help you make a more successful exhibitor. Your co-operation is your interest.*

Kashin Shows Broadway Can Have Effective Lobby Displays

FOR the first time in the history of Broadway, Kashin put out a lobby display for one of the street's theatres. The occasion was the presentation at the Eighty-first street theatre, of "The Painted Doll," one of the products of the Russian Art Films distributed through Pathe Exchange, Inc.

Mr. Kashin's services were secured by the producers, this being a new departure in the film world, for, unlike other forms of commerce, the producer has never gone to the trouble of dressing up the retailer's window, that is, the exhibitor's lobby.

Another very interesting fact connected with Mr. Kashin's display at the Eighty-first street theatre is that business was exceptionally good, despite the fact that the Eighty-first street house caters little to transients. It has been indisputably proven that Mr. Kashin's style of lobby display is effective even in districts devoid of transients. These displays are evidently subjects for discussion at the dinner table. We might also add that this display was out during the week before Christmas, which is certainly a very bad time for business.

Mr. Kashin's display for "The Painted Doll" was effective through its simplicity. It boosted two things: the theme of the story, and—Russian Art Films. Russian literature and drama, it must be admitted, need a little introduction to the class of patronage in the Eighty-first street theatre. The display was built in the first lobby or vestibule. One one side were two marble columns, supporting an arch, and between the columns was a marble bust of Pushkin, the author of the story from which the film was adapted. The same kind of columns were on the other side of the vestibule, with a statue of Mozukin, the star of the play. Suitable legends were displayed. The ceiling of the vestibule is vaulted, thus leaving an arch above the entrance doors. The ceiling was given a sky effect, and on the arch above the doors was hung a drop, showing the skyline of Petrograd. From the lower tip of a moon, a huge gilded cage was suspended. In this gilded cage a woman knelt imprisoned.

The effect produced upon the onlooker was as though he stood in a museum, viewing an allegorical stage setting. The colors and light effects cannot be recorded on paper, but they gave the whole display an atmosphere of exclusiveness, of refinement,—such as one naturally connects with the classics. The allusions to literature interested the lover of the classics, while his less serious-minded companion had his fancy tickled by the hint of the story, which has to do with an absorbing domestic question. A woman, wife of a toiler, is dissatisfied with her lot, and enjoys the companionship of her husband's wealthy employer, but she finds out that the life she longed for, is a gilded cage, keeping the souls of its partakers in shackles of ennui. No better idea of expressing the idea could have been used, other than the gilded cage.

Rothapfel's Answers to Exhibitors

Mr. Rothapfel Will Answer Here Any Questions Regarding Problems in Exhibition. The Only Conditions Are That the Questions Must Not Bear on the Merits of Particular Pictures or Services and That They Must Come Through the NEWS. Address Your Inquiries "ROTHAPFEL ADVICE, EXHIBITORS' SERVICE BUREAU, MOTION PICTURE NEWS."

V—I have an orchestra of six pieces and tried at first to give overtures. However, I found that the audiences were impatient through these selections. Don't you think that it is more advisable to center the efforts of the musicians and omit the overture? People in this section are accustomed to long shows and expect nine or ten reels of pictures.—1,000 SEAT HOUSE.

IT appears to me that you have made the serious mistake of trying to go into deep water when you were not even able to swim.

It is rather difficult to play overtures and big numbers with an orchestra of six pieces unless special arrangements are made and special instrumentations written which, of course, would have to be done by a very clever arranger. You would also have to have exceptionally good instrumentals to be played to do justice to it. Have a little entree act; give your little prelude—some pretty little motives that relate to the pictures and have them devoted to their subject, making them interpret the picture better instead of trying to play a big number with six men.

I wish to here give my opinion on something: It is not the number of pieces that count so much in the interpretation of pictures—although, of course, big orchestras help. It is the way you handle it and a great many times, in a dramatic moment, one violin or a piano alone, is much more effective than an orchestra of fifty pieces. Just see if you can't do some little tricks. Try one or two during a performance and see how the audience will grasp it.

You also probably make the serious mistake of overdoing the thing and make it too long. This is a terrible fault and makes your audience become restless. Rather too short than too long. Remember that and never, if possible, have an encore. Start "snappy"; light down once in a while for a little shade and then bring up again for lighting. Use light and shade but don't stop. Have every unit thoroughly connected.

People in your section may be accustomed to long shows and expect nine or ten reels, but the fellow who is really successful in his business does not always give them what they expect and if you can gradually force down from nine to eight or about eight thousand feet of *real* stuff—never mind the fillers, disregard them—everyone will have enough entertainment. Don't advertise how many reels you are going to run. That is a thing of the past. The SUBJECT counts now, whether it be two hundred feet or ten thousand feet.

VI—Noted your answer last week to the inquiry about vaudeville. I am running a neighborhood house and vaudeville is hurting my business, but at the same time it is hurting the other fellows just as bad. It had come to be the fad to play a musical comedy or dramatic sketch once or twice a week. If I do not play these my opposition gets the business, but at the same time I know that the opposition cannot make money for I know what he has to pay the performers, unless he fills the rest of the program with the cheapest sort of old pictures. I appeal to a medium class neighborhood and really high class music is over the heads ot my patrons.—NEIGHBOR.

I THINK I can answer your question best by referring you to my answer in last week's NEWS to the question concerning vaudeville. The only thing I might add is that you appear to know just as much about your competitor's business as you do about your own.

Frankly, I think you can surely improve your performance. Your statement that high-class music goes over the heads of your patrons is rather vague to me. What do you call "high-class music?" All music—even rag time—can be high-class if properly interpreted. There is a little story about one of Irving Berlin's compositions going over to Vienna and being given to one of the great composers of music in the conservatory there. After he had sat down and adjusted his glasses he slowly interpreted the syncopated time that made Berlin famous and, as he gradually got the rhythm, he became excited and called in all the other professors and held a consultation over it and declared it to be a marvel in construction. The piece became the rage in Vienna and was played in all the coffee houses and gardens and yet, in our own country, if you would ask a big concert conductor to play Irving Berlin he would look at you in astonishment and believe you to be a fit subject for the "daffy house." We have a big orchestra here, yet we delight in playing a good syncopated number if it is well constructed and not maudlin.

All good music is high-class, just the same as is everything else. It is either good or bad. What I think you mean is that if you endeavor to give your patrons Beethoven, Schubert, or Chopin—works of composers of that calibre—they will probably tire because, first, the audience does not understand and, second, because your musicians probably don't know how to interpret it. Nevertheless, go right straight down to the things that they understand and start with simplicity, then develop and unconsciously you will advance and get a better standard and you will wonder why you didn't do it long ago. Don't make your selections too long. Don't make the serious mistake of making noise rather than giving quality and tone production and good taste.

Finally, mind your own business. Concentrate on your own theatre and use that energy for yourself that you have given someone else and which did you very little, if any, good.

VII—How can I produce some of the lighting effects which I read about in "Seeing the Rialto with Rothapfel" without a very expensive installation? Electric power is comparatively cheap here, but I would like to get an idea what can be done in a 600 seat house without practically rebuilding it.—TENNESSEE.

WHEN I first started in my little theatre in Forrest City with 250 undertaker's chairs, a second hand piano, a second hand projection machine and an improvised screen, I used lighting effects—not, of course, as elaborately as I am doing today, but I used them. Of course I can't tell you here how to do it, but I can say that you can create these effects by spot lights; you can create them by reflectors; you can do a lot of things if you will only try to get some effect. Sit down now and concentrate. Study your theatre. Look it over carefully and see if you cannot evolve some scheme as nature does. Remember the sun rises from the East and goes from a blue sky, early in the morning, to a bright red, then to yellow and white—at noon. Then it goes down the other way, from white to yellow and from yellow to red, then to purple, blue and finally green and it is night again. There is the whole secret of lighting. It is up to you to evolve something. If you can't get a dimmer in your house go to an electrician; he will make one for you and, with four lamps, properly controlled, you can create some very beautiful effects. This is merely an idea. If you will get one idea, all by yourself, and tell me what it is, I will give you another. If you get two ideas, I will send you two more. I promise to do this for you if you will tell me exactly what your house is like and what kind of a show you give. I am willing to give you my time against yours. For each effect you send me, I will send you one; for each two I will send you two. I can't be any fairer, can I?

VIII—My principal opposition has inaugurated smoking in some theatres. I find that this is popular with certain elements, yet it seems to me that it drives women and children away. It is suggested to me that I should make my theatre more strongly appeal to this non-smoking element. I have a pipe organ but no orchestra and it would be impossible to rebuild my house to afford retiring rooms because the ground plot is too small and part of the building is rented for business purposes—over which I have no control.—ALAMO.

BECAUSE your principal competitor has inaugurated smoking in his theatres, don't you do this in your theatre unless you feel it is going to help you in your business in such a way that it will pay you for dirtying up your theatre, for beclouding your atmosphere with various kinds of smoke, for, as you say, keeping women and children away, for lowering the environment and atmosphere of your house, developing an odor which is very hard to eliminate and, because of the smoke, beclouds the air thus hindering greatly your projection. If you can make smoking pay enough to overbalance all these things and it is a case of life or death with you as to whether or not your theatre keeps open, I would then, and then only, advise you to let them smoke because your competitor lets them smoke.

WAR TIME PRESCRIPTION



℞
— Talk cheerfully
— Avoid Arguments
— Stop fretting
— Smile
— Get out of yourself
— Go to the Movies
at least twice a Week

Maurice Rosenberg
M. D.

FLEMING & REAVELY Inc., NEW YORK

N. Y. Doctor Prescribes "Go-to-the-Movies" for Holidays

"TALK cheerfully. Avoid arguments. Stop fretting. Smile. Get out of yourself. Go to the movies at least twice a week."

This is the "prescription" that Dr. Maurice Rosenberg, a prominent New York physician, has prepared to advance the "Go-to-the-Movie-Week" among the exhibitors of the country.

Dr. Rosenberg is sincere in his belief that the state of public mind, as the Nation goes deeper into war, will be spiritually uplifted if citizens will take these precepts to heart and be governed accordingly.

Exhibitors who are advancing the movement to have, in their town, a "Go-to-the-Movie-Week," just as other firms have "grand openings," special sales and bargain weeks in various lines of business, will find the "Doctor's Orders" a helpful boost to the idea Universal is energetically promoting.

Rothapfel Answers Exhibitors of Country About Their Problems

(*Continued from page* 83)

There is a great deal of "bunk" about rest rooms and retiring rooms and all that stuff and a great many theatres make so much of their rest rooms and retiring rooms that you would think they were running a lounging house instead of a theatre. The primary function of a theatre is to entertain and if you can entertain the people from the moment they enter your theatre until they leave you are succeeding. The psychology of the theatre-going public is to get to the seats as soon as possible so as to not miss anything and a very small percentage look for a retiring room. Of course it is good policy to have conveniences for your public that are absolutely necessary and those that are most simple and most effective. Simplicity is always in good taste and I know patrons would rather have a clean wooden bench —clean, understand me—than a doubtful upholstered divan that has been used by many and looks entirely fagged out. Make your auditorium comfortably restful. See that there are no lights shining in people's faces. If possible have everything reflected and refracted; by that I mean almost an indirect system. Go out and get a few evergreens and stick them around your theatre so it will look more "homey." Have everything simple and good. Add a piano or a violin to your pipe organ and make a three-piece orchestra. If you can't afford this have either the piano or the violin and you will then have the great human element. I know. I started with a piano and added a violin, then a 'cello and a drum. I use the drum only very mildly on certain effects like marching and things of that kind.

To sum up: I have never yet heard of a theatre that won its success through retiring rooms and luxurious equipment. Of course, these are very nice things if you can afford them, and if it is handled all right it will be appreciated by your clientele, or at least a part of it. The one thing I want to impress on your mind is this: Your SHOW is the thing; your service, the handling of your patrons, your courtesy. The fact that you are making your patrons feel at home and feel that they are your guests while in the theatre will do more than all the retiring rooms in the world to bring you success.

Stanley Theatre Posts Creed in Lobby

There is a large brass frame in front of the Stanley theatre and its contents is changed each week. In it at present is the following, written by the man who has charge of the exihibitors' welfare department:

"I AM THE STANLEY"

By George R. Meeker

I am the Stanley Theatre,
I am the favorite child of my father—the Motion Picture. I am his son—his harshest critic, therefore his sincerest friend.
I was of the first to recognize his greatness and my faith has never wavered. On this belief I staked my all.
I introduced him to my friends—the rich, the poor, the old, the young, the great and the lowly, and bespoke their loyalty and support for him. I brought music to him and witnessed the two within my walls swear a never-dying friendship.
I taught my servants to honor and respect him. I taught them to treat his friends with courtesy and consideration, so that their minds, through pleased senses, might ever feel kindly toward him.
I have surrounded him with every result of man's ingenuity, so that his beauty might be enhanced, his welfare promoted.
I am never content. I am ever searching for new ideas, new thoughts to help him reach his ideals. The smiles he brings, the tears he causes, the knowledge he imparts—all are only possible through my existence.
I feel that without me the full measure of his worth might never be known. He appreciates what I have done for him. He gives me nothing but his best.
I am proud of my father. He is proud of his son.
I am all that my father would have me be.
I am the STANLEY THEATRE.

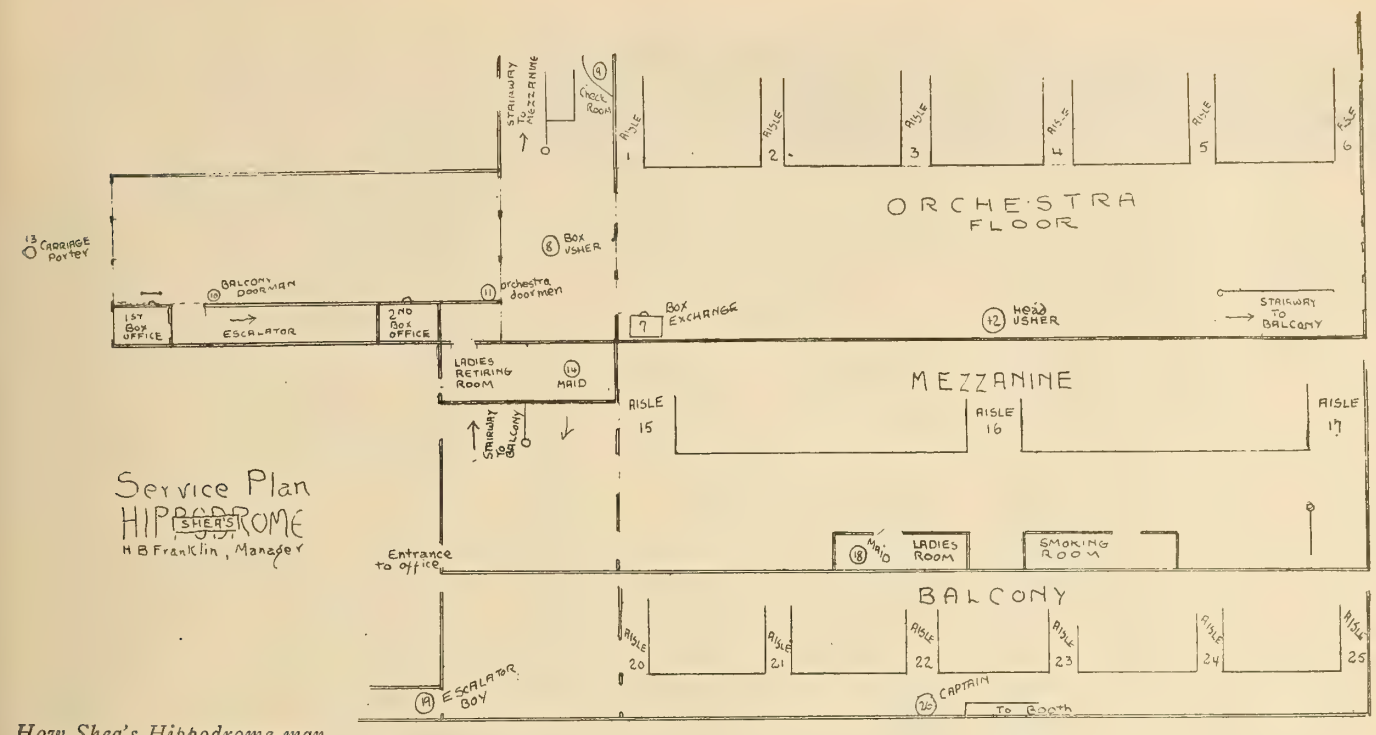
DON'T DO IT

You Owe It to Your Public to Devote Your Screen to Pictures

ONE of the service magazines, and one of the most intelligently edited of all those conducted by manufacturers of pictures, under the heading "If I Were You" says:

"I would secure the agency for all of the leading 'fan' publications—Photoplay Magazine, The Photoplay Journal, Motion Picture Magazine, Motion Picture Classic, Film Fun, etc. I would figure that all of these magazines were doing missionary work for me and my house and I would display these publications attractively in my lobby or ticket booth and arrange the display so that the doorman or cashier could make the sales. Whenever a new issue was received I would run a house slide saying: 'December Issue Now on Sale in the Lobby (or at Box Office).'"

Our advice to you is DON'T DO IT. You are running a motion picture house. You are not in the magazine business. While we are free to admit that the greater circulation of the motion picture magazines would probably help your business, you have no right to devote your screen to selling magazines or to selling anything else but pure amusement.



How Shea's Hippodrome manager can tell in an instant what is going on in any part of the big theatre.

AFTERNOONS
Orchestra floor 1-2-3-4-5-6-10-11-14-13
MEZZANINE " 15-16-18
Balcony " 19-20-22-24 1ST BOX OFFICE
ON SATURDAY & HOLIDAYS - additional
Mezzanine floor 17
Balcony 21-23 X on SUNDAY also 25
2ND BOX OFFICE AND NO 7
Check Room 9

EVENINGS
Orchestra floor 1-2-3-4-5-6-7-8-9-10-11-12-13-14
Mezzanine " 15-16-17-18
Balcony " 19-20-21-22-23-24-25-26
Both Box offices
ON SUNDAY NIGHTS & HOLIDAYS
2 EXTRA USHERS on AISLES 2-3-4-5
2 EXTRA Doormen

Family Friday Night Shows Score Big Hit with Omaha Theatre Patrons

WHILE the Woman's Club of Omaha has chosen several motion picture theatres for which they select special pictures to be shown at Family Friday night shows, other exhibitors throughout the city are taking up the idea. Exchange managers say they are swamped every week with exhibitors asking for Friday night pictures that will appeal to the family.

On this night the vampire and other unfamily pictures go a-begging, as far as the city theatres are concerned. "Were it not for the small-town exhibitors, we would be up against it to dispose of such releases," said an exchange manager.

"I find that by merely being careful on Fridays and getting out special advertisements to attract whole families, it is easy to build up trade of that nature," said Jules Rachman of the Grand theatre. "And families come back. If you please them this week they will come again. Don't get all educational pictures, or the children will object every time your theatre is mentioned. Don't get too racy films, or the mother will object. Get comedy, light dramas, short Westerns and pictures telling a moral of clean, wholesome living, and your family Friday nights will make you money. But I have talked with exhibitors who have found this special night plan a loss. The reason was generally one of the 'don'ts' I mentioned.

"For advertising such special nights I use house-to-house heralds, printed specially for my theatre, and appealing particularly to the family. Stand near the school and hand them to the children as they come from the building, asking them to invite their parents to bring them to the show. Friday night is the best because the next day is not a school day and studies are not pressing. Saturday night is still 'tub night,' the same as it was when you and I were boys."

Spoor Stars Billboard Campaign on Ultras

George K. Spoor announces that hereafter there will be a campaign of billboarding for the whole country used in advertising the Ultra features. Twenty-four sheets in six colors will be employed exclusively in this exploitation. The first, advertising "Uneasy Money," went on the boards December 15, showing Taylor Holmes, the star, in a typical comedy scene.

A similar campaign will be used with the Mary MacLean picture, "Men Who Have Made Love to Me," and then this will be followed by Taylor Holmes in "Ruggles of Red Gap." All these pictures will be distributed through the George Kleine system.

You are not going to war. The men who are need all the comforts you can give them. Help them get cigarettes. That is your patriotic duty. If you aren't helping in the "smokes" campaign, get busy—now. Don't be a slacker!

Franklin Devises Chart for Systematizing Theatre Work

MANAGER HAROLD B. FRANKLIN, of Shea's Hippodrome, Buffalo, and one of the advanced thinkers among the showmen of the country, has devised a number of efficiency helps in the management of his theatre, some of which have already been reproduced in the NEWS.

This plan of the house, which is reproduced above, shows the location of all the employes in the front part of the house. A copy of this is placed in all the dressing rooms and the head of each department is thoroughly familiar with it.

Each location in the house is numbered and there is a corresponding number for each employe who at once knows the work that he is assigned to and who can take over those duties without confusion or without going to the department head to ask questions which are already answered for him by this system. Another assistance is in tracing any complaints from patrons. When the person reports the number of the employe, the manager or his representative can immediately go to the post designated and find the employe against whom the complaint has been made.

It is to be noted that the posts themselves are given the numbers and therefore the employes are automatically assigned to their various duties and shifts can be shifted according to the posts which are the busiest.

Ready Made Ad-Talks

Vivian Martin in "The Fair Barbarian"—American Girl's Adventures in England

(Paramount Five-Reel Production)

Jesse L. Lasky presents Vivian Martin in Frances Hodgson Burnett's "The Fair Barbarian." Frances Burnett will be remembered as the author of Mary Pickford's last success, "The Little Princess." No introduction is necessary for the fascinating little star, Miss Martin. The production was made under the direction of Robert T. Thornby for the Paramount program. The scenario was done by Edith Kennedy. In the cast with Miss Martin are G. H. Geldert, Douglas McLean, Jane Wolff, Josephine Crowell, Mae Buch, William Hutchinson, Al Paget, Ruth Hanford, Eleanor Hancock, Charles Gerrard and John Burton. Miss Martin's last successes were "Molly Entangled" and "Little Miss Optimist," in both of which she scored will all you saw her in both of which she scored well. In her latest she presents the role of Octavia Bassett, a little English girl whose father has made his fortune in America and decides to return to England. Octavia has never seen her Aunt Belinda. Aboard ship Octavia's father receives a wireless recalling him to America. Octavia continues her trip to England. Slowbridge is a sluggish little village. Here Octavia's aunt lives. Lady Theobold is the leader of the social set. Octavia's breezy, unconventional mannerisms shock the community and especially Lady Theobold. Gradually Octavia becomes a favorite. Captain Barold, nephew of Lady Theobold, pays her a visit, meets Octavia and falls in love with her. Lady Theobold has received her worst blow. Octavia refuses to marry the Captain. When Slowbridge is pretty well in arms over the affair Octavia's father arrives. With him comes Jack Belasys, an energetic American youth, a type as foreign to Slowbridge as Octavia. Octavia and he are married.

Vivian Martin in "The Fair Barbarian" will be seen on the screen of the ——— theatre on ——— of ——— week.

Irene Castle in Baffling Detective Story "Convict 993"—Woman Detective

(Pathe—Five Reels)

Irene Castle, who has been seen in some of the cleverest mystery stories on the screen, and whose work before the camera has been highly praised by critics and public, is to be seen on the screen of the ——— theatre on ——— of ——— week in a baffling detective story titled "Convict 993." Warner Oland, who was seen in one of the principal male roles opposite Pearl White in "The Fatal Ring," has an important part in this production. Others in the cast are Harry Benham, J. H. Gilmore, Helen Chadwick, who is one of the prettiest and most talented leading woman on the screen; Paul Everton, Bert Starkey, known for his characterizations of "ruff-guys," and Ethyle Cooke. The story was written by Wallace Clifton, produced by Astra Film Corporation and released on the Pathe program. William Parke directed the production. "Convict 993" entered the lonely prison and took her place with the hundreds of others. She did not look the part but presented more the appearance of an innocent girl, than a criminal. Occupying the adjoining cell was Neva Stokes (Helen Chadwick), who is a plain girl crook. Neva accepted Roslyn Ayre's, who is convict 993, the part presented by Miss Castle, as the ordinary innocent story told by all who are detected in crime. One morning the cell bars to the cell occupied by convict 993 were found cut and the bird had flown. Later when Neva's term had expired, she searches for the escaped girl, with jealousy as the motive. She learns that Roslyn is living in luxury and with unlimited means. Neva seeks her out, demands that she aid her in a big robbery that is planned, under pain of exposure. The objective of the gang which Neva represents, is a priceless string of jewels to be worn at a certain reception. Roslyn assists them in obtaining the jewels and when they are in the hands of the leader, she calls in the waiting policeman and has the notorious gang arrested. Roslyn is a private woman detective.

At the ——— theatre ——— week, Irene Castle in "Convict 993."

"The Gown of Destiny"—Unusual Story with Alma Reubens in Featured Role

(Triangle Five-Reel Production)

The particular design of a gown has been known to add much to the attractiveness of a woman, but until Earl Derr Biggers wrote "The Gown of Destiny" and it was produced for screen presentation by Lynn F. Reynolds, with Alma Reubens and a strong cast of Triangle screen artists interpreting the character roles, such a gown has never been known to sway the destiny of battle. Andre Leriche, head designer for Mme. Felice, a fashionable modiste of Fifth avenue, is a well-known designer of women's gowns. He is not content with being a designer nor with the popularity that he has attained—he desires to fight for his native land of France. He is rejected, however, and goes to his apartment in sadness. He dreams that night of a wonderful design for a gown and getting up from bed, he makes a drawing of it and presents the plan to Mme. Felice and she proclaims it a masterpiece. The gown is sold to a society woman who is fast losing the love of her husband. She wears the gown and her husband is so impressed with the change that his wife is again the subject of his deepest affections. Soon afterwards Andre designs another which is bought by Natalie Drew, who is loved by an Englishman who is a slacker and refuses to join the colors. She has persuaded him to join the colors but he refuses. When he sees her in the gown, he is so impressed that he consents to enlist. He leads his company to victory and re-takes the French village in which Andre's father is mayor. He has been condemned to death by the Germans. Andre did not go to the front, but he did his bit through the medium of his wonderful designs. In the supporting cast are Herrera Tejedde, Alan Sears, Lillian West, J. Barney Sherry, Pietro Buzzi, Frederick Vroom, Dorothy Marshall, Kathleen Emerson and Bliss Chevelier.

At the ——— theatre ——— of ——— week, "The Gown of Destiny."

"Diamonds and Pearls," Social Drama, with Kitty Gordon in Featured Role

(World Five-Reel Production)

Kitty Gordon, who is to be seen on the screen of the ——— theatre on ——— of ——— week in the World production, "Diamonds and Pearls," created for screen presentation by George Archainbaud, first made her appearance on the speaking stage twelve years ago, when she appeared in a musical play, titled "Veronique." Before her appearance on the American stage, Miss Gordon was popular in London as a music hall singer and prima donna in light opera. It is only recently that Miss Gordon has been seen on the screen. "Diamonds and Pearls" is her latest work. She presents the role of Violetta D'Arcy, of an old Virginia family. Violetta dreamed of wealth and social possession and her dreams come true. Violetta is confronted with the situation of marrying for money or for love. She decides to marry for money. In doing so she has turned her back on the man she really loves because he is poor. Immediately after her marriage to Van Ellstrom she commences a career of extravagance and social conquest. She takes the social centre of New York by storm, but the time comes when even the vast fortunes of her husband are unable to withstand her extravagance. Young Herrington, whom Violetta has rejected as a husband, had been turned out by his father, who is wealthy. The father comes to New York and seeks the aid of Violetta to place his wife in the social whirl. He does not know that Violetta is the woman his son loves. Jack saves Van Ellstrom's sister from serious injury in an accident and is presented to Violetta. The complications which set in at this stage give rise to strong dramatic moments. Milton Sills, who has been seen as leading man opposite many of the stars, has the principal male role in this production. The other members of the cast are Curtis Cooksey, George MacQuarrie, Henrietta Simpson, Kitty Johnson, Edward Burns, C. W. Dungun and Frances Miller.

Kitty Gordon wil be seen on the screen of the ——— theatre on ——— of ——— week in "Diamonds and Pearls,' a World production.

READY-MADE AD-TALKS PUBLISHED IN LAST WEEK'S ISSUE

December 29, 1917.

FEATURES

TITLE OF PLAY	PRODUCERS.	
"Thais"	Goldwyn	5 reels
"My Little Boy"	Bluebird	5 reels
"Those Who Pay"	U. S. Exhibitors Book'g Corp.	7 reels
"Without Honor"	Triangle	5 reels
"Blue Jeans"	Metro	7 reels
"Red, White and Blue"	Metro	5 reels
"Runaway Romany"	Pathe	5 reels
"Alias Mrs. Jessop"	Metro	5 reels
"The Land of Promise"	Paramount	5 reels
"Salt of the Earth"	Perfection	5 reels
"The Cinderella Man"	Goldwyn	6 reels
"The Last Leaf"	General	2 reels
"Raffles, The Amateur Cracksman"	Hiller & Wilk (Agents)	7 reels
"The Scarlet Car"	Bluebird	5 reels

Ethel Clayton in "Stolen Hours"—Story of Girl's Loyalty—Romance in London

(World Five-Reel Production)

Ethel Clayton, one of the brightest stars seen in World pictures, is coming to the ——— theatre on ——— of ——— week in "Stolen Hours," written by Olive Wadsley, and produced for the World program under the direction of Travers Vale. Miss Clayton is ranked with the cleverest and most beautiful artists acting before the camera. She has been appearing in World productions for more than a year and has won thousands of admirers. In "Stolen Hours" she is given a strong, convincing role and one in which she can display to every advantage her many talents as an actress. In the supporting cast are John Bowers, Joseph Herbert, Louise De Rigney, Jack Drumier, Victor Kennard, Frank Mayo, Richard Clarke and Lila Chester. The story from which "Stolen Hours" is adapted has appeared in one of the most popular magazines. The scenes are laid in modern London. Miss Clayton presents the role of Diana Lester, the daughter of a professional gambler. Despite Diana's father's profession, she has been kept free from all evil influences and has been reared in good surroundings. Her mother had died when Diana was young and the father had married the wealthy proprietress of a fashionable gambling resort. This breaks up the fond companionship which had existed between herself and father, and Diana becomes lonely and despondent until she meets Hugh Carton, a member of the British Parliament and a candidate for the Cabinet. It is not until she has learned to love him as she had never loved that she learns that he is married. He does not live with his wife nor is he able to get a divorce from her. Learning of his love for Diana, his wife does everything possible to make his life miserable and Diana braves it all with true courage. Miss Clayton is given opportunity for strong, convincing dramatic work in this production and you will see her at her best.

Ethel Clayton in "Stolen Hours" at the ——— theatre on ——— of ——— week.

"In the Balance," with Earle Williams Featured—E. Phillips Oppenheim Story

(Vitagraph Five-Reel Production)

"In the Balance," the feature to be seen on the screen of the ——— theatre on ——— of ——— week, is a Vitagraph Blue Ribbon production under the direction of Paul Scardon, with Earle Williams and Grace Darmond in the featured roles. The screen version is an adaptation from E. Phillips Oppenheim's novel, "The Hillman," and is one of this author's best works. It is different from anything else he has ever done. It is not mystery. In the supporting cast are Miriam Miles, Denton Vane, who has been seen in character parts in some of Vitagraph's best; Robert Gaillard and Templar Saxe. Director Scardon has made possible some beautiful backgrounds for this production by selecting one of the most beautiful estates on Long Island as the scene for the action which takes place in the open. Mr. Williams presents the role of John Strangeway, who with his brother Stephen lives on the outskits of the city on the estate left them by their father. Their father had been disappointed in love, and it has been his request that no woman should cross his threshold. And there hadn't until one day John, the elder of the two brothers and the more susceptible to the charms of the women than his younger brother, came upon a motor car stalled on the road. In it a beautiful girl and her maid were nervously wondering what was to be done. John suggested that she come to his home and accept the hospitality of him and his brother for the night. She did so. The next day she returned to the city. John was greatly attracted to her and it was not long before he took a trip to the city to find her. He found her rehearsing for a musical comedy part and also learned that the Prince of Seyre was attentive to her. The Prince arranged a party and introduced John to a notorious dancer. She attempted to win John's affections but he would have nothing to do with her. The Prince failing in this, tells John that he is engaged to Louise, the girl whom John had come to the city to see, and infers that she has been his. John learns this and returns to the hills. Later the girl arrives and tells John that the Prince had told an untruth. The tradition of the Strangeway household was broken and John and Louise become man and wife.

Victor Hugo's Immortal Work, with William Farnum Featured—"Les Miserables"

(Fox Nine-Reel Production)

Victor Hugo's masterpiece, "Les Miserables," has been produced by William Fox under the direction of Frank Lloyd. William Farnum is in the featured role, Jean Valiean. In the supporting cast are George Moss, Hardee Kirkland, Sonia Markova, Kittens Reichert, Jewel Carmen, Harry Spingler, Dorothy Bernard, Anthony Phillips, Edward Ellis and Mina Ross. Billy Foster was at the camera. The musical score has been written by George M. Rubinstein. This is without an exception the greatest creation for screen presentation since "The Birth of a Nation." The work of this great French writer of fiction and historical fact has been adapted faithfully by Director Lloyd.

The character of Jean Valjean is known throughout the length and breadth of the land. William Farnum presents this character with all the terrible significance which the author intended should emanate from his creation. The production is in nine reels and the management of the ——— theatre offers the assertion that at no time since the motion picture has become a medium for entertainment and amusement and thought has there been seen such a presentation offered in the guise of the silent drama. You all know the theme of Victor Hugo's great work. It has gone the rounds of the earth, been translated in all languages and has served as an example of classical literature in English. Strong, virile action, tense moments, wonderfully realistic characterizations of the people whom the author has created in our minds, a hellish example of misery, ignorance—all portrayed in this Fox production. Some of the best talent of Fox stock are seen in this picture, with Wiliam Farnum carrying the honors. There is every reason why you all should see this picture. There is a powerful, meaning lesson taught that none will soon forget and that all will be the better for having seen.

Victor Hugo's "Les Miserables," his greatest work, will be seen on the screen of the ——— theatre on ——— of ——— week. William Farnum is the feature supported by a strong cast.

Olive Thomas Supported by Strong Cast Seen in "Betty Takes a Hand"

(Triangle Five-Reel Production)

.."Betty Takes a Hand" is the latest Olive Thomas picture, the story for which was written by Katherine Kavanaugh, scenarioized by Jack Cunningham, photographed by A. Nagy and produced for Triangle under the direction of Jack Dillon. In the supporting cast are: Frederick Vroom, Bliss Chevelier, Mary Warren, George Hernandez, Charles Gunn, Margaret Cullington, Graham Pette, June de Lisle and Anna Dodge. "Betty Takes a Hand" is something different from anything Miss Thomas has yet done. It offers her in a role that gives her more opportunities to display artistry in the screen drama. Miss Thomas has the role of Betty Marshall, whose father during his young days had been induced to consent to a fraudulent deal and thereby lost his interest in a valuable mine. Betty learns of this and goes to Los Angeles to visit her aunt. Her uncle is one of the men who was responsible for her father's loss of the mine. James Barlett was her father's business partner. His son Tom was the idol of Betty's cousin, Ida. Tom quarrels with his father and leaves. Hamilton Haines, Betty's uncle, and her aunt leave on a yachting cruise. Tom passes the Haines house and sees Betty and a sign over the door which reads "Room and Board." The strange girl attracts Tom and he engages a room and becomes her first boarder. Tom's father engages detectives to locate his son, but to no avail. Tom's father meets Betty accidentally and is captivated. He offers her a large amount of money if she will marry his son, Tom, not knowing that Tom is her star boarder. The fathers on both sides find out the real conditions and a reconciliation is affected and Tom and Betty are united.

Olive Thomas will be seen on the screen of the ——— theatre on ——— of ——— week, in "Betty Takes a Hand."

Virginia Pearson in "Without Honor"—Story of Official Washington

(Fox Five-Reel Production)

Official Washington is the seat of action for William Fox's latest production featuring Virginia Pearson's "Stolen Honor." The action turns about the disappearance of a famous Italian painting, which found its way into the Corcoran Art Gallery, Washington. Miss Pearson presents the part of Virginia Lake, an artist and Washington society girl, who has made a copy of the painting and is accused of substituting the copy for the original. The painting was the property of an art gallery in Florence, Italy. It was stolen by an international crook. Theodore Macklin, State Department agent, is in love with Virginia, and believing in her innocence, sets out to prove her innocent of any wrong. Countess Colonna, widow of a Roman banker, is infatuated with Macklin but her love is not returned. She seeks revenge through compromising Virginia by inferring that Virginia is the one who substituted the copy for the original of the painting. The services of Signor Conte, an unscrupulous Italian, are elicited. The plans of the conspirators seem certain to cast guilt on Virginia. They place in the gallery certain trinkets belonging to Virginia to make for evidence pointing to her guilt. Betty Belfield, wife of the assistant secretary of state, is a close friend of Virginia. She becomes infatuated with a man of questionable character, and is about to marry him when prevented by Virginia. The accusation has set official Washington to talking, and a sensation is created when a band of swindlers is rounded up and it is learned that they are responsible for the disappearance of the painting. Action, tense dramatic moments and clever acting, are the strong points of this production. "Stolen Honor" offers sixty-odd minutes of sound entertainment, and the management of the ——— theatre cordially invites all to see Miss Pearson in her latest work before the camera.

NEW YEAR PLEDGE

Resolve to Advertise Your House More Intelligently

A MIGHTY good resolve to make for the New Year is to advertise your house more intelligently—to get the most out of your exploitation.

And advertising doesn't alone include the display matter in newspapers. It includes the reading-matter stories, the matter in your program and word-of-mouth advertising.

You cannot employ any of these means unless you first know what the picture is about—unless you are familiar with its "talking points." These Ad Talks are designed to give you this information in the least possible space.

Index these in your notebook by cutting out each week the little box which tells you the films covered in these talks on the preceding week. Soon you'll have a ready reference list and you can find the "Talk" that you want when you are ready to exploit any picture.

Edna Goodrich, Stage Star in Strong Drama, "Her Second Husband"

(Mutual Five-Reel Production)

"Her Second Husband," the latest five reel production featuring Edna Goodrich, will be seen at the ——— theatre on ——— of ——— week. In the supporting cast are William B. Davidson, Richard R. Neill, Miriam Folger, Bert Busby and Grace Meehan. Miss Goodrich has been seen in several recent Mutual productions and in all she has pleased. Within the past year Miss Goodrich has forsaken the speaking stage for work before the camera. She is known to the millions for her successes on the stage. In "Her Second Husband," Miss Goodrich presents the role of Helen Kirby, wife of a Wall Street broker, whose business is placed above his love for her. To further his plans, he insists that his wife entertain men whom she dislikes and who are beneath her socially. Richard Stone, presented by Richard Neill, brings a woman of questionable character to the Kirby home and Mrs. Kirby rebels. A quarrel, husband and wife agree to separate. A divorce is granted and Helen is thrown on her own resources. She is forced to accept a position in the office of Stone, whom she has reason to despise. Stone makes advances, and in self-defense Helen strikes him with a vase and Stone is rendered unconscious. The affair is hushed and Helen secures a position as cloak model. Her former husband repents his actions and determines to find Helen and effect a reconciliation. A masked ball is given, and Kirby is requested by a friend to take Helen, whose identity he does not know. Helen knows that her escort is Kirby and refuses to unmask. Later Kirby learns that the woman he accompanied to the ball is Helen and arranges a motor trip. He acts as chauffeur. On the outskirts of the city he pleads a broken machine and he and Helen go to the justice of the peace and are married.

Late Episode of "Who Is Number One" Mystery and Action, Side by Side

(Paramount Serial—Two Reels)

"Hearts in Torment" is the Seventh Episode of Paramount's baffling mystery serial, "Who Is Number One?" It will be shown on the screen of the ——— theatre on ——— of ——— week, and the management of the ——— theatre promises his patrons one of the most exciting chapters of any serial ever projected on the screen of a motion picture theatre. Anna Katherine Green's story makes excellent material for an exciting serial. Kathleen Clifford, in the featured role, has proven to be one of the best "thrillers" on the screen. In this episode the "woman in the case" comes to America to further direct the activities of "Number One." Mystery and action fly side by side. "Number One" is active.

At the ——— theatre on ——— of ——— week, the Seventh Episode of "Who Is Number One."

"Alimony," Hayden Talbot's Powerful Drama Telling of the Divorce Evil

(First National Exhibitors—Six Reels)

Hayden Talbot has written a story titled "Alimony," which has been created for screen presentation under the direction of Emmett J. Flynn, photographed by L. Guy Wilky and released by the First National Exhibitors' Circuit. Lois Wilson is cast in the featured role and is supported by Josephine Whittell, George Fisher, Joseph J. Dowling, Wallace Worsley, Ida Lewis, Arthur Alart and Marguerite Livingston. The evils of the divorce game are laid bare and the unscrupulousness of the ones behind the game is exposed in all its unfairness. Miss Wilson, who has the ingenue lead in this production, that promises something entirely new in the themes which have been developed in the silent drama, is recognized as one of the cleverest of actresses working before the motion picture camera. Hayden Talbot is one of the best known playwrights of the younger generation and has to his credit a number of successful stage productions. "Alimony" is a strong, powerful, convincing argument for the elimination of the evils which surround the divorce courts, and the unscruplous methods resorted to by men who prey on the wealthy class in blackmail. Josephine Whittell, who presents the role of Mrs. Bernice Bristol Flint, wife of a millionaire importer, is a favorite on the musical comedy stage and will make her screen debut in this production. The eternal triangle is represented by Miss Whittell, Lois Wilson and George Wilson, and these three present the respective roles with an appreciation for the finer shades of the drama that has never been excelled in the screen or in the drama.

"Alimony" is in six reels and tells a gripping, true-to-life story of the divorce traffic of blackmailing lawyers among the rich. It will be seen at the ——— theatre on ——— of ——— week, and the management urges all to see this production.

"Beloved Jim," with Priscilla Dean and Strong Cast—Christmas Story with Punch

(Universal Five-Reel Production)

A Christmas story that takes you into the realms of the Yuletide and which conveys al the pleasant sentiment of this season. The story is "Beloved Jim," written by Joseph Gerard, produced for Universal under the directon of Stuart Payton, who was responsible for the production of "The Gray Ghost" serial, and presenting in the principal roles Priscilla Dean, Harry Carter and Joseph Gerard. Others in the supporting cast are Charles Hill Mailes, Frank Deshon, Sydney Dean, Ed. Brown and Mrs. A. E. Witting. If you want to really enter into the spirit of the Christmas time, spend an hour or more at the ——— theatre on ——— of ——— week and witness the screen performance of "Beloved Jim." You all will go back to your homes with better resolves. The management of the theatre urgently requests his patrons to see this screen production. It is something that does more than entertain—it teaches a lesson—one that we all might well learn, and especialy so during the Christmas season. Jim Brocton, presented by Harry Carter, is a power in financial circles. He is unmarried. His only close friends are his nephew, Donald, a wild youth, and his dog. The night before Christmas he is passing a cafe, and hearing sounds of hilarity enters and sees his nephew under the influence of liquor, taunting an unfortunate derelict who has entered for a bite to eat. Jim takes the unfortunate home with him and the two spend Christmas together. The next Christmas finds Jim happily married to an orphan girl, presented by Priscilla Dean. His nephew comes to spend the holidays with him and recognizes in Jim's wife an old friend. The derelict has been kept by Jim and acts as his secretary. The ingratitude shown by the nephew and the happy ending when the truth is known, form the strong points in this production.

At the ——— theatre on ——— of ——— week, "Beloved Jim," with Priscilla Dean, Harry Carter and Joseph Gerard in the leading roles.

Vitagraph's New Serial a Thriller—"Vengeance and the Woman"—First Chapter

(Vitagraph Serial—Two Reels)

"Vengeance and the Woman" is the new Vitagraph serial following "The Fighting Trail." For thrilling moments, daring deeds and sensationalism, this Vitagraph serial has never been surpassed on the screen or stage. It is in fifteen episodes of two reels each. The first episode is punctuated with one of the most daring prison escapes ever conceived by man. William Duncan and Carol Holloway, who were the featured players in "The Fighting Trail," are the featured players in "Vengeance and the Woman." Other members of the supporting cast who enact the first episode are George Holt, Tex Allen, Vincente Howard, Fred Burns, S. E. Jennings, and Natalie Warfield. Mr. Duncan has the role of Henry Blake, railway builder and capitalist. He with his young wife, Bessie (presented by Carol Holloway), are instrumental in having Black Jack Haines, an outlaw, sentenced to fifteen years in prison. He swears vengeance. Three months later he escapes. Blake is on his way to the State Capitol when he receives word that Black Jack has escaped. He huries back to find his home in flames and his wife gone.

Live News from the Producers

Triangle Practises Diversity

Olive Thomas, Alma Rubens and Jack Richardson Included in New-Year Features—Japanese Production Rounds Out Month

TRIANGLE plans to open the new year with a program of merit that is expected to substantiate in every degree the policy of diversified features announced by General Manager H. O. Davis. A comedy-drama with Olive Thomas, a big drama of the Navajo Indian country with Jack Richardson, a production of beauty featuring Alma Rubens, with scenes laid in Italy and France, and a tense drama of professional life with J. Barney Sherry are among the features to be released in January.

For the first week in January, Olive Thomas with Charles Gunn, is scheduled to appear in "Betty Takes a Hand," a pleasantly humorous, fast-moving story written by Katherine Kavanaugh. This picture was directed by Jack Dillon.

For the second release of the week, Jack Richardson will appear in "Man Above the Law," with Claire McDowell and Josie Sedgwick supporting. This is a story of a man who leaves the civilized world in disgust because of an unlucky love affair and an even more unlucky brush with religion and law.

For the second part of the week's program "Law's Outlaw," featuring Roy Stewart, will be released. The story was written by Ethel and James Dorrance.

For the week of January 20, "Evidence," a drama dealing with professional life and with J. Barney Sherry in the leading role, will be released. Jack Cunningham of the Triangle scenario staff, wrote this play, which has for its principal characters a highly successful criminal lawyer and his closest friend, a physician.

For the last week in January the first release will be "The Gunwoman," a Western story. Texas Guinan has the title role and appears as a woman who relies on herself in every crisis and settles all grievances with a deadly automatic. Miss Guinan's supporting cast includes Francis McDonald and Edward Brady, the former appearing as the gunwoman's sweetheart and the latter as a character juvenile lead. Frank Borzage, who produced "Until They Get Me," directed "The Gunwoman."

To round out the month's program, Triangle has a Japanese production, "Her American Husband." The play is a reversal of the characters and situations in John Luther Long's famous "Madame Butterfly." Teddy Sampson appears in the leading feminine role as a Japanese girl and Darrell Foss has the leading male part.

Blue Ribbon New Release Named

"His Own People," Featuring Harry Morey with Gladys Leslie, Comes December 31 — Closes Year for Vitagraph

"HIS OWN PEOPLE," featuring Harry Morey with Gladys Leslie, is announced by Albert E. Smith, president of Vitagraph, as the Blue Ribbon feature release for the week beginning December 31. The picture was produced under the direction of William P. S. Earle.

This, the last feature of the year for the Vitagraph program, is declared by President Smith to be one of the finest pictures ever made by his company. The action is laid in an Irish village, a town in Connemara on Lough Corrib, and Harry Morey as the village blacksmith is said to have done one of the finest pieces of work he has done in his entire screen career. The entire production, Mr. Smith declares, is extraordinary. The story is strong and unusual, the cast one of the best balanced seen in Vitagraph pictures and the picture is mechanically perfect.

"His Own People" serves to introduce Gladys Leslie as a Vitagraph star and her work, the Vitagraph announcement states, places her among the front rank of screen artists. Others prominent in the cast are William Dunn, Arthur Donaldson, and Betty Blythe.

Director Earle, who made "Within the Law" and other Vitagraph productions, has given to this, it is said, the finest work he has ever put on a feature and has introduced into it a number of very fine touches, particularly animal stuff. For one thing, he has used a fuzzy-faced little Irish terrier in a prominent role, and in addition, he used pigs, chickens, ducks, donkeys parrots and other animals to give the picture a touch of local color.

The story, written by William Addison Lathrop, is a melodrama with a fine vein of native Irish humor running all through.

Tom Gibson Writes for Fay Tincher

Tom Gibson, who recently severed his connection with the Universal, with over sixty-five reels of produced material in eleven months to his credit, has been secured by the Screen Art Films to write exclusively for Fay Tincher.

Under the direction of Al Santell, Miss Tincher is to be presented in two-reel comedy-dramas.

Ann Pennington Starts New Picture

Ann Pennington began work last week on her new Paramount picture, "Calvary Alley," at the Famous Players studio in Fifty-sixth Street. This new picture is an adaptation of Alice Hegan Rice's book of the same name, one of Mrs. Rice's best sellers, along with "Lovey Mary," "Mrs. Wiggs of the Cabbage Patch," "Mr. Opp," "Sandy" and a number of others.

Charles Giblyn will direct Miss Pennington in the new picture, concerning which Hugh Ford, Paramount general director in the East, said: "We have got a piece here that is better suited to Miss Pennington than any in which she has appeared. It takes considerable search to get something with just the proper angle for Miss Pennington's elusive and magnetic personality, and we feel rewarded in the fact that "Calvary Alley" is just the story that suits. I predict a remarkably entertaining picture from it."

Adolfi Resigns from Fox Corporation

John G. Adolfi, director of the new William Fox-Annette Kellermann sub-sea fantasy, has resigned from the Fox Company after a two years' engagement, which ended December 15, during which time he took June Caprice and developed her into a box-office attraction.

A desire for a rest is said to be Mr. Adolfi's chief reason for tendering his resignation to Mr. Fox, as he has continually been in harness for more than three years. It is understood that he is contemplating an engagement with another big producing concern.

Paramount Names Vivian Martin Feature

"Mary 'Gusta" is the title of the next picture, starring Vivian Martin, to be produced for Paramount, following Miss Martin's current release, "The Fair Barbarian."

"Mary 'Gusta" is an adaptation of the novel of the same name by Joseph C. Lincoln, and containing a character in the heroine that seems peculiarly adapted to Miss Martin's personality. The photoplay was written by Gardner Hunting.

For this newest Vivian Martin production, Roland Sturgeon has been especially engaged as director. Theodore Roberts, known far and wide as the "truck-horse character man" of the Lasky studio, will be prominent in the cast of "Mary 'Gusta." Harrison Ford will play opposite Miss Martin. Another character actor, James Neill, will also have a prominent part.

Hodkinson Makes Known New Process

Motion Picture Plus Expected to Give Theatre Equivalent of Stars with All Advantages and No Disadvantages— Film Runs Sideways

W. W. HODKINSON this week announced in detail, through the medium of a four-page advertising supplement in MOTION PICTURE NEWS, the new process which was first mentioned by Mr. Hodkinson a few weeks ago as being a means of greatly benefiting the exhibitor.

That this new era in the industry will be received with great interest is already assured, and that exhibitors will lose no time in taking advantage of the process, which promises all the advantages of stars with none of the disadvantages, is predicted.

Motion Picture Plus

To begin with, the name which Mr. Hodkinson has given his new idea in manufacture is "The Motion Picture Plus."

He describes this as a process of manufacture which uses the standard film, and makes a picture which is as high as the present width and twice as wide as the present height of the screen. In other words, the film run sideways through the projector instead of up-and-down, and two frames are used for each picture. The new process is fully described in a four-page advertising supplement in MOTION PICTURE NEWS this week. The Hodkinson Corporation is also distributing folders to the trade on request.

The new process is claimed to give, with the assistance of the national advertising and publicity which will support it, a guarantee to the public which, as Mr. Hodkinson has announced, "Will give the theatre which shows the pictures the equivalent of the highest class of stars with all the stars' advantages and none of the disadvantages."

Guarantee of Quality

The whole idea back of this new process, which controls basic patents on the use of standard film stock for larger pictures, is said to be the guarantee of quality. Mr. Hodkinson has been pointing out that present systems have so confused the public that it has no way of distinguishing good pictures from bad, and therefore some revolutionary change in method was required to give the public something which it could tie to as a guarantee that it would see something worth while when it paid its money.

The first picture under the new process is now being made at the Paralta Studios at Hollywood, Cal. Bessie Barriscale is the star, and the picture will be ready for trade showing next month, and for regular release in February, it is expected. The new process will give, it is claimed, the stereoscopic effect to the figures which has been sought for so long.

Action Wider

In addition, not only is the field of action nearly twice as wide with the consequent advantages of actors entering from off-stage, but owing to the lens arrangement of the camera, the wide pictures will have the same depth and clarity of focus as is now characteristic of the narrow films in the very finest productions. The new shape will, therefore, not be confused with the pictures now used by some directors in which the top and bottom of the screen are masked off and a full room scene is shown. In these pictures the depth of focus is entirely lost, and the actors seem to move like paper figures against a painted background. The new process absolutely gives the same depth as is now obtained in normal picture scenes from the standard film, the Hodkinson Company claims.





Enlarged samples of film from two cameras "shooting" at the same scene in Paralta's "A Man's Man." The lower is the standard film coverage. The upper picture shows the remarkably wide angle of the Hodkinson method.

Years of Work

The process is said to be the result of the investment of a fortune and years of work by the inventors, the Photo Motion Company of Kansas City, Mo. The patents not only control the use of the standard film in this sort of picture, but also patents to a simpler and better movement of the film in the projector, which allows for the movement required by this longer strip of stock.

The announcement of the "Motion Picture Plus" also includes a suggestion of the Hodkinson distribution plan, a subject on which the full announcement is yet to come. It is stated that in the beginning, not more than fifty theatres, which will be "tied in with the Hodkinson organization" will show the new pictures.

As a by-product, productions with the same star, story and sets, will be made on the small, standard film, for smaller theatres, until a full supply of the large pictures will justify the increase in the number of theatres holding operating franchises.

It is stated that the first regular releases of the "Motion Picture Plus" will be one a week and that in addition to the productions of the producing companies affiliated with the Hodkinson organization, producing franchises will be granted to individual productions of other companies when the story, star and production measure up to the quality standard set. These

Blackton Starts "Wild Youth"

Theodore Roberts, Louise Huff and Jack Mulhall Cast in Main Roles —George Melford Does the Directing

AFTER a week of preparation, J. Stuart Blackton was ready to commence the production of his second subject for the Paramount Program early during this week, when he began work at the Lasky Studio, with Theodore Roberts, Louise Huff and Jack Mulhall as his principals for "Wild Youth," the second Sir Gilbert Parker story. George Melford has been selected as the director for the filming of Mr. Blackton's second contribution to Paramount.

Mr. Blackton, accompanied by his assistant, Manager Bert Dorris, arrived in Los Angeles December 10, and since that time he has met so many former lieutenants and players who served him at the Vitagraph plant in former years, that he has found the Los Angeles film colony a genuine home. Among the first Blackton met was J. Barney Sherry, who appeared in the first one-reel Vitagraph play ever filmed, Sherry taking the part of Raffles in the single-reeler of that name. "Raffles" at that time was being played in one of the New York theatres, and George Tyler, of Leibler and Company, gave Mr. Blackton the right to film it without any charges, believing it would be good advertising for the play. Mr. Blackton has met R. S. Sturgeon, who is now directing at the Lasky Studio. He was formerly manager of the Western Hollywood Studio during the years Mr. Blackton was interested in the Vitagraph.

Meeting former Vitagraph players has recalled to Mr. Blackton many interesting incidents of his early picture career. Hector Dion is the first leading man of Vitagraph subjects, and is now on the Coast. He played with Florence Turner and William Shay, and helped to stretch canvas and put up sets between the making of scenes. James Young, the first member of the Lambs Club to enter the picture industry as an actor or director, has entertained Mr. Blackton on several occasions since his arrival in the West. Other former Vitagraph people to be found here are Edith Storey, Kate Price, Hughie Mack, and a score of others.

Mr. Blackton has found Southern California ideal for the production of motion pictures, and made the statement that had he visited Los Angeles prior to building the Vitagraph plant in Brooklyn, it would have been located in Hollywood or near Los Angeles, as it could have been operated far more satisfactorily in this locality than in the East.

Wilfred Lucas Joins Bluebird

Will Direct Ruth Clifford and Monroe Salisbury in Feature — Edgar Jones Directs Louise Lovely in 1918

WILFRED LUCAS, actor-director, has joined the directing staff of the Bluebird studios at Universal City, and will start shortly upon his first Bluebird photoplay, which will feature Ruth Clifford and Monroe Salisbury. Mr. Lucas, as is well known, is something of a pioneer in the cinema world, having the distinction of being the first dramatic leading man to desert the stage for the motion picture screen.

Mr. Lucas began his engagement with Bluebird at the Leonia, N. J., studios of that organization, where his last work was just completed—directing Violet Mersereau in "Morgan's Raiders, the Bluebird set for general circulation February 4. He expects to enhance his reputation as a producer to a material degree through his advantage in having Miss Clifford and Mr. Salisbury under his direction.

Louise Lovely, star of Universal features, starts the new year with a new director, Edgar Jones, who lately joined the directorial staff at Universal City for the purpose of assuming Miss Lovely's screen management. At the same time Philo McCullough becomes leading man of the Jones-Lovely organization, coming with Mr. Jones from the organization where they were both recently employed.

Mr. Jones for many years served the old Lubin company in the dual capacity of actor and director, having been most prominently engaged with Louise Huff in turning out features.

"The Quest of Joan," scenarioized by Doris Schroeder from James Oliver Curwell's story of the same title, will be Miss Lovely's first offering under Mr. Jones' direction. The story deals with dramatic incidents in the Banff mining district of Canada, and is said to be particularly suited to Miss Lovely's style, with a supporting role of intrinsic worth to introduce Philo McCullough as her new leading man.

William Fox Takes Over Victor Studio

WILLIAM FOX has taken over the former Victor studio at 638 West Forty-third street, New York, and already has a company working there. The acquisition was necessitated, according to the Fox management, by crowded conditions existing at the five studios in New Jersey which have been operated during the past year.

The matter of studio expansion has been under consideration for some time, it is announced, but decision has been put off from time to time because by changing companies from studio work to work on exteriors it has been possible to temporarily overcome congestion. Bad weather, hwever, prevented this arrangement from being continued and recently the problem arose as to what was to be done with the June Caprice company which was to make a new production under the direction of Harry Millarde.

Wyndham Standing Joins Petrova Company

Announcement was made this week by the Petrova Picture Company that Wyndham Standing, the English actor, has been added to the cast of the third Petrova production, now being picturized under the direction of Frank Crane. He is a brother of the late Guy Standing.

Thomas Holding, who has played opposite Madame Petrova in the first two pictures bearing the mark of her own organization, will continue as leading man and is cast for a most appropriate role in "The Life Mask," it is said.

The supporting cast, which will appear with Madame Petrova in her second production, includes Lumsden Hare as Clinton Durand; Thomas Holding, Petrova's leading man, as Doctor Leslie; Clarence Heritage, as George Raines; Evelyn Dumo, Fred C. Jones, Frank McDonald, and the child screen player, Freddie Verdi, who enacts the leading juvenile role in the second Petrova picture.

The film was directed by Larry Trimble, photographed by Philip E. Rosen, and scenarioized by Mrs. L. Case Russell from her original story, "Laurel." In it Madame Petrova depicts the unusual role of a young woman surgeon.

"Blue Jeans" Has Premiere in Indiana

Metro's special production of "Blue Jeans," Joseph Arthur's melodrama, with Viola Dana as the star, will, at her request, have its first public showing in the little town of Rising Sun in Ohio county, Ind.

Miss Dana wired Metro from the West Coast studios in California, requesting that "Blue Jeans" have its initial public showing in the town where the author of the play was born. Arrangements were immediately made with Harry Clarke to give a presentation of this picture at his theatre in Rising Sun. This premiere public presentation will be an auspicious occasion, as the town officials and leading citizens will attent in a body. It will, in a way, be an historic event as the production pictures some of the social and political peculiarities of the region about forty years ago, when the ancestors of many of the present citizens lived there. The characters are quaint, but they are typical of the period in which the story is laid, it is said.



Carmel Myers, Bluebird Star, and Her Collie

Goldwyn Passes First Mile Stone

Claims More Business on Its Books Than Any Organization Ever Had at Its Age—Executives Predict Another Period of Growth

GOLDWYN PICTURES CORPORATION, according to an announcement last week from the company's editorial offices, roudned out the first year of its existence a few days ago with more business on its books than had ever been attained in the industry by an organization of its age.

Entering now upon its second twelve months of what it terms constructive enlargement, the owners of Goldwyn predict a further period of growth and prosperity. With the start already attained by this organization, whose initial productions have been well received, it is apparent the affairs of Goldwyn will not go backward.

Goldfish Foresaw Changes

Samuel Goldfish, president of Goldwyn, more than a year ago foresaw, it is said, what he believed would be significant and revolutionary changes in the motion picture industry. He came in contact with exhibitors from all parts of America who are said to have complained lustily over the quality of productions then available and of the prevailing tendency to sacrifice everything to the existing "star system." Mr. Goldfish persuaded Edgar Selwyn, Margaret Mayo, Archibald Selwyn and their associates to join him; and the Goldwyn Pictures Corporation not only represents their combined talents and abilities, but a trade combination of their names in Gold-wyn.

Although slightly more than twelve months old, Goldwyn is but one third that old in a releasing sense, with eight Goldwyn Pictures thus far presented for public patronage. The first eight months of the company's history were devoted to organization and production. This time spent in advance preparation enabled Goldwyn to spring full-fledged into existence, with a number of completed productions on its shelves and completely eliminated rush work on productions to enable the makers to release well-rounded instead of hurriedly completed pictures.

"Thais" Stars Mary Garden

Coincident with the attainment of its first birthday Goldwyn is releasing on December 30 throughout North America what it considers its greatest production and its most celebrated star—Mary Garden in "Thais," by Anatole France. This marks Mary Garden's first appearance on any screen and is the highest achievement technically and dramatically of the new company.

"Thais" is said to represent a new note in production and Miss Garden on the screen is expected to be as successful as she has been on the operatic stages of two continents. The production represents the directorial work of Frank H. Crane and the art direction of Hugo Ballin and has called into play all of the resources of the Goldwyn studio organization in Fort Lee, headed by Aubrey M. Kennedy. The titling and assembling of this production also shows the skill of Margaret Mayo, editorial director of Goldwyn.

In addition to the Goldwyn features already released, the company has completed and shipped to its branches the following: Madge Kennedy in "Oh, Mary Be Careful," Mabel Normand in "Dodging A Million," and Mae Marsh in "Fields of Honor."



Edgar Selwyn (Goldwyn)

Kennedy Subject Complete

Madge Kennedy has completed her work in "Our Little Wife," by Avery Hopwood; Mae Marsh has still another production in reserve, "The Beloved Traitor," by Frank L. Packard; Mabel Normand's production, "Joan of Plattsburg," is now being revised to eliminate from it certain military material to which the government objected, and will soon be completed.

In addition to these Goldwyn has completed still another picture with a star, about which no announcement has been made to date; and beginning with the current week again plunged into production on a greatly enlarged scale—Mabel Normand, Madge Kennedy and Mae Marsh each starting work on new pictures.

Goldwyn in its first year established close relations with a score or more of America's most popular and successful authors and playwrights, who did not stop when they had sold their novels or manuscripts to the organization, but followed their stories into actual production to help impart to them the solicitous care and many refinements which have been apparent in all of the pictures thus far released under the Goldwyn imprint.

Support Never Lacking

From the outset the Goldwyn organization received the hearty encouragement, both verbal and financial, of America's exhibitors and the whole-hearted support of the daily newspapers of the nation, as well as the trade press. To the motion picture critics of the United States, the Dominion of Canada, Great Britain and the Commonwealth of Australia Goldwyn owes its appreciation for the support they have given to this new organization for the production of "still better pictures."

Long before the completion of "Polly of the Circus" and its release in September, Goldwyn had organized the Goldwyn Distributing Corporation and dotted North America with its offices, through which are now handled not only the Goldwyn productions but special productions of other individuals or companies wishing to avail themselves of the selling capacities thus afforded.

In every sense Goldwyn is said to be satisfied with its first year's achievements and with the business return therefrom. It foresees in the coming year a great improvement in business conditions and public patronage which will mean enlarged returns for exhibitors and itself.

Jewel Plans for Kansas City Event

Jewel Productions, Inc., is making preparations to flood Kansas City with living and lively samples of its wares during the week of January 27, 1918, when the Western metropolis will open its doors to the stars of screenland, as a feature of the motion picture revival week.

Many of the houses have already played some of the earlier Jewels and have rebooked "The Co-Respondent," "The Man Without a Country," "Pay Me" and "Sirens of the Sea" for the week of the festival.

Mildred Harris, Louise Lovely, Dorothy Phillips and William Stowell will in all probability represent living examples of the Jewel exhibit and the Kansas City committee is making a special attempt to have Lois Weber and Phillips Smalley present for the big ball, which will take place on the 29th.

Goldwyn Experiments with Studio Roof

The Goldwyn Pictures Corporation is trying an experiment in its studio at Fort Lee, N. J., which may bring an important change in methods of motion picture photography where the weather does not permit of sunlight work the year around. The glass roof of the Goldwyn studio has been painted black and all daylight excluded, making it unnecessary to cover the sets in which companies are working. Natural light, the cameramen say, only interferes with proper artificial lighting, and since they cannot have proper natural lighting at all times they prefer to have it wholly shut out.



Examples of the Elaborate Care with Which "The Naulahka" Was Staged for Pathe

Berst Closes New Bookings

Tom Moore, of Washington, Takes Pathe Plays for Eighteen Theatres—General Manager of Pathe Goes to Coast

J. A. BERST, vice-president and general manager of Pathe, arrived in Los Angeles last week in connection with the expansion of releasing plans for 1918, and it is stated that the greater program of Pathe plays will occupy Mr. Berst's principal attention. Stars and studios, it is reported, are both scheduled for consideration and many important developments are expected as a result of Mr. Berst's visit.

On the way to the Coast, Mr. Berst, accompanied by his assistant, G. A. Smith, stopped off long enough in Washington to conclude with Tom Moore, one of the biggest deals in film history of the Capitol. This calls for the showing of Pathe plays in all of the eighteen theatres under Mr. Moore's control, a new $2,000,000 company to be known as Moore's Theatres Corporation, having been incorporated, through which he will conduct the business of his houses. Preliminary negotiations with Mr. Moore were conducted by D. F. O'Donnell, manager of Pathe's Washington branch.

"I was surprised," stated Mr. Berst upon his arrival in Los Angeles, "to learn the extent of the feeling of unrest among the exhibitors from coast to coast.

"I do not think I exaggerate when I state that the situation is so serious, as to assume the proportions of a revolt. Everywhere I go I find the same situation. The exhibitors with whom I discussed conditions unanimously agreed that the greatest evil in the industry today is the high film rental being charged by certain companies for unproductive pictures.

"Tom Moore, whom I consider one of the greatest exhibitors in the country, offers a good illustration. Mr. Moore told me that he submitted to extravagant prices for certain stars as long as he saw a possible profit. But when an attempt was made to force him, through a contract, to show all of the pictures of one company, to the exclusion of all of the other companies, he stated he cancelled in all ninety contracts for eighteen theatres."



Tom Moore, Progressive Washington Exhibitor

You are not going to war. The men who are need all the comforts you can give them. Help them get cigarettes. That is your patriotic duty. If you aren't helping in the "smokes" campaign, get busy—now. Don't be a slacker!

Blackton Gets Busy in California

J. Stuart Blackton, director and producer for Paramount, has arrived in Hollywood, where he went to especially supervise the production of his third Sir Gilbert Parker picture adaptation from the book "Wild Youth."

The second Blackton production for Paramount, entitled "The World for Sale," is to be released January 21. It is said to be even more of a pretentious photodrama than "The Judgment House," which has achieved success. Ferdinand Pinney Earle, the author, has had charge of the title work for Mr. Blackton's second Paramount picture. His titles in "The Judgment House" were widely commented on by critics.

Director Edwards Begins New Keystone

Director Harry Edwards has completed his dumb-waiter story, titled "Ruined by a Dumb-waiter," and has started production on a new Triangle-Keystone comedy which will give Ray Griffith the camouflage role of a hard-working father. This comedy has not been titled as yet. The supporting cast will include Claire Anderson, Dorothy Hagar, Alice Davenport, Jack Henderson, Chris Richards and Fred Mack.

This is Ray Griffith's first comedy since his return from Camp Lewis.

Bradley Barker Returns to Fox Forces

Bradley Barker, who is well remembered for his character portrayals in "The Little Gypsy." and "A Woman's Honor," has returned to the William Fox forces for an important role in a production now in work at the Fort Lee, N. J., studios. Mr. Barker will be seen as Dr. Wu Ching, a crafty Oriental, in "A Heart's Revenge," starring Sonia Markova. William Fox has tentatively scheduled the picture for January release.

Picture Art Will Advance in 1918

William Fox Predicts Spectacular Achievements for Silent Drama During Coming Year, and Insists Stories Will be Greater—Lavish Height Is Reached

WILLIAM FOX, in discussing things in store for the motion picture during 1918, last week asserted that spectacular achievement and advancement will mark the motion picture art in the new year, and that there will be a spirit of persistent betterment, as well as a striving for the attainment of higher ideals.

Mr. Fox also gave as his opinion that greater stories than ever before will be told on the screen; the themes will be closer to the heart of the American public and the action of the photoplays will be more human. Productions, while not more lavish, will depict actual occurrences in a more convincing way than ever before.

National Cause Assisted

"America will learn from the motion picture camera," said Mr. Fox, "the progressive story of the world war. I believe, too, that our National cause will be greatly assisted by the motion picture, due to the fact that the American branch of the industry is united behind President Wilson.

"During the next twelve months I propose to take the motion picture patrons through the library of classical literature, as well as the popular writings, including farce and melodrama. Producers should not decry the lack of material when there remains the work of Victor Hugo, Dumas, Dickens, Scott, Thackeray, Balzac, Maupasant, Daudet, Bulwer Lytton and all the renowned American writers to draw upon.

"I hope to develop playwrights by giving the young American brain of both men and women the oportunity to write original stories for my scenarios. The photoplaywright will be paid double the previous prices for original scenarios during 1918.

Glad News for Writers

"During the next twelve months the writer for the screen will receive a well-earned recognition. The creation of his brain will be exploited under his name, instead of giving all the credit to a star actor or actress in the picture. The only way to develop big brains and imagination is to give them public recognition in addition to liberal payment.

"Cheerfulness is contagious and a large percentage of the plays during the next year will be light comedies, farces, etc., as a relief from the daily news from the war-torn countries.

"The great film play of the future will not necessarily be the spectacular. It will be a straightforward story, naturally acted, staged with newly invented lighting effects and directed without exaggeration. That character of story will appeal to every clean human mind.

"Censorship by a single-handed controller of thought and intellectuality will die in the coming year.

Censorship Is Doomed

"No person on earth is qualified to pass first and final judgment on any subject, whether it be in law courts or in the legislation of the Government. And, much less should motion picture censorship be intrusted to one man for first and final decision, whether that man be intellectual and broad-minded or whether that man be stupid, arrogant and narrow-minded.



Gladys Brockwell's Newest Picture Is "For Liberty," a Wiliam Fox Production

"Russia rebelled against censorship and the Czar. So, too, will the American people rebel against the Censor Czar, whether it be of the press or the motion picture.

"I feel that my 1917 pictures, 'A Daughter of the Gods,' 'The Honor System,' 'A Tale of Two Cities' and 'Romeo and Juliet,' have evidenced the advance in the motion picture art. Children's pictures, such as 'Jack and the Beanstalk,' 'Aladdin and the Wonderful Lamp' and 'Treasure Island,' have been exceedingly well received by school teachers, women's clubs, the press and others interested in the better class of pictures.

Companies to Brazil

"During 1918 I shall send producing companies to Brazil and Argentina. This will serve to show the glorious scenery and the development of the Pan-American countries.

"Arrangements have been made by which we shall film 52 extraordinary productions, known as Standard Pictures; 52 feature plays, running on the screen from one hour to 75 minutes, and 26 comedies. In addition to these, we shall make a few films, which will show the occasion for the entry of America into the present world war.

"Under my management, during the year 1918, will be such stars as Theda Bara, William Farnum, Annette Kellermann, George Walsh, Jewel Carmen, Virginia Pearson, Tom Mix, June Caprice, Sonia Markova, Jane and Katherine Lee, Francis Carpenter and Virginia Corbin, Gertrude Messinger and Georgie Stone and Gladys Brockwell.

"Fox distribution encircles the globe. Exchanges and branch offices are to be found in every civilized country in the world. The Fox organization was the first to lead the way into foreign fields."

"Donna Perfecta" Started by Universal

Elsie Jane Wilson, who is directing Ella Hall's screen activities at Universal City, has begun production of "Donna Perfecta," scenario made from B. Perez Galdos' book of the same title, by Elliott J. Clawson. The work was first intended for production with Ruth Clifford as the star, but a change in plan gives Ella Hall the role of a Spanish girl to play for the first time in her career. Miss Hall has played many parts, mostly juveniles, but this will be her first impersonation of a fashionable daughter of Sunny Spain.

Emory Johnson, who lately made Miss Hall his wife, will be featured as leader of the supporting company. Another prominent player will be Ruby Lafayette. Still another role of special prominence and interest will be played by Gretchen Lederer. Others appearing in the support are Maxfield Stanley, Harry Holden and Winter Hall.

"Out West" Arbuckle's Next Comedy

Fatty Arbuckle's next Paramount-Arbuckle comedy has received the title "Out West." The release date has not ben set. In his new comedy Fatty plays the role of reformer. Thrown off a freight train into the heart of the Western desert, Fatty lands eventually in the village of "Mad Dog," described by the fervid scenario writer as "the toughest, wildest and wooliest town in the West." Here the intrepid hero mixes up with more bad men than Nick Carter ever imagined in his wildest flights of fancy, and after finally cleaning them out, sets out to reform the whole "Mad Dog" village, with the help of a Salvation Army girl, several hundred feet of film and a barrel-full of comedy situations.

Fay Tincher Makes Up for Lost Time

Fay Tincher has nearly finished one comedy on the West Coast under the direction of Al Santell, and Technical Director John Deuel has all her sets ready for her second one. A big indoor studio is nearly completed so that work may progress during the daily-expected rainy season, and the young actress has five stories all ready for her.

"La Tosca" Secured for Screen

Famous Players-Lasky Will Present Pauline Frederick as the Star—Will Be Released by Paramount

AFTER much time spent in negotiations and preparations for the production, the Famous Players-Lasky Corporation has announced that it has secured "La Tosca" for the screen and that Pauline Frederick will appear in the role of Floria Tosca. It will be a Paramount Picture and will be done, it is said, on a most elaborate scale of excellence.

It would be difficult to find, according to Paramount, in the whole range of drama and opera, a piece that has won more signal renown than "La Tosca." Written by the French master of dramatic art, Victorien Sardou, upwards of thirty years ago, for Sarah Bernhardt, it was in this play that she made one of the successes of her career.

The plot of "La Tosca" is almost too well known to need repetition. Briefly, however, it tells of the attempt of Floria Tosca, one of those strange, beautiful and wilful women, to save her lover from the clutches of Scarpia, the minister of police. Faced by the fearful alternative of yielding herself to Scarpia or seeing her lover shot beneath her eyes, she pretends to surrender and then kills the official. Later her lover is indeed killed by mistake of the soldiers who failed to remove the bullets from their guns as instructed. Then Tosca ends her life.



Pauline Frederick Has Been Chosen by Paramount for Its Screen Version of "La Tosca"

Just whether the original idea will be altered to any extent for the screen is of course as yet unknown. The interesting thing, from a motion picture point of view, is that it will be presented under the Paramount banner with a degree of splendor that should prove startling, it is asserted, even in these days of superior films.

Petrova Album Highly Praised

Following the presentation last week of the Petrova Pictorial Album to the members of the First National Exhibitors' Circuit by Frederick L. Collins, president of the picture star's organization, the Petrova executive has been deluged by congratulatory communications from various recipients of the novel gift, it is said.

All of the members of the circuit who will distribute the eight starring vehicles of Madame Petrova during the forthcoming year are said to be warm in their praise of the artistic and business-getting qualities of the pictorial brochure.

The novelty, which contains a complete review of the various scenes from the first Petrova production, "Daughter of Destiny," has aroused strong interest among the many exhibitors dealing with the circuit, and in response to universal requests for additional copies of the album, the Petrova Picture Company has arranged to supply each distribution office with five of the booklets.

"Yosemite" Rights Sold to Metro

Motion picture rights to Charles A. Taylor's Western melodrama, "Yosemite," have been acquired by Metro as a starring vehicle for Edith Storey. The author himself will adapt the play for the screen, and therefore all the characteristic Western action and incidents which made this melodrama a success on the stage will be transplanted to the screen just as the author originally wrote them.

This is the second stage play that Metro has secured recently for Edith Storey, the first being "The Claims," by Charles Kenyon and Frank Dare, which was picturized yon and Frank Dare.

Vitagraph Sends Williams West

Star Expects to Remain in California for Several Months—Grace Darmond Will Be His Leading Woman

EARLE WILLIAMS, Vitagraph star, started for California, his native state, last Thursday and will be engaged in making pictures there for some months to come. Mr. Williams headed a party of six which included Grace Darmond, who will be featured opposite him in Blue Ribbon features; Tom Mills, director, and his assistant, Frank Heath, and Fred Held, their cameraman. Miss Darmond's mother was also in the party.

The party left Grand Central Terminal at 5 o'clock Thursday afternoon, and expected to arrive in Los Angeles Christmas morning, having their Christmas dinner with members of the Vitagraph Company now working at the company's plant in Hollywood. The trip was made via Chicago and Omaha.

This is the first time Mr. Williams has been to his home state in more than five years. He was born in Sacramento and spent his boyhood there, but has only been back home at infrequent intervals. However, his mother, brother and other relatives are now living in Oakland and his family has never become alienated from his native state.

Mr. Williams and Miss Darmond will remain in California for an indefinite period of time and will be seen in a number of important features. They first worked together in "In the Balance," recently put out by Vitagraph, and made such an attractive pair that Albert E. Smith, the Vitagraph president, decided to make a starring combination of them.

The transfer of Earle Williams and the other Vitagraphers to the company's Western studio will no doubt make that spot more active than it has been in a long time. There will be at work there three Blue Ribbon feature companies, three Big V comedy companies, one O. Henry company and one serial company, the latter headed by William Duncan, who also directs the serials, with Carol Holloway as the featured woman.

Dorothy Dalton Feature This Week

Dorothy Dalton will star in "'Flare-Up' Sal" following her appearance in "Love Letters," released December 24.

Miss Dalton has the role of Sally Jo, a young girl whose foster-parents take her to the California mining town of Jimtown, where she becomes one of the dancers in the Looloo Bird, a noted resort of the early 'fifties.

R. William Neill directed "'Flare-Up' Sal" under the personal supervision of Mr. Ince.



Enid Bennett, Thomas H. Ince Star

Triangle Forges Further Ahead

Considers Achievements of Past Year as Distinguishing Mark of Merit and Ability—Thinks New Year Offers Chance for Great Improvement

AS one of the storm centers in the controversy over the reel tax, and by reason of its career as one of the integral parts of the industry, the Triangle Distributing Corporation might naturally be expected, thorugh its officials, to make some statement at this time of the year savoring of the prophetic or the oft-endured campaign promise. But no such statement is forthcoming, in spite of the acute cisis which is felt to exist in film circles as a result of trade conditions more generally laid at the door of the war. The Triangle officials seem to be too busy doing things to spend muh time talking about what they are going to do.

What has been done in the past year, under conditions which, if Dame Rumor may be believed, rival the stupendous task of Atlas, is another story.

Goal Is "Satisfaction"

Concerning its plans for the future, a Triangle official said: "The great goal of the motion picture business to-day might be summed up in the single word, 'satisfaction.' It is like working in a fertile field which, in the rapidity of its crop rotation, has yielded such prolific returns that the harvesters have neglected everything except their harvesting. Rank weeds have grown up; the fertility has been reduced; and intensive cultivation has become an immediate necessity. Of course, there is a market for the product of this commercial soil. There always will be. But—and this is the point of the whole analogy—the consumer has set his own maximum price and his standards of quality. He knows what he wants, and he knows, by stern economic experience, just what he can afford to pay for it. Strangely enough, producers and distributors in general still cling to the theory that the motion picture industry is exempt from the operation of economic laws. When their best laid plans 'gang aft aglay,' they blame the stupidity of the exhibitor, or Government, or the ignorance of the public, instead of stripping themselves of conceit and examining the actual dollars and cents strength of their respective propositions. It is like the man who wanted an increase in salary before he did any increased work.

"It is not admitting a human weakness to say that 'satisfaction' almost invariably has some relation to money and profits. It is a known fact in and out of business. There is no profit to us unless the exhibitor profits by dealing with us, no matter what rental he may pay us at the time of any current transaction. If he doesn't come back, and keep on coming back, we lose. Our problem is, how to keep the exhibitor satisfied. What does he want? Is he reasonable in his expectations? Can we afford to give him more for his money?

Paying Reel Tax

"What are we doing to back up this analysis of trade conditions? Well, we can not tell you everything that we are doing, but here are a few instances of actual accomplishments. We are paying the reel tax instead of passing it on to the already burdened exhibitor. 'How can you afford to pay this enormous assessment, when others are uniting to avoid it?' is a question put up to us daily. The answer is simple, and is best given by another question, 'How can the people of the United States afford to buy Liberty Bonds, pay increased prices for their necessities, and send their wage-earning sons to the battlefields?' The country is at war, and it is no time for dodging individual or corporate responsibilities.' We believe that the reel tax is meant for producers, manufacturers, and importers, and, with that conviction, we can't honestly say to the exhibitor, 'This is going to cut into my profits; you pay it.' It is our 'bit,' and we are glad to make any sacrifices necessary in order to meet the needs of the hour.

"It follows that we must be doing something to economize if we are taking this so-called philanthropic stand. We are. For five months we have had in operation a Traffic Department charged solely with the duty of cutting out transportation waste. It is part of the new Triangle service, not only to find the shortest distance between two points, but the cheapest way to cover that distance. We do not pocket all the savings which have been effected by this intelligent sort of business methods. Service to exhibitors has been improved both in prompter deliveries and smaller shipping costs.

Territories Organized

"Territories are now organized on a geographical and economic basis, not a personal one. The branch managers serve only the counties they can serve best, and no others, regardless of the temporary loss in receipts because of the readjustment of territorial lines. And every time an exhibitor kicks about the service he is not getting, something happens in the New York office of our Traffic Manager which doesn't stop until the complainant is satisfied. The result is greater co-ordination of effort and reduced overhead.

"Through the trade papers we are trying to tell exhibitors of the things we are doing in a quiet way to stabilize the industry. There has been no blowing of trumpets, because every betterment we make is as much for our own good as for the exhibitor. We both profit, and let the public in on the bargain, too. Take the seven-reel feature recently announced as a regular item on the monthly program. It goes out at no advance in prices, and is sure to increase box-office receipts. 'Because of a Woman,' the first multiple reel release on this plan, has been so favorably received that we expect the January special, 'I Love You,' to be a big success. Renewals of old contracts and a number of new first-run accounts in the larger cities attest the appreciation of showmen.



Alma Ruebens, It Is Predicted, Will Corral New Triangle Triumphs in "The Gown of Destiny"

Educational Gets Newman Film

Aims to Release Thirty Pictures During the Coming Year—Subjects Now Include Those of Ditmars and Bruce

ADDITIONAL evidence of the remarkable growth, in size and quality, of the Educational Films Corporation of America was brought to the attention of the motion picture industry last week when it was announced that E. W. Hammons, vice-president and general manager of the progressive corporation, has signed a contract whereby E. M. Newman, of the Newman Travel-talks, will add his picture output to the already strong array of subjects released by Educational.

According to the announcement, it is the aim of Educational Films Corporation to release in the coming year thirty pictures embodying the Newman activities in the latter's travels around the world. That these subjects will in every way equal in quality the pictures which Educational has already given the exhibitors is confidently expected and predicted. Among these new releases are "The Forbidden Isle," "The Egypt of the Southwest," "Tid-Bits of Travel" and "Through the Nation's Parks." It is understood these will be the first four of the Newman subjects to be released by Educational, all of which are both scenic and educational.

The Educational Films Corporation of America already is releasing subjects made by Raymond L. Ditmars, who furnishes animal pictures called "The Living Book of Nature," with the New York Zoo supplying the live stock, and a wonderful line of scenics made by Robert C. Bruce, whose remarkable aptitude for getting what the public wants has placed him in the front rank of scenic producers.

Lorimer Story Enthuses Fox

Producer Was Satisfied He Had Star and Producer to "Put It Over"—Excellent Combination Assured

WHEN William Fox decided to picturize "Jack Spurlock-Prodigal," written by George Horace Lorimer, editor of Saturday Evening Post, he knew he had in his employ a star and a director who could and would "put it over" right, according to the publicity department's announcement this week. George Walsh is the star and Carl Harbaugh, the director. This selection apparently assures an unbeatable combination and the film production of "Jack Spurlock-Prodigal" will undoubtedly justify Mr. Fox's expectations.

George Walsh, the Fox star, has many personal characteristics of just such a person as Mr. Lorimer pictures his Jack Spurlock. He has the spirit and dash for even so virile a person as Jack Spurlock, and his ability to act before the camera has been proved.

Mr. Walsh grew enthusiastic over Mr. Lorimer's story and declared it provided him with the best vehicle he had ever had to show what he could do in motion pictures.

"Young Spurlock, as pictured by Mr. Lorimer, is a peach," said the Fox star, "and the incentive actuating him is so inspiring that it makes my blood flow a bit faster when I think I'm to portray him in film for Mr. Fox. It certainly requires 'pep,' but I believe I have it and will turn it loose in this picture. Director Harbaugh and I have discussed the story from all angles, and the way he plans to direct it assures me that it will be a 'corker.' Subconsciously, Harbaugh is a Jack Spurlock himself, and takes keen delight in transferring to film the multitudinous humorous incidents of that young chap's exciting experiences from the day he is dropped from Harvard, simply because he brought a bear home with him one night, and bruin insists upon interviewing some of the faculty, until he finds riches and power in onions."

Davis Completes Plans for Production

TWICE crossing the continent in less than a month, Vice-President and General Manager H. O. Davis, of the Triangle Film Corporation, has departed for New York from Culver City, Cal., studio to complete plans for production activity in the Western plant unparalleled in the history of the company.

While in the East, Mr. Davis will arrange for the purchase and production by a recently formed syndicate of a series of plays which will be screened in multiple reel features. The first of these plays upon which work will soon be started is "The Servant in the House," by Charles Rand Kennedy. Further announcement of the detailed plans of the syndicate will be made later. Mr. Davis expects to return to Los Angeles within a few weeks.

At the Triangle studio, during the past week, three new plays were started and the production department is working a day and night shift to keep pace with the nine directors at work. Under the supervision of Production Manager O. L. Sellers, the planing mill, technical art department, paper hangers, painters, property and wardrobe forces are working two full shifts ever day in an earnest endeavor to keep up the schedule.

In addition to the three new plays just begun, three directors are in various stages of completion on their pictures, while two five-reel dramas and a comedy drama have been made ready for the editors. Directors Frank Borzage, Raymond Wells and E. Mason Hopper will be supplied with new stories immediately. Each has just completed a five-reel subject.

Tom Mix Completes First Starring Picture

Tom Mix, who is working at the William Fox Western studios, has completed "Cupid's Round Up," his first picture as a star in Western dramas. The story deals with the result of the betrothing of a girl and a boy because of the desire of their parents, who are old friends, to unite the two families.

Most of the scenes are laid on a ranch where the young woman, posing as a maid, meets the young man a few weeks prior to the date set for their marriage.

Mr. Mix is supported in the production by Wanda Petit and the production was made under the direction of Edward J. Le Saint, this being the latter's first picture for Wiliam Fox. "Cupid's Round Up" is tentatively scheduled for release January 13 as a Fox Special Feature.

Brockwell-Pearson Pictures Switched

"Stolen Honor," the Virginia Pearson picture which William Fox had announced as his Special Features release for December 30, will not be available for exhibitors on that date. The illness of Miss Pearson delayed work on the production with the result that "For Liberty," a war picture featuring Gladys Brockwell, has been substituted for it. As the schedule now stands, "Stolen Honor" will be released January 6, and "For Liberty" December 30.

The January Special Features have been announced only for the first three weeks. "Cupid's Round Up," in which Tom Mix will make his debut as a star of Western dramas, is set tentatively for January 13, and "A Heart's Revenge," Sonia Markova's second production, is down for January 20.

Good Players Appear in Beban Feature

The cream of many of the best players in the Paramount roll has been assembled for the supporting cast of George Beban's starring vehicle, "Jules of the Strong Heart," which is to be released by Paramount January 14.

The list includes: Raymond Hatton, Charles Ogle, Guy Oliver, Ernest Joy, Horace B. Carpenter, Edward Martin Factor and James Neill.

Following "Jules of the Strong Heart," Mr. Beban will be seen in a new picture, "One More American," to be released by Paramount in February.

Carl Lothrop Joins W. H. Productions

Carl P. Lothrop is a new addition to the staff of W. H. Productions Company, and while he has had very little experience in the film industry he is becoming an asset.

Mr. Lothrop was born in Braintree, Mass., was educated in the public schools of Braintree, in Thayer Academy, College of Liberal Arts of Boston University, Boston University Law School of which he graduated with a degree of LL.B. of 1910.

Psychology Subject for Rawlinson

What is said to be a subject that has been touched upon but slightly by photoplay producers forms the basis of Herbert Rawlinson's latest production, "More Power to Him," the filming of which was recently started at Universal City under the direction of Elmer Cliftin. It also should prove highly interesting, it is said, as a study in psychology. Director Clifton is the author; the peculiar nature of the story would make it almost impossible for anyone other than the writer himself to film the production in a comprehensive manner.

Mr. Rawlinson plays the role of a college man whose parents represent diametrically opposite natures. The father is a man of exceptional strength of character, while the mother possesses less than the average portion of moral courage.

The screen arrangement of "More Power to Him" was prepared by Waldemar Young and the cast includes Claire Du Brey, who plays opposite Rawlinson; Alfred Allen, Blanche Gray, Neal Hart and Sam De Grasse.

General Releases First Brown Story

"Bud's Recruit," said to be a timely patriotic story in which "Bud" wins a recruit for his country in the person of his older brother, a slacker, is the first and current release in the series of "Judge Brown Stories," to be released by General Film Company. The novel manner in which the young patriot serves his country is said to make this two-reel subject a timely feature for the average exhibitor's program, and sets a fast pace for the succeeding subjects in the series.

"The Preacher's Son," "The Accusing Toe" and "Two Boys and Two Lies" are other subjects which have been completed and will be released shortly.

A strong cast, composed of juvenile and older actors, will appear in the nineteen subjects promised for the season.



Frances Marion Has Contributed the Scenarios for Mary Pickford's Three Newest Productions, Released by Artcraft

Bluebird Adds to Its Program

Laemmle Adjusts Coming Bills to Include Four Additional Stars— "Broadway Love" Starts Company's Second Year

MANAGING DIRECTOR CARL LAEMMLE has adjusted the Bluebird program until the week of February 11, by adding features that will employ as stars Dorothy Phillips, Franklyn Farnum, Violet Mersereau and Carmel Myers. This list of added features starts the second year of the Bluebird program with the release of "Broadway Love," starring Dorothy Phillips.

W. Carey Wonderly's story, first appearing in a popular magazine, furnished the basis of Ida May Park's production of "Broadway Love," in which Miss Phillips will reappear among Bluebirds after a considerable lapse of time, January 21, Lon Chaney and William Stowell to play the leading male roles, while Juanita Hansen will head the female contingent.

Franklyn Farnum's regular appearance will be made January 28 in "The Fighting Grin," a comedy in which he has Edith Johnson as his leading lady. Joseph De Grasse directed the production from Charles Kenyon's scenario. In the company supporting Mr. Farnum and Miss Johnson will be J. Morris Foster, Charles H. Mailes and Fred Montague heading a numerous organization.

"Morgan's Raiders" will have Violet Mersereau as the star of the February 4 release in a melodrama reflecting incidents in the Civil War.

"The Wife He Bought" brings Carmel Myers to star among Bluebirds for the third time, February 11, when she appears in a screen version of a story by Larry Evans that appeared in a popular magazine under the title of "One Clear Call." Harvey Gates made the scenario and Harry Solter directed the production with Kenneth Harlan in the leading male role. The others in the cast are Howard Crampton, Fred Schilling, Allen Sears and Sidney Dean.



Violet Mersereau Is Bluebird's Winsome Star in "Morgan's Raiders"

There are said to be Bluebirds enough completed at Universal City to run the program until the middle of March, but the formality of scheduling them remains to be accomplished. Among the subjects, all complete and ready for release, are mentioned "The Eternal Columbine," in which Mae Murray will star; "The Girl Who Dared," presenting Dorothy Phillips, and "The Highest Card," a Bluebird for Ruth Clifford and Monroe Salisbury.

"Sadie Goes to Heaven" Reaches Screen

DIRECTOR W. S. VANDYKE was forced to work his players night and day at the climax of his production of "Sadie Goes to Heaven," in order to assure ample time to supply Christmas week bookings.

"Sadie Goes to Heaven," which was released on December 24, features little Mary McAlister, as Sadie, telling the story of her visit to the home of wealth. Pre-release showing of this Essanany Perfection picture netted many complimentary comments on its unusual fund of detail. The picture is adapted from the story that appeared in the Good Housekeeping Magazine.

The production was heavily booked from the start, as it is particularly appropriate for the holidays though not a Christmas picture.

"The Dream Doll," an Essanay Perfection Picture, released on December 10, is realizing a big holiday week run throughout the country also. It is enacted almost entirely by fourteen-inch dolls by a secret process that enables them to do all but talk.

Taylor Holmes' earlier Essanay productions, "The Small Town Guy" and "Efficiency Edgar's Courtship," continue to fill houses throughout all Kleine districts. The accumulative effect of the publicity given Mr. Holmes seems to steadily increase the public demand.

Keystoners Move Without Interruption

The removal of the Triangle-Keystone comedy players to the Culver City studio, from the old Majestic-Fine Arts plant on Sunset boulevard, Hollywood, has given the immense Triangle studio the appearance of a circus lot during the past few days. Seven companies were transported to their new home and installed.

Although the move involved scores of players and workmen and tons of baggage and properties, it was accomplished without confusion or loss of time. Not so much as a wig or a powder-puff was lost in the shuffle and, aside from seeing strange faces among them, the other inhabitants of the twenty-seven-acre production studio were scarcely aware of the increase of population.



Billie Rhodes Creates Most of the Comedy Situations in "Her Awful Fix," for Mutual

Mutual Announces Schedule

Releases for First Two Months of New Year Have Been Completed —Stars Include Mary Miles Minter

STUDIOS producing features for the Mutual Film Corporation have completed releases for the first two months of the new year and a schedule for January, 1918, has been announced.

Completed productions include pictures from east and west coast studios starring William Russell, Mary Miles Minter, Margarita Fischer, Edna Goodrich, Olive Tell, Ann Murdock and Anita King.

The schedule for January includes: December 31—Edna Goodrich in "Her Second Husband," a five-reel satire built on the adventure of a young husband and wife who rush into divorce when "easy money" jars domestic tranquillity, and find love again in a strange fashion.

January 7—Margarita Fischer in "Molly Go Get 'Em," a five-reel comedy drama of the experiences of an attractive and irresponsible young woman who chafes under parental efforts to keep her charms subdued until a rapidly aging sister manages to marry.

January 14—Ann Murdock in "The Impostor," a picturization of the Charles Frohman play which casts Miss Murdock in the role of a self supporting, unsophisticated miss, whose trust in a well meaning married man leads to complications, defiance of convention and stops just short of a scandal.

January 21—Mary Miles Minter in "Mlle. Tiptoe," wherein Miss Minter is cast as an enthusiastic reformer of things as they are, political and economic, and relates her adventures in trying to make the world better and easier.

January 28—William Russell in "In Bad," an adventure drama which reveals Mr. Russell's unusual abilities as an actor and an athlete to even greater advantage than they have heretofore been shown. Preview of "In Bad" has resulted in a declaration that it is easily the best thing Mr. Russell has done and trade and newspaper critics used superlatives in their reviews of his latest release, "New York Luck."

Coburn Appears in Universal Serial

Wallace David Coburn, the "Cowboy Poet," has joined the Universal forces as an actor. He is widely known as the author of "Rhymes of a Round-Up Camp" and other Western stories in verse and prose and is intimately acquainted with the life he portrays.

Mr. Coburn was born in Helena, Montana, and is of Scotch-Irish descent.

Several years ago the "Cowboy Poet" became interested in motion pictures and with his Western training and dash "broke in" on a gallop. His first experience was in one of his own stories, "The Sunset Princess," in which he was featured. Mr. Coburn is now playing a part in the Universal serial, "The Bull's-Eye," in which Eddie Polo is starred, and which is being produced by James W. Horne.

Olcott Depicts Realism in "The Belgian"

Although Sidney Olcott, who produced and financed "The Belgian," announced by the U. S. Exhibitors' Booking Corporation as its third special release, did not devote a great deal of footage to the scenes wherein he depicts the invasion of Belgium by the Huns, persons who have lived through the devastation of the martyred nation declare that he has succeeded in converting the historic event to the screen with striking realism.

Frederick Paulton, a magazine writer well known in England and Ireland, who followed in the wake of the Teutons as they swept through the little kingdom, has written a letter to Mr. Olcott congratulating him upon his achievement and expressing the hope that he undertake at some future time to produce a picture in which the real tragedy of the kingdom of grief may be visualized.

First National Endorses Collins' Letter

As an expression of the co-operation which is being accorded the Petrova Picture Company by the members of the First National Exhibitors' Circuit in the presentation of Madame Olga Petrova in a series of eight super-pictures during the forthcoming year, a copy of the following communication has been sent to every motion picture exhibitor in the United States by the executives of the organization which will distribute Petrova productions in this country:

"The statement by Frederick L. Collins enclosed is endorsed—every word—by the First National Exhibitors' Circuit. We know that Madame Petrova is now working under perfect conditions—that the producers are sparing no expense in the making of her pictures nor in the exploitation of the finished productions—and, what is more, we have seen 'Daughter of Destiny,' the first release of the Petrova Picture Company controlled by Petrova herself. It is the finest production in which Madame Petrova has appeared (you will say so yourself when you see it) and is an omen of the Petrova Perfect Pictures which will follow."

Artcraft Finds Demand for Elsie Ferguson

The success of Miss Ferguson's first two photoplays for Artcraft, "Barbary Sheep" and "The Rise of Jennie Cushing" has resulted in a great demand for pictures presenting the talents of this star, according to Walter E. Greene, president of the Artcraft Pictures Corporation. "A great many stage stars have been flat failures as screen artists," said Mr. Greene. "There are various reasons for this, the main one being the lack of photographic qualities of the subject. The eyes of the camera are searching and the lights in the studio are pitiless.

"Actors who, on the stage, have been able to cover defects in their appearance with grease paint cannot hope to camouflage in a film, for they cannot stand the 'close-up' which reveals everything."



Mary Garden, Star of "Thais," for Goldwyn

Triangle Signs New Players

Two players of exceptional ability have signed Triangle contracts and will be seen in productions just started. Jean Hersholt, a character artist of unusual experience, will be seen in "Little Red Decides," which is now being made under the direction of Jack Conway. Marion Skinner, the other player engaged, is one of the best known character women and grand dames of the screen. She is cast in "Real Folks." Director Walter Edwards is handling the megaphone.

Russian Country Life in Pathe Release

The Russia that one finds in the works of Tolstoi, Dostoievsky, Pushkin and Andrieff, not the Russia of which one reads in the newspapers of the day, a nation in the throes of countless revolutions, is to be seen in "The Cloven Tongue," a Russian Art Film to be released by Pathe on January 13 as a special. If it had nothing else to recommend it, according to Pathe, "The Cloven Tongue" would be of interest to everyone as a picture of country life in the "land of snows." There is something about the feature that impresses, it is said, the observer with a sense of sincerity.

Author Value Backs Goldwyn

President Goldfish Believes in Giving Stars Good Stories—Claims That Is More Than Half the Victory

FROM the founding of Goldwyn Pictures Corporation, a year ago, two things stood out to assure the new company's place in the motion picture industry. Even before the release of the first Goldwyn Picture, "Polly of the Circus," these two things—essentials in good picture making—were as incontestible as the artistic worth of Goldwyn's technical work has proved by the actual showing of its productions. These two primary values of Goldwyn were stars and authors.

Mary Garden, Mae Marsh, Maxine Elliott, Jane Cowl, Madge Kennedy and Mabel Normand, meant a good deal, of course, in the progress toward better pictures and more profitable attractions for the exhibitors. But President Goldfish's realization that the greatest of stars means nothing without a strong story determined him to gather "star" authors as well as "star" players together.

The working out of this policy is well worth noting in the eight Goldwyn Pictures so far released and in those to come. By a curious coincidence, in which a measure of poetic justice is hidden, the first two pictures, "Polly of the Circus," with Mae Marsh, and "Baby Mine," with Madge Kennedy, were from the pen of a writer to whom Goldwyn owes much of the perfection displayed in its stories; for Margaret Mayo, as editorial director, has followed Goldwyn productions through from the judging and acceptance of manuscripts to the final editing of the finished pictures and their ultimate success.

Following Miss Mayo's two pictures came one in which two significant factors of the American stage and magazines were united—Irvin S. Cobb and Roi Cooper Megrue, who collaborated on "Fighting Odds" for Maxine Elliott. Next the Goldwyn organization went to an American novelist, Basil King.

Select Secures "The Knife"

Alice Brady Will Star in the Screen Production—Vignola Gets Opening Scenes in Florida

SELECT PICTURES has acquired another Broadway success for one of its stars. "The Knife," which was the attraction chosen to open the new Bijou theatre, has been purchased for Alice Brady and will be her next production.

As in the case of "The House of Glass," bought a couple of weeks ago for Clara Kimball Young, competition was said to be brisk among the film companies for motion picture rights to "The Knife."

"The Knife" is another play from the pen of Eugene Walter, author of "The Easiest Way" and "Paid in Full." It is a melodrama. The story centers about a beautiful Southern girl reared in all the superstitious fancies of the South. When she comes to New York to live, her credulous belief in fortune tellers leads her to the parlor of a clairvoyant who in reality is the agent of a white slave ring. As a vehicle the play provides Miss Brady, it is said, with big moments and ample opportunities for tense emotional acting.

Production has already been started on "The Knife," and the star with her director, Robert G. Vignola, and part of her company have returned from a flying trip to Florida, where the opening scenes of the story were filmed. These required a thoroughly Southern setting and location was established in and around Miami. Aside from Mr. Vignola and his assistant, William J. Scully, Miss Brady was accompanied South by her leading man, Frank Morgan; Johnnie Walker, who plays the juvenile role; Anne Cornwall, Helen Lackaye, Myra Brook and the photographer, H. L. Physioc. With the return to town, work was resumed in the Paragon studios at Fort Lee and the filming of the picture is progressing rapidly.

"The Planter" Plays to Long Runs

"The Planter," the seven-reel spectacle based on Herman Whitaker's novel, has been playing from five to seven-day runs in the houses of the larger cities on both the Atlantic and Pacific coasts, it is announced by Mutual.

After a run of a week at the Central theatre at St. Louis, "The Planter" was rebooked for four days. It played four days at the Strand theatre at Seattle, five days at the Bijou theatre at Atlantic City, ran all Thanksgiving week at the Boston theatre, Boston, played for five days at the Royal theatre, Des Moines, and five days at the Strand theatre in Duluth.



Tula Belle, the Youthful Star Who Has a Chief Role in "The Blue Bird," for Artcraft

Defense Society Boosts Film

"The Man Without a Country" Will Probably Be Shown in 17,000 Towns—Jewel Sales Department Assists

THE board of Trustees of The American Defense Society are said to be so well pleased with the trial-benefit venture made with the Jewel production, "The Man Without a Country," that on Friday, December 14, they voted to undertake a campaign to have the picture shown in 17,000 towns and cities throughout the United States.

Through the energy of the Jewel sales department an agreement was reached recently between Jewel Productions, Inc., and The American Defense Society that will make it possible for the society to book the picture without interfering with the original marketing plans of the producer.

A schedule has been laid out to protect the exchanges and at the same time to insure fair play for the manager who books the feature. It is planned to have The American Defense Society, through its agents, book the feature in 17,000 towns and cities in which as yet it has not been seen.

A schedule of rentals will be rigidly adhered to and the managers will "do their bit" by turning over to The American Defense Society all or a stipulated per cent of the profits. Many managers have already made known their intentions to give everything taken in for a given period to the society, while others have promised the gross for one day. The American Defense Society will stand all the expenses of securing the bookings while Jewel Productions, Inc., will attend to the publicity and the transportation of the reels.

ParamountStartsNewCampaign

Benjamin Chapin's Series, "The Son of Democracy," Advertised in Many Magazines — Each Chapter in Two Reels

A SPECIAL advertising campaign on Benjamin Chapin in "The Son of Democracy" has been launched by Paramount Pictures Corporation, which is to present Mr. Chapin's work in ten two-reel chapters, each a complete story.

Paramount's drive upon "The Son of Democracy" is aimed at the man, the woman and the child who is not a regular patron of motion picture theatres. The foremost figure in "The Son of Democracy" is Abraham Lincoln, and Mr. Chapin's presentation has a strong appeal to the person who ordinarily avoids the motion picture theatre.

Paramount's idea is to bring these people into the theatre for ten successive weeks to see "The Son of Democracy."

The advertising campaign will reach this class through specially selected publications and specially prepared copy. Among the twenty-two magazines are The Literary Digest, The American Boy, The Youth's Companion, The American Club Woman, St. Nicholas, and the best of the magazines that reach school teachers and other educators.

This advertising will be backed by a direct-by-mail campaign to several hundred thousand club women, teachers, librarians, etc., appealing to them to get behind the exhibitor showing "The Son of Democracy." When the exhibitor showing "The Son of Democracy" begins his own campaign, he will find that Paramount already has paved the way for him.

"The Son of Democracy" is not a life of Lincoln. It is a series of dramas of early American life and Abraham Lincoln —boy and man—is the leading character. Benjamin Chapin, one of the Lincoln authorities, portrays Lincoln. Mr. Chapin has directed, written and produced these thirty-minute dramas, and each is said to be historically correct.

Paramount Completes "The Seven Swans"

AT three o'clock in the morning, one day recently, the final scenes of "The Seven Swans," Paramount's newest Christmas-holidays fairy picture-play, starring Marguerite Clark, was finished.

This marked the end of work on a most elaborate production extending over a period of many weeks. The story is an adaptation of perhaps the most popular of Hans Christian Andersen's fairy tales, and demands lots in the way of setting, costuming, lights, special photographic effects, large cast and hundreds of extra people. In the Famous Players studio alone there were over fifty sets built for one small portion of the story, and each of these sets demanded the attention of a score of artists of brush and hammer.

Despite the fact that the spectacle is a fairy play, there is a decided love interest in the picture. The final scenes taken at the studio show the gorgeously costumed Prince Charming, played by Richard Barthelmess, and the Princess, played by Miss Clark, in a series of very beautiful episodes. Many scenes of the picture were taken at Fort Lee where special village street scenes were built.

"The Seven Swans" is to be released December 31, and, according to those who have seen the first parts of the film and who have followed the progress of its making, it will be, by all odds, the most spectacular and gorgeously arrayed dramatic picture-play in which Miss Clark has ever appeared.

Giegerich Joins Pathe Publicity

Charles Giegerich, who has had long experience in the motion picture industry and principally known as a sales and publicity promoter, is now connected with Pathe's Publicity Department.

For the Pathe Company Mr. Giegerich will devote attention to publicizing Big-Star-Big-Story features and several of the special de luxe productions that Pathe will present during the coming year, beginning with Rudyard Kipling's "The Naulahka." The "Pathe Sidelights," a press sheet of pertinent notes written in a light vein will also be a part of his weekly contribution to the newspapers.

Sym N. de Conde Brings New Screen Type

A new type of screen personality is said to be that of Mons. Sym N. de Conde, who played the role of the Apache in "Revelation," Nazimova's first Metro release.



Monsieur Sym M. de Conde appears in Nazimova's Supporting Cast in "The Revelation," a Metro Picture

Bowers Alternates with Leading Women

Leander Richardson announced last week that John Bowers now acts as principal male support for both Ethel Clayton and June Elvidge, sometimes appearing in scenes from two plays during the same day. This has made it necessary for Mr. Bowers to be a pampered son of the idle rich at ten A. M. and a poor but honest clerk in a real estate office at ten thirty—which is more or less confusing, although enabling him to contemplate life from numerous angles.

"For Liberty" Reaches Screen December 30

Soldiers going over the top in a night battle, activities of the United States Secret Service, a girl's sacrifice for her country and an absorbing love story involving intense rivalry, the whole scene being laid in Germany, are emphasized by the producer as the outstanding features of the Fox Special Feature release for December 30. The picture is entitled "For Liberty" and the star is Miss Gladys Brockwell.

The theme is love, an American girl in Berlin being courted both by a German general and an American spy. The girl tries to aid the spy in obtaining papers which he desires, and the latter, misunderstanding her attentiveness to the general, repudiates the girl.

Two roles in the production are played by Charles Clary, who is cast opposite Miss Brockwell. Others in the supporting company are Bertram Grassby, Willard Lewis, Colin Chase and Clara Graham. The production was directed by Bertram Bracken and the scenario is credited to Bennett Cohen.

Alice Joyce Begins New Blue Ribbon

Alice Joyce, star of many big Vitagraph productions, has begun work on a new Blue Ribbon feature, to be entitled "The Song of the Soul." The production will be under the direction of Tom Terriss and the cast will be one of the strongest, it is said, seen on the screen in many a day. In addition to Miss Joyce, there will be in the company Walter McGrail, Barney Randall, Percy Standing, Edith Reeves and young Stephen Carr.

Work on the new feature was begun last week, within a few days after the completion of "A Woman Between Friends," which was adapted from the story by Robert W. Chambers and produced under the direction of Mr. Terriss. This was the ninth feature in which Miss Joyce worked during the present year, two of them—"Womanhood" and "Within the Law"—having been special features. In five of her pictures this year Miss Joyce was seen with Harry Morey and in three of them with Marc MacDermott. In the ninth she was featured alone.

Norma Talmadge Plans to Resume Work

Norma Talmadge will shortly commence work on a new production, the present title of which is "By Right of Purchase." This picture will be made at Miss Talmadge's own studio and with her own company; it will be presented by Joseph M. Schenck and distributed by Select Pictures Corporation.

Work on "By Right of Purchase" has been held up for a brief interval to give Miss Talmadge a short breathing spell after her "Ghosts of Yesterday," adapted by Mildred Considine from the drama "Two Women." This photoplay was directed by Charles Miller.

More Comedy for Barrymore

Metro Plans to Devote Future to Features in which Star Can Practise Original Art—Late Subject Cause

ETHEL BARRYMORE'S future screen appearances will be devoted to feature comedy productions under her present management, Metro Pictures Corporation, it was announced last week.

This decision has been reached on account of the success of her latest offering, "An American Widow," which Albert Shelby Le Vino adapted from Kellett Chambers' play, and recalls the fact that some of the triumphs of Miss Barrymore on the speaking stage have been in comedy ever since the days when "matinee girls" were in vogue.

The Barrymore family has always been good in representations of the humorous side of life, and it was as a comedienne that Miss Barrymore herself won the hearts of theatregoers by such characterizations as the leading roles in "Captain Jinks of the Horse Marines," by Clyde Fitch; "Cousin Kate," by Davies; Pinero's "Trelawney of the Wells," and, more recently, Edna Ferber's "Our Mrs. McChesney."

Metro's screen play, "An American Widow," has demonstrated that the quality which in these made Miss Barrymore popular can be transferred to the screen.

Some of Miss Barrymore's comedy successes will be revived during her present program of stage productions, which will afford no doubt change and relaxation before she begins her Spring list of feature screen plays.

Brenon Completes "Third Floor Back"



George LeGuere and Ketty Galanta Are in the Cast of Herbert Brenon's "Passing of the Third Floor Back"

HERBERT BRENON has "shot" the last scenes for his forthcoming production, "The Passing of the Third Floor Back," upon which he has been working for several weeks, and already the old sets have been torn down and his staff of workmen have begun to build for the next picture, announcement of which has not as yet been made.

The first public showing of "The Passing of the Third Floor Back" will take place in January, it is announced. The release date is announced for February, from which time it will be shown at all the leading theatres throughout the country.

Sir Johnston Forbes-Robertson, the English actor, who came to this country to take part in what, it is expected, will be one of the season's most important screen contributions, has already taken his departure for England. He completed his portrayal of his beloved role of the Stranger about two weeks ago. Since that time Mr. Brenon has been taking the scenes in which Sir Johnston does not appear.

In its screen form, "The Passing of the Third Floor Back" has undergone certain changes necessary to give variety of background and to work out the development of the characters. In the stage version of Jerome K. Jerome's drama, the action centered in the living room of a shabby London boarding house. The motion picture adaptation on the other hand, reveals the different rooms of the lodgers. The three whole floors of the Bloomsbury lodging house were constructed at the studio.

Moss Considers "Seven Pearls" Good

"The Seven Pearls," the Pathe serial featuring Mollie King, Creighton Hale and Leon Bary, released in September, has been a success through every one of its fifteen episodes, according to B. F. Moss, the owner of a circuit of theatres in N. Y.

"'The Seven Pearls' had a good story and was well put on," said Mr. Moss when asked to what he attributed the hold this serial had obtained upon his audiences.

"It was the combination of the regular elements Pathe requires in its serials. We had story, stars, production, plenty of thrills and a good advertising and publicity campaign to put it over. The audiences of all my theatres liked it—and they are very critical and demand the best. Each episode had sufficient suspense to make every member of the audiences want to see the next."

"Convict 993" Stars Irene Castle

"Convict 993," the next Irene Castle picture to be released by Pathe, which will be shown to the critics next week, is reported to be the best subject in which Miss Castle has yet been presented.

In the cast beside Mrs. Castle are Harry Benhaw, Warner Oland, J. H. Gilmore, Helene Chadwick, Paul Everton, and Bert Starkey, all of whom have distinguished themselves in previous Pathe productions.

Starts "Cleopatra" On Road

Forty Companies Will Tour Country With Theda Bara Feature—Picture Is Claimed to be Veritable Magnet

"CLEOPATRA," with Theda Bara portraying the role of the Siren of the Nile, has met with such such success at the Lyric theatre, New York, and in other cities where it has been shown, that William Fox has determined to put out forty road companies.

This drama, it is said, not only caused great comment and talk, but broke all business records in New York, Washington, Buffalo and Schenectady, and has been booked for return engagements.

In the four cities in which "Cleopatra" has been shown there was a great diversity of audiences. In Washington the most fashionable people of the city attended, it is said, and the business increased each day until toward the end of the week it was impossible to obtain seats. In Schenectady it played to the industrial classes, and both days were sell-outs. In every city "Cleopatra" has exceeded the receipts of "A Daughter of the Gods" by from 30 to 40 per cent., it is claimed.

Samuel F. Kingston will manage the booking department for "Cleopatra" and expects to have all the forty companies on the road not later than January 1 of the coming year.

The spectacular drama, Mr. Fox states, has passed every censor board in the United States and has received the commendation of the National Board of Review, which issued a special report on "Cleopatra," saying: "This story, true to main facts of history, shows the ambitious and beautiful Queen Cleopatra using her sex to juggle with the political history of Rome and Egypt. The cast is excellent and intimate details are handled with reserve. The picture abounds in magnificent settings of desert, palace and sea."

Mrs. Maude Murray Miller, of the Ohio Board of Censors, in passing "Cleopatra," issued the following statement: "After a careful review of the film 'Cleopatra,' produced by the Fox Film Corporation, I decided to release it for exhibition in Ohio without any eliminations. The producers have followed history in a remarkable way, and Miss Theda Bara's interpretation of the character is so skillfully and convincingly done, that I feel justified in passing the picture as it was brought to the censor offices."

Four Artcraft Productions Finished



Walter Stradling Is Photographer of Mary Pickford's Artcraft Productions

THE production of four Artcraft releases was wound up simultaneously in the Eastern and Western studios of that concern during the past week and the only producing unit now working is Maurice Tourneur's "The Blue Bird" Company at the Fort Lee plant. The Mary Pickford, Douglas Fairbanks, William S. Hart, Elsie Ferguson and Cecil B. De Mille companies will commence activities on new productions in the very near future, so it is stated on good authority.

At the Lasky studios in Hollywood, Mary Pickford's newest vehicle, "Stella Maris," was recently finished and under the personal supervision of Director Marshall Neilan, cut and assembled. This picture will be released in January and again discloses the combined efforts of Mary Pickford, star; Marshall Neilan, director, and Frances Marion, scenario writer.

The new Douglas Fairbanks picture, "A Modern Musketeer," has also been finished at the Lasky studio on the West Coast. The negative was cut by Director Allan Dwan and assembled en route between Los Angeles and New York by Billy Shea. This production is the last Artcraft offering for 1917.

Elsie Ferguson's latest photoplay, "The Song of Songs," staged under the direction of Joe Kaufman, has also been completed. This film, however, will not be Miss Ferguson's next Artcraft release, "Rose of the World" being scheduled for release next, as the opening attraction of Artcraft for the new year. "Rose of the World" was staged by Maurice Tourneur several months ago.

William S. Hart has concluded activities on a new Thomas H. Ince production to be released by Artcraft, "Wolves of the Rail," a picture said to carry many tense and many amusing incidents.

Marjorie Steed Engaged by Titan

The Titan Pictures Corporation has announced the engagement of Marjorie Steed for leading roles in Titan Comedies. Miss Steed has had an extensive and comprehensive experience, having done principal roles with Lubin and other producers. She played opposite Peggy O'Neil in a recent production.

It was at the Rothacker Studio that her work first attracted the attention of Frederick Russell Clark, president of the Titan Company, and his director, Rex Weber. Miss Steed's engagement by the Titan Company is a deviation from its usual procedure, inasmuch as they have hitherto used a different star for each picture. The contract doesn't mean, however, that the company will discontinue the production of pictures using nationally known stars, but merely that Miss Steed will be featured in several of the forthcoming one-reelers.



Marjorie Steed, the Comedienne, Has Been Engaged by Titan Comedies

Arbuckle Goes After "Two-Gun" Record

Warning is hereby issued to Bill Hart, Doug. Fairbanks and all the favorite two-gun men that Fatty Arbuckle is going after their Western records and he proposes to bring home the bacon. For his new comedy, "Out West," Fatty is constructing the wild and wicked town of Mad Dog Gulch in the heart of awesome canyon nearby the Balboa studios at Long Beach, Cal.

A miniature Grand Canyon in its colorings and rock shapes, this location is perhaps the most adaptable for filming purposes yet discovered in California. The "hell-hole" is completely encircled by mountains with but one outlet—the canyon whence you came. Fatty is building a real Western town of the frontier days, and we find the usual saloon and dance hall, with its few surrounding buildings occupying the only street.

Advance Offerings of the Programs

Christmas Brings Edna Goodrich Subject

EDNA GOODRICH is announced by the Mutual Film Corporation in the photodrama, "Her Second Husband," in the New Year's schedule of releases. The play, which was filmed under the direction of Dell Henderson, is said to afford Miss Goodrich the most sympathetic role in which she has yet appeared on the screen. The cordial reception accorded the other Goodrich productions, "Reputation," "Queen X," "A Daughter of Maryland" and "American Maid," augurs well for this latest picture. It was available December 21.

Bara's "Du Barry" Comes December 30

The fourth release in December, 1917, of a Standard Picture will be made December 30 by William Fox. It will be "Du Barry," a Theda Bara super-picture, produced under the direction of J. Gordon Edwards. This production completes the longest list of Standard Pictures given to exhibitors in any one month since the inauguration of this service last August. In all, thirteen Standard Pictures have been placed on the market and a number of others are reported to have been finished, or to be nearing completion.

"Du Barry," which requires a cast of twelve persons, deals with the life of the famous Madame du Barry, who rose from obscurity and comparative poverty to the position of favorite of King Louis XV of France.

"Gown of Destiny" Released by Triangle

A modern romance that centers around a gown conceived by a French designer is the first feature that will be released by Triangle December 30. "Framing Framers," a story of the newspaper and political worlds, is scheduled to follow.

In "The Gown of Destiny" Triangle offers a picture that is said to be a distinct departure from the usual run of features. It is the story of a patriotic French designer, Andre Leriche (Herrera Tejedde), who is employed by a Fifth Avenue modiste, Madame Felice (Bliss Chevalier). Leriche wants to do his bit in aiding France, but because of his small stature he is repeatedly rejected from the Army of France. Disappointed and broken he vows to do "something that will startle the world," and in a dream he conceives the "Gown of Destiny."



Madge Kennedy's Most Recent Picture for Goldwyn Is Called "Oh, Mary, Be Careful!"

New Year Goldwyns Are Ready

Following Mary Garden in "Thais" Will Come Madge Kennedy, Mabel Normand and Mae Marsh Productions

GOLDWYN PICTURES CORPORATION, announcing three new releases that follow the release on December 30 of Mary Garden in "Thais," still further emphasizes and increases its production standards with the following pictures:

January 14, Madge Kennedy in "Oh, Mary, be Careful!" by George Weston; January 28, Mabel Normand in "Dodging a Million," by Edgar Selwyn and A. M. Kennedy and directed by George Loane Tucker; February 10, Mae Marsh in "Fields of Honor," by Irvin S. Cobb and Edgar Selwyn.

In "Oh, Mary, be Careful!" Goldwyn has obtained for Miss Kennedy one of the popular novels with the announced intention of diversifying the work of this new star. In this production the star has been given a picture of dramatic plot and situation with a farce relief, and those who have already seen it feel that it is the best of the Madge Kennedy pictures.

The postponement by Goldwyn of the release date of "Joan of Plattsburg," is said to be more than offset by the production of a picture under the direction of George Loane Tucker, "Dodging a Million." Edgar Selwyn and A. M. Kennedy are the authors.

In "Fields of Honor" Mae Marsh is expected to do the best emotional acting that she has revealed in the past two years. This is an emotional drama by Irvin S. Cobb and Edgar Selwyn, and was directed by Ralph W. Ince.

Following close on the heels of the Goldwyn pictures "Nearly Married," "The Auction Block," "The Cinderella Man" and "Thais," Goldwyn will be noted as adhering closely to its original plan of making productions from stories by America's playwrights and novelists.

Pantages Circuit Shows Pathe Serial

Pathe's newest serial, "The Hidden Hand," will be seen in all the theatres on the Pantages circuit as the result of a contract just closed with Alex Pantages.

Mr. Pantages has booked many of the Pathe serials and is said to have found that they give big returns. He made a special drive on increasing his matinee business with some of the Pathe serials and from the success they made both for the matinee and evening business in his theatres he arranged for "The Hidden Hand."



Mirthful Situations Abound in the Vitagraph Comedies, Starring Edward Earle and Agnes Ayres, and to Which Graham Baker Imparts His Directorial Powers

Big V. Comedies Promise Big Laughs

NEW laughs and thrills are promised in the last two Big V. Comedies on the 1917 program completed at Vitagraph's Hollywood studio—"Dummies and Deceptions" on December 24, and "Stowaways and Strategy" on December 31. In this last named comedy, Director J. A. Howe took his company to sea for a couple of weeks and the actors risked their necks high above the Pacific, with masts instead of skyscrapers to leap and climb about on and what Montgomery and Rock and Lucille Hutton did not do on the good ship Wilmington is not worth recounting, it is said. Down the funnels, up and over the sides, tackled on dry land, crew and passengers standing aghast at their ingenuity and daring. Montgomery and Rock are the stowaways and Director Howe, who wrote the comedy, makes them earn their money keeping out of the way of the ship's officers, aided and abetted by Miss Hutton.

"Dummies and Deceptions," written and directed by Henry Kernan, centers about the strange adventures of a $1,000 bill, which husband hides in an old coat, which in turn wife sells to an old clothes man. Jack Dill, Caroline Rankin and Mr. Kernan furnish the fun, which is said to be fast and without let up. The $1,000 bill is stuck in the pocket of a clothes dummy, is stolen, left in a cafe as security for a supper bill and finally is cast into the ocean. But all the time it is closely pursued by the husband torn between grief at the thought of losing it and apprehension at what will happen when his wife finds out he ever had so much money "held out" on her.

Stern Announces L-Kos Due in January

PRESIDENT JULIUS STERN has arranged the L-Ko series of comedies for January release with two features starring Hughie Mack, lately signed up as a star; with Mack Swain, in another "Ambrose"; and Myrtle Sterling and Eddie Barry, old line favorites with L-Ko audiences, heading the others. Director General J. G. Blystone has supervised all of these productions and edited the completed issue.

Here they are in detail:

January 2—"Carnivals and Cannibals," with Myrtle Sterling the star, and Al Forbes principal comedian. Vin Moore directed.

January 9—"Torpedo Pirates," starring Hughie Mack with Gladys Varden featured in his support. Noell Smith directed.

January 16—"Home Run Ambrose," presenting Mack Swain in a baseball comedy produced by W. S. Frederick as the second "Ambrose" in the L-Ko series.

January 29—"Ash Can Alley," featuring Eva Novak and Eddie Barry. Directed by Dick Smith.

January 30—"Barbarous Plots," starring Hughie Mack, with Bobby Dunn. Eva Novak and Katheryn Young featured in his support. Bobby Kerr directed.

General Releases New Finn and Haddie

The second of the Finn and Haddie Comedies, "His Fishy Footsteps," is released this week by General Film Company. This concludes the fifth series of Jaxon Comedies, which will be followed immediately by a series of six Finn and Haddie comedies. Billy Ruge, the inimitable comedian who has been starring in the Sparkle Comedies, appears this week in "Double Cross."

Olive Thomas Completes Triangle Feature

Olive Thomas has completed her fifth Triangle vehicle, "Limousine Life," under the direction of Jack Dillon. In it she carries on a wooing with her favored suitor while at the wheel of a limousine, and winds up by crashing through a fence. In the earlier scenes she succeeded in hooking up with a wagon and tearing the radiator off her car, and Director Jack Dillon felt rather dubious about the car when he told the star to drive the machine through the fence. Olive succeeded in the stunt, however, without even cracking her make-up.

Dillon is out after a new studio record for actual shooting time on Miss Thomas' sixth subject, "Heiress for a Day," a most unusual comedy drama. This is the screen adaptation of Henry Albert Phillips' story of the same name.

"Rimrock Jones" Next Wallace Reid Film

Following his appearance in "Nan of Music Mountain," which established Wallace Reid as a portrayer of a certain type of youthful Westerner, the Paramount star will again be seen in a Western film production, this being "Rimrock Jones," from Dane Coolidge's novel of that name, scenarioized by Harvey F. Thew and Frank K. Finnegan, and produced under the direction of Donald Crisp.

Henry "Rimrock" Jones, builder of the town of Gunsight, developer of mines, rugged citizen of the real West, is something of the type of character pictured in Frank H. Spearman's character, deSpain, of "Nan of Music Mountain."

Billie Burke Appears in "Eve's Daughter"

Billie Burke's next appearance on the Paramount program will be in "Eve's Daughter," from the play by Alicia Ramsey which was originally produced with Grace George. It depicts a girl surcharged with youth and spirit and blessed with beauty who chafes at the restraint placed upon her by her wealthy father.

James Kirkwood is directing.



Sonia Markova Is Star of Fox's "A Heart's Revenge

Cohan Waives Tax for "Over There" Music

Following up permission to use his war song, "Over There," as the musical theme for the Select Pictures Corporation's war drama, "Over There," George M. Cohan has further evidenced his generosity by granting the use of the music free of tax to any theatre presenting the picture on its program.

This is confirmed in a letter to Select Pictures from Mr. Cohan's publishers, Leo Feist, Inc.

"Over There" is a six-reel photodrama produced by the Charles Richman Pictures Corporation with Charles Richman and Anna Q. Nilsson in the stellar roles. It is a story of every day life built about the present war exigencies and depicts the mental struggles of a man called to the service who believes himself a coward. The picture was directed by James Kirkwood, so long Mary Pickford's director, and is being distributed by the Select Pictures Corporation.

King Bee Changes Name of New Release

The January first release of the King-Bee Films Corporation, starring Billy West, is to be called "The Stranger" instead of "The Prospector," as previously announced.

In this picture Billy West will be seen in some new stunts that will no doubt prove a genuine novelty in comedies. This is the second comedy made by the King-Bee company in California, and is said to be as funny as "The Slave," which every one admits is the best release made by this company since they started making two-reelers.

Wallace MacDonald Goes to West Coast

Wallace MacDonald, formerly with Vitagraph in the Eastern studios, has gone to California and is appearing in Triangle productions at the Culver City studios.

Mr. MacDonald reached California on December 12, and on the same day received word that his father, mother and brother were injured in the Halifax disaster.



Mabel Normand's Leading Man in Goldwyn's "Dodging a Million" Is Tom Moore

"Modern Musketeer" Finished

Will Be Artcraft's Next Release, with Douglas Fairbanks—Was Directed by Allan Dwan on West Coast

THE next release of the Artcraft Pictures Corporation will be Douglas Fairbanks in his latest rapid-fire photoplay, "A Modern Musketeer," written and staged by Allan Dwan, and based on the story by E. P. Lyle, Jr., "D'Artagnan of Kansas." The last scene of this production was filmed at the Lasky studio in California recently, and after being cut under the personal supervision of Director Dwan, the negative was brought to New York by Billy Shea, who assembled it en route.

The prints will be made at the Famous Players-Lasky Eastern laboratory and distributed to the various Artcraft exchanges shortly.

In "A Modern Musketeer," Douglas Fairbanks holds up the mirror of the past and compares the chivalry of olden times to that of the present day. In this photoplay the acrobatic Douglas interprets the role of Ned Thacker of Kansas, a young man who inherited the spirit of D'Artagnan through prenatal influence—his mother having been an ardent reader of Dumas. The self-reliance of the modern woman as compared with her sister in past generations is strikingly shown, for in many cases the chivalry of the modern D'Artagnan is mistaken and his gallant attempts to assist ladies in distress lead to rebukes from the independent maidens, who are on the alert to squelch flirtatious pests. Ned finally meets his fate in the person of Dorothy Morane, a tourist, played by Marjorie Daw, and in scenes of super-heroism done in dashing Fairbanks style, saves the girl from a horrible fate and wins a bride.



Douglas Fairbanks, a Chivalrous Knight in His Newest Artcraft

The release of "A Modern Musketeer" by Artcraft marks the reunion of Allan Dwan and the star. Dwan formerly directed Fairbanks when both were with another company.

The last release of the Artcraft Pictures Corporation in December, "A Modern Musketeer" is expected to wind up this concern's activities for the year of 1917 with another smashing hit. The picture has been selected to open the new Rivoli theatre, by S. L. Rothapfel, its general release date being the last day of this month.

"Empty Pockets" Goes to Distributors

"EMPTY POCKETS," Herbert Brenon's latest production, is soon to be released, it was announced last week. Assembled, cut to six reels, and titled, the film has been turned over to the First National Exhibitors' Circuit, the members of whom are said to have viewed the first showing with enthusiasm. In every way, they say, the picture comes up to the high standard that Mr. Brenon has always maintained.

For his first production as an independent producer, he has chosen an author of the calibre of Rupert Hughes, and a notable cast which also speaks for itself.

"Empty Pockets," acording to all accounts, comes up to the Brenon standard in every respect.

Barbara Castleton's advent into screendom took place a little over a year ago, after a limited experience on the stage. Her rise into the higher circles of the film world has been a quick one and a remarkable one. She began from the bottom and worked up. Her first experience was obtained in a small part for Herbert Brenon in "A Daughter of the Gods," and she owes much of her success to Mr. Brenon's encouragement in the beginning.

From that time on, Miss Castleton devoted all her time to screen work. She appeared in "God's Man," "On Trial," "Parentage," and more recently "For the Freedom of the World." After playing in "The Sins of Ambition" she again fell into Mr. Brenon's hands. He engaged her to play the role of Muriel Schuyler in "Empty Pockets." Her part in this production is that of a wealthy young girl with a leaning towards slumming.

Herman Sims Returns to Universal

Herman Sims, who for several months has served in the capacity of property master and purchasing agent for the Lois Weber studio, has returned to the Universal and there has taken up his former work as purchasing agent.

Prior to his engagement with the Lois Weber Company, Sims served for four years with the Universal, after an experience of a number of years costuming in New York.



J. A. Berst, Vice President and General Manager of Pathe

Pathe Announces List of Gold Roosters

COINCIDENTAL with the announcement this week of the trip to the Pacific Coast by J. A. Berst, vice-president and general manager of Pathe, in connection with his plans for Pathe Plays in 1918, F. C. Quimby, sales manager, issued a statement which reveals a nation-wide drive on Pathe Gold Rooster Plays at special prices, before the new star series of Pathe Plays, with Bessie Love, Fannie Ward, Frank Keenan and Bryant Washburn, are ready for booking.

This means that a large number of features, with well-known stars, will be available to exhibitors at low rentals. The special price list numbers sixty and includes pictures released prior to December 2 last.

"This is a particularly appropriate time," said Mr. Quimby, "for our special offer on Gold Rooster features. We are purposely holding back the Pathe Plays with our new stars and our next serial in order to begin the new year with a clean slate.

"At this time when the war tax is hitting the exhibitor so hard, he is extremely anxious to buy film as cheaply as he can and that is a great factor in our decision to give him an opportunity to book two or three features at a time at special rental prices."

Four Directors Work on General Releases

ONE of its numerous series of successes which General Film Company will continue to release during the new year will be the Broadway Star Feature "O. Henry" stories, now nearing the close of their first year. According to present plans, these features will be continued for some months to come, as there is still a large number of the "O. Henry" stories capable of being adapted for picturization. Ambitious plans are now being worked out for an etensive "O. Henry" program of entertainment for the great army of followers of the "O. Henry" pictures.

The increase in the demand for these short length features, it is said, has made it necessary to keep four directors and as many companies busy producing them. Three directors—Ashley Miller, Martin Justice and George Ridgewell—will continue to produce these stories in the New York studios, while on the West Coast Director David Smith is at work on a new series of Western and Central American stories by the famous authors. Some of the "O. Henry" stories to be released at an early date, according to present plans, are: "The Clarion Call," "The Hiding of Black Bill," "The Fifth Wheel," "The Moment of Victory," a story of the Spanish-American war; "The Count and the Wedding Guest," "The Thing's the Play," "The Compliments of the Season" and "The Trimmed Lamp." Many others are being adapted for the screen and will be ready for production in a very short space of time.

General Film Company expects to begin the new year with a program of "O. Henry" stories which will excell the many popular successes released last year. No other series of short length features in many years has scored such a success as the "O. Henry" pictures, which are continually adding to their fame as box-office attractions.

Keystone Completes New Comedies

Triangle-Keystone Director Herman Raymaker has completed his ship story which has been titled a "Sea Serpent's Desire," featuring Billy Franey, Dale Fuller, Milton Sims, James Donnelly, Lloyd Bacon, Maude Wayne and Frank Opperman. Those who have seen the preruns on this claim it will set a new mark for comedies of this character. Director Raymaker expects to be at work on another Triangle-Keystone comedy this week, featuring practically the same cast he used in the ship story.

"Song of Songs" Ready for Artcraft

The last scenes of Artcraft's adaptation of the play, "The Song of Songs" have been taken, and Director Joseph Kaufman is now assembling the picture. Elsie Ferguson is starred in this production, and has a role very similar to the one she played in "The Outcast," which was said to be the crowning achievement of her stage career.

In "The Song of Songs" she interprets the part of Lily Kardos, a girl of unusual beauty, who begins life as a salesgirl for an Oriental store with branches on the board, walk of Palm Beach, where she attracts the attentions of wealthy men.

The scenario was written by Charles Maigne, and adapted from the play by Edward Sheldon. It is said to be another instance of the greater advantages of the screen over the stage in presenting a dramatic story, for the photoplay is an extensive elaboration of the offering on the speaking stage.

Petrova Picture Plays Rialto This Week

In order to emphasize properly the presentation of "Daughter of Destiny," the initial release starring Madame Olga Petrova in a series of productions bearing the stamp of her own organization, Managing Director Samuel L. Rothapfel of the Rialto has arranged an especially elaborate program for this week.

As a preliminary to the appearance of Madame Petrova at the Rialto during Christmas week the star herself officiated at a little ceremony recently during which she hung upon the walls of the lobby a likeness of herself in oils done by a famous artist. The premiere will be marked by several special parties who will attend the Rialto to see "Daughter of Destiny," among whom will be many of the leading lights of the theatrical world with whom Petrova was formerly associated on the legitimate stage.



Jane Vance and William Sorelle Are Featured in "A Daughter of Uncle Sam," Released by General



Alfred Whitman, Vitagraph Juvenile Lead

General Releases "The Clarion Call"

What is claimed to be one of the snappiest and brightest of the "O. Henry" stories released in many weeks is "The Clarion Call," one of the current releases of General Film Company. This is a story of New York in which a detective and a crook engage in a game of wits which results in a last-minute victory for the former.

Walter McGrail, Bernard Randall and Alice Terry are featured in "The Clarion Call," which is the first "O. Henry" picture in which the latter has appeared. "The Hiding of Black Bill," a dramatic story of a western sheep rancher and a desperado, will follow "The Clarion Call."

Metro Selects Story for Lockwood

Departing from the usual custom of choosing a printed work as the basis for a story, Yorke-Metro, as a starring vehicle for Harold Lockwood to follow his current Metro release, "The Avenging Trail," has selected an original story by Fred J. Balshofer and is now engaged in producing it under Mr. Balshofer's direction.

The story is "Broadway Bill," a semi-society drama, with part of the action taking place in the fast society circles of New York and Palm Beach and the remainder laid in the timberlands of Maine.

Mildred Harris Climbs as a Star

If reports from many parts of the country can be taken as a fair test of Mildred Harris' popularity, the Jewel star can be considered very near the top of the ladder.

In "The Price of a Good Time" her work has called forth considerable praise from the press of the country. Various critics point out that such marked ability, in a girl of Miss Harris' age, coupled with a personal appeal which "gets over" on the screen, is a sure sign that mature years will see her well established as a national favorite.

Vitagraph Starts "Vengeance and the Woman"

WITH an advance advertising campaign, nationwide in extent, to introduce it to the public, "Vengeance—and the Woman," the latest Vitagraph serial, was released to exhibitors on December 24. According to a statement by Walter W. Irwin, general manager of the Vitagraph distributing organization, this fifteen episode serial which follows into theatres immediately upon the conclusion of the fifteenth episode of "The Fighting Trail" has exceeded even the smashing records—made by its predecessor.

"Vengeance—and the Woman" is declared by Mr. Irwin to be the most sensational melodramatic chapter picture ever released and he comes as near giving a guarantee of profit to exhibitors as a distributor could.

His statement in part follows: "In 'Vengeance—and the Woman' I am convinced Vitagraph has turned out a powerful serial boxoffice magnet, better even than our other great serial, "The Fighting Trail.' Bookings on 'The Fighting Trail' prior to release date—September 10—were phenomenal, notwithstanding the great number of serials already on the market and the consequent terrific competition; and now, with the serial only fifteen weeks old, it has to its credit more than 5,200 contracts, so that, on account of the extraordinary merit of the production, they have all stuck to the extent of 100 per cent, showing that exhibitors of serials will run them from start to finish if they hold up in melodramatic action.

"'Vengeance—and the Woman' has opened with an even greater rush than 'The Fighting Trail' both in the number of contracts made in advance or release date and in the total amount of business booked. To date we have recorded between 30 and 35 per cent more contracts than were turned in prior to release date on 'The Fighting Trail,' while the total value of the bookings on 'Vengeance—and the Woman' will exceed the value of those on 'The Fighting Trail' for the same period by from 40 to 45 per cent."

Jaxon-General Serial Held Up for Scenes

ANOTHER postponement in the release of the first episode of "A Daughter of Uncle Sam," the Jaxon serial which will be distributed by General Film Company, has been made necessary due to the fact that several timely scenes were obtained for the earlier episodes which should add materially to their dramatic qualities, it was announced last week. It is now definitely stated that the first episode will be released on January 19, and that there will be no hitch in the release of the succeeding chapters in this sensible serial, as it is called.

In order that the exposures of spy plots and the enemy intrigues might be brought up to date, advantage was taken of an opportunity to include several scenes in the first few numbers of the serial.

"A Daughter of Uncle Sam" is claimed by General to be the first comprehensive picturization of the activities of enemy spies and the manner in which they have been balked in their attempts to destroy ships, munition plants, warehouses containing food and other supplies. Advance bookings for the serial have been good, it is said, and there seems no longer any doubt but that "A Daughter of Uncle Sam" will be one of the boxoffice features of the new year.

Wonderful photography and settings unusually well adapted for the filming of the thrilling encounters which are a feature of the twelve chapters of the serial are said to be two features which add to the pulling power of the Jaxon serial. Jane Vance and William Sorelle are featured.

Fox Two-Year Expansion Remarkable

JUST two years ago, in December, 1915, William Fox sent his first company of motion picture players to Los Angeles. William Farnum headed this pioneer organization of about thirty persons. The Fox forces now have working regularly on the Coast four dramatic companies and five comedy companies, in addition to the periodic production of such spectacular photoplays as "Cleopatra," "Jack and the Beanstalk," "Aladdin and the Wonderful Lamp," "The Babes in the Woods," "Treasure Island," and others.

The Fox Film Corporation has expanded in California from a concern originally covering less than an acre of ground there to one now owning five acres in Hollywood, fifteen on Western Avenue, and ten acres in locations at Silver Lake, Fernando Valley and Chatsworth. Where there were at first only two stages, Mr. Fox now has eight in constant use, and will undoubtedly have to build more within the near future if the present rapid expansion continues. To reach this high state of development, Fox Film Corporation spent more than $1,000,000 during the first year following its invasion of the Coast.

As late as June, 1916, only three delegations of Fox photoplayers were on the Pacific. William Farnum was the star of one, George Walsh and Gladys Brockwell of the others. At present, both Farnum and Walsh are in the East, but the former will be at work in California within a few days. Miss Brockwell's starring dramas are still screened in the West, and Tom Mix and Jewel Carmen have been added recently to the roster of the Fox luminaries in California.

You are not going to war. The men who are need all the comforts you can give them. Help them get cigarettes. That is your patriotic duty. If you aren't helping in the "smokes" campaign, get busy—now. Don't be a slacker!

Film Specialties

Films for Children Getting Plentiful

THE appearance of a new catalog of the Beseler Educational Film Company, Inc., wherein each reel is admirably and fully described, calls to mind the large and growing amount of material suitable for exhibitions designed especially for children. The Beseler Company has specialized in building up a library of films of an educational character, every one of which has been most carefully examined and in many cases revised by Mr. Delorne, the manager of the company, to insure its being not only of value but of interest.

With a nucleus of films obtained from many sources, the Educational Films Corporation is adding each week to its store with the scenic pictures of Robert C. Bruce, the Ditmars series of animal studies, known as the Living Book of Nature, and pictures of varied interest taken in many lands, all of which are being well received.

Conquest Pictures, made up into programs of about six reels each, comprising a short, lively feature, a comedy and a scenic or nature study, are being distributed with great success by the George Kleine System.

The Universal Film Manufacturing Company, under the direction of Mr. A. Gross, its educational director, offers programs of five or six reels. The programs are varied in character and have received high commendation from theatres which have employed them for children's matinees.

The Pathe scenics, most of them in color, and the fine studies of birds and animals made by their expert cameramen, still stand practically unrivaled.

St. Paul Paper Urges New Reels

INTEREST in the news reels, educationals and short subjects is rapidly spreading to all parts of the country, according to advices received through the MOTION PICTURE NEWS' correspondence.

In a recent issue the photoplay editor of the St. Paul Daily News commented on the advantage to photoplay programs of topical and news subjects. Especial attention has been attracted to these subjects through the accounts in these columns of the manner in which they are presented at the Rialto and Strand theatres.

Extracts from the St. Paul paper are interesting. They follow:

It is a real mistake these days to miss attendance at movie programs that include current news pictures.

Besides the keen interest and valuable information carried by the films themselves these exhibitions are an excellent barometer of popular feeling, as any observer can establish to his own satisfaction.

Primarily, these scenes are important as illustrating the text of the daily papers. One may read of war tanks and submarine destroyers and great military movements and other vital features of this chapter of history; but even graphic narrative fails to carry the thrill imparted by the photographs.

And there is satisfaction too for curiosity as to the actual presence and appearance of the world's great present-day figures.

It is something to see their actual smiles, to observe their way of meeting people, their general demeanor and characteristics of manner.

But quite as absorbing is the effect on the audience of these various exhibitions.

It is the one type of movie entertainment which never fails, at some stage or other, to elicit applause—quite as though the people of the pictures were standing there in the flesh.

And it is a most interesting indicator of the direction and strength of popular sympathy. Make a point of finding out, one of these days, if you haven't the "news weekly" habit already.

For that matter there are signs pointing to a general change in the managerial viewpoint regarding the makeup of the programs.

This, it is hinted, is likely to come about through the increasing popularity of these same news pictures as well as of travel films.

Instead of being among the "also shown" these reels may gradually come to be the main advertised feature of the bill, with the photoplay shifted slightly in value.

Laemmle Gets Deluge of Xmas Messages

FROM all sections of this country, and from the lands beyond the sea, by wire and by cable, have come to the Universal Film Company New Year messages for the American public from the leaders in the world's thought and action.

They all deal with the one subject uppermost today in men's minds—the war. Already a number of the most important of these messages have been filmed on a special reel and distributed for exhibition.

"My idea," said Carl Laemmle, president of Universal, "in requesting authoritative statements to this symposium over the signatures of representative men of this and other countries was to place before the public the concrete thought of the leading minds on the one all-important question that confronts us, that of the war into which we have been forced in defense of freedom and democracy.

"In my opinion this can best be done through the medium of the screen. I would be the last of men to question the admitted, long established power of the press, but in some respects, at least, the power of the screen is greater.

"Rightly used, it can present to the whole people of the country at one flash, as might be said, the assembled views of all the leaders of light, the greatest thoughts of the greatest minds on any subject of vital interest to the people, in a manner more completely effective than can be approached by any journal, however great or however powerful.

"Now, there is no subject more vital, more commandingly important to the American people at this moment than the fight against autocracy. And in my belief there could be no time more opportune than this, when we stand at the threshold of the new year, to present to the people the views of the men most competent to give them greetings of hope, of encouragement, of wise advice."

Essanay Scenics Create Good Impression

No scenic pictures released in many months have created, according to General, such a favorable impression among exhibitors of the country as Essanay's series of one-reel de luxe scenics being distributed by General Film Company. Theatres which have shown the first of this series, "Salmon Fishing in New Brunswick," almost invariably have booked the remaining subjects in the series for their programs. One of the many examples noted in the last two weeks is the action of the Rialto theatre in Denver in booking the entire series for extended runs, after having seen the first release.

Forthcoming releases in this series are "Water Powers of Western Canada," "Through Canada from Coast to Coast," "How Canada and the Farmers Cooperate in Grain Raising," "Agricultural Opportunities in Western Canada," "The Two Biggest Things in the World—the Grand Canyon of Arizona and Canyon De-Chelly" and "Electrification of Railroads."

Mutual Weekly Shows Red Cross Work

The work of an American Red Cross Ambulance Corps in France is said to be most interestingly pictured in No. 156 of the Gaumont-Mutual Weekly, which was released on Sunday, December 23.

On arrival in France the members of the Ambulance Corps proceed immediately to the headquarters of the Red Cross in Paris, where they are given their credentials. Their personal belongings are forwarded to the ambulance bases by Red Cross motor truck, while they proceed by train.

Red Cross workers do not wait long before reaching the "front," where they are under fire almost from the hour of their arrival. Nothing is sacred to the Huns, and the members of the Ambulance Corps who must seek out the wounded on the battlefield are probably more in danger than the actual fighters in the trenches.

"Fatal Ring" Sets Serial Record

"The Fatal Ring," the Pearl White serial, released by Pathe in midsummer, has set, according to Pathe, an unusual record for serials.

The Muse-Us theatre of Dayton, Ohio, ran the "Fatal Ring" and D. H. Thompson, the manager of this theatre, writes as follows: "Please be advised that I finished 'The Fatal Ring' last night, and I must say it is the best serial I ever had in my theatre. Pearl White is at her best in this story. The weather was zero last night, and we filled our house. That goes to show it is good. I want to thank you and the Pathe Exchange for such a good serial. Many exhibitors can make money with 'The Fatal Ring.'"

HOW MEN PLAY

For a hot weather picture we commend "Fishing for Fish" (Educational Films Corporation) in highest terms. From the first to the last of its five hundred feet it is a ripple and rush of cool, living water. But then we also commend it unreservedly for any old weather, because it is not only beautiful but human and humorous. The three men in a boat, "strong enough in the legs and weak enough in the head to stand all day whipping a river with a thread," as Mr. Bruce puts it, grow so intent on their occupation that before they know it they are swirling along over the rapids. However, no harm comes of it, and the quiet waters of the canyon yield a catch that, "properly camouflaged" in sizzling butter, promises a delectable feast.

DO YOU BELIEVE IT?

We are polite, so we didn't contradict the gentleman from the Bray studios who assured us that the Dog Chauffeur in Paramount-Bray Pictograph No. 99 really did steer the automobile all by himself. He certainly appears to do so in the pictures, taken right on a crowded street, too. It was only our naturally keen intelligence that said, "There ain't no such animal." We leave it to you.

Goodrich Dart and his Little Dog Spot emulate the heroines of some recent mystery serials in their frantic efforts to attain, often at dizzy heights, possession of the Priceless Pearls. No female Douglas Fairbanks could balance with greater agility on the edge of a skyscraper than do Our Heroes. But, alas, the concluding episode is a triumph for the Forces of Evil!

The third subject of the reel has to do with the making of the twine that is used by the giant reapers to bind the sheafs of grain.

VOICES OF THE NIGHT

A warm night in May. The faint, delicious fragrance of lilacs on the air, and somewhere over yonder a beast or bug making a noise like a young sawmill. You are too lazy to search him out. If you should try the chances are a thousand to one that you would miss him, for he is that inch-long atom known as a tree toad. Mr. Ditmars, however, is more successful than you would be and has caught this interesting little chap in the very act of emitting his love song. You never could guess how he does it, and we won't tell. So you will have to see the reel, which is called, with more than a hint of irony, "Nature's Warblers" (Educational Films Corporation). Other members of the nocturnal chorus pictured at close range are our old friends the cricket, katydid and locust. The film is pleasantly interspersed with trick camera work and scenes of the photographer setting his apparatus for night work; it is more than unusually curious and entertaining.

MOUNTAIN RIVERS AND ROADS

In the formidable barrier interposed by the Pyrenees between France and Spain is a cleft known as the Gorges of the Tarn. Through it flows the swift Tarn River, selected as subject for a half-reel in natural colors under the general title of Beautiful Rivers of France (Pathe Exchange). Millau, an ancient Roman town with characteristically graceful bridge, is our introduction to an unusually picturesque and interesting corner of the world. Quaint towns climbing up to a chateau on the hill or clustered around a spired church are pleasantly varied with glimpses of the river rushing between its strangely eroded rocks.

For those fond of coaching behind a team of horses that don't mind declivities so steep that the wheels must be chained to prevent undue haste, the Lake Country of England (Here and There in Keswick, on reel with above) is an ideal spot. The roads, dating back to Roman times, wind like white ribbons over the huge, barren hills but never fail to lead past quaint inns where refreshment can be found for man and beast.

Two unusually beautiful sunset scenes close the reel.

Mutual Camera Catches Halifax Scenes

James Barr O'Neil, Gaumont-Mutual cameraman, who was on duty in Halifax, N. S., at the time of the disaster that cost 1,800 lives, accomplished what is considered an extraordinary feat in making 500 feet of film covering aspects of the disaster and arriving in New York twenty-four hours ahead of any competitor, the pictures being exhibited on Broadway Thursday evening, December 13. They were on exhibition in Chicago and the central west Saturday, December 15.

Short Subjects in Review

By Clara DeLissa Berg

What the Weeklies Offer

ALTHOUGH each of the five news weeklies has distinctive and interesting material of its own, all give space to topics claiming universal attention at the moment. First in timeliness are the measures being taken for the relief of Halifax. Hearst-Pathe News No. 100 and Universal Animated Weekly No. 2 show the amount and variety of the supplies assembled on the dock for shipment, and a heartening picture of the relief ship carrying doctors and nurses to the stricken city. Mutual Weekly No. 155 pictures sections of the city devastated by fire and explosion. Films of the last great battle and victory of the Allied troops on the Aisne have reached this country and are given prominent place in Universal Current Events No. 31, Hearst-Pathe News No. 99, and Mutual Weekly No. 155. Stores of munitions are hurried to the front, followed by trains of the famous "75's"; in the dark dawn the infantry charge over No Man's Land, in company with a monster tank, slowly but surely nosing its ponderous way forward. Then the inevitable result—little batches of wounded, and groups of prisoners which soon grow to the proportions of a small army. At the end of a gallant day tired but happy poilus come back for a well-earned rest, while fresh troops take their places in the front lines.

With characteristic quickness to take advantage of news value, Mr. Cohn has inserted in the Universal Animated Weekly No. 2 a picture of the "Jacob Jones," the U. S. destroyer which has recently fallen a victim to a U boat; and a fine panorama and street scenes of Jerusalem, which, after nearly seven centuries under Moslem rule, has been brought within the realm of western civilization. The possibility that this ancient capital of Judea may again become the political center of a reunited Jewish nation lends additional interest to the picture. The reel is enlivened by some fine shots of that greatest of winter sports, ski-jumping, and by an amusing picture of our sailor boys, under the leadership of the baritone Percy Hemus, emulating the Germans in their one universally commended trait of group-singing. Universal Current Events No. 31 is also characterized by topics of peculiar interest at the moment. We are at war with Austria, and this reel gives us glimpses of our new adversary as he works behind the lines with artillery and camouflage. The opening of the Dutch Parliament affords opportunity for novel and picturesque scenes as Queen Wilhelmina is borne through the streets in her coach of gold drawn by four pairs of splendid black horses. Following this stately pageant is an exciting bit of "the real thing," taken at the scene of a try-out of champion greyhounds at Asbury, Mo. The fleet dogs are given a chance at Br'er Rabbit, who all but gives them the slip in a long chase. The camera man seems to have been johnny-on-the-spot from first to last.

Spain is at the moment sending a strong letter of protest to Germany over the recent sinking of another of her ships by that pirate of the seas. That she is prepared to do more than protest is shown by Hearst-Pathe News No. 99, which displays the trial of two new submersibles just acquired by the Spanish government. An exciting bit in this reel is devoted to rescue work in a heavy sea by the United States Coast Guard at Nome, Alaska. Hearst-Pathe News No. 100 presents a review of the fine body of troops stationed at Camp Devens, Mass. The men march in battalion, and show how they will "go over the top" in a bayonet charge. Of great interest is a view of part of our new air fleet. The aeroplanes no longer fight as "aces," but assemble and leave the field in squadron formation.

Mutual Weekly No. 155 presents our friends of the stage, Harry Lauder and David Warfield, helping the boys of the navy raise a much-needed fund for dependents at home.

In the Topicals of the following week the stricken city of Halifax is again the center of interest. Universal Current Events No. 32 and the Animated Weely No. 3, and Hearst-Pathe News No. 101 devote fully half their length to scenes of deep interest in the harbor and town. The Belgian Relief Shop "Imo," mainly responsible for the terrible devastation, is seen lying half submerged on the bank where she was blown by the explosion. Then follow pictures of the railroad station, from which the roof was lifted bodily; of schools and churches where lives were lost, of dwellings piled in tragic confusion and wreck. Groups of rescuers are everywhere busily at work, and the American Red Cross cares for the wounded in its quick, capable fashion.

As this is Red Cross Week, especial attention is called to the Membership Drive. Animated Weekly No. 3 and Hearst-Pathe News No. 102 picture little Ellen McAdoo, Mr. Wilson's granddaughter, hanging up the flag of the President's household, four stars showing on its ground. Mutual Weekly No. 156 brings home to our imagination and sympathy the work that our membership dollar will eventually perform.

Notable in Hearst-Pathe News No. 101 are pictures Somewhere-on-the-High Seas of United States destroyers and battleships, the latter a powerful and impressive sight as they steam head-on at the spectator. The News No. 102 lightens its more serious scenes of military preparation by snapshots taken at the New York Zoo during the recent snowstorm. The delight of the Polar bears needs no words of description.

Mutual Weekly No. 156 is particularly timely and attractive. Loads of Christmas trees arrive, the Appalachian Club "takes to the woods" near Boston, and its members, men and women, engage in the laudable occupation of "cutting a cord" to relieve the coal shortage.

In the Independent Field

National Gets Lewis Production

The First National Exhibitors' Circuit Buys Negative of Edgar Lewis' Production, "The Sign Invisible"—Anthony Kelly, Author

THE First National Exhibitors' Circuit have closed with Edgar Lewis for the world rights to "The Sign Invisible," one of the two special features produced by Mr. Lewis during the Summer and early Fall, at Ticonderoga, near Lake George in the Adirondacks. The screen version was made from an original story by Anthony P. Kelly, who wrote Mr. Lewis' last screen success, "The Bar Sinister." The cast is headed by Mitchell Lewis, who characterized Poleon in "The Barrier," also produced by Director Lewis from the story by Rex Beach. In the supporting cast are Victor Sutherland, Edward F. Roseman and Mabel Juline Scott, all of whom were seen prominently casted in "The Barrier."

The scenes of "The Sign Invisible" are laid in the Canadian Northwest. The story tells of the adventures of an embittered man of the world who has lost faith in himself and mankind and who has renounced his Creator.

Mr. Lewis, who returned from the scenes of his production only recently, said, in commenting upon the difficulties he experienced in staging the production of "The Sign Invisible":

"We had to build an entire town on the shores of Lake George. This is the point where most of the scenes were taken for "The Barrier." We installed our own power plant, which generated our electricity and conveyed our water to the camp. Living quarters were built—in short a temporary town was brought into being. My company was at work during the entire summer in this region and every detail called for in the script as submitted by the author, Mr. Kelly, was reproduced by the camera. In this production, I believe that I have given to the screen one of the most virile dramas ever projected for screen entertainment."



Edgar Lewis, Whose Latest Picture Has Been Secured by the First National

Before closing the deal whereby The First National Exhibitors' Circuit acquired the sole rights to this production, an official of the company said that Aaron Jones, of Chicago, and Robert Lieber, of Indianapolis, both members of the Circuit, came to New York and saw the picture projected.

"The Slave" Released Without Sub-Titles

"THE SLAVE," the latest Billy West comedy, will be released by the King-Bee Films Corporation without titles. It is said that this is the first time in the history of the industry that a comedy has been released without sub-titles.

Nat I. Spitzer, sales manager, and L. L. Hiller, of the same company, after conferring with Louis Burstein, who supervised the production of "The Slave," said that in their opinion the comedy was the nearest to perfection of any ever produced and that because of this perfection it could be shown without the aid of sub-titles.

"The Slave" is the first Billy West comedy made in California by the King-Bee Corporation. It is said that Billy West does the best work of his career in this production and that there are comedy situations which are entirely original.

Screen Magazine Features Novelty

Universal Screen Magazine, No. 52, which is scheduled for release January 4, announces among its novelties a subject under the title of "Dangerous Occupations," showing the members of the Coast Guard in action.

Warde Buys Foreign Rights to "Public Defender"

Harry Raver announces that the foreign rights to his production, "The Public Defender," have been sold to Reginald Warde, operator in the foreign field. All foreign territory, excepting Canada is included in the contract closed with Mr. Warde.

Mr. Warde said:

"Among the many features I have bought and exploited in foreign markets, "The Public Defender" is the first production I have been able to show to most of my clients in a New York projection room.

"During the past six weeks, nearly every foreign buyer of note has visited American shores and, through the courtesy of Harry Raver, I was permitted to show the picture to all of them. Their universal approval was such that I was enabled to make Mr. Raver a substantial cash offer for the bulk of the foreign territory without risk of losing money on the transaction and I am therefore happy over the result, in that the picture sold on its merits to the buyers I hoped to interest and not because of my personal opinion."

Vic Moore Does "Water Stuff" in Comedy

Klever Pictures, Inc., will release on December 31st a comedy called "Oh! U Boat," featuring Victor Moore. It was written by Thomas J. Gray and directed by Chester M. DeVonde.

Vic hates water so much that he has to be blindfolded before he will take a bath. His wife is a regular mermaid. Vic's Uncle Jasbo left him his yacht, "The Fish Hound," with the proviso that he convert it into a submarine chaser, and in the event that he captures or sinks a U Boat he is to receive the sum of $25,000.

"Cinderella Man" Gets Amount of Praise

New York newspaper critics of motion pictures find much to praise in Goldwyn's screen presentation of Edward Childs Carpenter's holiday play, "The Cinderella Man," in which Mae Marsh is starred. Several declare it is the best thing that Mae Marsh and Goldwyn have done.

Among the most enthusiastic reviewers was T. E. Oliphant, who said in his published criticism: "Photographically and in direction, 'The Cinderella Man' is by all odds the best thing that has yet come from the Goldwyn studio. Mae Marsh had the Strand audience, including hard-hearted newspaper folk, laughing and crying with Edward Childs Carpenter's heroine."



William S. Hart Is the Bandit in "The Bandit and the Preacher," a W. H. Productions Company Release

McGovern, Production Editor, W. H. Productions

Elmer J. McGovern has joined the ranks of W. H. Productions Company in the capacity of production editor, it is announced. He is supervising the completion of the program of twenty-eight two-reel Keystone Comedies. These are, after careful selection, considered the pick of the entire Keystone output and in them are featured Charlie Chaplin, Mack Sennett, Sydney Chaplin, Fatty Arbuckle, Mabel Normand, Max Swain, Chester Conklin, Ford Sterling and Charles Murray.

W. H. Productions Company offers these comedies at $80 per reel with the war tax prepaid.

Mr. McGovern, who will supervise the editing of these productions has had considerable experience in the industry, starting with the MOTION PICTURE NEWS. He has occupied the following executive positions: assistant to Adam Kessel of the New York Motion Picture Corporation, general manager for Frank Powell Productions, Inc., and studio and casting director for the Vitagraph Company. He is author of a number of successful photoplays.

Russell, Treasurer of U. S. Exhibitors' Corporation

William L. Russell, prominent in the business life of Pittsburgh, has been elected as treasurer of the U. S. Exhibitors' Booking Corporation, it is announced. With Mr. Russell's appointment, the executive force of the corporation is complete. William Oldknow has been acting treasurer, pending the appointment of a permanent treasurer. Mr. Russell will make his headquarters in the New York office of the corporation, Times Building. Mr. Oldknow will take up the exclusive duties of affairs in the South and will resume his duties as general manager of the Consolidated Film and Supply Company. He will have entire charge of the interests of the U. S. Exhibitors' Booking Corporation in the South.

THE INDEPENDENT FIELD TICKER

Territorial Sales Reported During the Past Week

Productions	*Buyer*	*Territory*
"The Bandit and the Preacher" (W. H. Productions Co.—Hart Feature)	Tom Moore, Washington, D. C.	Delaware, Maryland, District of Columbia, Virginia.
"The Hell Hound of Alaska" (W. H. Productions Co.—Hart Feature)	Tom Moore, Washington, D. C.	Delaware, Maryland, District of Columbia, Virginia.
"The Two-Gun Man" in "The Bargain" (W. H. Productions Co.—Hart Feature)	A. Dresner, Washington, D. C., Exhibitors Film Exchange	Maryland, Delaware, District of Columbia, Virginia.
"The Two-Gun Man" in "The Bargain" (W. H. Productions Co.—Hart Feature)	Masterpiece Film Attractions, Cleveland, Ohio	Ohio.
"The Bandit and the Preacher" (W. H. Productions Co.—Hart Feature)	Masterpiece Film Attractions, Cleveland, Ohio	Ohio.
"The Hell Hound of Alaska" (W. H. Productions Co.—Hart Feature).	Masterpiece Film Attractions, Cleveland, Ohio	Ohio.
"The Two-Gun Man" in "The Bargain" (W. H. Productions Co. — Hart Feature)	Keystone Distributing Corporation, Philadelphia	Eastern Pennsylvania.
"The Bandit and the Preacher" (W. H. Productions Co.—Hart Feature)	Keystone Distributing Corporation, Philadelphia	Eastern Pennsylvania.
"The Hell Hound of Alaska" (W. H. Productions Co.—Hart Feature).	Keystone Distributing Corporation, Philadelphia	Eastern Pennsylvania.
"The Two-Gun Man" in "The Bargain" (W. H. Productions Co. — Hart Feature)	T. E. Larsen, Oklahoma City, Oklahoma	Texas, Oklahoma, Arkansas.
"Babbling Tongues" (Ivan Production)	Liberty Film Renting Co., Philadelphia	Western Pennsylvania, West Virginia.
"Sins of Ambition" (Ivan Production)	Liberty Film Renting Co., Philadelphia	Western Pennsylvania, West Virginia.
"Human Clay" (Ivan Production)	Eastern Feature Film Co., Boston	New England States.
"Sins of Ambition"	Eastern Feature Film Co., Boston	New England States.
"The Public Defender"	Hiram Abrams (Boston Photoplay Co., Boston)	New England.
"The Public Defender"	Walter Greene (Modern Feature Film Co.), New York	New York.
"Human Clay"	Merit Film Corporation, New York	New York State, Northern New Jersey.
"Sins of Ambition"	Merit Film Corporation, New York	New York State, Northern New Jersey.
"Human Clay"	Electric Theatre Supply Company, Philadelphia	Eastern Pennsylvania, Southern New Jersey, Delaware, Maryland, District of Columbia, Virginia.
Sins of Ambition"	Peerless Feature Film Exchange	Eastern Pennsylvania, Southern New Jersey, Delaware, Maryland, District of Columbia, Virginia.
"The Two-Gun Man" in "The Bargain"	A. S. Aronson, Regal Films, Ltd., Toronto, Canada	Canadian Rights.
"The Bandit and the Preacher"	A. S. Aronson, Regal Films, Ltd., Toronto, Canada	Canadian Rights.

Amalgamation at the Point of an Unloaded Gun

A Talk With the Exhibitor

By H. J. Shepard

WITHIN the past few weeks an old friend of "Combination in Restraint of Trade," otherwise known as "Mr. Trust," has been brought into the Film Industry, viz.: *Mr. Amalgamation,* but Mr. Wise Exhibitor will steer clear of him.

Now, Mr. Amalgamation has devised a very cunning weapon by which he hopes to get the unsuspecting exhibitors in his power, but this weapon is only an *Unloaded Gun.*

Exhibitors—A great many of you have been in the film business for a number of years; you have watched your theatre develop under your personal guidance; from time to time you have invested more of your own money in your proposition; your *name* has been linked with your theatre at all times; in fact, the development of the theatre depended upon your personal efforts and financial resources.

Fight or Come Across

IF a *highwayman* approached you with a gun and ordered you to "come across" or suffer the consequences, you probably would do the same as any other human being would—hand it over and fight it out later. But, if you knew that the "*gun was not loaded,*" you would, no doubt, put up a stiff fight to retain what rightfully belongs to you.

A few years ago a young fellow in New York City evolved an idea by which he could secure a number of thousand of the best established and most reliable retail stores throughout the country (one or more in every city) that were handling a similar line of product that he intended to manufacture; and his plan proved to be such an enormous success that today his organization is one of the most powerful in the commercial world, and the poor unsuspecting boob, who fell for this *Mr. Amalgamation,* and turned over to him the fruits of the best years of his life, does not realize even today what he has done.

Financing His Scheme

THIS was his plan: He formed a corporation and issued a certain amount of stock which was to be sold to the retailers. (The money received through the sale of this stock was to be used for the purpose of manufacturing the product.) The maximum amount of stock allotted to each man was Five Hundred ($500.00) Dollars. No more and no less, and the Retailers were then entitled to a special discount on the various products manufactured and controlled by the Parent Company. The Retailers also agreed to place the trade mark of the Product in a conspicuous place on the inside and on the outside of their shops.

The result is easily seen. The Retailers pushed the product upon which they were getting the big discount because that, naturally, increased their profits and, on the surface, it looked as if they were getting the best of the deal, for they were increasing their retail profits and, at the same time, boosting the value of their stock. What they did not realize, however, was that they irrevocably sold themselves to the larger organization and that they were simply cogs in the wheels of a Trust, or Amalgamation, if you please.

Neglected Their Own Goods

THEY neglected to push their other merchandise, selling the goods which this particular company supplied them. Their patrons became accustomed to going to them for these particular products. Thus, when later the scheme of Amalgamation had taken a thorough hold they found it impossible to break away. They were forced to sell what they were told and to pay for it whatever the Trust asked. Their stores belonged as completely to the company as if they had sold them outright.

The unavoidable result, which was bound to follow, did follow. The smaller manufacturer died, either fast or slow, as the case happened to be, leaving a vast non-competitive field to the mercy of Mr. Amalgamation.

Then whoop! up went the prices, and the poor retailer whose profits began to lessen, looked about for his usual relief by trading elsewhere. Relief no longer lived, he himself had helped to slay him. Thus you see the poor retailer, and I, in my simile, must liken your status, Mr. Exhibitor, unto his, had assisted in the preparation of his own execution.

Biting the Hand That Feeds

THUS it is shown that the independent manufacturer of that trade was slain by the very people to whom his existence afforded the very necessary protection, and that you, too, Mr. Exhibintor, will be assisting in the digging of your commercial grave if you actively or passively permit a propaganda of this sort to proceed unhampered or unchecked.

This is a *wonderful example* of being held up by *an unloaded gun* and they might have eliminated the possibility of losing their own individuality and results of life's labor if they had analyzed this "hold-up" before falling for it.

Exhibitors, do *you* wish to find yourselves in this situation? Do you wish to fall into a rut from which there is no escape? You certainly have no such desire. Let each one, then, watch your step. Be careful of the agreements you make. No one is giving something for nothing, and you may be sure that there is a catch in most propositions that will rebound to the great profit of the larger organization.

Rothapfel, the Independent

MR. ROTHAPFEL, managing director of the Rialto and the new Rivoli theatres, is conceded to be the leader amongst exhibitors. Mr. Rothapfel put the Strand theatre on the map; he duplicated this feat with the Rialto, and he will also do the same thing with the Rivoli. He does things. He makes his personality a part of everything he is connected with. He does not tie his theatre to any set policy of any particular distributor. He builds his business by the strength of his own individuality and keeps it. He is *independent.*

Exhibitors—Only by being *independent* can you retain what rightfully belongs to you. Even though you change your program daily you can only use seven features a week. There are approximately twenty features released each week and among these are three or four independent productions. The latter show an increase in the Independent Market of over 200 per cent within the past year. These figures conclusively prove the fact that you can consistently book such program pictures as are good and the independent productions as well. These combined with your personal method of exploitation will maintain the individuality of your theatre, and still enable you to retain the right to change your policy at any time, thereby not affecting the time, money and energy placed in your investment.

We are now in the most crucial period of the film industry and it behooves you to keep your mind clear and on the lookout for the *unloaded gun* which is covering you this very minute. *Be independent.*

Three Brenon Successes Showing in Montreal

CHANDOS BRENON, Canadian representative of the Herbert Brenon Film Corporation, reports the successful showing of three features made by Herbert Brenon, now playing in Montreal at the foremost moving picture theatres in the city.

The three Brenon features playing Montreal at the present time are "The Lone Wolf" at the New Grand, "The Fall of the Romanoffs" at the Regent and "The Daughter of the Gods," which was made two years ago under the Fox banner, at the St. Denis. The first mentioned productions were made at Mr. Brenon's own studios, Hudson Heights, N. J.

In the past four weeks Montreal has seen no less than five pictures directed by Herbert Brenon for, in addition to those already cited, "Neptune's Daughter," which is still a drawing-card, and a re-issue of "The Two Orphans" have also been running simultaneously.

Each of these three pictures now running in Montreal has had its premiere as a special attraction in New York at $2—top price—and each was acclaimed a brilliant success.

Brandon and Bradbury Court Success

Messrs. Brandon and Bradbury, who operate the Bunny theatre and the Majestic theatre, both of the Audubon section in New York, are a success. We accused Mr. Brandon of the fact, and he couldn't deny it. How could he, in the face of the Bunny, operated for several years with a steadily increasing patronage, and of the Majestic, recently taken over by this enterprising firm and showing every sign of promise?

We think we could tell you the secret of this achievement. Speaking generally, it is based on sound sense, psychology, and adherence to an ideal. Quite an interesting little essay might be written on it, and perhaps one day we will write one.

But this is all we are going to say for the present. In addition to a carefully chosen feature and a comedy, Mr. Brandon, the directing genius of the firm, *presents a News Weekly, and a travelogue or amusing animal picture at practically every performance.* That is his idea of a good program. Box-office receipts would seem to prove his idea a correct one.

Lillian Walker Signs with Crest for Four Pictures

Carl E. Carlton, president of Crest Pictures Corporation, announces that by arrangement with Lester Park, he has signed Lillian Walker, star of the two Ogden productions, "The Lust of the Ages" and "The Grain of Dust," both of which have been bought by the Crest Pictures, to appear in four feature pictures to be produced by Mr. Carlton. Miss Walker, it is announced, will begin work at once.

Miss Walker's late picture, "The Grain of Dust," is an adaptation from David Graham Phillips' novel of the same name. The production was made under the direction of Harry Revier. Roy Sommerville did the sub-titles. The picture will be ready for release and will be given a trade showing within the next few weeks.

Miss Walker is supported by Edith Day, Ralph Delmore, Corene Uzzell, George Henry, Jacques Tyroll, Redfield Clark, Cecil Fletcher, Charles Eldridge, Richard Wagerman and Lawrence Evart.



Louise Lovely Is Said to be Excellent in Universal's "Nobody's Wife"

Hoffman Speaks on Efficiency

M. H. Hoffman, M. H. Hoffman, Inc., Now Traveling Through Middle West, Writes of Conditions

M. H. HOFFMAN, M. H. Hoffman, Inc., who is making a visit to the Foursquare Pictures exchange throughout the country, writes from Chicago where he spent several days, of the conditions as he found them in the territories he has covered. He writes:

"During the past ten days I have had opportunity to see the workings of an economically administered distributing organization—to-wit: Foursquare Pictures. Understand that, while I am against 'scrimping,' that the most efficient organization (no matter what the line) is that wherein the waste is virtually eliminated.

"It is on this account that I felt gratified in seeing the progress, with my own eyes, which has been made in the Boston, Philadelphia, Buffalo, Cleveland, Cincinnati, Detroit and Chicago Foursquare exchanges, and which I am confident will be duplicated in the others which I am to visit before my return to New York.

"If ever there were evidence to indicate that distribution of pictures is possible on an economical scale it has been supplied since my departure from the home office.

"George Backer, president of Foursquare Pictures, performs services of untold value in shaping policies and in co-operating with me in the best methods of administration. A financier of the broadest outlook, a business man who sees clearly into the future, Mr. Backer does not draw a princely salary for invaluable guidance. Yet his aid is of inestimable importance.

"For myself, I am more than the executive head of our organization. That much I expect to be, but were I to stop there I should violate the first principle laid down by the company. I am the field man—one of them—and salesman. For if I were to go into a territory and fail to secure some particularly difficult piece of business I should not be fit for my post, as anyone knows.

"Mr. Key, handling the executive end of Foursquare Pictures, under my direction and the duties of manager of sales and advertising, as well as sales promotion works efficiency and under our plan of co-operation he makes progress possible in more ways than one.

"The facts, I believe, show what I mean by economy and efficiency. Every member of Foursquare Pictures feels that he and she is more than an employe. They are all working for more than their salaries, because they share in the prosperity of the concern. We have sought to make our offices places where all who are a part of them liked to come and be busy—in work they enjoyed.

"Modern business is discovering that, after all, the golden rule is susceptible of application."

Great Possibilities, Says Raver

Harry Raver Says That It Is No Time for Pessimism—Brighter Outlook Than Ever Before

FOLLOWING the announcement by Harry Raver that he has made plans to produce twenty-five features for the independent market during the new year, comes the statement by Mr. Raver that, in his opinion, the new year has much in store for those interested in any way in the busines of selling, buying or producing for the open market.

Mr. Raver says:

"The war has made the public careful in all things, including motion pictures. Today, the man who supplies a 'service' of so many reels a week to a theatre must step aside for the producer who specializes, and spends his money on sure-fire stars and stories, for a money-tight public will not support 'just pictures.'

"If one were to judge from pessimistic statements of certain individuals in the trade, as to the war's possible effect on motion pictures," said Mr. Raver, "the entire industry would be scurrying to cover and funds on hand would be hidden in old stoves and pewter pots. Firms, famous for making money because conditions compelled them to, are simply facing a condition now where they are being left high and dry by the progressive showman, who better understands his audience. For, in war times, the public picks its pictures with great care and discrimination. 'Two bits' now looks to the spender like a whole dollar. He is not so inclined to say 'let's go to the movies,' but instead picks his stars and brands when selecting the entertainment he must pay elusive money to see during war times.

"This is an age of 'showmanship.' The exhibitor who sits back and waits for the money to come in, as he did before money became tight, will see the public passing his door, headed for the house where showmanship prevails, where selected pictures are being shown and where every comfort and courtesy are extended.

"I would rather have my money invested in a dozen first-class negatives to-day than at any time in the past five years, because money is available for the purchase of good pictures. A year ago many mediocre pictures were being bought, haphazard, and buyers were so loaded with pictures of such calibre that they had little money left to pay for a really high-grade product."

Essanay Comedies Find Favor

Essanay's General Film one-reel comedies are being merrily received through the country, according to reports. Director Arthur D. Hotaling's idea of comedy humor is finding new favor with movie goers.

Essanay's General Film scenic reels are also said to be having splendid bookings. On December 29 the scenic reel, "Through Canada from Coast to Coast," will be released, showing the natural, agricultural and commercial wonders of the country to our north.

The Foreign Problem Discussed

By Joseph Lamy—Piedmont Pictures Corp.

SEVERAL years ago when I came to this country, the European producers had already introduced everywhere in foreign countries what was called the special film and was nothing else but three, four and five reel feature productions. However, the American producers at that time only occasionally released on foreign markets any production over two reels in length and I remember perfectly well when the Thomas A. Edison Film Company in Paris released their first multiple production.

At that time the Famous Players-Lasky put their first releases on the market and their immediate success due, undoubtedly, to a great extent to their skill and organization, started immediately all the other producers on the road of feature film productions. Since then the American market has seen the height of the feature film production, and according to what is being offered now everywhere, the demand today is mostly for super productions or at least for special productions over 6,000 feet in length.

The increase in the cost of the negatives could be gradually observed by all experts in the line and of course was justified in many instances by an increased quality of the productions turned out, to such an extent that today there are many American films on the market, the technic and market value of which, is by far superior to the average Italian, French or Scandinavian feature productions. However, it could be observed, not only by me, but also by all other export men in our line that the American films have had and are still having troubles to introduce themselves in certain markets. Of course, the present conditions have done a lot against obliging many foreign exchange men to cover his supply with American films, simply because he could not get enough subjects of European make. Others went directly to the source with a view of finding out exactly of what value the American production might be for their market, not only the productions which were shown to them through the London or French market, but also the films which otherwise never might have reached them.

I think such foreign concerns, who came right to the spot here, took the wisest step to be taken under the circumstances, and this brings me to the real purpose of the present statement, namely THE SELECTION OF AMERICAN FILMS ACCORDING TO THE INDIVIDUAL TASTE OF EACH FOREIGN TERRITORY.

With a few exceptions the average producer here is or at least seems to be of the idea that any film produced in this country ought to be suitable for any other country without exception, and they do not figure that the taste and the view points of all nations are different. Of course, a certain grouping of similar tastes is easy to establish and all exporters know that films suitable for Brazil for instance will also in most cases be suitable for Argentine or Chile or Mexico or Porto Rico. However, even, within this group which might be called the Latin American group the requirements are different and there are certainly many films which today may have a big success in Argentine and may only be just suitable for Mexico and vice versa.

Furthermore, we have the group of the Far East. We all know that the living methods, the art, literature and everything in this country is entirely different from the United States, but we have the greatest trouble to convince the producers that a certain film is no good at all for one, or the other, or all of these territories, simply because the ultimate consumer, the moving picture goer will not or cannot understand the subject or is not educated enough to do so. In many of these territories where the bulk of the customers are the natives, the clever exchange man will require only such films which can be understood and appreciated by the natives.

In the third place we came to the European countries where we find that the market which today is the best one, the United Kingdom, very often brings mediocre success to a picture which brought great results here, and other times a picture considered here as an average feature shows very big results in England. This shows that, though the Anglo-Saxon taste is the nearest to the American taste, it is not the same, and it simply needs very experienced men, knowing perfectly the market to judge the value of a picture for that country.

The moment we come to Scandinavia, France, Italy, Spain and Portugal and finally to Russia, we find again the very same thing that the value of a picture consists only in the value which it may have individually for each individual territory.

This brings me to the conclusion that the American manufacturer instead of trying to compel his foreign customers to take practically his entire output, ought to be satisfied if the customer takes only such films which are suitable for his country. If he does so he may not only obtain better prices, but his particular brand or trademark will become more favorably known.

The idea of selling the rights for a picture here in New York and letting the other fellow take the risk, is all right, but it is not favorable for the general business or for the individual business for each concerned. The buyer who has to run such risks by himself, naturally, wishes to protect himself by having the largest possible margin, thus giving us the result that many pictures which in certain countries have brought big money have been sold under price here in the United States.

I may mention that during my twelve years' experience specializing in the export of films all over the world, I have had the opportunity of studying the requirements and tastes right on the spot in many countries, and the proof is that many of my friends in foreign territories have charged me with the selection of their requirements, because they know that I can judge the American films from that particular point of view. I will simply state a few words of one of my friends in Spain, from whom I received a very interesting letter with respect to American films a few days ago only. He writes:

"Here the Italian films continue dominating, and American feature films, even if technically they are better than the Italian films, cannot compete with the latter, because the American stars are absolutely unknown on this side and until they are introduced here in the same way and to the same degree, as for instance, Bertini, Lyda Borrell, Menicchelli have. No special prices will be paid for them."

This shows that the star craze is working everywhere and that even the best star has to be introduced and become popular before it becomes a box office attraction. The writer continues:

"I do not say that American films cannot be introduced here, on the contrary, it is quite likely that gradually they will take the place of Italian films, but we have not arrived at that yet."

When speaking of the efforts, so far successful only to a very little extent, of a big importer of films in Spain, who tried to force the market with subjects of several makes which in this country are considered as the best, he says as follows:

". . . has been here for a good many months without being able to go ahead. He showed many of his best films in special trade shows and with the exception of two, the impression amongst renters and exhibitors is that they are only current subjects."

"If your manufacturers continue asking for special prices and cash in advance they are not likely to do any business in this country. We are quite open to work up the business, but the first risk is to be run by the one who has an interest in introducing his output in this market. If Messrs. —— (here he mentions one of our foremost producers) want to send one copy of their best film to my care through your intervention, such as the European manufacturers are accustomed to do, I am prepared to arrange for a trade show where all important exhibitors can see the films accompanied by orchestra, and I can give an exact report of the impression caused amongst the interested party. I can also indicate prospects either for sale or for rent and not engage the film without instruction from the manufacturer, and meanwhile keep the print at his disposal. This is the only way to find out what the films are worth in this market."

Here we have the judgment of a man, recognized in that territory as an expert in the line, a party who has been handling the output of big producers, appreciated by everybody for his serious and commercial business methods.

Referring to France, if today a few manufacturers are doing business there, it is because they themselves or at least their London offices were wise enough to find that the only way to do business in France is showing a sample print there to the trade and disposing of it according to the market value. The Paris office of the Piedmont Pictures Corporation, were the first American offices established for free

market value. The Paris office of the Piedmont Pictures Corporation, were the first American offices, established for free trade after the outbreak of the European war and none of the manufacturers who distributed their films through our channels have had any complaint and will not have any, because we were able to convince them, and if there might have been any doubt, the facts speak for themselves.

Speaking of Italy, there are few American producers who ever have been able to establish a satisfactory business in Italy and not because the business is not there, but mainly because they did not want or could not find the right way to go after it. Apart from a few sporadical orders which a few producers have obtained, or some contract which was cancelled after a short while, the American feature production is known in Italy to a very small extent, although the productions of other European manufacturers are being shown there constantly.

I feel that the ways are open for the American producers to gain a steady position in all foreign markets, the moment they try to apply such *International business principles* to which the foreign customers are accustomed, and the moment they try to do their best to meet the foreign customers, taking in account their wishes and requirements, and especially if they put their foreign business in the hands of experts who know how to conduct same and who know how to attend the requirements of the foreign business in all its many details.

Oldknow Receives Testimonial from Associates

A personal tribute in the shape of an engraved testimonial bearing the names of all employes associated with him in the management of the Consolidated Film and Supply Company of the South has been sent to William Oldknow, vice-president of the U. S. Exhibitors' Booking Corporation. Mr. Oldknow was one of the first film men to engage in business below the Mason-Dixon line.

Thirty-nine young men and women, from Ned Depinet, Mr. Oldknow's right hand man who made his headquarters in the Dallas office of the Consolidated, to the office boys, all affixed their signatures to the document in which they joined in wishing Mr. Oldknow health, happiness and prosperity in his new undertaking.

At the top of the testimonial is an hand painted scene, depicting a train disappearing through a snow-clad mountain vale at sunset and beneath are the words: "Good-bye, Good Luck, God Bless You."

Among those from whom letters bidding Mr. Oldknow godspeed were received are: E. H. Hulsey, of Dallas; Max L. Wolf, of Savannah, Ga.; E. A. Schiller, Atlanta; H. C. Farley, Montgomery, Ala.; E. J. Sparks, Jacksonville, Fla.; W. F. Neil, Spartenburg, S. C.; Maurice F. Barr, Houston, Texas; Carl Kettler, Jr., West Palm Beach; A. LaBelle, Tampa; C. D. Cooley, Tampa; J. B. Joel, Athens, Ga.; Albert Sottile, Charlestown, S. C.; W. R. Winch, El Paso; H. Van Denmark, Houston, Texas, and George C. Warner, Columbia, S. C.

Big Sales for "Public Defender"

Hiram Abrams, of Paramount and Walter Greene, of Artcraft, Buy Territory — Big Demand Noted by Renowned

RENOWNED PICTURES CORPORATION, which purchased the United States and Canadian rights to Harry Raver's production, "The Public Defender," announces that Hiram Abrams, president of Paramount Pictures Corporation, has bought the New England rights to this production. The deal was closed last week. Mr. Abrams predicts a heavy demand for this feature through the New England territory. The feature will be handled through Mr. Abrams' Boston exchange, the Boston Photoplay Company, Boston.

Mr. Akiba Weinberg, acting head of Renowned Pictures, Inc., who closed the contract with Mr. Abrams, said:

"I am more than impressed with the class of buyers who have shown an interest in purchasing territory for 'The Public Defender.' All of the inquiries asking for quotations come from the most prominent exchanges in the country. Mr. Raver has gladly turned these over to us and just as fast as we can assemble the data necessary to intelligently start our propaganda we hope to break all records for rapid sales."

At the same time it is announced that Walter E. Greene, president of Artcraft Pictures Corporation, has secured the distribution franchise for Greater New York and the entire State. The Modern Feature Film Company, Greene's New York exchange, of which Charles Streimer is manager, will start at once the classification of bookings, with a view to releasing "The Public Defender" by January 1. Mr. Greene witnessed the Hotel Astor showing of this picture and later requested Mr. Raver to give him an opportunity to compete for the New York territory if it was decided to sell State rights. "The Public Defender" is the sixty-ninth feature issued by Harry Raver since 1911 and Walter Greene has purchased territory for every one of them.

Hall Promises Big Expansion

President of U. S. Exhibitors' Booking Corporation Sees Bright Future —Forces Complete

WITH less than three months' time having elapsed since the organization of the U. S. Exhibitors' Booking Corporation, Frank Hall, its sponsor and president, announces that its executive and sales forces are complete and that its distributing channels lead to all parts of the world.

The domestic territory was covered first and then the foreign territory was placed in the hands of the Robertson-Cole Company of London and New York, one of the largest importing concerns in the world. This company will handle the distribution of the U. S. Exhibitors' Booking Corporation's product in the foreign market.

The corporation's first list of releases includes, "The Zeppelin's Last Raid," an Ince production; "Those Who Pay," with Bessie Barriscale featured, another Ince production and "The Belgian," produced by Sidney Olcott with Walker Whiteside and Valentine Grant featured. It is the intention of Mr. Hall and his co-workers to have twelve features for release during the year.

He said: "The demand for productions above the accepted program standard of merit was brought home to me, at my own theatre, the U. S. of Hoboken, New Jersey. I make it a point every few weeks to show a big production. I have found the scheme a splendid business stimulant. The new year will see a further expansion of the U. S. organization. We have an option on four new attractions now in course of making and featuring players who possess genuine box office value. These will probably be announced for release in about two months.

"We have covered much ground since October. We have representatives stationed in thirty exchanges that give us an efficient and economical system of distribution. I have arranged with the four-square Exchanges to handle our business in the major portion of the domestic territory and in the South the Southern States Film Corporation has been entrusted with the marketing of U. S. subjects. The foreign field is covered by the Robertson-Cole Company, and it is the intention of this company to widen its scope of operations during the early part of the new year.

"Through our connection with Robertson-Cole we have direct representation among the exhibitors and distributors of places as remote as Calcutta, Singapore and Sydney.

"The domestic sales division is in charge of Lynn S. Card, formerly of the Mutual Film Corporation and includes the following exchange representatives: J. B. Kelly, Atlanta; A. L. Ehrgott, Boston; F. W. Holderman, Buffalo; C. E. Bond, Chicago; G. W. Wilson, Cincinnati; Arthur A. Lee, Cleveland; Ned E. Depinet, Dallas; Hugh Rennie, Denver; D. R. Blyth, Detroit; B. A. Lucas, Kansas City; Harvey E. Gausman, Los Angeles; W. C. Cook, Minneapolis; Philip Meyer, A. G. O'Neil, S. P. Farber, New York and Brooklyn; Allen May and F. H. Gilman, Philadelphia and Washington; J. H. Zimmerman, Pittsburgh; W. F. Korper, San Francisco; Joseph Desberger, St. Louis; Orrin Woody, Seattle; R. S. Clark, New Jersey."

Mary Pickford New Picture Finished

Mary Pickford's newest Artcraft picture, "Stella Maris," adapted by Frances Marion from the novel by William Locke, has been finished at the Hollywood, Cal., studio of the Famous Players-Lasky Corporation, presenting the star for the first time in a dual role.

Carlton to Make Optional Sales

Carle E. Carlton, President of Crest Pictures, Says Exhibitor Is Entitled to Optional Rights

CARLE E. CARLTON, president of Crest Pictures Corporation, who has purchased recently the world rights to the Ogden productions, "The Lust of the Ages" and "The Grain of Dust," featuring Lillian Walker, discusses the picture question from the exhibitors' standpoint in the following interview:

"The practice of forcing an exhibitor to signing up for a series or a program is against all principles of right business as I see it. If an exhibitor wishes to take a big star, under the ordinary circumstances, he must be content to follow along with that star a program of more or less secondary features.

"The best way that I can show you what I believe to be the ideal booking arrangement is to show you how we are releasing the Lillian Walker star series: We have now ready for distribution David Graham Phillips' story, "The Grain of Dust," in which Miss Walker stars. The field may have the picture individually without any strings attached. Afterward the exhibitor may have the privilege of engaging the series, which is only fair, if he chooses to take the option for the rest of the series. Many cumulative advantages of the series for all the Walker releases, and assure themselves that the manager down the block isn't going to come along after a time and work in on the foundation of the interest which has been built up by the first man.

"That is to say, the exhibitor will have the right to take an option on all of the Lillian Walker releases, but even then we will not hold him to a contract. In these war times nobody can say what is going to happen to-morrow and if a contracting exhibitor should see fit to ask to be released he will have our permission. This is as it should be. The exhibitor should have the better of the program at every step.

"Now in our arrangements with our State rights buyer we are following out the same plans, we are selling territory on this same basis, as we ask them in turn to sell with the exhibitors."

Western Import Speaks for "Mickey"

AN official of the Western Import Company, which has recently purchased the world rights to Mack Sennett's comedy production, "Mickey," featuring Mabel Normand, explains in the following interview why the production has been cut and why the elimination of hundreds of feet of film from this production is not a waste:

"I have no doubt that in time the production of motion pictures will be as carefully systematized as a packing house, where they sell every part of the pig but the 'squeal.' At present we are progressing too rapidly in big things to occupy ourselves with stuffing up little leaks.

"At the same time the wastage is less than appears to the superficial observer. Compare the production of 'Mickey,' the big feature picture which we are about to release, with a big theatrical production. Before a big theatrical show sees Broadway, it has been rehearsed for weeks. By the time it appears in New York, the chances are that not more than one line out of ten remains of the original manuscript. We can't put a motion picture out on a trial run. When it leaves our hands its mistakes are irrevokable. What appears to be an appaling wastage of film is our substitute for the tour of trial performances in the small towns.

"We take each situation from half a dozen angles. If we get two or three 'hunches' we take them all. When we finished 'Mickey,' we came to the projection room with enough film to make five or six big pictures. On an average, we cut out four or five feet of film for every foot that we made. Some of the scenes from 'Mickey' have been made twenty times. This was not because the first time was not good. We were determined that no matter how much time it took or how much film was used up, 'Mickey' must be as near perfection as human effort could make it. 'Mickey,' the little girl around whom this story is woven, is as real to me as though she was a living person. If I let 'Mickey' go out upon the road to seek her fortune, knowing there was one more thing I could have done for her, I would feel as though I had starved a child."

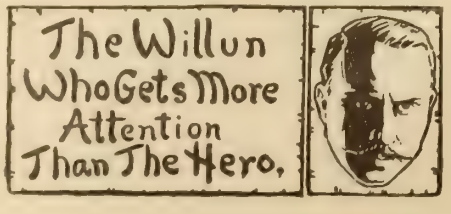
Shorty Hamilton Comedies Made in Five Reels

Victor Kremer, general manager of the W. H. Clifford Photoplay Co., left recently for San Diego, where the Shorty Hamilton series of comedies are being produced, to make arrangements for the production of these comedies in more reelage. This action was taken because of the unusual interest which was taken in the recent comedy productions, featuring Shorty Hamilton, shown for review, "The Snail" and "Denny from Ireland."

Mr. Kremer said:

"The Shorty Hamilton series of comedies are sure to prove a winner. The contemplated expansion will be more in quality than quantity. Each future production will be five reels. The comedies recently shown for review made a hit and I feel sure that the five reelers to come will place Shorty Hamilton in a class with the best screen comedians."

Mr. Kremer will return to New York soon for a conference with Ernest Shipman, sales manager of the company.



Ambrosio Company Finish Historical Feature

AMBROSIO FILM COMPANY, of Turin, Italy, announce the completion of an historical feature, under the direction of Febo Mari. Mr. Mari is also featured in the production.

More than 700 workmen were employed during the period of three months in which time the feature was under production. These workmen rebuilt the fortress of Orleans, the Palace of the Huns in Pannonia, the Chief Temple of Byzantium, the Roman Palace of Ravenna.

The drawing and the frescoes were done by Mr. Puccini and C. Cheduzzi of Bologna, under the direction of the famous Italian sculptor, Peter Canonica, the president of the Ambrosio firm.

One thousand three hundred horses and 4,000 men were employed to represent the Battle of the Marne and about 10,000 costumes were used.

"The great value of the famous work," said an official, "will certainly prove to be the best picture ever put on the market of the world, and one of the best films produced in Italy is not to be found in the luxurious surroundings nor in the grandeur of the scenes. The value is in the structure of the work, which is highly interesting, suggestive for the dramatic episodes of Ildico and Honoria, with all the historical and legendary notes gathered at Attila.

Campaign Started to Exploit "Mother"

A country-wide sales drive has been launched for the George Loane Tucker production, "Mother," by Herbert Lubin, Harry G. Kosch and M. R. Fink, of General Enterprises, Inc., which firm controls the territorial distribution for this production.

Herbert Lubin left New York last Monday for Chicago in the interests of the feature. He will cross the continent to California. Mr. Lubin has established headquarters at the Sherman House, Chicago. A trade showing was given Wednesday in the ballroom of the hotel.

Elizabeth Risdon is featured in "Mother." She is now playing a leading role in "Misalliance," the William Faversham stage production of George Bernard Shaw's famous drama.

Harry Kosch, head of the legal department of General Enterprises, Inc., also left the city Monday, bound for Boston, Mass. where he will preside at several screenings of the George Loane Tucker production and contract for the New England territory.

To consummate the sales-drive which Messrs. Sawyer and Lubin are promoting, to interest state rights purchasers from coast to coast in the McClure feature, M. R. Fink completes the trio of General Enterprises, Inc., executives who are now on the road for "Mother." Mr. Fink, at present in the South, reports widespread interest in the Tucker picture and is also taking care of the arrangements recently completed whereby "Mother" will be shown in the various penal institutions as an aid in the uplift work.



"The PRICE OF A GOOD TIME

A Photodramatic Wonder and a Jewel Production

FAIR PLAY

Our Way—The Only Fair Way —To Sell You Pictures

Book what Jewel Productions you like—*whenever* you like—*without* a contract tying you up 52 weeks in the year—*without* a deposit—*without* fear of mediocre pictures that you'll have to accept—without compulsion of any kind—*except the necessity of giving your patrons the best the market affords.*

Realize All That Jewel Fair Play Booking Means

This—the Jewel Way—*the only fair way to sell you pictures*—gives you a fair, square chance to pick only proven successes—as *many* or as *few* of those successes as you want—for the *dates* that best suit your schedule—for the *cream of the business* on those pictures. Gives you a fair, square chance to round out your program with other good pictures—*if you can find them.*

Realize Particularly This

Many other concerns, *if they could offer Jewel Quality,* would *jump* at the chance this highest quality offers, to tie you up with all manner of restrictions—limit you clear to the limit—squeeze the orange dry.

Not so, Jewel Productions, Inc.

Under the Jewel Fair Play Booking Plan YOU GET—

All the plums. None of the lemons. *At fairest figures.*

No forcing you to take *several weak features* just to get *one winning production.*

No buying a cat in a bag. *You see every Jewel Production before you buy it.* Thus you know what your goods are going to be like before you pay a single penny.

No exorbitantly salaried Stars—who add nothing to entertainment value, but who *do* compel insane rentals that a majority of exhibitors cannot afford—that only a few can play with real profit.

No contract plan. No tying you up on a Series in which there may be a weak picture.

Under the live-and-let-live Jewel Fair Play Plan You Pick Your Picture and Pay for Your Pick and Pay for That Alone

With a Quality Average *infinitely above* that of any other picture marketing concern in the business to-day, Jewel Productions, Inc., does not tie you up—does not restrict you—does not limit you in any way.

Instead, Jewel Productions, Inc., offers you OPEN BOOKING on the very finest pictures, obtained from every source and renting at figures that give you a *white man's profit on every one.*

Six Great Successes of Six Different Types

"The Man Without a Country"

The great patriotic drama of the hour, endorsed and recommended everywhere by the American Defence Society. Made by Thanhouser. *World Rights owned by Jewel Productions, Inc.*

"Sirens of the Sea"

Louise Lovely and Carmel Myers in a dream of Venus-like loveliness, made by Allen Holubar. *The Beauty Picture of the Age.*

"Pay Me"

Dorothy Phillips—Idol of Millions—in a tornado of a Western drama, produced by Joseph De Grasse. *Everywhere a smasher of business records.*

"The Price of a Good Time"

Mildred Harris in the most appealing, universal-interest play of many years, lavishly produced by Lois Weber—*the Belasco of the Screen.*

"Come Through"

Herbert Rawlinson in George Bronson Howard's mightiest melodrama of society and the underworld. *Suspense at the shouting point.*

"The Co-Respondent"

Elaine Hammerstein in the great Ralph Ince version of the stage play by Alice Leal Pollock and Rita Weiman. *With $50,000 advertising to back her up.*

Soon to be Released

"The Grand Passion"

Dorothy Phillips, William Stowell, Jack Mulhall, Lon Chaney.
A Drama dyed Red with Human Emotions. Watch and Wait.

JEWEL
PRODUCTIONS (INC)
1600 B'WAY. N.Y.

Millions

WILL FLOOD THE

"MYSTE BE ENDING For Boys

LIKE a deluge—millions of explanatory advertising heralds, carrying the advertisement and complete explanation of the UNIVERSAL'S mighty "MYSTERY SHIP BEST ENDING CONTEST" will fairly flood this entire country from end to end—one of the factors that will make this contest—

A TREMENDOUS CROWD COMPELLING PLAN THAT WILL PULL FOR 18 WEEKS

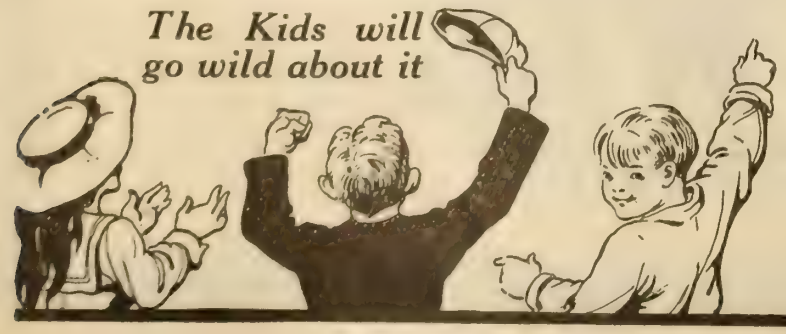
THE heralds give the list of awards—explain every detail—of the age of boys and girls who may participate—how to become a participant—what to do—who the judges are—how the awards will be made—how the suggestions will be judged—and all other details.

388 AWARDS

—consisting of United States Liberty Bonds—War Certificates and Thrift Stamps—Attractive amounts and so arranged as to be of the greatest possible incentive to all children.

NO blanks in this contest. EVERY CHILD IS REWARDED FOR HIS OR HER EFFORTS. This alone triples the value of this plan, and urges every exhibitor throughout the entire country to communicate with his nearest Universal Exchange for this big WINNER.

The Kids will go wild about it



Interests young



of Heralds

OUNTRY ON THE

Y SHIP'S ST CONTEST and Girls

MAKE application NOW to your nearest Universal Exchange for this tremendous nation wide—"MYSTERY SHIP BEST ENDING CONTEST" *DON'T* let your competitor beat you to it. It costs you absolutely nothing—The UNIVERSAL gives all the prizes—conducts the entire contest—does all the work—and YOU get the benefit for 18 straight weeks.

AND remember this—the UNIVERSAL SERIAL—"THE MYSTERY SHIP" even without this tremendous nation-wide plan, stands head and shoulders in punch and pulling power, above ANY SERIAL NOW ON THE MARKET. It opens with the colossal $35,000 thrill in episode 1 and grips like a vise to the finish. YOU cannot afford to be without it. Get in touch with your nearest Universal Exchange and BOOK "THE MYSTERY SHIP" today.

EVERY Exhibitor will secure a generous supply of these "MYSTERY SHIP BEST ENDING CONTEST" heralds for local distribution to back up this plan in all neighborhoods. Thus you will interest EVERY CHILD, every parent, every school teacher, enabling you to play capacity every week on matinees.

UNIVERSAL FILM MANUFACTURING CO.

Carl Laemmle, President

"The Largest Film Manufacturing Concern in the Universe"

1600 BROADWAY - NEW YORK



News Notes from Canada

Exhibitors Cannot Help Halifax

The efforts of the motion picture exhibitors of Winnipeg to help the sufferers of the Halifax disaster, were nipped in the bud by the action of Hon. Edward Brown, provincial treasurer of Manitoba, who, at the last moment, threatened to revoke the license of any exhibitor who opened his house on Sunday, December 16, for the benfit of the public at large, it was reported from Canada last week.

The theatres had advertised extensively in the newspapers the fact that they would be open on Sunday, the entire proceeds—not from admissions, but from contributions—going to the Halifax Relief Fund. No admission whatever was to have been charged. The managers had received permission to open on Sunday from the Premier of Manitoba, from the Lieutenant-Governor, from the Mayor of Winnipeg and from the Chief of Police. Mr. Brown, whose department has indirect supervision over the theatres of the Province, at the last moment, put his official foot down on the proceeding. He left word that the theatres were not to open, under pain of his displeasure, and then left the city.

Saturday night a party of men, among whom were many returned soldiers, decided to pay a visit to Mr. Brown's residence, and, calling him to the door, demand an explanation of his action. This decision, however, was made before it was learned that the provincial treasurer was out of the city.

Many thousands of intending picture theatregoers were downtown during the afternoon and evening, as on account of this last-minute decision, it had not even been advertised in the papers that the theatres would not be open. In front of each "movie" house was tacked a sign explaining why darkness reigned within.

Reid Has Had Long Experience Editing Films

Hal Reid, who has been engaged by the W. H. Productions to write titles for all their releases of William Hart features and other productions, has had fourteen years experience in the picture industry. His work has been confined to the editorial and scenario end of the business. He has been with Selig Polyscope Company as scenario writer, with Vitagraph as director, scenario writer and sub-titler and assistant editor of its scenario department. He then went with Reliance as director and writer, and later to the Universal, where he was editor and chief of the scenario department.

Mr. Reid wrote the sub-titles and re-edited the first Hart release of the W. H. Productions, "The Two-Gun Man," in "The Bargain" and is now working on other Hart features.

Breezy Items from Canada

The leading motion picture houses in Montreal have felt a decided slump during the past week, according to reports. Loew's new theatre has probably felt it most.

Manager Caldwell, of the Lyceum theatre, Galt, Ont., was a recent visitor to Toronto, where his pleasant smile swept all before it.

Mollie King and Rita Jolivet appeared personally at Loew's new Montreal theatre when that house opened November 19. The feature was "The Secret of the Storm Country," with Norma Talmadge.

W. A. Sault, formerly Toronto manager of General Film Company, has been appointed assistant manager of the Toronto branch of Mutual. James Travis is manager.

In connection with the increased cost of operating theatres in Canada, Pete Griffin, of the Griffin Amusement Company, controlling a circuit of theatres in Ontario, has raised the prices to all the houses to 25 cents flat.

Charlie Stevens, general manager of Superfeatures, Ltd., of Toronto, has gone for a visit to the Western cities, Winnipeg and Calgary.

Exhibitors of Victoria, B. C., announced last week that the prices of all theatres in that city have been reduced, and now range from twenty cents downward. Increased prices did not prove successful.

A. Kay, cameraman of Pathescope, of Canada, Ltd., of Toronto, was killed recently when a taxi in which he was riding was struck by a train.

It is predicted two new censors will be appointed to the Censor Bureau of Winnipeg, one to take the place of the late William Horn, and the other to replace H. Willoughby, who is making a change.

It is said Canadian exchanges around Winnipeg have been complaining of opinions handed down by the Board of Appeals of Censorship.

The new Allan theatre of Toronto permitted Victory Bond salesmen to use the foyer in which to sell bonds recently. The management offered all patrons subscribing a chance to draw for a double ticket of admission to the house, good for three months.

Opinion seems to be divided over the amusement tax fight of the Exhibitors' Association of British Columbia. Anyway, the campaign is said to be creating much attention.

J. Clarke Belmont, special Western representative of the Canadian Universal Film Company, recently paid a visit to the exhibitors of Vancouver Island. Mr. Belmont reports business conditions rather quiet at present.

J. K. Fraser, of Hedley, B. C., who closed his theatre on the inception of the Amusement Tax in British Columbia, has reopened.

Roy O'Connor, formerly manager of the Iola theatre, Toronto, has been appointed salesman for the Specialty Film Import Company.

Specialty Import Company announce that they have pictures of the recent Halifax disaster for Pathe News, and will release same in Toronto within a few days.

Up to the present time no reports have been received as to whether or not any theatres were destroyed in the Halifax disaster. More than likely the amusement theatres will be practically empty until things get straightened up.

The Allies theatre, located at 1240 Ontario street, East Montreal, opened recently under the management of Mr. Bastein. This formerly operated under the name of Liberty theatre.

Mrs. W. F. Osborne, wife of Prof. Osborne, of Manitoba University, has been appointed to the Provincial Board of Motion Picture Censors, according to an announcement by Hon. Edward Brown.

Exhibitors' Association Fights Amusement Tax

The Moving Picture Exhibitors' Association of British Columbia is living up to its statement that it was going to fight the new amusement tax to a finish.

Exhibitors throughout the Province exhibited slides giving their side of the question. However, some of these slides were not very tactfully worded, some going so far as to state that Mr. Brewster, the Premier, levied the tax so that he could increase his own salary.

Naturally the Provincial Government took offence at this statement and the Attorney-General, Mr. Farris, immediately instructed the Censor Board to notify every picture theatre in the province that unless the screening of slides discussing the amusement tax was discontinued their licenses would be canceled. The act governing theatres in British Columbia calls for the censoring of all slides before being exhibited. However, this law has not been complied with and has never been enforced.

The exhibitors have been forced to discontinue the use of slides but have continued their campaign with twenty-four-sheet posters placed in conspicuous positions all over the towns. These posters have such headings as "The Iron Hand in B. C.," and have reference to "The Mailed Fist," etc. They also give a copy of a letter received from the censor regarding the discontinuance of screening slides on the amusement tax.

Winnipeg Theatre Burns to Ground

With the thermometer 28 degrees below zero, the Osborne Motion Picture theatre, River avenue and Osborne street, Winnipeg, was burned at 3 o'clock on the morning of December 12. This house was one of the prettiest and most comfortable neighborhood theatres in Winnipeg, and catered to the fashionable Fort Rouge family trade. The building was owned by M. W. Williamson, who also owns the National, one of the biggest downtown theatres. Mr. Williamson places the blame for the conflagration on the huge furnace, which was situated in the front part of the building.

Superfeatures Represents Griffith in Canada

Superfeatures Limited announce that they will handle all the Griffith pictures for Canada, latest releases being "Civilization," "Lone Wolf," "Vera the Medium," "Salambo." Mr. Stevens is visiting the Maritime Provinces to open up offices in that territory and before long this new distributing company in Canada will have offices in the six most important centres.

In and Out of West Coast Studios

By J. C. Jessen

F. McGREW WILLIS, recently added to the Universal City scenario staff, has been assigned to writing stories suitable for Mae Murray, and work has now been progressing very satisfactorily under the direction of Robert Leonard on Willis' first script, titled "The Eleventh Commandment." Ashton Dearholt is playing juvenile lead in this and Lewis J. Cody, Joe Girard, Clarissa Selwyn and Harry Carter are others of the cast who have the important roles. This will be Lou Cody's second appearance in Bluebird subjects, he having been engaged this week for this part, and probably may be retained by this company. Cody has just completed an engagement with the Diando Company at Glendale, where he played leading-man role in "Any Home," the most recently filmed Baby Marie Osborne subject.

Fox Plans New Drive

Reports current this week are to the effect the Fox studio will become a bee-hive of activity about the first of the coming year. William Farnum is to return to the Western studio at that time, and, according to rumors, Theda Bara will probably return a few weeks later. In addition to these, standard companies it is probable that additional facilities at the Western plant will make possible the addition of other producing units at the season of the year when it is inconvenient to produce at the Eastern studios.

One company is working this week on the dramatic stages of the Fox studios. It is that under the direction of Bertram Bracken, who is filming a dramatic story with a South American atmosphere, in which Gladys Brockwell plays a dual role. The story is by E. Lloyd Sheldon, and the principals are Colin Chase, Bertram Grassby, Joseph Singleton and Rosetti Marstini.

Another Fox company is working at Truckee, Cal., making the exteriors for an Alaskan gold-rush photoplay. Jewel Carmen is the star of this subject and L. C. Shumway, G. Raymond Nye and others, including several of the Fox children, Francis Carpenter, Gertrude Messinger and others take the leading part. The play is being directed by C. M. Franklin, who up until this time has given all his attention to making child pictures. The company will be absent from the studio about ten days.

The first Western subject made by Fox, which stars Tom Mix, has been completed, and Mix, Director LeSaint and the scenario department are now working on a new subject. The first subject has the working title of "Cupid's Round-Up," and is from an original story by George Scarborough.

Universal Adds Directors

The Bluebird and Butterfly studios at Universal City have taken on additional activities by increasing the number of producing units. Two directors were added to the staff this week. One is Wilfred Lucas, who recently arrived from the East after a number of important engagements there, and the other addition is Douglas Gerrard, formerly of the producing forces of this studio.

Mr. Lucas has been assigned to direct Monroe Salisbury and Ruth Clifford in a series of Western subjects, succeeding Rupert Julián, who with Elsie Jane Wilson will co-direct other Bluebird photoplays. Mr. Lucas is one of the oldest players and



Constance Talmadge, Select Star, Received a Big Welcome at Los Angeles

directors of the screen stage, having deserted the legitimate stage, where he had a long experience in high-class productions, both as actor and producer, for the screen in the early Biograph days. Since that time he was the first feature director for Universal when a three-reel subject was considered a top-notcher. Later, he produced the first Universal serial, "The Trey o' Hearts," and, following this, had a long engagement at the Fine Arts studios, where he was starred in a number of productions. The first photoplay to be filmed by Lucas, with Salisbury and Miss Clifford, is "Heart of the Desert." This is spoken of as a decidedly Western drama.

Douglas Gerrard is to direct Ella Hall and Emory Johnson. The first subject will be put in production during the coming week, the script now being in the process of preparation by the scenario department, under the direction of Col. Jasper Brady. The title has not been selected for this photoplay, nor have the other players been named.

Hart Looks for Snow

William S. Hart and company spent the past week watching for snow to fall on Mt. Wilson, a distance of forty miles from Los Angeles, and on Saturday were favored with a bountiful supply of the beautiful, and left the summer climate for a few days of zero weather. The snow stuff is needed for the Northwestern lumber-camp story, which is now being filmed, and the players will spend several days at the top of this high California peak. This Artcraft, as yet unnamed, affords Hart the second vehicle without a heroine. Gertrude Claire, character actress, taking the role of an Englishwoman, who comes to the lumber camp in search of her son, is the nearest approach to such a role, for it is by her sweet gentleness that the badman of the camp is caused to alter his character. This is another J. G. Hawks' story, who has written a number for the Western badman.

The first C. Gardner Sullivan story for Ince-Paramount release, now in the making under R. William Neill, with Dorothy Dalton in the star role, has been named "Love Me." This original photoplay is centered about the action of a young Western girl who is confronted with the problem of inducing the relatives of her husband to see that she is worthy of their love and admiration. The cast includes such well-known players as Melbourne McDowell, Dorcus Matthews, William Conklin, Jack Holt and Robert McKim.

Enid Bennett's first Ince-Paramount picture has been completed so far as filming of scenes is concerned, the last having been taken by Director Jerry Storm when the company spent several days at Arrowhead early this week. The film is now in the hands of the film editors, who are under the direction of LeRoy Stone. The photoplay is titled "The Keys of the Righteous," and the cast includes George Nichols, Joe Swickard, Earl Rodney and Lydia Knott.

Triangle Buys Plays

Screen rights for a number of very successful speaking stage plays have been secured by the Triangle Film Corporation, and, to complete negotiations, Vice-President and General Manager H. O. Davis recently departed for New York city, after spending less than two weeks at the producing plant. The plays, it is stated, are all extremely well known and will be made into multiple-reel subjects. The first to be filmed will be "The Servant in the House," by Charles Rand Kennedy. Mr. Davis expects to return West within three or four weeks and will then be prepared to make a statement concerning the purchase of these plays and the screen rights, which are now held by a syndicate of gigantic proportions.

That a film-producing plant can be successfully conducted along the lines of a circus was very emphatically shown this week when the Triangle Keystone producing staff packed away their powder-puffs and wigs, together with the diving nymphs' beach costumes, folded their reflectors and tripods and crept from Hollywood to Culver City without a bit of loss of time. Pro-



Sheldon Lewis

duction was commenced on Monday morning just where the several producing units had ceased on Saturday night; *i. e.*, work was resumed at Culver City on the same stories they had been working on at their former studio. The work of moving required scores of truckloads of scenery and props to be transported from the old Fine Arts studio to Culver City, as well as the removal of all costumes and photographic and laboratory apparatus. All companies continued with their production until the usual hour on Saturday, and moving was accomplished by the transportation staff of the two studios on Sunday. When Monday morning came the technical staff of the Triangle plant had sets ready for the seven comedy companies to resume work.

Storey Subject Edited

Ten days were taken by Director Tod Browning and B. A. Rolfe, who is in charge of the production at the Western Metro studios, for the editing of the Western-made subject, "The Legion of Death," which stars Edith Storey, and Mr. Rolfe departed with the negative and first print for New York, where a number of atmospheres were added. Mr. Rolfe spent but a few days in the East, and expected to be back in Los Angeles on Christmas morning. Mr. Rolfe also took with him the first Viola Dana Western-made subject, "The Winding Trail."

The filming of the second Edith Storey production, under the direction of Tod Browning, has been progressing very satisfactorily, the company having been engaged the past week in the filming of exterior scenes. Miss Storey performed several hazardous acts for this photoplay, which will be titled "Revenge," and was adapted by William Parker and H. P. Keeler from the Edward Moffitt story, "Hearts Steadfast." The script calls for the burning of a stage-coach, which frightens the horses and causes a runaway on a dangerous mountain road. Miss Storey escapes from the coach just as it leaves the roadway and plunges over a cliff, and crashes to the bottom, a thousand feet below.

At the studio the second Metro company is working on the interiors for "The House of Hearts," an adaptation from the Myrtle Reed novel, "A Weaver of Dreams," by William Parker. The cast for this subject has all been selected and, besides Viola Dana, includes Clifford Bruce, Russell Simpson, Vera Lewis and others. Bruce will be remembered as leading man in "Blue Jeans" and also played in "The Winding Trail," which was recently filmed.

American Takes Rest

But one company was working last week at the American studio, that under the direction of Lloyd Ingraham, who has Margarita Fischer as star in the production of "High Heels."

The Mary Miles Minter company has just filmed "Mlle. Tiptoe," from the adapted story by Elizabeth Mahoney, and will shortly take up the filming of a new photoplay.

The William Russell company, which is directed by Edward Sloman, is not working, owing to the star, Russell, having a black eye, which makes it impossible for him to appear in scenes. The accident to Russell was not caused by flying kindling-wood or anything like that. He was making a dash with an automobile on a mountain grade, and when he leaped from the car to prevent going over a cliff with it, he struck his eye on a part projecting from the windshield. Harvey Clark, who is taking the role of an English butler in the production now in the making, "Detective Dan Cupid," was in the car with Russell at the time, but both escaped injury.

The Lloyd Ingraham subject, "High Heels," will introduce two new American players. One is Golda Madden, who was formerly with the American, and the other is Dave Howard, who apears in the leading role opposite Miss Fischer. Howard has appeared in but few subjects, and was boosted to the leading-man part by Director Lloyd Ingraham, who felt positive that the young man would make good. That he did, is shown by the fact that he has been cast for a juvenile lead in two subjects.

New Plays Completed

Plays completed at the Triangle studios



Bill Russell Two-Steps with a Rattling Good Skeleton

are "The Three God Sons of Janet Gontreau," filmed by Director Raymond Wells in nine days. E. Mason Hopper has completed the making of "Mr. Butterfly."

Other subjects now in production for the Triangle-Kay-Bee brand are "The Hopper," adapted from the Meredith Nicholson story, which is being directed by T. N. Heffron, with William V. Mong in the name role. Cliff Smith is at work on "Keith of the Border," with Roy Stewart as star. In this subject Josie Sedgwick, who has been in pictures for more than two years, plays her first dual role, that of a Southern girl and her sister who is a musical-comedy star.

Wallace MacDonald, leading man, arrived in Los Angeles this week from the East to accept an engagement with the playing forces of the Triangle at Culver City. Another new member of the Triangle stock is Jean Hersholt, who for a number of months played with the Butterfly and Bluebird companies at Universal City. Hersholt will first play in "Little Red Decides," now being filmed by Jack Conway.



Complete and Convenient Are the Sanford Laboratories at Culver City, Cal.

arrived in Los Angeles Friday, December 14, and was given a very hearty welcome by scores of film people who were at the station. Manager B. E. Loper of the Select Pictures Exchange of Los Angeles was in charge of the event given in honor of Miss Talmadge's coming, and, upon his invitation, managers of all the exchanges and many of the prominent Los Angeles exhibitors paraded through the principal streets in gaily decorated automobiles, each one of which bore the banner "Welcome Constance Talmadge."

The principals of the cast to support Mary Pickford in her next Artcraft picture, now being filmed by Director Marshall Neilan, was announced this week. Kate Price, who appeared in scores of Vitagraph pictures, is to take one of the important character roles, that of an Irish woman of the tenement district. William Scott will be the roughneck lover, and others named are Norman Kerry and Herbert Standing. Miss Pickford plays the role of a fresh kid of the tenement district.

Anna Little, who played in "Nan of Music Mountain," taking the name role, and later in "Rimrock Jones" as leading woman for Wallace Reid, has been sent East by the Famous Players-Lasky Corporation to play opposite Reid in the picture that he makes at the Eastern studio.

New Bluebird Started

Director Stuart Paton, with Carmel Myers and Kenneth Harlan as leads, has taken up the filming of the Bluebird subject, "Bona," which is an original photoplay by Harvey Gates, written especially for these co-stars. The supporting cast for these players has not been named.

Louise Lovely is now making the finishing scenes for the Bluebird, "The Quest of Joan," which is being filmed by Director Edgar Jones. This is Doris Schroeder's adaptation from the James Oliver Curwood story, and playing in support of Miss Lovely are Philo McCollough, Gertrude Astor, H. A. Barrows, William Chester and Mark Fenton.

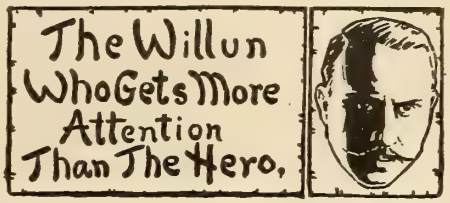
Eddie Lyons and Lee Moran have progressed very successfully with the making of one-reel comedies. In the less than two weeks that they have been back from New York two subjects have been completed.



Vivian Martin, in Paramount Pictures

The second was "Hooverizing the Home." C. B. Hoadley, formerly head of the Universal comedy scenario department, has been engaged to write for Lyons and Moran, and the subject just finished is his first contribution. Mr. Hoadley will devote all his time to writing for these two juvenile comedians. Gladys Tennyson has been selected as leading woman for the company.

"The Mystery Ship" serial company, which has Ben Wilson and Neva Gerber as leads, are now working on the thirteenth episode under the direction of Harry Harvey, and "The Bull's Eye" company are now busy with the eighth release. Eddie Polo and Vivian Reed are the principals of this. Both serials are being written by W. B. Pearson.



Bennett Scenes Filmed

Some of the bigger scenes for the Ince production starring Enid Bennett, which has a Lake Superior lumber country atmosphere, were filmed last week. One setting shows the interior of a court room, the morning following raids by the officers, and for these scenes a very motly array of types were secured by Casting Director Tom Walsh. In make-up they represented every kind of human being on the downward slide, and it was into this array that Enid Bennett was forced to go and search for her supposed father. Supporting Miss Bennett in this story are Earl Rodney, Melbourne McDowell, Joe Swickard, George Nichols and Lydia Knott. The direction is in charge of Jerry Storm.

Moose and deer heads, together with all kinds of hides rented by Thomas H. Ince for use in the interior setting of the California lumber district hotel needed for the coming Hart production, are valued at ten thousand dollars by the owners. They represent all the furs that may be rented in California cities, and is perhaps the greatest collection ever seen in one picture.

Hollywood Hookum

Jan. 5, 1918 NEWS MORE NEWS

CLOSE-UPS

BY CON TRIB

Some P. A. has deposited with HOOKUM a quantity of press matter under the heading of "Stop! Look! and Listen!" These are days of militarism, and we took the first command.

Fred Church, the Long Beach commuter, never comes to L. A. but what it is the wrong day for shopping in these -less days. Fred permits his appetite to get away with him.

Laguna Beach has a new sensation. The devil wearing a bathrobe was seen fishing from a pier. The excitement subsided when his Satanic Majesty proved to be none other than Al Garcia of Mena Films. Mem.

Sophie Barnard is Hooverizing. She gave two swell trophies to the winners in a race at her recent plunge party in the Long Beach bath house; one of the aforesaid trophies was a tin cup, t'other was a corn-cob pipe. Mr. Hoover, meet Sophie Barnard. M. L.

When H. O. Stechhan, of Balboa, told Mrs. Al Woods that he had in his photoplay collection a script based on the motion picture industry which he had called "The Bull-Slinger," she remarked: "Well, you sure have the winning title, for the motion picture game is all bull, bull, BULL."

Mal St. Clair, who used to draw cartoons, now draws crowds where his pictures are showing. Adv. Bag.

Willard Mack, hearing of the Fairbanks-Spike Robinson squab farm, night-lettered Doug. as follows: "Sorry to hear you and Spike are going to raise squabs. It is a dangerous and expensive pastime and besides you are not old enough. Squabs flourish better when raised by a man of fifty. They require great care and very lovely lofts. Squabs should have two limousines and a touring car. They will not learn to walk and must be fed any hour of the day or night. However, they are sometimes very intelligent and learn to say papa and daddy without great trouble. They should be taught this by waving money at them. If this fails, try diamonds. Be very careful of Spanish squabs. They acquitted one of murder here last week, and with all this, if you have a nice one, hand raised, and my wife will let me keep it, send it on."

A little murky.

Connie Talmadge is back.

Welcome to our town, Wilfred Lucas.

E. Mason Hopper is studying Japanese.

Viola Dana is the owner of a bucking bronco.

Bill Hart is gunnting this week for snow stuff.

Wanda Petit caled on ye ed. this week with a beautiful picture.

Commodore Blackton has found so many old friends that he can't get homesick.

Startling News: G. Gardner Sullivan is going to write screen plays for Tom Ince.

Reggie Morris succeeded in making a roller skating comedy without a single death.

William Duncan forgot "The Vengeance of a Woman" long enough Tuesday night to occupy a ring side seat.

And now we again hear of that transcontinental automobile tour of Anita King. Will the P. A.'s never forget.

"Slim" St. Clair is all wrought up because comedians don't have special favors at the three-cornered lot.

Jack Livingston has heard of his double, and is not pleased a bit because the other fellow is not much of an actor.

Eddie and Lee did ten minutes in one at the Superba, and swear there is nothing like capering before the camera.

Wally Worsley was seen in "Alimony" on our Broadway this week, and we must say as an actor he's a great director.

E. H. Horkheimer is reported to have gone to New York "clad in a light suit of gray tweeds." How about the woolens?

Fatty Arbuckle was seen in Mad Dog Gulch this week, and the place was so small it was found necessary to cut the extra list.

George du Bois Proctor, the best known man in the business, postcards from the subdued white way that he is meetin' home folks.

Bert Glassmire made the Keystone jump from Hollywood to Culver City without so much as disturbing a single hair on his noble brow.

G. Harold Percival, who dresses up everything for Ince productions, is practicing what he preaches—you should see his beard.

Herman Raymaker saved his life by not shooting one water scene—the Keystone gang was ready to pounce upon him if he had said "just one more."

R. William Neill's Ince troop threatens strike or riot because he insists on working seven days and eight nights a week—regular Simon Legree.

Every one is anticipating Frank Lloyd will begin shooting a new picture next week. He was seen with a washboard frown and his hair fussed up—business of thinking.

Cliff Smith directed a genuine bank robbery chase, and fell down in it because a traction car blocked his way. The trouble was he didn't have Roy Stewart in the leading role.

Tod Browning, the dir., had his big Hudson stolen, and another old rattle trap left in its place. A half hour later the thieves came back and stole the rattle trap. Tod sniffs the air now every morning that the wind blows from the south to see if they really did take the machine to Mexico.

Screen Examinations

"Mother"

(McClure-General Enterprises—Six Reels)

Reviewed by Peter Milne

RECENT sales on "Mother" would point to the fact that it is now within the reach of a majority of exhibitors and they will do well to avail themselves of the opportunity for booking it because it is indeed a charming picture. In no way pretentious, the opposite from sensational, without the accoutrements of the average picture, it moves one with its sweet appeal, stirs with its depth and penetrates deep under the skin because of its pathos and its glorification of a mother and a mother's love and sacrifices. It is always quietly entertaining, often quietly pathetic and once in a while quietly humorous, but never in the least respect boresome.

"Mother" was adapted and directed by George Loane Tucker from Eden Phillpitt's novel, "The Mother of the Man," and was produced in England among the rocky hills of Dartmoor, the story's original location. Those familiar with pictures past and present can readily recall G. L. T.'s other works. They have all been good. In the language of the film mart he has never turned out a flivver or a bloomer or anything approaching flivvers or bloomers. "Mother" is not his latest effort and one cannot well name his best. But rest contented that it is worthy as Tucker's others have been. It is a healthy, moral, matchlessly staged story, done with that fine regard for realism, for the human note, that is one of the director's most priceless possessions.

The English setting is ideal for such a story. Mr. Tucker has utilized the moors and the crags of this quaint quarter of England to advantage to bringing out the high lights of the story. And his types were excellently selected. Even the smaller parts are typical. The actor who plays Ives is excellent. The mercenary Jill is well interpreted. The two old codgers who keep the "pub" never seem to be acting. In fact, no one does—in that lies much of the picture's charm.

Elizabeth Risdon, featured in the title part, is the only player named. A young actress as many will remember from her work in "The Manx-Man," Miss Risdon has applied a remarkable makeup and her acting as the fifty year old mother never betrays her real age.

THE STORY

Avisa Pomeroy (Elizabeth Risdon) is the mother of Ives, a hot-headed young fellow, and Lizzie, an equally tempestuous girl. When Jill discards Ives in favor of Sammy, a farmer with a small fortune in view, providing his uncle dies, the former grows reckless. Urged by Old "Moleskin" he joins him in a poaching escapade. The owner of the birds gets on his track. Ives seeks refuge at home and would have succeeded in throwing the constabulary off his track had not his mother interfered and for his own sake turned him over to the law. Embittered against her for this Ives serves his term, but he comes back home and is welcomed by his mother, who has watched and waited for him through many a long night. Weakened by the passing years, the kindly old lady brings Ruth, a girl who has always loved Ives, into the home after Lizzie has married. She teaches her to look after Ives in the way she has. And soon after she dies, leaving Ives with the realization that each of her acts was for his own good—none for his harm, as he had once believed.

"The Struggle Everlasting"

(Harry Rapf—Seven Reels)

Reviewed by Peter Milne

"THE STRUGGLE EVERLASTING" aims to convey via the morality route the conflict that is for ever taking place between the passions of the body, the reasonings of the mind, and the instinct of the soul, within each individual human being. It is derived from a play by Edwin Milton Royle and presents Florence Reed in the role of Body. Her performance adequately meets all requirements of the part. Body is drawn as the sensuous, passionate and pleasure-loving woman, and Miss Reed presents this figure alluringly, acting with a talented restraint that lends it a forceful significance.

Mr. Royle's play as presented on the screen contains a number of distinct episodes. Body has her fling with various characters, her actions in each affair being influenced by Mind and Soul. Naturally the interest will be divided into as many distinct episodes. James Kirkwood has given the picture a rich production, abounding in lavish settings and sprinkled with pretty exteriors. The photographic work is of the best.

Milton Sills and Irving Cummings appearing respectively as Mind and Soul give good performances. A large supporting cast appears. "The Struggle Everlasting" mixes its morality preachment with drama thoroughly—perhaps too thoroughly—for where one begins and the other ends is not always apparent. Its cast includes both symbolical and straight characters and the actions of the former savor of the material to a degree that is sometimes disconcerting.

THE STORY AND PLAYERS

Body (Florence Reed) appears in the shape of a barmaid in a college town, pursued by Mind (Milton Sills), a student, who, heedless of the precautions of his brother, Soul (Irving Cummings), neglects his studies because of the desire awakened in him by the woman. Through his last college year he is alternately swayed by Body and Soul and the latter is finally triumphant. Mind emerges from college a student, critic and essayist. Soul becomes a minister, Body, a woman of the world.

Body in turn seeks happiness with a Champion Pugilist (Wellington A. Playter), a Musician (Edwin N. Hoyt), an Actor (Albert Hall) and a Banker (E. J. Radcliffe) and each, when discarded for the new desires of the woman, sinks to a degraded existence. Mind, the critic, stands aside in a cynical attitude and watches the list of tragedies caused by Body, but it remains for Soul to awaken her to the sense of wrong she has done and the right she should have done. She enters his church and devotes herself to saving lost souls. Her passing is caused by a shot fired by Slimy Thing (George Cooper), who had intended to kill Frail Sister (Mildred Cheshire), a girl in his power.

"Taming Target Center"

(Paramount-Mack Sennett—Two Reels)

Reviewed by Peter Milne

UPROARIOUSLY funny, and at the same time sensationally funny, are the assortment of events in "Taming Target Center," Mack Sennett's latest contribution to the Paramount program. As the title suggests it is a Western burlesque. Polly Moran appears in the role of the fearless sheriff who marches the entire population of Target Center to church in the last scene, whereas in the first it patronized the saloon and dance-hall in a body.

Practically every commonplace situation in the commonplace Western has been burlesqued and there are some thrills in its short space of two reels that have never appeared in melodrama. The fearless Polly rides her horse up the stairs and round the balcony of the bar, down the other side and in one room and out the other, herding the sinners in a huddled group, then lassooing them all at once and dragging them through the dust to jail. She jumps her horse from one precipice to another, rescues a baby from drowning and in divers ways endangers life and limb.

It is all thrillingly funny and there is plenty of less pretentious comedy. The subtitles, for instance, every one of them, are responsible for much merriment so easily are they discernible as burlesqued imitations of seriously written inserts. And then there is Ben Turpin, with his impossible eyes, who is good for a score or more of laughs on his own account, and pretty Gonda Durand to hold down another important angle of the comedy. Immense Tom Kennedy also appears to good advantage.

"The Gown of Destiny"

(Triangle—Five Reels)

Reviewed by Peter Milne

ALMOST unusual and fully entertaining war picture is presented in "The Gown of Destiny," adapted from a story by Earl Derr Biggers, which originally ran in the Saturday Evening Post. Somewhat episodic in its original form, Lynn Reynolds, who di-

rected from his own adaptation, has made a compact enough picture, has brought out Mr. Biggers' theme with subtlety and power, has produced in fact a picture that in its entirety will be heartily welcomed by the more inteligent type of audience. For the manner in which Andre Leriche, French costumer of such small physical proportions that he is unable to fight for his native land in the trenches, serves his country through another channel, has none of the hurrahs and thrills that deeds of the usual hero might attract. He serves France by designing a gown.

The gown makes radiantly beautiful two women. And the two women in turn awaken the spark of patriotism in two men to such an extent that they bend all their energies to assist the soldiers of France. It is rather a roundabout road for a patriot to travel, but it is unusual, too, and for this reason "The Gown of Destiny" should be welcome. The character of Andre Leriche has a certain appeal, the results of his design are never known to him and he believes himself useless. And yet the spectator is permitted to gaze on the good he has wrought with the consequence that his heart goes out to the ignorant little Andre.

Lynn Reynolds is usually referred to as a director whose forte is pretty pictures—scenic-dramas. In "The Gown of Destiny," however, he has branched out on a new line. There is a variety of drama in it, including some spectacular and most realistic battle stuff, all of which he has handled with that same degree of appreciation that has made his work along the other line stand out. And in the adaptation, where he has joined the separate plot threads into a whole that is unified to an extent sufficient to retain undivided interest, he has accomplished much.

Herrera Tejedde, as the costumer, and Alma Rubens, A. D. Sears, J. Barney Sherry, Lillian West, Kathaleen Emerson and Pietro Buzzi in other important parts, contribute much to the success of "The Gown of Destiny."

THE STORY AND PLAYERS

Andre Leriche (Herrera Tejedde), designer of gowns, bemoans the fact that he has been refused by the French army. He conceives the idea of designing a gown that will make him famous and wealthy—his fame to add to the glory of the nation, his wealth to add to her treasury. His employer, Madama Felice (Bliss Chevalier), sells the gown to Mrs. Mortimer Reyton (Lillian West), a middle aged woman who is gradually losing the love of her husband (J. Barney Sherry). The gown so transforms her that Reyton's eyes are opened. In honor of their wedding anniversary he sends three ambulances to France. Mrs. Reyton then sends the gown to her cousin Natalie (Alma Reubens), a girl unadmired by men. The gown gains her both the admiration and love of Neil Cunningham (Allan Sears), an Englishman who returns to his country to enlist. In France he proves a hero and leading an attack on a German stronghold, saves Andre's father (Pietro Buzzi), mayor of the town, from death. And this is how Andre served France, although he never knows it.

Frederick Vroom and Dorothy Marshall complete the cast.

"Diamonds and Pearls"

(*World Film—Five Reels*)

Reviewed by Peter Milne

WITHOUT characters possessing sympathy and appeal, lacking full-fledged heroine or hero, "Diamonds and Pearls," Kitty Gordon's latest World feature plays with an exceedingly light touch on the average emotions of the average spectator. Possibly those who name Miss Gordon among their favorites of the screen will revel in the stunning figure she makes of the rather negative part of Violetta D'Arcy, the woman who casts love in the discard to marry for money, but even they will be pardoned if they seem to demand something more basically dramatic, more precise and better constructed than "Diamonds and Pearls."

The story sets out along a well-trodden path, and if it had adhered to the course suggested by this beginning, more entertaining, though conventional, results would have been obtained. The first love of Violetta, sacrificed on the altar of her unwise desire for money, is dropped from the action until the striven-for denouement and then his appearance is more or less irrelevant. In fact, the entire climax, including the suicide of Harrington and the ultimate understanding between Violetta and her husband is forced to an extent that leaves one in a bewildered state of mind. Such an inadequate scenario has seldom if ever before borne the Brady-Made trade-mark.

Milton Sills, George MacQuarrie and Katherine Johnson head Miss Gordon's supporting cast. The direction was in charge of George Archainbaud and Philip Hatkin was at the camera.

THE STORY AND PLAYERS

Violetta D'Arcy (Kitty Gordon) refuses Jack Harrington (Curtis Cooksey), the man she really loves and marries Robert Van Ellstrom (Milton Sils), a millionaire. But her extravagances are even too much for him and her desire for money leads her to accept checks from Jack's father (George MacQuarrie), a socially ambitious man, willing to pay his way to enter the upper set. At an entertainment given by Violetta to which Jack comes, Harrington forces his attentions on his hostess at a moment when Robert overhears. Jack comes upon the scene only to receive the shot from his father's pistol that was meant for Robert. Believing he has killed his boy, Harrington takes his own life. Jack recovers. Violetta's eyes are opened to her own foolishness and Robert gracefully forgives her.

Henrietta Simpson, Edward Burns, Charles Duncan and Frances Miller complete the cast.

"Her Sister"

(*Mutual-Empire—Five Reels*)

Reviewed by Lisle M. Albright

THIS is a well-presented story, rather involved as to plot, featuring Olive Tell in a role well adapted to her abilities. As Eleanor Alderson, a high-minded, self-sacrificing girl, imbued with a feeling of parental responsibility for the care and conduct of her younger sister, Miss Tell shines with a grace and tempered emotional expression that is very becoming in this latest offering of the Empire All Star Corporation.

The story centers around the rather thoughtless actions of Eleanor's sister, Jane, and the noble way in which the older girl comes to her rescue and endeavors to divert the sharp tongues of the scandal-mongers and society buzzards by throwing her own reputation into the breach and pretending that she is really "the girl of the escapades."

The Isis scenes, in which the heroine plays the role of a seeress and Eastern mystic, are unusual and effective. David Powell as Ernest Bickley, profligate son of a plutocratic family, with love in his heart that had never been touched until he met Eleanor, plays opposite Miss Tell and is well worth seeing. The rest of the cast do yeoman's service and help to make the play the success that it is.

THE STORY AND PLAYERS

Eleanor Alderson and her younger sister, Jane, lose their positions as models when Eleanor prevents Jane from accepting the invitations of buyers. Eleanor secures a position as a "seeress" when the old Isis retires.

One of Jane's joy rides results in her being compromised with Hamilton, a married man, whose wife seeks evidence for divorce. Mrs. Herriard, an adventuress, sets her cap for Ernest Bickley, a wealthy young ne'er-do-well and attempts to break his love for Eleanor, whom he has met at the shrine of Isis.

In the meantime the story of Jone's escapade with Hamilton gets into the papers, accompanied by Eleanor's photograph, which a reporter gets by mistake. The older sister pretends that she is the corespondent in the case in order to save Jane's reputation, but Ernest, through clever manoeuvering discovers that Mrs. Herriard is at the bottom of the whole affair and that neither Jane nor Eleanor have done anything wrong. Ernest loves Eleanor better than ever after the scandal has been cleared up. Jane's name is cleared of stain and the story ends happily for all.

"Love Letters"

(*Ince-Paramount—Five Reels*)

Reviewed by Peter Milne

"LOVE LETTERS," from a story by Shannon Fife, presenting Dorothy Dalton in her second appearance on the Paramount program, is founded on a domestic triangle wherein the foolishly written love letters of a woman work tortures on her later life before a final and happy adjustment is reached. It is a type of story always popular and in this case should be doubly so, for the treatment accorded it by the director and production department is of an even excellence common only in pictures bearing the trade-mark of Thomas H. Ince.

The scenario prepared from Mr. Fife's story is always progressive, contains many scenes enacted over unbroken footage and reveals a dramatic situation in the plight of the wife that is tremendously strong. Miss Dalton gives a performance full of appeal. Her emotional work is of a fine caliber and her transformation from girlhood to womanhood is done with conviction. The support, which includes William Conklin as heavy and Thurston Hall as hero, is of a uniformly high order.

R. Cecil Smith has presented the picture in a most competent fashion. And he has been aided by a production department that evidently spared no expense to procure suitable settings and locations for the story, while the camera work discloses a number of unusual shots that are revelations of beautiful pictorial composition.

THE STORY AND PLAYERS

Eileen Rodney (Dorothy Dalton) is fascinated by the doctrines of free love and "higher culture" preached by Moreland (William Conklin), a man who preys upon the indiscretions of his various fashionable patrons. She writes him a number of letters that he saves, after his advances toward Eileen have completely disillusioned her. A year later finds her happily married to her guardian, John Harland (Thurston Hall), the district attorney. Moreland gets in his blackmail with the letters to back up his claims. One night while her husband is out, Eileen visits Moreland to claim them. He attacks her and seizing a candlestick, she fells him. She flees, believing she has killed him. The next morning he is found dead.

Harland conducts an investigation, realizing there must have been a woman in the case. Eileen makes another secret trip to Moreland's home to secure the letters. She narrowly avoids a meeting with her husband. Later when the investigation is at its height she can be the suspense no longer and confesses the whole story to her husband. He is horror-struck and is at first inclined to doubt her virtue. A confession from Moreland's gardener, however, clears her of responsibility of the crime. It develops he murdered his master because he had been responsible for the death of his daughter. And afterwards Harland is sane minded enough to accept his wife's word as the truth.

Dorcas Matthews, Hayward Mack and William Hoffman are the remaining members of the cast.

"Convict 993"

(*Pathe Play—Five Reels*)

Reviewed by Peter Milne

IN "Convict 993," Wallace Clifton, its author, has given an exposition of the crook melodrama at its best. The essentials of such a picture, action, keyed in rapid tempo, suspense, a touch of mystery and a surprise ending that quite rightfully deserves such an appellation have been expertly combined in the story with results that can be imagined of the best.

Nor has Irene Castle ever been awarded a vehicle of like power or one better suited to her particular talent. Her role calls largely for action, not much for acting, but in the few scenes where a portrayal of emotional intensity is required she rises to the situation more competently than ever before. Possibly this is due to the careful direction of William Parke, noticeable in more places than one throughout the entire five reels. He has handled all his players to unusual advantage and the general tone of the production quite equals if it does not surpass the high standard always maintained at the Astra studio.

Additional value is claimed by "Convict 993" through the presence of Warner Oland, the popular serial heavy, whose past performances and type well suit him to interpret the character of Mallory, leader of the crooks. Helene Chadwick, Harry Benham and others of ability and popularity carry their respective roles ably enough.

"Convict 993" without hesitation can be classed with the popular Pathe crook plays that have gone before, such as "The On the Square Girl," "The Angel Factory" and "Blind Man's Luck."

THE STORY AND PLAYERS

Roslyn Ayre (Irene Castle), number 993 in the women's prison, breaks jail and makes a successful getaway. Later she is seen living in affluence, wooed by Travers (Harry Benham), wealthy society man. A prison mate, Neva Stokes (Helene Chadwick), on her release, encounters Roslyn and, being a member of a gang of crooks operated by Mallory (Warner Oland), blackmails her into joining in a job. It is Mallory's plan to rob a wealthy woman of her jewels at Roslyn's house party. Smitten by the girl he suggests that they double cross the gang and make off with the loot by themselves. Roslyn, obviously entering into the whole scheme, only because forced to do so, agrees. The jewels secured, Mallory and she attempt escape but are appraised by the remaining members of the band who claim their share. It is not until then that Roslyn reveals herself as a detective and turns the whole gang over to the police.

J. H. Gilmore, Paul Everton, Bert Starkey and Ethyle Cooke fill the remaining roles.

"The Devil Stone"

(*Artcraft—Six Reels*)

Reviewed by Peter Milne

GERALDINE FARRAR forsakes the spectacle in "The Devil Stone" and appears in a modern drama in which superstition figures prominently. The story was written by Beatrice De Mille and Leighton Osmun and, like her previous pictures, was prepared for the screen by Jeanie Macpherson and produced under the direction of Cecil B. DeMille. While the vehicle is in some instances mechanical in the manner it has been specially molded to achieve certain situations and while the suspense intended by the murder and the subsequent investigation of the detective at times runs at rather a low ebb, there is much concerning "The Devil Stone" that interests.

From the angles of artistry of production and photography it is excellent, as indeed, are the great majority of the pictures made at the Lasky studio. The introduction of the theme of superstition throws something of a weird atmosphere over the story at times, which is of material assistance in bolstering the interest up to a point above the average. The investigations of the detective and the manner in which he solves the intricate mystery, the key to which, however, is always in the spectator's possession, uncover any number of interesting incidents.

The role awarded Miss Farrar contains little appeal in itself and her interpretation of it serves to give small warmth to it. Miss Farrar's forte is after all the spectacle and the more appealing role allotted her the better for both the actress and the audience. Tully Marshall is half comical, half dangerous as the old miser and Wallace Reid as the lover and Hobart Bosworth as the detective contribute performances well up to their usual standards.

THE STORY AND PLAYERS

Marcia Manot (Geraldine Farrar), a fisher maid of Brittany finds a huge emerald of priceless value. There is a legend attached to it that in the olden days it was stolen from its Christian keepers by unbelievers and that it will forever serve the devil until restored. Silas Martin (Tully Marshall) a crabbed old American, owner of the Brittany fisheries, arrives on a tour of inspection. When he sees Marcia's stone he conceives the idea of marrying her in order to procure it. Marcia, urged to accept by the natives, finally consents to the ceremony and afterwards leaves with Martin for the States.

But she shortly discovers the miserly ways of the old man and her life is miserable until she meets her husband's general manager, Sterling (Wallace Reid). The two are immediately attracted by each other. Martin plans to throw the two young people together as much as possible, that he may have grounds for a divorce, as he has procured the emerald and has no further use for Marcia. But Marcia discovers that he has stolen the jewel and demands to have it. He attacks her and she in defense strikes him on the head with a candlestick. He is found dead and although suspicion points to Sterling he is exonerated and the murder remains a mystery. Robert Judson (Hobart Bosworth), expert criminologist, is put on the case by Sterling after he has married Marcia. And through a series of startling discoveries he learns that Marcia is the guilty party. He allows her a certain time in which to return the jewel to the Brittany parish and there, its career of trouble-making ended, it rests. And Judson does not report the case to the police when she returns.

James Neill, Gustav von Seyffertitz, Ernest Joy, Mabel Van Buren, Lillian Leighton and Burwell Mamrick fill the remaining roles.



As Madame Du Barry, in the Picture by That Name, Theda Bara Is Said to Contribute a More Winning Personality Than in Any Picture She Has Yet Done for William Fox



Edith Day, with a Sunshine Smile and Pleasing Personality, Is the Star of "The Grain of Dust," a Crest Picture

"The Hidden Hand"
(*Pathe—Sixth Episode*)
Reviewed by Peter Milne

THE authors continue to introduce tricks of melodrama of the most startling nature in this episode of "The Hidden Hand," entitled "The Flower of Death." The Hidden Hand secretes a liquid poison, which gives off a deadly vapor in the blossoms of a night-blooming cereus. This is placed by Ramsey's desk. Doris, seeing the plant, asks the gardner to place it in her room that she may see the flowers open. At midnight they unfold, the poison runs out and Doris is soon unconscious from the fumes.

Revived by Dr. Scarley and Ramsey, the next adventure of the much-abused Doris is to be lured to a distant hut by Verda, where she is suspended over a box of quicklime by a rope. The rope is fastened to the door so that Ramsey, when he comes to her rescue, will loosen it, precipitating Doris into the lime. As Ramsey arrives the episode closes.

The cast continues its good work. Miss Kenyon is a delightful heroine and Mahlon Hamilton a good type for the hero. Sheldon Lewis, appearing as the Hidden Hand and again as Dr. Scarley, contributes two widely different characterizations. Particularly in the latter role, in which he appears without makeup, does he exhibit an ability which should gain him more parts of such a nature in the future.

"When Men Are Tempted"
(*Vitagraph—Five Reels*)
Reviewed by Joseph L. Kelley

MARY ANDERSON and Alfred Whitman are featured in this late Vitagraph feature, produced under the direction of William Wolbert. "When Men Are Tempted" is an adaptation from the story by Frederick Upham Adams. This work of Mr. Adams does not adapt itself to the screen with the same sincere motive or the same strength of purpose as some others which have been produced by Vitagraph from this author's works.

The author has made his principal character accomplish feats of business strategy, that are not in keeping with the natural turn of affairs. Throughout the run of the five reels, the plot material that is introduced is so forced that an audience accepts the accomplishments of the hero in a smiling same spirit.

In many of the scenes Mary Anderson is given the opportunity to appear as the care-free lass of the country and in these scenes she registers a good percentage. Alfred Whitman does well considering the nature of the character he interprets. Miss Anderson and Mr. Whitman have the only two important roles. R. Bradbury is prominently cast in the latter reels. Otto Lederer presents a character role with appreciation. S. E. Jennings convinces.

The early scenes in this production calls for typical rustic backgrounds and Director Wolbert has seen to it that none will be dis appointed in the realism of these scenes. When the action is transferred to the West, a thrill is put over to good purpose. A horse and rider are seen passing along the ridge of a deep incline. The earth suddenly gives way and horse and rider plunge to the valley beneath.

The photography is of the best. The sub-titles have been written with a good sense of humor, are snappy and to the point. "When Men Are Tempted" is not the best Vitagraph has done. It is an average feature.

THE STORY AND PLAYERS

John Burt (Alfred Whitman) is in love with Jessie Garden (Mary Anderson). They live in a small country town. A rich clubman arrives to spend the summer sees Jessie and plans to win her. He forces his attentions upon her and Burt defends her. The clubman is accidently shot. Burt flees to the West, where his father sends him to locate a lost mine. He discovers it and is made rich. Burt meets a boyhood chum and sets him up in business. He fails and Burt sends him East to inquire concerning the clubman. He believes that he has killed him. The chum locates the clubman, but falls in love with Jessie and refrains from telling Burt. Burt comes East, meets the clubman, manipulates the stock market, ruins him, and he and Jessie are united.

"Brown of Harvard"
(*Essanay-Perfection Pictures Special—Six Reels*)
Reviewed by Peter Milne

RIDA JOHNSON YOUNG'S and Gilbert Coleman's play, "Brown of Harvard," as arranged for the screen and directed by Harry Beaumont makes a capital picture. There is plenty of romance, a goodly share of suspense caused by the sacrifices of the hero in behalf of the weakling, considerable comedy and a corking good eight-oared race that closes the six reels in a veritable blaze of thrills. Director Beaumont has succeeded in enveloping each one of his scenes in a realistic college atmosphere—mayhaps not the kind that will register as accurate with the citizens of Cambridge, Mass. and immediate vicinity—but convincing enough to the patron in more remote centers.

The Young-Coleman play sponsors a rich student at the university. Tom Brown is considered a snob by a student who is working his way through college. His antagonism toward Brown and the weakness of Wilton, brother of his fiancee places him in many an undeserved predicament, but in the end Brown triumphs over all prejudices and wins back the love of the girl. The net-work of evidence which damns Brown in the eyes of his friends and which he refuses to sweep away because the truth will injure others, is tightly woven, is so taut in fact that the suspense of the situation is maintained 'til the very last.

Tom Moore's interpretation of the title character is one of the best pieces of acting that this popular actor has done. He is at all times in the atmosphere of the part, sensing its requirements and possibilities to a degree that makes for even excellence. Hazel Daly is a good heroine. Kempton Greene as Wilton Ames presents the weakling in most convincing fashion. Walter McGrail as the student with a grudge against Brown, Walter Hiers, fat and comical, and Robert Ellis and Francis Joyner in other prominent parts, do sterling work.

(*Continued on page* 133)

"Wharton Serial to Be Sensation"

Theodore Wharton, of Wharton Bros., Gives Interesting Interview on Flynn Serial, "The Eagle's Eye"

Theodore Wharton, commenting upon the William J. Flynn serial, "The Eagle's Eye," said:

"'The Eagle's Eye,' founded on a story by William J. Flynn, Chief of the United States Secret Service, will prove the great screen sensation of the year. It certainly will go before the public with a tremendous advance interest, for nothing in connection with the world-war has attracted more attention than the alien spy system.

"The sensational features will be founded on fact and will duplicate many actual experiences of Secret Service operatives. In many of the situations famous Imperial German agents will be shown doing the very reprehensible acts they were detected doing by secret agents of this Government.

"King Baggot and Marguerite Snow will play the leading roles of Harrison Grant and Dixie Mason. Bertram Marburg will play Count von Bernstorff; Paul Everton, Captain Franz von Papen; John Wade, Captain Karl Boy-Ed; Frederick Jones, Dr. Heinrich Albert, and Florence Shaw, Madam Augusta Stephen. These players were selected not only for their ability to play these roles but also because of marked similarity in personality.

"If any of the agents of the Imperial German Government ever see 'The Eagle's Eye,' they will witness impersonations of themselves that will forcibly convince them that the United States Secret Service is not an organization of amateurs, and while not trained in arson, bomb-planting and murder, has a habit of getting at the truth.

"The purpose behind this series of pictures is to present to the people, in practical and convincing form, the fullest possible information in reference to the aims and methods of this secret invading army and to create in the public mind a general vigilance and desire to aid the Government in stamping out this menace. The events of the war have shown the value of the motion picture as a vahicle for the moulding of public opinion. In many respects, it is more powerful than the press. For this reason the screen has been selected as an effective weapon to combat the Imperial German Government's system of military, naval and industrial espionage in the United States.

"I believe, by showing what these secret agents have actually done in the past, pictured in scenes and situations so realistic that the spectator will seem to be an actual participant in the work of Government officials in exposing plots and preventing great crimes, an insight into the Kaiser's spy system will be given and a public vigilance created that will result in great help and benefit to the Government.

"These pictures will also serve to show the tremendous visible and secret force against which the Government is contending and how important it is that every individual American who is not a soldier in the field or a sailor at sea should be a soldier in an active citizen army at home, ever watchful to aid the Government authorities in stamping out the spy menace.

"In 'The Eagle's Eye,' every exhibitor will not only present an attraction that will pack his theatre, but he will send from his house hundreds of people awakened to the fact that they may greatly serve their country by knowing their neighbors."

When Is a Comedy—Comical?

Arthur M. Werner, of Pyramid Comedies, Answers the Above Question in the Following Interview

"COMEDY is comedy—if comical. Comedy is depressing if far fetched and strained.

"A comedian with a look of pain on his face is one of the saddest of spectacles, and an actor not adaptable to comedy work endeavoring to simulate a comic expression is even worse.

"When I decided to enter the comedy producing field and we were casting about for a subject of sufficient versatility and with a humorous personality—naturally we sought for a type suitable to fit into what the people as a whole and the exhibitor in particular—seemed to demand. Ray Hughes's natural physical contour seems to spell comedy.

"Under the most irritable circumstances we would meet our prospective comedian and under all circumstances we found him sufficiently enjoyable of personality to maintain a consistent pitch. And he never tried to tell us funny stories.

"Know then that before we invested the very substantial sum we decided to spend before announcing our product, we had learned to know our most important human material, the central figure, the comedian.

"We have four pictures complete and it is due to the fact that we made one reel of "In and Out," a few hundred feet of "Love and Lunch," about five hundred feet of "Beach Birds" and a full reel of "Beauties and Bombs" before we completed any one of the four and in the screening we found Hughes versatile—satisfying and funny.

"We studied him closely to see just how much he was forced to repeat certain attractive movements to get a laugh, and to gauge his sphere of activities in the various funny little things essential to a successful slap-stick picture. The fact that we immediately completed the four attests his versatility.

"Further proof of his ability to amuse is demonstrated by the fact that we have started production on our other pictures and that the buyers we have negotiated with are entirely pleased.

High Standard Set in the "Mickey" Advertising

"The psychology of effective advertising has never been brought home more clearly in the trade papers than by the insert on Mabel Normand in 'Mickey' in last week's trade papers," said an official of the company. "This insert was given a great deal of forethought because it was desired by the Western Import Company to convey a complete message of what the production of 'Mickey' is, and according to the general consensus of opinion throughout the trade this insert has done the work. It will be noted that the first page conveyed the idea of sensationalism and the second page that of conservatism. The Western Import Company will endeavor at all times to set a high standard in advertising so as to convey the proper conception of their product."

Irene Castle Makes New Feature for Pathe

Irene Castle, the Pathe star, attributes her capacity for work to the exercising she has done in her dancing. She throws all of her energy into each production and always finishes without the slightest sign of fatigue, it is said.

Immediately upon the completion of the last scene of "Convict 99," the first of the "big star-big story" Pathe features, to be released during 1918, she commenced work without so much as a breathing spell under the direction of Fred. Wright, in "The Mysterious Client," a big mystery story, the release date of which has not yet been announced.

In "The Mysterious Client" Miss Castle will be supported by an all star cast that includes Milton Sills, Warner Oland and Caesare Gravina.

Hodkinson Books First Paralta Play

The first actual closing of a contract for the Paralta Plays took place in the offices of the W. W. Hodkinson Corporation last Monday when George N. Shorey booked the full Paralta series for his Queen Theatre in Knoxville, Tenn.

Under the Hodkinson plan of exhibitor protection, every contract rate as well as every contract, must be accepted by the head organization, and each contract bears a national serial number. Mr. Shorey is therefore Number 1 in the Hodkinson exhibitor family.

Hart Takes Browning's New Haven Place

W. A. Hart, of Boston, is now house manager of the Olympia theatre at New Haven, Conn. He replaces Harry Browning, the first theatre manager at New Haven to be taken into the National army under the draft. Mr. Browning is the only New Haven manager who, because of age, was subject to draft. He is at Camp Devens, Ayer, Mass.

Six Month Index to Releases

The accompanying index contains the feature releases from July 1 to December 31, 1917, inclusive. The figure and letter signify the number of reels and the class of picture, thus 5 C means "Five-Reel Comedy"; C D—Comedy Drama; D—Drama; Juv.—Juvenile; Hist.—Historical. The date is the date of release. The figures following the date stand for first, the page on which the review may be found; second figure, page on which the music chart is published; the figure in parentheses ( ) denotes the page upon which the "Ready-Made Ad-Talk" may be found.

"'49—'17" (Butterfly), 5D, Oct. 17 ..... 2950 (2900)
ADOPTED SON, The (Metro), 6D, Oct. 29 ..... ——
Adventures of Carol, The (World), 5D, Nov. 12 ..... 3486 (3444)
Alabaster Box, An (Vitagraph-V-L-S-E), 5D, Sept. 10 2039
Aladdin and His Wonderful Lamp (Fox Standard), Oct. 14 ..... 2580 4423 (2530)
Alimony (First Nat. Exh. Circuit), 6D 4222
All for a Husband (Fox Special), 5D, Nov. 18 ..... (3809)
Alma! Where Do You Live? (Newfields Prod. Corp.), 6D 864 (1118)
Amazons, The (Paramount-Artcraft), 5D, Aug. 5 ..... (1117)
American Maid (Mutual), 5D, Nov. 26 ..... (3809)
Angel Factory, The (Pathe), 5D, Sept. 16 ..... 2039 (1993)
Antics of Ann, The (Paramount), 5D, Nov. 5 ..... 3663 (3617)
Anything Once (Bluebird), 5D, Oct. 8 ..... 2769 (2717)
Apple Tree Girl, The (Kleine-Edison, 5D, Oct. 1 ..... 2582 (2717)
Arms and the Girl (Paramount), 5D, Oct. 8 3131
Ashes of Hope (Triangle), 5D, Oct. 7 ..... 2583 (2717)
At First Sight (Famous Players-Paramount), 5D, July 2 117
Awakening, The (World Film), 5D, Dec. 3 4040
Awakening of Ruth, The (Edison-K-E-S-E), 5D, Sept. 17 ..... 2209 (2160)

BAB, THE FIXER (Hookheimer-Mutual), 5D, Aug. 13 ..... 1319 (1117)
Babbling Tongues (Ivan), 7D, Aug 1488 (1444)
Bab's Burglar (Paramount), 5D, Oct. 29 ..... 3484 (3445)
Bab's Diary (Paramount), 5CD, Sept. 24 ..... 2949 (2899)
Bab's Matinee Idol (Paramount), 5D, Nov. 26 .....
Baby Mine (Goldwyn), 6C 2581
Barbary Sheep (Artcraft), 5D, Sept. 10 ..... 2205 (2235)
Barker, The (K-E-S-E), 5D, Aug. 13 ..... 1489 (1443)
Baseball Review of 1917, The (Marty McHale) 2951
Beautiful Adventure, The (Mutual), 5D, Oct. 15 ..... ——
Because of a Woman (Triangle), 5D, Dec. 16 4399
Behind the Mask (U. S. Am-Art Dramas), 5D, Sept. 3 ..... ——
Belle of the Season (Metro), 5D, July 16 ..... ——
Beloved Adventuress, The (World Film), 5D, July 16 432
Best Man, The (Falcon-General), 4D 3307 (3267)
Betrayed (Fox Film), 5D, Sept. 2 ..... 1856 (1625)
Betsy Ross (World), 5D, Sept. 17 ..... 2037 (1993)
Betty and the Buccaneers (American-Mutual), 5D, Nov. 12 ..... 3493 (3445)
Betty Be Good (Mutual), 5D, July 16 ..... ——
Betty in the Lion's Den (Favorite Film), 5D, Aug. 13 ..... ——
Big Timber (Morosco-Paramount), 5D, July 5 ..... ——
Bit of Heaven, A (Frieder Film Co.), 5D, (S. R.) 115
Blind Man's Holiday, A (Broadway-General), 4D 2388
Blood of His Father's (Horsley-Art Dramas), 5D, Sept. 10 ..... ——
Bond of Fear, The (Triangle) ,5D, Sept. 23 ..... 2207 (2161)
Bondage (Bluebird), 5D, Oct. 17 ..... 2952 2976 (2900)
Borrowed Plumage (Triangle), 5CD, July 29 279
Bottom of the Well, The (Vitagraph-V-L-S-E), 5D, Oct. 22 ..... ——
Brand of Satan, The (World Film), 5MD, July 9 280
Branded Soul, A (Fox Special), 5D, Nov. 25 ..... ——
Bride's Silence, The (American-Mutual), 5D, Sept. 10 ..... ——
Broadway, Arizona (Triangle), 5D, Sept. 30 2391
Brown of Harvard (Selig-K-E-S-E), 5D, Aug. 27 ..... ——
Bucking Broadway (Universal), 5CD, Dec. 24 ..... 4401 4423
Burglar, The (World), 5D, Oct. 29 ..... 3130 (2718)
By Right of Possession (Vitagraph-V-L-S-E), 5D, July 30 1021

CALENDAR GIRL, The (Mutual), 5D, Oct. 15 ..... ——
Call of the East, The (Paramount), 5D, Oct. 15 ..... ——
Camille (Hanover-General), 6D, ... 2950 (2718)
Captain Kiddo (Lasalida-Pathe), 5D, Aug. 5 ..... 1024 (978)
Car of Chance, The (Bluebird), 5D, July 9 ..... 43 730
Case at Law, A (Triangle), 5D, Nov. 18 ..... (3616)
Cassidy (Triangle), 5D, Oct. 21 ..... 1 (2899)
Chains of an Oath (Favorite Film), 5D, Aug. 13 ..... ——
Charity Castle (American-Mutual), 5D, Sept. 3 ..... ——
Charmer, The (Bluebird), 5C, Aug. 27 ..... 1668 1878 (1626)
Cinderella and the Magic Slipper (Wholesome Films), 4Juv ..... ——
Clean-Up, The (Bluebird), 5D, Aug. 6 ..... 1319 (1511)
Cleopatra (Fox Standard), 10D 3134
Clever Mrs. Carfax, The (Paramount), 5D, Nov. 5 3486
Close to Nature (Paramount-Artcraft), 5D, Aug. 26 ..... ——
Come Through (Universal Special), 7D 114
Conquerer, The (Fox Standard Pict.), 5D, Sept. 16 2205
Conscience (Fox Film), 5D, Oct. 7 ..... 2584 (2344)
Cook of Canyon Camp, The (Morosco-Paramount), 5D, July 19 625
Corner Grocery, The (World), 5D, Oct. 1 ..... 2388 (2344)
Countess Charming, The (Paramount), 5D, Sept. 24 ..... 2388 2976
Courage of the Commonplace, The (Edison-Kleine), 5D, Nov. 11 3663
Cricket, The (Butterfly), 5D, Nov. 12 ..... 3664 4067 (3809)
Crooked Romance, A (Astra-Pathe), 5CD, Sept. 30 2391
Crystal Gazer, The (Lasky-Paramount), 5D 1511 (979)
Curse of Eve, The (Corona Cinema Co.), 8D 2951
Customary Two Weeks, The (Edison-K-E-S-E), 4D 1858
Cy Whittaker's Ward (Kleine-Edison), 5D, Sept. 22 ..... ——

DAUGHTER OF MARYLAND, A (American-Mutual), 5D, Oct. 29, 3308 (3087)
Dead Shot Baker (Vitagraph-V-L-S-E), 5D, Oct. 15 ..... ——
Desert Dust (Paramount), 5D, Nov. 26 ..... ——
Desire of the Moth, The (Bluebird), 5D, Oct. 22 ..... 3134 (2900)
Devil Dodger, The (Triangle), 5CD, Sept. 23 ..... ——
Divorce, The (Vitagraph-V-L-S-E), 5D, Aug. 27 1167
Doing Her Bit (Triangle), 5D, Oct. 28 ..... ——
Dormant Power, The (World), 5D, Oct. 22 ..... 3132 (2899)
Double Crossed (Paramount), 5D, Sept. 17 ..... ——
Double Standard, The (Butterfly), 5D 1041
Down to Earth (Paramount-Artcraft), 5D, Aug. 12 ..... 1320 (1118)
Draft 258 (Metro Special), 5D, Nov. 15 3857
Dream Doll, The (Essanay-Perfection), 5D, Dec. 10 4402
Duplicity of Hargraves, The (O. Henry-Broadway), 4CD ..... (2161)

EASY MONEY (World), 5D, Nov. 19 ..... 3662 (3616)
Edge of the Law, The (Butterfly), 5D, Sept. 24 2390
Efficiency Edgar's Courtship (Essanay-K-E-S-E), 5CD, Sept. 3 ..... 2037 (1811)
Eternal Mother, The (Metro), 5D, Nov. 26 ..... ——
Eternal Temptress, The (Famous Players-Paramount), 5D, Dec. 3 4399
Even Break, An (Triangle), 5D, Aug. 5 ..... 1151 (1117)
Exile (Lasky-Paramount), 5D, Oct. 6 ..... 2389 (2345)
Eye of Envy (Art Dramas-Horsley), 5D 1319 (1117)
Eyes of the World, The (W. H. Clune), 7D 2584

FALL OF THE ROMANOFFS, THE (Herbert Bernon), 9Hist 2038
Fanatics (Triangle), 5D 4403
Fanny's Conspiracy (Favorite Film), 5D, Sept. 3 ..... ——
Father's Hatband (Favorite Film), 5D, Aug. 20 ..... ——
Fear Not (Butterfly), 5D, Nov. 26 ..... ——
Fettered Woman, The (Vitagraph-V-L-S-E) 3485 (3617)
Feudists, The (Favorite Film), 5D, Aug. 27 ..... ——
Fibbers, The (Kleine-Essanay), 5D, Oct. 15 ..... 2771 (2717)
Fighting Back (Triangle), 5D, Nov. 4 ..... 3488 3887 (3267)
Fighting Mad (Butterfly-Universal), 5D, Dec. 3 4223
Fighting Odds (Goldwyn), 6D, Oct. 7 ..... 2769 (2530)
Firefly of Tough Luck, The (Triangle), 5D, Oct. 21 ..... 2952 (2899)
Fires of Rebellion (Bluebird), 5D, July 2 ..... 281 455
Flame of the Yukon, The (Triangle), 7D, July 1 ..... 434 (1170)
Flaming Omen, The (Vitagraph-V-L-S-E), 5D, Oct. 28 ..... 3486 (3266)
Flirting With Death (Bluebird), 5D, Sept. 24 ..... 2582 2803
Flying Colors (Triangle), 5D, Sept. 23 ..... 2036 (1992)
Follow the Girl (Butterfly), 5D, Aug. 6 ..... (1172)
Food Gamblers, The (Triangle), 5D, Aug. 5 ..... 1318 (1117)
Fools for Luck (Kleine-Essanay), 5D, Oct. 8 2581
For France (Vitagraph-V-L-S-E), 5D, Sept. 17 ..... 2205 (1992)
For the Freedom of the World (Iva M. Lowry), 8R ..... (2206)
For Valour (Triangle), 5D, Nov. 25 ..... 3860 4421 (3808)
Forbidden Path, The (Lasky-Paramount), 5D, July 12 118
France in Arms (Pathe), 5D, Nov. 11 ..... 3483 (3444)
Fringe of Society, The (George Backer-M. H. Hoffman), 7D (S. R.), 3664 4421 (3616)
Frozen Warning, The (Commonwealth), 6MD, ... 4226
Fuel of Life (Triangle), 5D, Nov. 18 ..... 3665 4245 (3616)

GARDEN OF ALLAH, THE (Selig), 9D 1150 (827)
Game of Wits, A (Mutual), 5D, Nov. 5 ..... 3308 (3266)
Ghost House, The (Paramount), 5D, Oct. 1 ..... 2772 (2717)
Gift o' Gab (Essanay-Perfection Pictures), 5C, Nov. 26 4042
Girl Angle, The (Horkheimer-Mutual), 5D, Oct. 8 ..... ((2531)
Girl Who Couldn't Grow Up (Mutual), 5D, Sept. 17 ..... ——
Girl Who Won Out, The (Butterfly), 5D, Oct. 8 ..... 2771 (2717)
Girl Without A Soul, The (Metro), 5D, Aug. 13 ..... (1443)
Golden Idiot, The (K-E-S-E-Essanay), 5CD, July 23 ..... 866 (827)
Golden Rule Kate (Triangle), 5D, Aug. 12 1666
Good for Nothing, The (World Film), 5CD, Dec. 10 4224
Goodness Gracious (Favorite Film), 5CD, Sept. 17 ..... ——
Grafters, The (Triangle), 5CD, Aug. 26 1666
Greater Law, The (Bluebird), 5D, July 16 ..... 625 890
Grell Mystery, The (Vitagraph), 5MD, Nov. 19 ..... 3859 (3444)
Guardian, The (World), 5D, Aug. 27 ..... 1490 (1444)
Gulf Between, The (Technicolor), 8 Reels 2391

HAPPY GO LUCKY (Favorite Film), 5D, Aug. 6 ..... ——
Hashimura Togo (Lasky-Paramount), 5D, Aug. 19 ..... 1491 (1275)
Hate (Fairmount Film Corp.), 7D (S. R.) 115
Haunted House, The (Triangle), 5D, Sept. 16 ..... ——
Heart of Ezra Greer, The (Pathe), 5D, Oct. 7 ..... 2583 (2530)
Her Country's Call (Mutual), 5D, Oct. 1 ..... 3130 (2344)
Her Excellency, the Governor (Triangle), 5D, July 1 280
Her Hour (World Film), 6MD, Nov. 26 ..... 3859 (3808)
Her Husband (Favorite Film), 5D, Sept. 3 ..... ——
Her Silent Sacrifice (Select), 5D 4042
Her Sister's Rival (Russian Art Film-Pathe), 5MD 4222
Hidden Spring, The (Yorke-Metro), 5D, July 16 ..... ——
High Speed (Butterfly-Universal), 5D, July 16 ..... 628 727
His Old-Fashioned Dad (Falcon-General), 4D, Nov. 24 ..... 4044 (3616)
Hostage, The (Lasky-Paramount), 5D, Sept. 10 ..... 2208 (1811)
How States Are Made (Favorite Film), 5Hist, Sept. 17 ..... ——
Hungry Heart, The (Paramount), 5D, Nov. 5 ..... 4043 4247

I BELIEVE (Cosmofotofilm), 7D (S. R.) 114
I Will Repay (Vitagraph-V-L-S-E), 5D, Nov. 12 ..... 3666 (3087)
Idolaters (Triangle), 5D, Sept. 9 ..... 1860 (1811)
In Slumberland (Triangle-Ince), 5D 865
Indian Motorcycle (E. J. S. Motion Picture Corp.), 5Ed 2392
Indiscreet Corinne (Triangle), 5 D, Nov. 11 ..... 3488 4065. (3444)
Innocent Sinner, The (Fox Film), 5CD, July 22 1340
Iris (Hepworth-Pathe), 5D, Aug. 26 ..... 1317 (1443)
Iron Ring, The (Peerless-World), 5D, July 30 ..... 1022 (978)
It Happened to Adele (Thanhouser-Pathe), 5CD, July 15 280
Italian Battle Front, The (William Moore Patch), 9 Top 1323

JACK AND THE BEANSTALK (Fox Film), 10 Juv, Sept.. 2 ..... 1151 (1275)
Jack and Jill (Morosco-Paramount), 5CD, Nov. 12 ..... 3860 (3809)
Jerry for Short (World), 5D, Aug. 13 .....
Jinx Jumper, The (Triangle), 5CD, Aug. 26 ..... ——
John Ermine of Yellowstone (Butterfly), 5D, Nov. 5 ..... 3487 (3445)
Judgment House, The (Blackton-Paramount), 6D, Nov. 19 4042
Jury of Fate, The (Metro), 5D, Aug. 6 ..... (1275)

KIDNAPPED (Edison-Conquest), 7D 2390
Kill Joy, The (Essanay. Perfection Pictures), 5CD 4042
Kiss for Susie, A (Paramount-Artcraft), 5D, Aug. 2 ..... 1148 (979)

LAIR OF THE WOLF, THE (Butterfly), 5D, Aug. 20 ..... 1489 1511 (1443)
Lash of Power, The (Bluebird), 5D, Nov. 5 ..... 3484 4067 (3087)
Last of the Carnabys, The (Astra-Pathe), 5D, July 22 433

Law of the Land (Paramount-Artcraft), 5D, Aug. 12 ..... (1274)
Les Miserables (William Fox), 9MD 4398
Lesson in Jealousy, A (Favorite Film), 5CD, Sept. 24 ..... ——
Lest We Forget (Select Pictures), D ..... ——
Life's Whirlpool (Metro), 5D, Oct. 8 ..... ——
Lifted Veil, The (Metro), 5D, Sept. 10 ..... ——
Light in Darkness (K-E-S-E—Edison), 5D, July 9 435
Light of Western Stars, The (K-E-S-E—Selig), 5D, Aug. 13 ..... ——
Little American, The (Artcraft), 5D, July 2 ..... 432 890
Little Boy Scout, The (Famous-Players-Paramount), 5D, July 2 434
Little Chevalier, The (Conquest-Edison), 4D, Aug. 11 1490
Little Duchess, The (Peerless-World), 5D 1317 (1275)
Little Miss Optimist (Paramount-Artcraft), 5D, Aug. 26 1666
Little Patriot, A (Diando-Pathe), 5 Juv. D, Dec. 2 3861
Little Pirate, The (Butterfly), 5D, Sept. 10 ..... 2036 2058
Little Princess, the (Artcraft), 5CD, Nov. 12 3858
Little Red Riding Hood (Wholesome Films), 4 Juv ..... ——
Little Terror, The (Bluebird), 5D, July 30 ..... 1023 1510 (978)
Lone Wolf, The (Selznick), 8D, May 282 (1171)
Long Trail, The (Famous Players-Paramount), 5D ..... (1021)
Lorelei of the Sea (Maritime Film Co.), 7D, Sept. 14 1859
Lost in Transit (Paramount), 5D, Sept. 3 ..... 2039 (1992)
Love That Lives, The (Famous Players-Paramount), 5D, July 9 626
Loyalty (Oro Pictures), 6MD (8R) 3306 (3266)
Lust of the Ages, The (Ogden-Independent Prod.), 5D 1665 (1443)

MADAME SHERRY (M. H. Hoffman, Inc.), 5C 1492
Magda (Select Pictures), 5D (8R) 3135 3888
Maid of Belgium, The (World), 5D, Nov. 5 ..... 3306 (3267)
Man from Montana, The (Butterfly), 5D, Nov. 12 ..... 3859 3888 (3809)
Man from Painted Post, The (Paramount), 5D, Oct. 1 2769
Man Hater, The (Triangle), 5D, Sept. 2 3130
Man Trap, The (Bluebird-Universal), 5D 3306 (3266)
Man Who Was Afraid, The (K-E-S-E Essanay), 5D, July 2 ..... ——
Man Without a Country, The (Thanhouser-Jewel Prod.), 6MD 2204
Man's Law, A (Overland Film), 5D 2769 (2718)
Man's Man, A (Paralta), 7D 2204
Mark of Cain, The (Pathe), 5D, Nov. 4 ..... ——
Marked, Man, A (Butterfly-Universal), 5D, Oct. 29 ..... 3307 (3267)
Marriage Market, The (World Film), 5D, Sept. 10 1857
Marvelous Maciste, The (Hanover-General), CD ..... ——
Mary Jane's Pa (Vitagraph-V-L-S-E), 5D, Aug. 13 1321
Mary Moreland (Mutual), 5D, July 9 ..... ——
Masked Heart, The (Mutual), 5D, July 2 ..... ——
Master of His Home (Triangle), 5D, Aug. 12 ..... (978)
Master Painter, The (Favorite Film), 5D, Aug. 27 ..... ——
Mate of the Sally Ann, The (Mutual), 5D, Nov. 26 ..... 4042 (3809)
Maternal Spark, The (Triangle), 5MD 4401
Medicine Man, The (Triangle), 5D, Nov. 11 ..... —— 4066 (3444)
Melissa of the Hills (Mutual), 5D, July 23 ..... ——
Men of the Desert (Essanay-K-E-S-E), 5D, Sept. 4 ..... 2391 (1811)
Message of the Mouse, The (Vitagraph), 7MD, July 9 432
Miss Deception (Art Dramas-Van Dyke), 5D, July 9 628
Miss Jackie of the Army (Mutual-American), 5D 4398
Miss Nobody (Astra-Pathe), 5D, Aug. 19 ..... 1488 (1443)
Miss Robinson Crusoe (Metro), 5D ..... —— 1172 (1118)
Miss U. S. A. (Fox Special), 5D, Nov. 4 ..... —— 4066 (3444)
Molly Entangled (Lasky-Paramount), 5CD, Nov. 19 4043
Moth, The (Select Pictures), 5D 3153 (2717)
Mother Instinct, The (Triangle-Ince), 5D, July 15 ..... 866 1512 (826)
Mother Love and the Law (Crystal Photoplays Co.), 7D 1669
Mother o' Mine (Bluebird), 5D, Sept 5 ..... 1859 1690 (1811)
Motherhood (Minerva Motion Picture Co.), 6R 278
Mothers of Men (Robards Players), 5D (8R) 3310
Mountain Dew (Triangle), 5D, Sept. 16 2209
Mr. Opp (Bluebird), 5D, Aug. 20 ..... 1490 (1443)
My Little Boy (Bluebird), 5D 4400 4244
Mysterious Miss Terry, The (Famous Players-Paramount), 5D, Aug. 19 ..... 1665 (1274)
Mysterious Mr. Tiller, The (Bluebird), 5D, Sept. 17 ..... 2207 (2160)

NARROW TRAIL, THE (Artcraft), 5D, Oct. 15 ..... ——
National Red Cross Pageant (Nat. Red Cross Pageant Committee), 5 Pict. 4043
Natural Law, The (France Films), 7 reels (8R) 3484
Nearly Married (Goldwyn), 6C, Nov. 18 ..... 4224 (3445)
New York Luck (Mutual-American), 5CD, Dec. 17 4223
Next Door to Nancy (Vitagraph-V-L-S-E), 5D, Nov. 19 ..... (3088)
Night in New Arabia, A (Broadway-General), 4D 3485
North of Fifty Three (Fox Film), 5D, Sept. 23 ..... ——

ON THE LEVEL (Paramount), 5D, Sept. 17 ..... ——
On-the-Square Girl, The (Astro-Pathe), 5D, July 29 625
One Hour (Hoffman-Foursquare), 6D 2204
One Shot Ross (Triangle), 5D, Oct. 14 ..... 2772 (2530)
One Touch of Nature (Triangle), 5D 1023 (978)
Open Places (Essanay-K-E-S-E), 5D, Aug. 20 ..... 1492 (1117)
Outcast, The (Empire-Mutual), 5D, Sept. 10 ..... ——
Outsider, The (Metro), 6D, Nov. 5 ..... (3617)
Outwitted (Metro), 5D, Nov. 12 ..... ——
Over the Hill (Astra-Pathe), 5D, Dec. 16 4040

PAINTED DOLL, THE (Pathe), 5D, Oct. 21 ..... 2581 (2530)
Painted Madonna, The (Fox Special), 5D, Nov. 11 ..... ——
Pants (Essanay K-E-S-E), 5D, Sept. 10 1444
Paradise Garden (Metro), 6D, Oct. 1 ..... ——
Parentage (Frank J. Seng), 5MD 3945 (1340)
Patsy (Fox Film), 5CD, July 1 434
Pay Me (Jewel Prod., Inc.), 5D 1321
Peddler, The (U. S. Amuse.-Art Dramas), 5MD, July 2 628
Peg of the Sea (Van Dyke-Art Dramas), 5D, Sept. 17 ..... ——
Peggy Leads the Way (Mutual), 5D, Oct. 29 ..... 3489 (3267)
Peggy, the Will o' the Wisp (Rolfe-Metro), 5D, July 9 ..... 864 (826)
Penny Philanthropist, The (Wholesome Films), 5D, Sept 2592
Persuasive Peggy (Mayfair), 6CD 3485 (3445)
Phantom Husband, A (Triangle), 5D, Oct. 7 ..... ——
Plaster, The (Mutual Special), 7D, Nov. 12 3307
Please Help Emily (Frohman-Mutual), 5D, Nov. 19 ..... 3860 (3445)
Plow Woman, The (Butterfly-Universal), 5D 280 457
Polly Ann (Triangle), 5CD, Sept. 9 ..... 2037 (1992)
Polly of the Circus (Goldwyn), 8D, Sept. 9 ..... 2035 2415 (1992)
Price Mark, The (Paramount), 5D, Oct. 22 3810
Price of a Good Time, The (Jewel Prods.), 7D (SR) 3661
Price of Pride, The (World Film), 5D, July 2 ..... 115 456
Pride and the Man (Mutual), 5D, Sept. 23 1669
Princess of Park Row, The (Vitagraph-V-L-S-E), 5D, Oct. 1 2770
Princess Virtue (Bluebird), 5D, Nov. 12 ..... 3695 (3808)
Princess' Necklace, The (Edison-Conquest), 7 Juv 2389
Public Be Damned, The (Public Rights Film Corp.), 5MD (SR) 278
Public Defender, The (Harry Raver), 5D 2773 (2718)

QUEEN OF SPADES, THE (Pathe), 5D, Nov. 18 ..... 3133 (3087)
Queen X (Mutual), 5D, Oct. 1 ..... 2802 (2345)

RAFFLES, THE AMATEUR CRACKSMAN (Heller and Wilk), 6D 4225
Raggedy Queen, The (Bluebird), 5D, Dec. 3 4222
Rainbow Girl, The (Mutual), 5D, Sept. 17 ..... ——
Range Boss, The (K-E-S-E-Essanay), 5WD, July 16 ..... ——
Rasputin, the Black Monk (Brady-World Film), 7 Hist, Oct. 8 .2206 (2161)
Reaching for the Moon (Artcraft), 5C, Nov. 19 4044
Rebecca of Sunybrook Farm (Artcraft-Paramount), 5D Sept. 3 2035
Reed Case, The (Butterfly), 5D, July 9 ..... —— 303
Regenerates, The (Triangle), 5D, Nov. 25 ..... 3861 (3808)
Renaissance at Charleroi (Broadway-General), 4D ..... (3445)
Regiment of Two, A (Favorite Film), 5D, Aug. 6 ..... ——
Reincarnation of Karma, The (Favorite Film), 5D, Sept. 24 ..... ——
Reputation (Goodrich-Mutual), 5D, Sept. 3 ..... ——
Rescue, The (Bluebird), 5D, July 23 ..... 867 1042 (827)
Retreat of the Germans at Battle of Arras (British Com.), 10Hist. . 1491
Richard the Brazen (Vitagraph), 5D, July 23 ..... 865 1510 (826)
Right of Way Casey (Gold Seal-Universal), 3CD, July 30 877
Rise of Jennie Cushing, The (Artcraft), 5D, Nov. 19 3857
Rose of Blood, The (Fox Standard), 6D, Nov. 4 3665
Runaway, The (Mutual), 5D, Sept. 24 ..... (2160)

SANDS OF SACRIFICE (Mutual), 5D, Sept. 24 ..... (2160)
Savage, The (Bluebird), 5D, Nov. 19 ..... 3308 3888 (3266)
Sawdust Ring, The (Triangle), 5MD, July 15 ..... 627 1339
Scandal (Select Pictures), 6D (SR) 3309 3887
Scarlet Car, The (Bluebird), 5MD, Dec. 24 ..... 4226 4422
Sea Master, The (Mutual-American), 5D, Oct. 22 ..... 2952 (2899)
Second Mrs. Tanqueray, The (Vitagraph-V-L-S-E), 5D, Aug. 6. 1149 (1118)
Secret Game, The (Lasky-Paramount), 5MD, Dec. 3 4223
Secret Man, The (Butterfly), 5D, Oct. 1 ..... 2583 2612 (2344)
Secret of the Storm Country, The (Jos. M. Schenck-Select), 6D 3662
Self-Made Widow, A (Brady-World), 5D, July 23 867
Seven Keys to Baldpate (Artcraft), 5CD, Aug. 19 ..... 1856 2059
Shall We Forgive Her? (World), 5D, Oct. 15 2771
Shame (John W. Noble-Duplex Films, Inc.), 7D 3860
Ship of Doom, The (Triangle), 5D, Dec. 2 4040
Show Down, The (Bluebird), 5D, Aug. 13 ..... 1511 (1274)
Silent Lady, The (Butterfly-Universal), 5CD, Dec. 10 4043
Silent Man, The (Artcraft), 5D 4222
Silent Sellers (Metro), 5D, Sept. 24 ..... ——
Sirens of the Sea (Jewel Productions), 6R1 1857
Skinner's Baby (K-E-S-E-Essanay), 5CD, Aug. 6 1150
Skylight Room, The (O. Henry-Broadway), 4MD 4402
Slacker, The (Metro Special), 6D 1020 1170 (979)
Sleeping Memory, A (Metro), 5D, Oct. 15 ..... ——
Small Town Guy, The (Essanay), 5CD, Dec. 3 4041
Snap Judgment (Mutual-American), 5D, Nov. 19 ..... 3861 (3616)
Society's Driftwood (Butterfly), 5D, Oct. 22 3132
Soldiers of France (Vitagraph-V-L-S-E), 5D, Sept. 3 ..... 1859 (1812)
Son of His Father, The (Paramount), 5D, Oct. 22 ..... 3132 (3088)
Souls Adrift World), 5D, Aug. 20 1148
Souls in Pawn (American-Mutual), 5D, Aug. 6 ..... 2036 (978)
Southern Pride (Mutual-American), 5MD, Oct. 8 ..... 2953 (2531)
Spindle of Life, The (Butterfly), 5D, Sept. 17 ..... 2208 2235
Spotted Lily, The (Bluebird), 5D, Oct. 1 ..... 2580 (2717)
Spreading Dawn, The (Goldwyn), 5CD, Oct. 14 ..... 3505 3509. (2899)
Spy, The (Fox), 6D 1149
Squaw Man's Son, The (Lasky-Paramount), 5D 1021 (827)
Stainless Barrier, The (Triangle), 5D, Oct. 28 ..... 3132 3695
Stormy Knight, A (Bluebird), 5D, Sept. 10 ..... 2040 2235 (1992)
Straight Shooting (Butterfly), 5MD, Aug. 27 ..... 1668 1688
Stranded in Arcady (Pathe), 5D, Oct. 14 2580
Strange Transgressor, A (Triangle-Ince), 5D, July 8 117
Streets of Illusion, The (Astra-Pathe), 5D, Aug. 12 1149
Sudden Gentleman, The (Triangle), 5CD, Dec. 2 4040
Sunlight's Last Raid (Vitagraph), 5D, Sept. 24 ..... 2389 (1993)
Sunset Trail, The (Lasky-Paramount), 5D, Sept. 17 ..... 2582 (2530)
Sunshine Alley (Goldwyn), 6D, Nov. 4 3862
Sylvia of the Secret Service (Pathe), 5D, Nov. 25 ..... 3664 (3616)

TARHEEL WARRIOR, THE (Triangle), 5CD, Sept. 30 2390
Tears and Smiles(Lasalida-Pathe), 5D, Sept. 2 ..... 1857 (1812)
Ten of Diamonds (Triangle), 5D, Sept. 2 ..... ——
Tenderfoot, The (Vitagraph), 5D, Dec. 3 4225
Tenth Case, The (World Film), 5D 4401
Their Compact (Metro), 5D, Sept. 17 ..... ——
They're Off (Triangle), 5CD, Aug. 19 ..... (1274)
Thing We Love, The (Paramount), 5D, Nov. 26 ..... ——
Think It Over (Art Dramas), 5CD, Aug. 13 1667
This Is the Life (Fox Film), 5CD, Oct. 21 ..... (3087)
Those Who Pay (U. S. Exhibitors' Booking Corp.), 7D 4403
Thou Shalt Not Steal (Fox Film), 5D, Oct. 14 2900
Tides of Fate (World), 5D, Sept. 3 1858
Time Locks and Diamonds (Triangle), 5MD, July 8 434
To Honor and Obey (Fox Film), 5D, July 15 ..... 1172 (827)
To the Death (Metro), 5D, Aug. 27 ..... ——
Tom Sawyer (Paramount), 5CD 4400
Torture of Silence (Pathe), 5D, Oct. 21 ..... 2950 (2900)
Trail of the Shadow, The (Metro), 5D, July 2 ..... 866 456
Transgression (Vitagraph-V-L-S-E), 5D, Aug. 20 ..... 1489 (1444)
Treasure Island (Fox Standard), 6D, Nov. 18 ..... ——
Triumph (Bluebird), 5D, Sept. 3 ..... ——
Trouble Buster, The (Paramount), 5D, Oct. 8 ..... ——
Two Bit Seats (George Kleine System), 4CD, Nov. 5 ..... (3267)
Two Little Imps (Fox Film), 5CD, July 8 ..... ——

UNDER FALSE COLORS (Thanhouser-Pathe), 5D, Sept. 23 .. 2208 (2160)
Under Handicap (Yorke-Metro), 5D, Sept. 3 ..... 2040 (1812)
Understudy, The (Falcon Features-General), 4D 3133
Unforseen, The (Mutual), 5D, Oct. 22 ..... (2899)
Unto the End (Art Dramas), 5D, Oct. 8 ..... ——
Until They Get Me (Triangle), 5D 4401
Up or Down (Triangle), 5D, Nov. 4 ..... 3663 3887 (3266)

VARMINT, THE (Paramount-Artcraft), 5D, Aug. 5 ..... 1321 (1118)
Vengeance Is Mine (Pathe), 5D, Dec. 16 4224
Violin of M'sieur, The (Favorite Film), 5D, Aug. 20 ..... ——
Voice of Conscience, The (Metro), 5D, Nov. 19 ..... ——

WAR AND THE WOMAN (Pathe), 5D, Sept. 9 ..... 2037 (1993)
War Films of the Russian Revolution (Skobeleff Committee), 10 Hist. 1669
Warrior, The (Itala), 7D 864
Weavers of Life (Edw. Morris Prods.), 6D (S. R.) 3309
Wee Lady Betty (Triangle), 5D, Aug. 19 ..... (1444)
What Money Can't Buy (Lasky-Paramount), 5D, July 16 ..... 867 (826)
When a Man Sees Red (Fox Standard), 5D, Oct. 7 ..... 3483 4227

When False Tongues Speak (Fox Film), 5D, Sept. 9..... ——
When True Love Dawns (Brady International Service-World Film), 5D..... 433
When Women Go on the Warpath (Favorite Film), 5D, Sept. 10.... ——
When You and I Were Young (Art Dramas-Apollo), 5D, July 16, 865 (826)
Whither Thou Goest (Klotz and Streimer), 5D..... 117
Who Goes There? (Vitagraph), 5D, Nov. 26..... 4044
Who Was the Other Man? (Butterfly), 5D, Sept. 3.....1858 1877 (1626)
Wife on Trial, A (Butterfly), 5D, July 30..... 1042
Wifie Number Two (Fox Film), 5CD, July 29..... ——
Wild Sumac (Triangle), 5D, Oct. 14.....2772 (2530)
Winged Mystery, The (Bluebird), 5D, Nov. 26.....—— 4067
Winning the Step-Children (Favorite Film), 5, Sept. 17..... ——
Wolf and His Mate, The (Butterfly-Universal), 5D..... 4226
Woman Beneath, The (World), 5D, Sept. 24..... 2207
Woman God Forgot, The (Artcraft), 5D, Oct. 22..... 3483
Woman in White, The (Thanhouser-Pathe), 5D, July 1.....115 (1042)
Wooden Shoes (Triangle) 5D, Aug. 26.....1488 (1275)

YANKEE WAY, THE (Fox Film), 5D, Sept. 1..... ——
Young Mother Hubbard (Kleine-Essanay), 5D, Oct. 29.....3131 (2530)
Your Obedient Servant (Edison-Conquest), 6D..... 2582
Youth (World), 5D, Aug. 6.....868 (826)

ZEPPELIN'S LAST RAID, THE (V. S. Exch. Booking Corp.), 6 Reels (S. R.).....3665 4422
Zollenstein (Falcon-General), 4D.....4400 (3617)

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Three pages every Sunday are devoted exclusively to motion pictures; two and three more to motion picture serials. The American holds tht lead in advertising because it is the recognized medium for motion picture news. The Star, its evening paper, is the only daily in Baltimore which has a department of motion picture news.

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Write, stating frankly what you know and what you can do. Tell all, and omit camouflage. No confidences will be violated. Prompt consideration given all responses. Box 16, care of MOTION PICTURE NEWS.

"Brown of Harvard"

(*Continued from page* 129)

Mr. Beaumont's work as adaptor and director is always noticeable for its even, natural tenor, its completeness in all detail and its realism.

THE STORY AND PLAYERS

Tom Brown (Tom Moore), substitute on the varsity crew is one of the richer students at Harvard. He is engaged to Evelyn Ames (Hazel Daly). Her brother Wilton (Kempton Greene), has secretly married Mary, sister of a student (Walter McGrail) who is working his way through college. Wilton is a weakling and because of his gambling has fallen in the power of Victor Colton (Sidney Ainsworth), a professional gambler. Tom in his efforts to keep Wilton out of trouble and to discover the cause of Mary's constant apprehension only complicates matters further and is judged guilty of an affair with Mary by Evelyn. That Mary's brother may try for the crew, Tom furnishes him with funds through the medium of a mutual friend. On the day of the big race Colton plans to put the Harvard stroke, none other than the working student, out of the running that he may clean up on his bets. To do this he sends a forged letter to him at the last moment, purporting to come from Mary, telling him of her betrayal. The stroke, in a rage, refuses to row and leaves in search of his sister. Tom steps in and the crew wins. Tom is the hero until the stroke accuses him of betraying his sister. It is not until Wilton gains courage enough to confess his marriage to Mary that Evelyn finally returns to Tom.

Warner Richmond, Johnnie Walker, Arthur Housman and Lydia Dalzell complete the cast.

"Sins of Ambition"

(*Ivan—Six Reels*)

Reviewed by Joseph L. Kelley

"SINS OF AMBITION," produced by Ivan Film Productions, Inc., under the direction of Ivan Abramson, with Leah Baird, Wilfred Lucas, James Morrison and Barbara Castleton in featured roles, is a problem written and directed by Mr. Abramson.

"Sins of Ambition," while not to be classed as a world-beating independent production, is, however, entitled to a prominent place in the ranks of the good program picture. Director Abramson has permitted the action in the picture to drag at the opening, but once the characters have been planted, and the author has reached his ante-climax, the action forges ahead with a strength of purpose that impresses. If you are entertained by beautiful exterior scenes, extravagant sets and multitudes of people "Sins of Ambition" will prove a source of entertainment.

"Sins of Ambition" stands as an average picture, certain to draw patronage by reason of its meaning title and the popularity of some members of the cast, which includes Wilfred Lucas, Leah Baird, James Morrison, Barbara Castleton, Anders Randolf, Madeline Travers, and Edward Lawrence.

THE STORY AND PLAYERS

Andrew Maxwell (Wilfred Lucas) is ambitious to create an universal language, which will bring eternal peace to mankind. He becomes so interested in his work that he neglects his wife, Laurette (Leah Baird), and his daughter, Ruth (Barbara Castleton). Laurette longs to return to the stage and she is encouraged in this by Charles Prescott (Anders Randolf), owner of the Prescott Trust Company. Franklin Church (James Morrison), younger brother of Jay Church, a millionaire, loves Ruth. Maxwell finds his wife in company with Prescott and upbraids her for her unfaithfulness. She and Ruth leave his house and take up their residence apart from him.

Ruth discovers that her mother intends returning to the stage on the advice of Prescott and commences a campaign to lure Prescott from the company of her mother. She makes love to him and he soon forgets her mother. Violet (Madeline Traverse), a worker among the poor, is anxious to better their conditions. She seeks the aid of Maxwell and he consents to give up his work to assist her. They plan to break the ice trust. Franklin persuades his brother to publish the Maxwell language and he does so.

Prescott attempts to force Ruth to marry him and meets with death. Laurette repents her actions and returns to her husband. Ruth and Franklin are married.

"Just a Woman"

(*Julius Steger—Six Reels*)

Reviewed by Joseph L. Kelley

"JUST A WOMAN" was produced for the independent market by Julius Steger under his personal direction. Charlotte Walker is featured. The screen version was made from the stage play by Eugene Walter. It is a social drama dealing with the male character who rises from a common laborer to a financial king and in the process of this social evolution, he forsakes the woman who has been a true wife to him during his days of struggling.

The situation as presented by the theme of "Just a Woman," gives rise to a certain strength of plot that is evident in every scene, in every reel. The locale of the story is centered about a steel manufacturing city and Director Steger has placed the camera within shooting distance of a section that speaks of steel manufacturing from a hundred smoke stacks—not props.

(*Concluded on page* 138)

Features—Current and Coming

Art Dramas, Inc.

Oct. 1. (Undecided) Erbograph..... 5
Oct. 8. Unto the End (Crane Wilbur) Horsley 5

Bluebird Photoplays

Dec. 3. The Raggedy Queen (Violet Merserеau) 5
Dec. 10. The Door Between (Ruth Clifford). 5
Dec. 17. My Little Boy (Ella Hall)..... 5
Dec. 24. The Scarlet Car (Franklyn Farnum) —
Dec. 31. The Girl by the Roadside (Violet Merscreau) ..... —
Jan. 7. My Unmarried Wife (Carmel Myers) 5
Jan. 14. Face Value (Mae Murray)..... 5
Jan. 21. Broadway Love (Dorothy Philips). 5

Universal Productions

Dec. 3. Fighting Mad (Wm. Stowell, Helen Gibson, Betty Schade)..... 5
Dec. 10. The Silent Lady (Little Zoe Rae, Gretchen Lederer) 5
Dec. 15. Beloved Jim (Priscilla Dean, Harry Carter)..... 5
Dec. 24. Bucking Broadway (Harry Carey, Molly Malone) 5
Dec. 31. The High Sign (H. Rawlinson, Brownie Vernon). 5
Jan. 7. The Wolf and His Mate (Louise Lovely). 5
Jan. 14. Hell's Crater (Grace Cunard)..... 5

Fox Film Corporation

(Special Features)

Dec. 2. The Babes in the Wood (Carpenter-Corbin) 5
Dec. 9. The Pride of New York (George Walsh) 5
Dec. 16. Unknown 274 (June Caprice)..... 5
Dec. 23. The Kingdom of Love (Jewel Carmen) 5
Jan. 6. Stolen Honor (Virginia Pearson)... 5
Jan. 13. Cupid's Roundup (Tom Mix)..... 5
Dec. 30. For Liberty (Gladys Brockwell).... 5
Jan. 20. A Heart's Revenge (Sonia Markova). 5

Fox Standard Pictures

Nov. 4. The Rose of Blood (Theda Bara)... 6
Nov. 18. Treasure Island 6
Dec. 2. A Daughter of the Gods (Annette Kellerman) ..... —
Dec. 9. Troublemakers (Jane and Katherine Lee). 7
Dec. 16. The Heart of a Lion (William Farnum). 6
Dec. 30. Du Barry (Theda Bara)..... 7

Goldwyn Features Corp.

Nov. 4. Sunshine Alley (Mae Marsh)..... 6
Nov. 18. Nearly Married (Madge Kennedy).. 6
Dec. 2. The Auction Block..... 6
Dec. 16. The Cinderella Man (Mae Marsh).. 6
Dec. 30. Thais (Mary Garden)..... 7

Ivan Feature Productions

Mar. 18. Two Men and a Woman (James Morrison, Christine Mayo, Ruybe De Remer, Guy Coombs, John Reinhardt and Helen Arnold)..... 5
June — One Law for Both..... 9

Jewel Productions, Inc.

Sept. — Come Through (Drama)..... —
Sept. — Pay Me (Drama)..... —
Sept. — Sirens of the Sea (Drama)..... —
Oct. — Man Without a Country (Patriotic). —
Oct. — The Corespondent (Drama)..... —
Nov. — The Price of a Good Time (Drama).. —
Dec. — The Grand Passion (Drama)..... —
Dec. — K (Drama)..... —

George Kleine System

(PERFECTION PICTURES)

Nov. 5. Two Bit Seats (Taylor Holmes) (Essanay) ..... —
Nov. 19. Kill Joy (Essanay)..... 5
Nov. 26. Gift o' Gab (Essanay)..... 5
Dec. 3. Small Town Guy (Essanay)..... 5
Dec. 10. The Dream Doll (Essanay)..... 5

Metro Pictures Corporation

Dec. 3. The Square Deceiver (Harold Lockwood), Yorke Film..... 5
Dec. 10. Alias Mrs. Jessop (Emily Stevens), Metro. 5
Dec. 10. (Special) Blue Jeans (Viola Dana). 7
Dec. 17. God's Outlaw (Francis Bushman, Beverly Bayne), Metro..... 5
Dec. 24. An American Widow (Ethel Barrymore), Metro..... 5
Dec. 31. The Avenging Trail (Harold Lockwood), Yorke Film..... 5
Jan. 7. Daybreak (Emily Stevens) Metro... 5
Jan. 14. The Winding Trail (Viola Dana) Rolfe-Metro 5
Jan. 21. The Eyes of Mystery (Edith Storey) Rolfe-Metro 5
Jan. 28. Under Suspicion (Francis X. Bushman and Beverly Bayne) Metro... 5

Mutual Film Corporation

Nov. 5. A Game of Wits (Gail Kane)..... 5
Nov. 12. (Special) The Planter (Tyrone Power). 7
Nov. 12. Betty and the Buccaneers (American). 5
Nov. 19. Snap Judgment (William Russell), American. 5
Nov. 19. Please Help Emily (Ann Murdock), Frohman. 5
Nov. 26. The Mate of the Sally Ann (Mary Miles Minter). 5
Dec. 3. American Maid (Edna Goodrich)... 5
Dec. 10. Miss Jackie of the Army (Margarita Fischer). 5
Dec. 17. New York Luck (Wm. Russell), American. 5
Dec. 24. Her Sister (Olive Tell) Frohman.. 5
Dec. 31. Her Second Husband (Edna Goodrich). 5

Paramount Picture Corp.

Dec. 3. The Eternal Temptress (Lina Cavalieri). 5
Dec. 3. The Secret Game (Sessue Hayakawa) 5
Dec. 10. The Land of Promise (Billie Burke) 5
Dec. 10. Tom Sawyer (Jack Pickford)..... 5
Dec. 17. Nan of Music Mountain (Wallace Reid). 5
Dec. 17. The Fair Barbarian (Vivian Martin) 5
Dec. 24. Love Letters (Dorothy Dalton).... 5
Dec. 24. His Mother's Boy (Charles Ray)... 5
Dec. 31. The Seven Swans (Marguerite Clark) 5
Jan. 7. Mrs. Dane's Defense (Pauline Frederick). 5
Jan. 14. Jules of the Strong Heart (George Beban). 5
Jan. 14. The Spirit of '17 (Jack Pickford).. 5
Jan. 21. Rimrock Jones (Wallace Reid)..... 5
Jan. 21. Blackton's The World for Sale..... 5
Jan. 28. The Widow's Might (Julian Eltinge). 5
Jan. 28. The Hired Man (Charles Ray)..... 5

Artcraft Releases

(PARAMOUNT)

Dec. 17. The Devil Stone (Geraldine Farrar). 5
Dec. 31. A Modern Musketeer (Douglas Fairbanks). 5
Jan. 7. Rose of the World (Elsie Ferguson). 5
Jan. 14. Dead or Alive (Wm. S. Hart)..... 5
Jan. 21. Stella Maris (Mary Pickford)..... 5

Pathe Exchange, Inc.

Nov. 4. The Mark of Cain (Antonio Moreno, J. H. Gilmour, Olive Stokes, John Sainpolis). 5
Nov. 11. France in Arms (War Film)..... 5
Nov. 18. The Queen of Spades (Russian Special) (Mme. Shebueva, I. I. Mozukin, Mme. T. I. Ivan, Mme. Orlova), Astra. 5
Nov. 25. Sylvia of the Secret Service (Irene Castle, Elliott Dexter, Susanna Willa, T. W. Percival, J. H. Gilmour), Astra. 5
Dec. 2. The Little Patriot (Baby Marie Osborne, Marion Warner, Herbert Standing). 5
Dec. 9. Her Sister's Rival (Vera Colodonaya, L. M. Coronova, V. A. Polonsky) Russian 5
Dec. 16. Vengeance Is Mine (Irene Castle, Elliott Dexter, Edwin Hoyt, Frank Sheridan, Reginald Mason, Ethel Grey Terry) Astra..... 5
Dec. 23. Runaway Romany (Marion Davies, Joseph Kilgour, Matt Moore, Ormi Hawley, Gladden James), Ardsley. 5
Dec. 30. Over the Hill (Gladys Hulette, J. H. Gilmour, Daniel Mason, Wm. Parke, Jr.), Astra... 5

Select Pictures

— The Barrier. 7
— The Lone Wolf (Hazel Dawn and Bert Lytell). 6
Oct. — Public Be Damned (Charles Richman). 6
Oct. — The Wild Girl (Eva Tanguay)..... 5
Oct. — Over There (Anna Q. Nilsson and Charles Richman). 6
Oct. — The Moth (Norma Talmadge)..... 6
Oct. — Magda (Clara Kimball Young),..... 5
Oct. — Scandal (Constance Talmadge)..... 5
Nov. — Her Silent Sacrifice (Alice Brady).. 5
Nov. — Secret of the Storm Country (Norma Talmaddge). 5
Dec. — Shirley Kake (Clara Kimball Young). 5
Dec. — The Honeymoon (Constance Talmadge). 5
Jan. — Woman and Wife (Alice Brady..... —
Jan. — Ghosts of Yesterday (Norma Talmadge). ..... —
Jan. — The Marionettes (Clara Kimball Young). ..... —
Jan. — The Studio Girl (Constance Talmadge). ..... —

Triangle Distributing Corporation

Dec. 2. The Sudden Gentleman (Wm. Desmond) 5
Dec. 2. The Ship of Doom (Claire McDowell) 5
Dec. 9. Fanatics (J. Barney Sherry)..... 5
Dec. 9. The Learnin' of Jim Benton (Roy Stewart) 5
Dec. 16. Because of the Woman (Billie Bennett) 5
Dec. 16. The Maternal Spark (Irene Hunt).. 5
Dec. 23. Without Honor (Margery Wilson. 5
Dec. 23. Until They Get Me (Pauline Hart). 5
Dec. 30. The Gown of Destiny (Alma Ruebens) 5
Dec. 30. Framing Framers (Charles Gunn).. 5
Jan. 6. Betty Takes a Hand (Olive Thomas) 5
Jan. 6. Man Above the Law (Jack Richardson) 5
Jan. 13. I Love You (Alma Ruebens)..... 7
Jan. 13. Law's Outlaw (Roy Stewart)..... 5
Jan. 20. The Gun Woman (Texas Guinan).. 5
Jan. 20. Mr. Butterfly (Darrell Foss)..... 5
Jan. 27. Evidence (J. Barney Sherry)..... 5
Jan. 27. Real Folks (Jack Mulhall)..... 5

Vitagraph V-L-S-E.

Nov. 5. The Fetered Woman (Alice Joyce, Webster Campbell) 5
Nov. 12. I Will Repay (Corinne Griffith, Mary Maurice, William Dunn).... 5
Nov. 19. The Grell Mystery (Earle Williams, Miriam Miles) 5
Nov. 26. Who Goes There? (Harry Morey, Corinne Griffith) 5
Dec. 3. The Tenderfoot (William Duncan, Carol Holloway) 5
Dec. 10. The Marriage Speculation (Mildred Manning, Wallace MacDonald)... 5
Dec. 17. In the Balance (Earle Williams)... 5
Dec. 24. When Men Are Tempted (Mary Anderson, Alfred Whitman)..... 5
Dec. 31. His Own People (Harry Morey, Gladys Leslie) 5

Wholesome Films Corporation

The Penny Philanthropist (Peggy O'Neil and Ralph Morgan), D..... 5
Cinderella and the Magic Slipper (Special Children's Cast), Juv..... 4
His Awful Downfall (Rex Adams), 1,000 feet, C.
Little Red Riding Hood (Juvenile), 4,000 feet.

World Pictures

Oct. 15. Shall We Forgive Her (June Elvidge, Arthur Ashley)..... 5
Oct. 22. The Dormant Power (Ethel Clayton) 5
Oct. 29. The Burglar (Carlyle Blackwell, Madge Evans, Evelyn Greeley)... 5
Nov. 5. The Maid of Belgium (Alice Brady) 5
Nov. 12. The Adventures of Carol (Madge Evans) 5
Nov. 19. Easy Money (Ethel Clayton)..... 5
Nov. 26. Her Hour (Kitty Gordon)..... 5
Dec. 3. The Awakening (Montagu Love and Dorothy Kelly) 5
Dec. 10. The Good for Nothing (Carlyle Blackwell and Evelyn Greeley)... 5
Dec. 17. The Tenth Case (June Elvidge).... 5
Dec. 24. The Volunteer (Madge Evans and Henry Hull) 5
Dec. 31. The Wasp (Kitty Gordon)..... 5

Releases in the Independent Field

For Manufacturers' Addresses, Names and Addresses of Buyers handling films in any territory, or any other additional information write—State Rights Department, Motion Picture News

American News Weekly
One reel each week exclusively on Army and Navy activities.

American Standard M. P. Corp.
May 5. Jones' Jonah Day (Sunshine), C..1 reel
May 7. When Justice Errs, D.....5 reels
May 12. (Educational Subject) .....1 reel
May 14. The Daughter of Darkness, Episode No. 1, D.....2 reels
May 19. Ghosts (Sunshine), C.....1 reel
Sept. 17. My Country First.....6 parts
Oct. 7. The Mystery of the Boule.....5 parts
Oct. 15. Blackmailer .....5 parts

Anti-Vice Film Company
Is Any Girl Safe?.....5 reels

Argosy Films, Inc.
The Celebrated Stielow Case.....6 reels
Where D'ye Get That Stuff.....5 reels
Absinthe (King Baggott), Universal Reissue .....5 reels

Arizona Film Company
Should She Obey.....— reels

Arrow Film Corporation
The Deemster (Derwent Hall Caine).....7 reels

Rex Beach Pictures Co.
The Barrier .....9 reels

Bernstein Film Production
June —. Who Knows?.....6 reels

Bluebird Extraordinary
Sept. 3. Mother o' Mine (Rupert Julian and Ruth Clifford) .....5 reels
The Eagle's Wings (Herbert Rawlinson).
Hell Morgan's Girl (Dorothy Phillips).
Mother o' Mine (Rupert Julian, Ruth Clifford, Ruby La Fayette).

Brenon Productions
Lone Wolf .....7 parts
Fall of the Romanoffs .....8 parts
Empty Pockets .....7 parts

JULES BURNSTEIN
Shame .....7 parts

Cardinal Film Corporation
Joan the Woman (Geraldine Farrar).....11 reels

Century Comedies
(FEATURING ALICE HOWELL)
Balloonatics .....2 reels
Automaniacs .....2 reels
Neptune's Naughty Daughter.....2 reels

Benjamin Cahpin Productions
(CHAPTER FEATURES CORP.)
My Mother .....2 reels
My Father .....2 reels
Myself .....2 reels
The Call to Arms.....2 reels

Christie Film Company
Father's Bright Idea.....1 reel
With the Mummies' Help.....1 reel
The Magic Maid.....1 reel
The Milky Way.....1 reel
His Last Pill.....1 reel
The Fourteenth Man.....1 reel
Down by the Sea.....1 reel
Skirts .....1 reel
Won in a Cabaret.....1 reel
His Merry Mix-Up.....1 reel
A Smoky Love Affair.....1 reel

Cinema Distributing Corp.
The 13th Labor of Hercules.

Claridge Films, Inc.
The Birth of Character.....5 reels
The Heart of New York.....5 reels

Clune Productions
Ramona .....8 reels
Eyes of the World.....9 reels

Commonwealth Pictures Corp.
Chariotte.
The Frozen Warning.

Corona Cinema Company
The Curse of Eve (Enid Markey).....7 reels

Coronet Film Corporation
LIVING STUDIES IN NATURAL HISTORY
Animal World, No. 1 Issue.
Animal World, No. 2 Issue.
Birdland Studies.
Horticultural Phenomena.

Cosmofotofilm Company
Incomparable Mistress Bellairs.....4 reels
Liberty Hall .....4 reels
The Black Spot.....4 reels
Victoria Cross .....4 reels
On 18 .....4 reels
His Vindication .....5 reels
I Believe .....7 reels

Creative Film Corporation
The Girl Who Didn't Think (Jane Gail)..6 reels

Dixie Films
Tempest and Sunshine (Evelyn Greely)..5 reels
Just a Song at Twilight.....5 reels

Frank P. Donovan Productions
July—Billy, the Governess (Billy Quirk)..1 reel
Aug.—Butting in Society (Lou Marks)...1 reel
Aug.—After Her Dough (Lou Marks)....1 reel
Aug.—Bunked in Bunkville (Geo. Ross)..1 reel
Aug.—His Dirty Career (Lou Marks).....1 reel
Aug.—Trying it Twice (Mabel Trinneer)..1 reel
Aug.—Helen of Troy (All-Star Cast).....5 reels
Sept.—His Foolish Way (Geo. Thelian)...1 reel
Sept.—At the Barber's Ball (Lou Marks).2 reels
Sept.—Was She to Blame? (in prep.).
Sept.—In and Out (Tammany Young).....1 reel
Sept.—His Flying Flivver (C. J. Van Duesen and Pearl Shepard).....2 reels

Ebony Film Corporation
A Natural Born Shooter.....1 reel
Dat Blackhand Waitah Man.....1 reel
Shine Johnson and the Rabbit's Foot.....1 reel

E. I. S. Motion Picture Corp.
Trooper 44 .....5 reels

Elmont Feature Film Co.
People vs. John Doe.....6 reels
God's Law .....6 reels

Enlightment Corporation
Enlighten Thy Daughter.....7 reels

Eugenic Film Company
Birth .....6 reels

European Film Company
Fighting for Verdun.....5 reels

Exclusive Features, Inc.
Where Is My Father?.....7 reels

Export and Import Film Co.
Robespierre .....— reels
Ivan the Terrible.....— reels

Fairmount Film Corporation
Hate .....7 reels

Flora Finch Film Co.
War Prides .....2 reels

First National Exhibitors' Circuit, Inc.
On Trial.
Charles Chaplin.

Bud Fisher Film Corporation
July 9. Cows and Caws.
July 16. Submarine Chasers.
July 23. Cheese Tamers.
July 30. Janitors.
Aug. 6. A Chemical Calamity.
Aug. 13. As Prospectors.

Fort Pitt Corporation
The Italian Battlefront.

Fox Film Corp.
(Standard Pictures)
The Spy.
The Honor System.
Jack and the Beanstalk.
The Conqueror.
Camille.
Oct. 18. Aladdin and the Wonderful Lamp.
Nov. 18. The Babes in the Wood.

Fraternity Films, Inc.
The Devil's Playground (Vera Michelena)— reels

Frieder Film Corporation
The Birds' Christmas Carol (Mary Louise).5 reels
A Bit O' Heaven (Mary Louise).....5 reels

Friedman Enterprises
A Mormon Maid (Mae Murray).....6 reels

Frohman Amusement Corp.
The Witching Hour (C. Aubrey Smith, Jack Sherrill, Helen Arnold, Marie Shotwell and Robert Conness.....6 reels
Conquest of Canaan.....5 reels
God's Man .....9 reels

Joseph M. Gaites
The Italian Battlefront.

General Enterprises, Inc.
Mother (Elizabeth Risdon, McClure)....6 parts
The Warrior (Maciste) (McClure).....7 parts
The Liar (Jane Gail, Stanley Walpole)...6 parts

Gold Medal Photoplays
The Web of Life (Hilda Nord, James Cruze, George Spencer).....5 reels

Golden Features
A Bit of Life.....1 reel

Grand Feature Film Company
Rex Beach on the Spanish Main.....5 reels
Rex Beach in Pirate Haunts.....5 reels
Rex Beach in Footsteps of Capt. Kidd....5 reels

Graphic Features
The Woman and the Beast.....5 reels

D. W. Griffith
Intolerance .....9 reels

Frank Hall Productions, Inc.
(A. H. Jacobs, Prod.)
Her Fighting Chance (Jane Grey).....— reels
The Bar Sinister.....— reels

Hanover Film Company
Maciste .....— reels
How Uncle Sam Prepares.....4 reels

William S. Hart
The Cold Deck .....5 D
The Two Gun Man.....5 D

Hawk Film Corporation
Monster of Fate.....— reels

Herald Film Corporation
Around the World in 80 Days.....6 reels

Hiller & Wilk, Inc.
The Battle of Gettysburg.....— reels
The Wrath of the Gods (Sessue Hayakawa).5 reels

Hippodrome Film Co.
At the Front with the Allies.

Historic Features
Christus .....8 reels

M. H. Hoffman, Inc.
The Fringe of Society (Ruth Roland and Milton Sills) .....7 reels
One Hour (Zeena Keefe and Alan Hale).6 reels
The Silent Witness (Gertrude McCoy)...6 reels
A Trip Through China (Brodsky's Art Pictures) .....8 reels
Her Fighting Chance (Jane Grey).....6 reels
Should She Obey? (Alice Wilson, Gene Genung and Norbert Myles).....6 reels
Whither Thou Goest (Rhea Mitchell and Orrin Johnson) .....5 reels
The Great White Trail (Doris Kenyon)..6 reels

Iliodor Picture Corporation
The Fall of the Romanoffs (Iliodor, Nance O'Neil, Ekaterina Galanta, Alfred Hickman and Conway Tearle).....— reels

Inter Ocean Film Corp.
Enlighten Thy Daughter.....— reels

Ivan Film Productions
One Law for Both.....8 reels
Babbling Tongues .....6 reels

Juvenile Film Corporation
World War in Kidland.....1 reel
A Chip Off the Old Block.....1 reel
Chip's Elopement .....1 reel
Chip's Backyard Barn-Stormers.....2 reels
Chip's Rivals .....1 reel
For Sale, a Daddy.....1 reel
Chip's Carmen .....2 reels

(Continued on page 137)

Short Subjects Current and Coming

Educational Film Corp. of Amer.

SCENICS—EDUCATIONAL

Oct. 24. From Studio to Screen.
Oct. 31. A Trip Through Japan, No. 1.
Nov. 7. A Flying Trip Through the Hawaiian Islands, No. 1.
Nov. 14. A Flying Trip Through the Hawaiian Islands, No. 2.
Nov. 21. Me and My Dog.
Nov. 28. The Chain Gang.
Dec. 5. The Land of Enchantment (Yosemite Valley).
Dec. 12. Fishing for Fish.
Dec. 19. A Trip Through Japan, No. 2.
Dec. 26. Beside the Glimmer Glass.

DITMARS "LIVING BOOK OF NATURE"

Nov. 19. The Animals of Australia.
Nov. 26. The Smaller Monkeys.
Dec. 3. Enemies of the Garden.
Dec. 10. Our Vanishing Game.
Dec. 17. Nature's Weavers.
Dec. 24. Nature's Songsters.
Dec. 31. The Animals in Midsummer.

Fox Sunshine Comedies

Nov. 11. Roaring Lions and Wedding Bells..2 C
Nov. 18. A Milk-Fed Vamp.....2 C
Dec. 9. His Smashing Career.....2 C
Dec. 23. Damaged—No Goods .....2 C
Jan. 6. Shadows of Her Pest.....2 C
Jan. 13. Are Married Policemen Safe?.....2 C

General Film Company

BROADWAY STAR FEATURES
(O. HENRY STORIES)

A Night in New Arabia (J. Frank Glendon, Patsy DeForest).....4 D
The Enchanted Kiss (Chet Ryan, Frances Parks .....2 C-D
The Renaissance at Charleroi (J. Frank Glendon, Agnes Eyre).....4 D
Hygeia at the Solito (Chet Ryan, W. L. Rogers) .....2 D
The Skylight Room (Jean Paige, Carlton King) .....4 D
One Dollar's Worth (Chet Ryan, Frances Parks) .....2 D
The Last Leaf (Mildred Manning, Bernard Siegel, Patsy De Forest).....2 D
Two Renegades (Chet Ryan, W. L. Rodgers) .....2 C-D
Whistling Dick's Christmas Stocking (George Cooper, Adele De Garde)....2 C-D
The Fourth in Salvador (Chet Ryan, W. L. Rodgers) .....2 C-D
The Clarion Call (Walter McGrail, Alice Terry) .....2 D

ESSANAY
("THE BLACK CAT STORIES")

The Long Green Trail (Virginia Valli, Rodney La Rock).....2 D
Don't Lose Your Coat.....2 C
Star Dust (Margaret Clayton).....C-D

GEORGE ADE FABLES

The Fable of All That Triangle Stuff as Sized Up by the Meal Ticket.....2 C
The Fable of the Film-Fed Family.....2 C
The Fable of the Uplifter and His Dandy Little Opus .....2 C
The Fable of the Girl Who Took Notes and Got Wise and Then Fell Down.....2 C
The Fable of the Toilsome Ascent and the Shining Table Land.....2 C
The Fable of the Back Trackers from the Hot Sidewalks.....2 C

ESSANAY COMEDIES (1 reel)

Hard Luck .....1 C
The General .....1 C
A Depot Romeo.....1 C
Make Your Eyes Behave.....1 C
Lunch .....1 C

ESSANAY SCENICS

Salmon Fishing in New Brunswick.....1 Sc.
Lake Louise .....1 Sc.
Banff National Park.....1 Sc.
The Great National Industries of Canada..1 Sc.
Water Powers of Western Canada.....1 Sc.
Through Canada from Coast to Coast.....1 Sc.
How Canada and the Farmer Co-operate in Grain Raising .....1 Sc.

CHAPLIN COMEDIES

The Champion .....2 C
A Jitney Elopement.....2 C
By the Sea.....1 C
In the Park.....1 C
Work .....2 R

FALCON FEATURES

Feet of Clay (Margaret Landis, R. Henry Grey).....4 D
Brand's Daughter (Kathleen Kirkham, R. Henry Grey) .....4 D
His Old-Fashioned Dad (Daniel Gilfether, Mollie McConnell) .....4 D
Zollenstein (Vola Vale, Monroe Salisbury)..4 D

KALEM
(AMERICAN GIRL SERIES WITH MARIN SAIS)

The Man Hunt at San Remo.....2 D
The Door in the Mountain.....2 D
Sagebrush Law .....2 D

("THE FURTHER ADVENTURES OF STINGAREE" WITH TRUE BOARDMAN)

Through Fire and Water.....2 D
A Bushranger's Strategy.....2 D
The Stranger at Dumcrieff.....2 D
A Champion of the Law.....2 D

(HAM AND BUD COMEDIES)

The Boot and the Loot.....1 C
A Whirlwind of Whiskers.....1 C
The Onion Magnate's Revenge.....1 C
The Bath Tub Bandit.....1 C

GRANT, POLICE REPORTER SERIES

The Mystery of Room 422.....1 D
A Deal in Bonds.....1 D
The Sign of the Scarf.....1 D
The Man with the Limp.....1 D

.. A DAUGHTER OF DARING SERIES

A Race to the Drawbridge.....1 D
The Munitions Plot.....1 D
The Detective's Danger.....1 D
The Railroad Smugglers.....1 D
The Deserted Engine.....1 D

JAXON COMEDIES

Too Much Alike.....1 C
Barnyard Frolics .....1 C
Breaking In .....1 C
Blundering Boobs .....1 C
Disappointed Love .....1 C
He's In Again.....1 C
How It Worked.....1 C
Their Model Careers.....1 C
His Fishy Footsteps.....1 C

SPARKLE COMEDIES

Week End Shopping (Kate Price, Billy Ruge) 1 C
Pals .....1 C
Ambition .....1 C
In High Speed.....1 C
A Bargain, $37.50.....1 C
Monkey-Maid-Man .....1 C
On the Love Line.....1 C
The Detective .....1 C
Smashing the Plot.....1 C
After the Matinee.....1 C
Double Cross .....1 C
The Best of a Bad Bargain.....1 C

JOHNNY AND EMMA RAY COMEDIES

A Laundry Mix-Up.....1 C
A Peaceful Flat.....1 C
Cheating His Wife.....1 C
A Bathtub Marriage.....1 C

KLEINE
(GEORGE BICKEL COMEDIES)

A Suit and a Suitor.....1 C
Nearly a Husband.....1 C
Some Statue .....1 C

SELIG

The Law North of 65.....2 D
Vengeance vs. Mercy.....1 D
Training Our Khaki-Clad Heroes.....2 Military
The Angel of Poverty Row.....1 D
The Rustler's Vindication.....2 D
The Witness for the State.....1 D

THREE C COMEDIES

His Watery Waterloo (Lou Marks).....1 C
Fat and Foolish (Hughey Mack).....1 C
A Harem Romance (Lou Marks, Pearl Shepard, Oom Paul).....1 C
His Winning Ways (Lou Marks, Pearl Shepard, Oom Paul).....1 C
A Boarding House Battle (Lou Marks, Pearl Shepard) .....1 C
Stealing a Sweetheart (Lou Marks, Pearl Shepard, Oom Paul).....1 C
A Hash House Romance (Lou Marks, Pearl Shepard, Oom Paul).....1 C
The Hod Carrier's Million (Claude Cooper, Virginia Tracy Clark, Kenneth Clarendon) .....1 C

HANOVER FILM COMPANY

Camille (Helen Hesperia).....6 D
The Marvelous Maciste.....6 D

PHYSICAL CULTURE PHOTO PLAYS CO.

Physical Culture Magazine (Issued Monthly) .....1 Edc.

PIEDMONT PICTURES CORPORATION
(SELBURN COMEDIES)

Hubby's Holiday.....2 C
Too Much Elephant.....1 C
His College Proxy.....1 C
Wedding Bells and Lunatics.....1 C

Inter-Allied Films

July 14. Cine Topics.....1 Ed.

King Bee Comedies

Nov. 1. The Hobo .....2 reels
Nov. 15. The Pest .....2 reels
Dec. 1. The Bandmaster .....2 reels
Dec. 15. The Slave.....2 reels
Jan. 1. The Stranger.....2 reels

Kleine Exchanges

ESSANAY SERIES—DO CHILDREN COUNT?
(Featuring Little Mary McAlister)

Aug. 1. The Season of Childhood.....2 D
Aug. 8. The Little White Girl.....2 D
Aug. 15. The Bridge of Fancy.....2 D
Aug. 22. The Kingdom of Hope.....2 D

SELIG-HOYT COMEDIES

Aug. 6. A Dog in the Manger.....2 C
Aug. 20. A Trip to Chinatown.....2 C
Sept. 3. A Midnight Bell.....2 C
Sept. 17. A Contented Woman.....2 C

Metro Pictures Corporation

METRO-DREW COMEDIES

Dec. 3. Too Much Henry.....1 C
Dec. 10. Wages No Object.....1 C
Dec. 17. The Spirit of Merry Christmas.....1 C
Dec. 24. The Unmarried Look.....1 C
Dec. 31. Shadowing Henry.....1 C
Jan. 7. Their Mutual Motor.....1 C
Jan. 14. Why Henry Left Home.....1 C
Jan. 21. Their First Love.....1 C
Jan. 28. Under the Influence.....1 C

Mutual Film Corporation

Monday, December 24, 1917

MUTUAL—Mutual Weekly, No. 156.....1 Top

Thursday, December 27, 1917

CUB—Jerry's Best Friend (George Ovey)....1 C

STRAND (BILLIE RHODES)

Dec. 4. Just Kidding .....1 reel
Dec. 11. Putting One Over.....1 reel
Dec. 18. Little Miss Fixer.....1 reel
Dec. 25. Mary's Boomerang.....1 reel

Monday, December 31, 1917

MUTUAL—Mutual Weekly, No. 1.....1 Top
Jan. 1. Her Awfuul Fix.....1 reel

Serials

Dec. 3. The Lost Express, No. 12 (Daring Death) .....
Dec. 10. The Lost Express, No. 13 (The Escape) .....2 D
Dec. 17. The Lost Express, No. 14 (Unmasked) .....2 D
Dec. 24. The Lost Express, No. 15 (The Return of the Lost Express).....2 D

MUTUAL-CHAPLINS

Oct. 29. The Adventurer.....2 C

Paramount Pictures Corporation

KLEVER KOMEDIES (Victor Moore).

Dec. 3. Toothaches nad Heartaches.....1 C
Dec. 19. The Instalment Plan.....1 C
Dec. 31. O. U. Boat.....1 C

BLACK DIAMOND COMEDIES

Oct. 7. Susie Slips One Over.....1 C
Oct. 15. Nearly a Baker.....1 C
Nov. 12. A Society Scrimmage.....1 C

ARBUCKLE COMEDIES

Oct. 29. Fatty at Coney Island.....1 C
Dec. 10. A Country Hero.....1 C

BURTON HOLMES TRAVEL PICTURES

Dec. 3. Osaka to Nagasaki.....1 Trav.
Dec. 10. Canning Time in California.....1 Trav.
Dec. 17. In Glacier Park.....1 Trav.
Dec. 24. Going to the Sun.....1 Trav.
Dec. 31. On the Farm Where the Food Comes From.....1 Trav.

WHO IS NUMBER ONE? (Serial)

Dec. 3. Episode 6. The Flight of the Fury.2 D
Dec. 10. Episode 7. Hearts in Torment....2 D
Dec. 17. Episode 8. Walls of Gas.....2 D
Dec. 24. Episode 9. Struck Down.....2 D
Dec. 31. Episode 10. Wires of Wrath.....2 D
Jan. 7, Episode 11. The Rail Raiders.....2 D
Jan. 14. Episode 12. The Show Down.....2 D
Jan. 21. Episode 13. Cornered .....2 D
Jan. 28. Episode 14. No Surrender .....2 D
Feb. 4. Episode 15. The Round-Up.....2 D

MACK SENNETT COMEDIES

Nov. 4. Pullman Bride .....1 C
Nov. 18 Are Waitresses Safe?.....1 C
Dec. 2. An International Sneak.....1 C
Dec. 16. That Night .....1 C
Dec. 30. Taming Target Center.....1 C

PARAMOUNT-BRAY PICTOGRAPHS

Oct. 28. Adirondack Trails; Jewelry and Personality; A Potato Skyscraper; Bobby Bumps, Chef, by Earl Hurd.

(Continued on page 137)

(Continued from page 135)

A. Kay Co.

Twenty Thousand Feats Under the Sea....
Golden Spoon Mary.....1 C
Some Barrier .....1 C
His Trial .....1 C
(Terry Human Interest Reels)
No. 1. Character as Revealed in the Face...Ed.
No. 2. Character as Revealed in the Eyes...1d.

Klotz and Streimer

Whither Thou Goest.....5 reels
The Secret Treaty.....5 reels

Lincoln Motion Picture Company

The Realization of a Negro's Ambitions...2 reels
Trooper of Troop K.....3 reels

Marine Film Co.

Lorelei of the Sea.....— reels

C. Post Marion Enterprises

The Wonder City of the World (Greater N. Y. by Day and Night).....4 reels

Masterpiece Drama Productions

Who's Your Neighbor?..... —

Masterpictures

LION COMEDIES
Oct. 29. Nathan Busts Into the Movies....1 C
Nov. 5. A Village Villain.....1 C
Nov. 12. Her Fatal Resemblance.....1 C
Nov. 19. An Account of a No-Account Count.1 C
Nov. 26. Hicks and Hornets.....1 C
Dec. 3. Waves and Wimmen.....1 C
Dec. 10. Fizzled Finance .....1 C

Mayfair Film Corp.

Persuasive Peggy.....— reels

Moral Uplifht Society of America

It May Be Your Daughter..... —

Mo-Toy Comedies

Midnight Frolic.
Jimmy Gets the Pennant.
Out in the Rain.
In Jungle Land.
A Kitchen Romance.
Mary and Gretel.
Dinkling of the Circus.
A Trip to the Moon.
Goldie Locks and the Three Bears.
Dolly Doings.
School Days.

B. S. Moss M. P. Corporation

Birth Control .....6 reels
The Power of Evil.....5 reels
Boots and Saddles.....5 reels
The Girl Who Doesn't Know.....5 reels
In the Hands of the Law.....5 reels
One Hour (Sequel to "Three Weeks").. ....

Nevada Motion Picture Corp.

The Planter .....— reels

Newfields Producing Co.

Alma, Where Do You Live?.....6 reels

Ogden Pictures Corp.

The Lust of the Ages.....— reels

Paragon Films

The Whip .....8 reels

Peter Pan Film Corporation

(Mo-toy Troupe)
July 19. Little Red Riding Hood.....1 reel
July 26. Puss in Boots.....1 reel
Aug. 2. Jimmy the Soldier Boy.....1 reel
Aug. 9. Jimmie and Jam.....1 reel
Aug. 16. In Japoland .....1 reel
Photoplay Magazine—Screen Supplement—One-reel releases, giving intimate interviews of all the stars. (Through independent exchanges.)

Popular Picture Corporation

Corruption .....6 reels

Private Feature Film

Ignorance (Earle Metcalfe).....6 reels

Public Rights Film Corporation

The Public Be Damned (Charles Richman and Mary Fuller).....5 reels

Purkall Film Co.

The Liar .....6 reels

Radio Film Company

Satan the Destroyer of Humanity.....7 reels
The Spirit of 1917 (James J. Harkness and Carl Sturmer).....— reels

Renowned Pictures Corporation

In Treason's Grasp (Grace Cunard and Francis Ford) .....5 reels
Weavers of Life.....5 reels

Select Photoplay Co.

Humanity 6.reels

Selig Special

Bewar_ of Strangers.....7 reels
The Ne'er-Do-Well.....8 reels
The Garden of Allah (Selig).....10 reels
Who Shall Take My Life?.....— reels

Frank J. Seng

Parentage .....7 reels

Sherman Eliot, Inc.

The Crisis .....10 reels

Sherman Pictures Corporation

I Believe .....7 reels
The Land of the Rising Sun

Signet Film Corporation

The Masque of Life.....7 reels

Standard Newsfilm, Inc.

Demons of the Air.....2 reels

Julius Steger

Redemption .....6 reels

Moe Streimer

A Daughter of the Don.....10 reels

Submarine Film Corporation

The Submarine Eye.....7 reels

Ultra Film Co.

A Day at West Point.....
West Is West.....
The Rustler's Frame-up at Big Horn.....

Unity Sales Corporation

The Bishop's Secret.....4 reels
The Lottery Man.....5 reels
The Marriage Bond.....5 reels

Universal Film Mfg. Company

Robinson Crusoe (Robert Leonard and Margarita Fischer).....4 reels
Hell Morgan's Girl.....5 reels
Come Through .....7 reels

Variety Films Corporation

My Country First.....6 reels
The Pursuing Vengeance.....5 reels
The Price of Her Soul.....7 reels

Victoria Feature Films

The Fated Hour.....6 reels
The Slave Mart.....5 reels

World Pictures

Over Here .....5 reels

RELEASES IN SHORT SUBJECTS

(Continued from page 136)

Nov. 4. Harvesting War Timber; Uncle Sam's Hints, No. 4, to Housewives, The Fireless Cooker; Goodrich Dirt at the Training Camp.
Nov. 11. Most Beautiful of Far Eastern Arts; Farming for Furs; Putting Volcanoes to Work.
Nov. 18. Straw Weavers of the Tropics; Uncle Sam's Hints, No. 5, How to Preserve Eggs; Over the Jumps with Army Tractors; Bobby Bumps at Fido's Birthday Party.
Nov. 25. The World's Greatest Mounted Police; Trench Torches; The Gasoline Engine.

Pathe Exchange, Inc.

Sunday, December 23, 1917
The Seven Pearls, No. 15. "The Seventh Pearl" (Mollie King, Creighton Hale, Leon Bary), Astra.....2 D
The Hidden Hand, No. 5. "The Air Lock" (Doris Kenyon, Sheldon Lewis, Arline Pretty, Mahlon Hamilton), Pathe.....2 D
Bashful (Harold Lloyd, Bebe Daniels, Harry Pollard), Rolin .....1 C
The Pearl of the Atlantic (Colored), Belle Isle, Picturesque Brittany (Trav.) and Strange Fresh Water Insects (Colored), Educ. .....Split Reel
Katzenjammer Kids, "Fast and Furious" (Cart.), International, and Indiana Limestone (Educ.), Industrial .....Split Reel
Wednesday, December 26, 1917
Hearst-Pathe News, No. 104.....1 top
Saturday, December 29, 1917
Hearst-Pathe News, No. 105.....1 top
Sunday, December 30, 1917
The Hidden Hand, No. 6. "The Flower of Death" (Doris Kenyon, Sheldon Lewis, Arline Pretty, Mahlon Hamilton), Pathe.2 D
The Eighth Annual Round-Up, Pendleton, Oregon .....3 top
Argus Pictorial, No. 4.....1 Ed.
Step Lively (Harold Lloyd, Bebe Daniels, Harry Pollard), Rolin .....1 C
Rocky Mountain Park (Combitone), Earle 1 Trav.
Katzenjammer Kids, "Peace and Quiet" (Cart); "Making the Comic Section," International, Ed. .....Split reel
Wednesday, January 2, 1918
Hearst-Pathe News, No. 2.....1 top
Saturday, January 5, 1918
Hearst-Pathe News, No. 3.....1 top

Triangle Distributing Corp.

TRIANGLE COMEDIES
Jan. 6. Matrimonial Breaker.....1 C
Jan. 6. His Day of Doom.....1 C
Jan. 13. A Straight Crook.....1 C
Jan. 13. A Marriage Not.....1 C
Jan. 20. Their Indian Uncle.....1 C
Jan. 20. The Price of His Head.....1 C
Jan. 27. A Butler Bust-Up.....1 C
Jan. 27. Too Many Husbands.....1 C
KEYSTONE RELEASES
Jan. 6. His Hidden Shame (Max Asher, Dora Rogers, Alice Davenport, Alatia Morton, Marianne Delatorre).....2 C
Jan. 13. His Punctured Reputation (Wm. Franey, Dale Fuller, Maude Wayne, Milt Sims) .....2 C
Jan. 20. Dimples and Dangers (Harry Gribbon, Dora Rogers, Frank Bond, Claire Anderson) .....2 C
Jan. 27. Courts and Cab Ants (Peggy Pearce, Baldy Belmont, Marianne Delatorre, Max Asher) .....2 C

Universal Film Company

Monday, January 7, 1918
NESTOR—Cave Man Stuff (Gale Henry, William Franey) .....1 C
Wednesday, January 9, 1918
L-KO—Torpedo Pirates (Hughie Mack).....2 C
UNIVERSAL ANIMATED WEEKLY—Weekly No. 6.
Saturday, January 12, 1918
UNIVERSAL SCREEN MAGAZINE—Issue No. 53.
UNIVERSAL CURRENT EVENTS—Issue No. 35 (Shipping date, January 5).
UNIVERSAL SPECIAL—New Enemies (Thirteenth Episode of "The Red Ace" Serial) .....2 D
UNIVERSAL SPECIAL—One Minute to Live (Seventh Episode of "The Mystery Ship" Serial) .....2 D
Monday, January 14, 1918
NESTOR—Maimed in a Hospital (Dave Morris, Max Asher, Gladys Tennyson)...1 C
Wednesday, January 16, 1918
L-KO—Home Run Ambrose (Mack Swain)..2 C
UNIVERSAL ANIMATED WEEKLY—Weekly No. 7.
Saturday, January 19, 1918
UNIVERSAL SCREEN MAGAZINE—Issue No. 54.
UNIVERSAL CURRENT EVENTS—Issue No. 36 (Shipping date, January 12).
UNIVERSAL SPECIAL—The Fugitives (Fourteenth Episode of "The Red Ace" Serial) .....2 D
UNIVERSAL SPECIAL—Hidden Hands (Eighth Episode of "The Mystery Ship" Serial) .....2 D

Vitagraph

BOBBY CONNELLY SERIES
Nov. 5. Bobby to the Rescue.
Nov. 12. Bobby's Country Adventure.
Nov. 19. Bobby Takes a Wife.
Nov. 26. Bobby the Magician.
THE FIGHTING TRAIL SERIES
Dec. 3. Epi. 13. The Water Trap.....2 parts
Dec. 10. Epi. 14. The Trestle of Hororrs.2 parts
Dec. 17. Epi. 15. Out of the Flame.....2 parts
Dec. 3. Spooks and Spasms.
BIG V COMEDIES
Dec. 10. Frauds and Free Lunch.
Dec. 17. Noisy Naggers and Nosey Neighbors.
VITAGRAPH COMEDIES
Dec. 3. A Family Flivver (Edward Earle, Agnes Ayres).
Dec. 10. Paging Page Two (Edward Earle, Agnes Ayres).
VENGEANCE AND THE WOMAN (Serial)
Dec.24. The Oak (First Episode) (Wm. Duncan, Carol Holloway).
Dec. 31. Loaded Dice (Second Episode) (Wm. Duncan, Carol Holloway).

Favorite Film Features

Dec. 3. The Golden Pathway (Mary Charleson, Jane Fearnley, Naomi Childers, Maurice Costello, Robert Gaillard, Brinsley Shaw).....2 D
Dec. 3. His Little Page (Norma Talmadge, Leo Delaney, Van Dyke Brooke).1 C
Dec. 10. Mrs. Bingle's Melodrama (Flora Finch, Kate Price, James Lackaye, Hughie Mack, William Shea, William Humphrey) .....2 C
Dec. 10. Tim Grogan's Foundling (Norma Talmadge, Kate Price, Helen Costello, Van Dyke Brooke, Courtnay Foote) .....1 D
Dec. 17. The Call (Edith Storey, E. K. Lincoln, Gladden James, Ralph Ince).2 D
Dec. 17. No Sweets (Flora Finch, Kate Price, Hughie Mack, Charles Eldridge) .....1 C

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NEW YORK

"Just a Woman"

(*Concluded from page* 133)

Eugene Walter, the author, has displayed flashes of perfect dramatic technique in the construction of his plot. It is never strained in the main. He has branched out with a number of tangents, intended to hold the suspense more balanced, and in some of these, he resorts to forced situations which mar, not a little, the strength and sustaining interest inspired by the dramatic force with which the main plot is developed.

The human note is struck with a dramatic resonance that will find response in the heart of every man, woman and child who witness the performance. The author has brought this quality out with such force that even the constrained actions of Miss Walker can not force the appealing note into the background. Miss Walker disappoints in this production. She does not give the performance of which she is capable. For some reason, unknown to the writer, she chooses to present Mr. Walter's character of Anna Warde, without a perceptible change of facial expression excepting in one or two isolated scenes. The part demands that she portray the patient, hard-working housewife, but even in the lives of this class, there is a smile registered at times. Miss Walker holds a fixed, stolid expression for scene after scene without a change. The fault is heightened by the use of too much make-up on the lips.

Miss Walker is supported by a capable cast of players. Lee Baker has the principal role opposite. Ann Williams portrays the maid in true style. Edwin Stanley, Henry Carvel, Charles Kraus, Forest Robinson, Baby Valarie, Cornish Beck and Paul Perez complete the cast.

Director Steger has given "Just a Woman" an excellent production as to detail, settings and exterior scenes. The production can be classed with a little-above-the-average feature for the open market. It presents strong drama, and a smooth running story. Miss Walker has a wide reputation for her work behind the footlights and more recently before the camera. She is not as well known as some of the picture stars because she has not had the opportunity to appear on the screen with such frequency as others. Her name should draw, if well advertised. None of the members of the supporting cast are stars in any sense of the word. They represent the average player in support of featured roles. The light effects have been obtained with natural semblance. The photography is without a flaw.

THE STORY AND PLAYERS

Jim Warde (Lee Baker) is a worker in the steel mills. His wife, Ann (Charlotte Walker), is a loving, hardworking mate. A friend of Jim's invents a mechanical device to facilitate the making of steel rails. Jim's wife suggests that she invest the money she has saved from Jim's earnings in promoting a company to perfect and manufacture the machine. The machine proves a big success and Jim is made a director in the steel corporation.

With the acquisition of wealth and power Jim resorts to his former habit of drink. He is taken to New York by one of his fellow directors who wishes to oust him from the directorship. His fellow director has arranged with a woman of questionable character to win him from his wife. Her scheme is successful and Jim forsakes his wife. She induces Jim to sue for divorce, having placed hired servants to enter the home of Mrs. Warde to get evidence. The trial is had but Mrs. Warde refuses to retain counsel. She feels that she has lost and tells the presiding Judge that Jim is not the father of their little son. She lied to keep the stain from the child's name. She is informed that her son is to be taken from her and it is then that she recalls the statement and tells the Judge that she has lied. Jim confesses also that he has sworn falsely and is sentenced to a long term in prison.

When he is released he returns to his wife. The epilogue shows the little son grown to manhood and ready to depart for France. Jim returns to work in the steel factory and is happy though penniless.

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Accessory News

— SECTION OF MOTION PICTURE NEWS —

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"Knoxville, Tenn., Dec. 12, 1917.

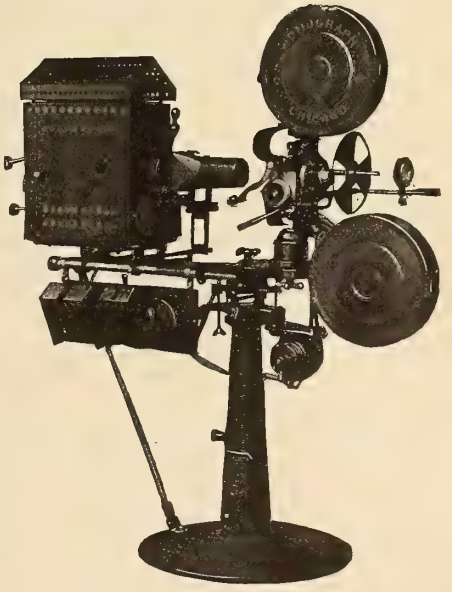
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To All Motion Picture Exhibitors

WAR TAX!!

The undersigned committee of the *Allied Exhibitors' Organizations* of *America* elected by the *Joint Conventions* of all *Exhibitors Organizations,* held at *Washington, D. C.,* December 11th and 12th, hereby request the fullest co-operation and assistance of every motion picture exhibitor in America.

We are charged with the duty of gathering the exact and absolute truth of how the war tax is effecting every motion picture theatre with a view of securing through united effort a readjustment of the war excise taxes on motion picture theatres and film for presentation to Congress.

Therefore, we respectfully request each and every exhibitor to fill out the following blank, giving the full facts and figures available, the experience of each theatre, and forward immediately by mail to:

FRANK REMBUSCH,
Secretary, Allied Exhibitors Legislative Committee,
Indianapolis, Indiana.

How does the business of your theatre for the month of November, 1916, compare with the month of November, 1917?

.....

Have you suffered a comparative loss? and to what do you attribute same?

.....

Did the war tax effect your business? and to what extent?

.....

General remarks:.....

.....

.....

Your answer will be doubly effective if you send it immediately.
A letter of explanation will be very acceptable.

ALLIED EXHIBITORS LEGISLATIVE COMMITTEE

H. P. Varner of North Carolina, Chairman.
Lee A. Ochs of New York.
Ernest H. Horstmann of Massachusetts, Treasurer.
Judge O'Donnell of Pennsylvania.
Frank Rembusch of Indiana, Secretary.

Accessory News

SECTION OF MOTION PICTURE NEWS

Devoted to the technical branches of the motion picture industry, containing records of the latest accomplishments in the mechanical and scientific field; projection helps, inventions and suggestions; camera devices analyzed and commented upon; musical cue sheets for important feature pictures; improvements and innovations in the building and furnishing field.

No charge is made in these departments for answering questions of any nature. Correspondence is invited.

E. Kendall Gillett.....*Editor*

Alfred S. Cory.....*Technical Editor*

N. A.-M. L. and Exchanges

WE have already published letters from the Paramount Pictures Corporation and the General Film Company assuring the members of the National Anti-Misframe League that they are heart and soul behind the League in its determination to see to it that the physical condition of the film is materially improved.

Below are two more letters from the Fox Film Corporation and the Triangle Distributing Corporation. These two exchange systems are also enthusiastic over our work. With their co-operation, as well as that of the other systems, there is no doubt of the ultimate result.

FOX FILM CORPORATION
FEATURE FILMS
130 W. 46th Street,
NEW YORK.

December 10, 1917.

Mr. E. Kendall Gillett,
Motion Picture News, *Inc.*,
729 Seventh Avenue, N. Y. C.

Dear Sir: In reply to your communication of the 6th, I am pleased that you have taken the interest you have in the National Anti-Misframe League.

If I may, I would like to make a suggestion to your league, which undoubtedly will be of great interest, and will help considerably to correct the evil which we are endeavoring to correct.

If the operators would mark the jumps on the last showing of their performance, if any occur, by placing a slip of paper where those misframes occur the exchange examiners could then locate these jumps very readily, and take them out before delivery to the next operator.

To locate misframes is a very difficult matter, unless the print is screened. You know how impossible this is, and what hardship it would work upon the industry if the exchange screened each and every copy before delivery; in fact, it would be an utter impossibility.

I believe if the suggestion, such as I mentioned, were earnestly followed out by all operators of the United States, the life of the film would be very much prolonged and misframe would be reduced to a minimum.

Another suggestion: If the operator, upon finding a misframe in his subject, instead of turning the print over to his assistant, who at times is a mere boy, or when a break occurs in the reel, to himself repair it, and make the patch, I believe a great deal of the misframes would be avoided in their inception. Invariably, after tracing reels that have come into their exchange full of misframes, it was found that the assistant operator, or reel-boy, made the patches which caused these objectionable splices.

It is the ambition of every exchange manager, I believe, to be in harmony with every movement which would help eliminate the bad condition of film, and help prolong the life of any subject, therefore the National Anti-Misframe can count on me to do everything in my power to help along their good work.

Would be pleased to hear from you from time to time, as well as from your worthy publication, in regard to achievements of this league.

Yours very truly,
Fox Film Corporation.

TRIANGLE DISTRIBUTING CORPORATION
General Offices, 1457 Broadway, New York.

December 14, 1917.

Mr. E. K. Gillett, *Treas.*,
Motion Picture News, *Inc.*,
729 Seventh Avenue, New York City, N. Y.

Dear Mr. Gillett: Replying to your letter of the 6th, we have both a night and day force to inspect our film, and we keep track of every reel inspected, making note of the operator that inspects it. In addition to this, after each subject is inspected, we insert a slip, copy attached, inside one of the reels of the show and this slip then goes with the show to the exhibitor.

Should the exhibitor at any time find the film not in first-class condition, the exhibitor is then requested to immediately notify this office and we then take the matter up with the inspector that inspected the film.

We work at all times to send out our film in the very best condition and make it a rule never to allow any film to go to another exhibitor without being inspected first. The above system has greatly improved the condition of our films and with the co-operation of the operators we feel that this evil can be, and quickly, eliminated.

Yours very truly,
Triangle Distributing Corporation,
C. B. Price, *Manager.*

IT is clearly a case of reciprocity. There must be co-operation—and operator must help the exchange and the exchange get behind the operator. The suggestions in these letters are excellent and should be taken to heart. There is no doubt that film should be handled by the most competent hands possible and no patching should be done by a boy who knows nothing and cares less. This applies to the exchange as well as to the theatre.

Film and the result on the screen is all that theatre men have to sell to the public. It is what makes the wheels go around. It is this which keeps the studios open as well as the executive offices. It results directly in making a job for every operator, for, if the people refuse to see pictures they will not be made. Studios will be closed, theatres will close and the industry will go out of existence.

It is up to every member of our League and every other operator to do his share toward helping—no vandalism, no cut outs, no punch holes, in fact nothing which will in any way impair the value of the film.

Complain? certainly. If the exchanges are not doing their share, are sending out poor film, in bad condition, make a fuss. Do it direct to the head office or through the League, but do it, and do it strong, but don't forget your duty. E. K. Gillett.

Equipment Operating — Projection — Questions Answered

Optic Projection As a Problem in Illumination

By J. A. Orange, General Electric Co., Schenectady, N. Y.

[Editor's Note—In this paper the author, Mr. Orange, of the General Electric Research Laboratory, has treated the subject of projector optics from the "source surface" standpoint instead of from the conventional "point source" standpoint. While we do not subscribe to all of the statements, which follow, we commend Mr. Orange's article as a most rational exposition of the factors which determine screen brightness and efficiency in optical projection systems. The paper is reprinted from the Transactions of the Illuminating Engineering Society by kind permission of the Society.]

THE SCREEN PICTURE

As a preliminary to discussion of the magic lantern and moving picture projector it is convenient to consider the question of the most suitable brightness of the picture shown on the screen.

This matter has never been standardized, although there does not seem to be any particular obstacle in the way of some agreement as to the most desirable brightness in the heaviest shadows of a picture, expressed as a function of the general room illumination. A combination of experiment with tests on theatres should settle this point, but the connection between such brightness and the intensity of illumination provided by the projector (measured in the natural way with slide or film out), is the source of much difficulty.

The relation rests on two factors, one the density of the slide or film and the other the nature of the screen. The former is very variable even in the regular photographic product, while the various natural-color achievements may run into appalling densities. The most that can be done at this time is to agitate for a standard density in the ordinary photographic records, there being little excuse for the extremes now run to. The dyed slides and films, moonlight and firelight effects, are not a disturbing feature because gloominess is there part of the effect sought. The natural-color products require a higher order of illumination and should be specially provided for unless the exhibitor can contrive to negotiate them by recourse to such expedients as further darkening of the room, shortening of the throw and substitution of a highly selective screen.

The remaining consideration, screen character, is the one determining the relation between intensity of illumination and screen brightness, slide or film being absent.

Taking the white paint or muslin screen as a standard, the metallic or selective screens offer a factor[1] of from 1 to 7 as regards picture brightness, and where the design of the auditorium is appropriate they are very desirable. Taylor[2] speaks of satisfactory slide projection with ½ foot candle (5½ meter-candles) in the clear parts, presumably with a muslin or white paint screen. H. P. Gage, in the discussion on the same paper, gives some figures which seem to suggest 2.5 to 6.0 foot-candles (27 to 65 meter-candles) for magic lanterns and 2.5 to 30 foot-candles (27 to 320 meter-candles) for moving pictures, again presumably on a matte white screen.

Regarding these figures it is interesting to note that a great many theatres operate successfully with less than 2.5 foot-candles (27 meter-candles) on a plain screen and that one of the best known theatres in the country is operating under conditions equivalent to considerably less than 10 foot-candles (107 meter-candles) on a plain screen.

The report of the Commitee on Glare[3], dealing with screens, suggests a mean picture brightness of ½ Lambert (presumably millilambert), with a factor of 5 either way.

This mean value corresponds roughly with 2.5 foot candles (27 meter-candles) on a white paint screen, measured with slide or film out.

There is excellent reason for assigning an upper limit to the picture brightness in the case of moving pictures; this point will be referred to later.

[1] Committee on Glare, "Diffusing Media; Projection and Focusing Screens," Trans. I. E. S., p. 92, No. 1, vol. XI.

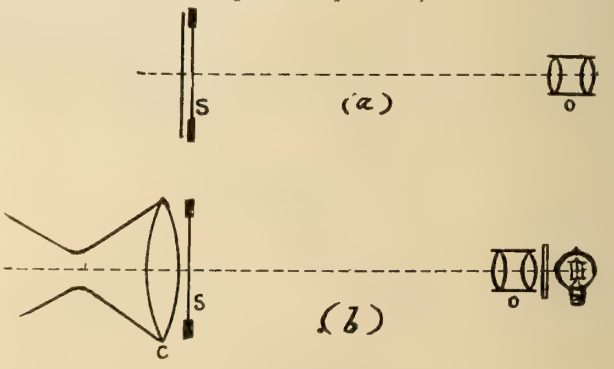
[2] Taylor, J. B., "The Projecting Lantern," Trans. I. E. S., p. 414, No. 3, vol. XI.

[3] Committee on Glare, "Diffusing Media; Projection and Focusing Screens," Trans. I. E. S., p. 92, No. 1, vol. XI.

THE MAGIC LANTERN

In its typical form the magic lantern is an instrument adapted to the projection of transparencies-slides about 10 cm. in diameter. At different stages in its history it has been used successfully with such enormously different light sources as the kerosene flame, the lime-light and the carbon arc. Even when allowance has been made for the transparency of the old time slides and the smaller screens of early days, it still remains a wonder that such different sources should have served the purpose.

For the projection of the slide there is used an objective lens system somewhat similar to a camera lens. One can say immediately that the highest possible illumination is produced if one can contrive an extended background of source surface behind the slide (Fig. 1*a*). In this ideal case the illumination at the screen, the slide being absent, is $\frac{A \times B}{x^2} \times k$ where A is the apparent area of objective opening presented toward the particular screen-point considered, B is the brilliancy of the source, x is the throw and k is the transmission coefficient of the objective. (As in the case of the searchlight the optical system presents an area endowed with the brightness of the source, neglecting objective losses, and the area, the brightness and the remoteness determine the illumination at the point in question.)



—Fig. 1.—
(a) Ideal Magic Lantern
(b) Back-testing a Magic Lantern,
S = slide. C = condenser. O = objective.

If it were not highly uneconomical and inconvenient in many ways this arrangement would be the natural form of magic lantern. In practice it is usual to use, not a background of source-surface behind the slide but a background of lens-surface. Now if there is an extended source-surface behind this lens—and at any distance, provided the source is indefinitely extended—then the lens-surface will appear as bright as the original source, neglecting reflection and absorption losses. If the lens is convex, there can be found one particular position for the source-surface at which a relatively small extent of source is completely sufficient. The result is a screen illumination $\frac{A \times B}{x^2} \times k_1, k_2$, where k_1 is the coefficient of transmission of the [*condenser*] lens—again simply a matter of absorption, etc.—and k_2 is that of the objective.

The lens which serves in this way is known as a condenser. There is a simple way of demonstrating the possibilities of a condenser, viz., by sending light backwards from the front of the

objective, the latter being temporarily covered with a piece of ground glass. By holding a piece of paper behind the condenser one may explore the possible source positions; a circular patch of light is noticed which varies greatly in size with the distance from the condenser, and the size of this patch indicates the maximum extent of source which is useful in the corresponding position, any further extension of source-surface being without effect (Fig. 1*b*). Any piece of glass which is free from flaws and is of a generally convex form will function as a condenser, but it is another matter to design a condenser which will facilitate the use of an extremely small extent of source.

Standard practice involves the use of a pair of plano-convex [*condenser*] lenses; in any particular case there is a limit to the degree of convexity which it is advisable to use, since it will be found that the more extreme forms call for a greater extent of source. A much better result is obtainable if one can use non-spherical surfaces for the condenser, the sharpest curvature being near the axis. The difficulty of producing such surfaces commercially has restricted this development until very recently.

The limit of design on specially corrected condenser systems is really determined by the lens losses which increase more and more as the design (in effect, the number and convexity of the lenses) becomes extreme.

The magic lantern in this form is a relatively simply instrument. Rational design runs somewhat as follows: Knowing the size of slide and the average throw and screen size for which the outfit is intended, the focal length of the objective is fixed. Selecting some standard of illumination which the apparatus shall attain, making due allowance for the conditions under which it is likely to be used—as degree of general illumination and screen factor—there is next to be considered the means adapted to that end.

The expression for the illumination, $\frac{A\ B}{x_2}\ k$ involves area of objective opening and brilliancy of source, throw and coefficient of transmission (this latter covering both objective and condenser). The two latter quantities are known roughly, so that one is left with a simple relation between objective opening and source brilliancy. The brilliancies of light sources are extremely different, as has already been remarked, and it follows that the size of the objective opening required will vary greatly. Attempts to use sources of very low brilliancy encounter the difficulty that extreme "aperture" in the objective is expensive *and is subject to a fairly definite limit consistent with satisfactory definition in the projected picture.* This applies particularly to oil, coal-gas and acetylene flames and the Welsbach lamp. There is a big gain in source brilliancy in going to the lime-light and Nernst lamp. The corresponding requirement in objective aperture is quite moderate, and in fact it is not so much their optical character as it is general inconvenience which has limited the application of those sources.

The result is that the source which has been most commonly used until recently is the carbon arc. Here we have something which far transcends even the lime-light and Nernst lamp in brilliancy and the size of objective opening needed is very small. In consequence of this the arc lantern as generally used is contrived a little differently from the instrument so far discussed.

A certain small aperture will suffice for the objective and with the best choice of plano-convex condensers a certain size of source is then required.

Now it follows from the existence of marked spherical and chromatic aberration in the condenser that one may with advantage use on objective which is larger than is really necessary but at the same time arranging so that each screen point is served only by a small portion of the objective. Perhaps this device is more readily understood from a numerical example. Suppose that on the basis of arc brilliancies it is concluded that 1 sq. cm. of objective opening is ample. If one were to provide an objective with that amount of opening and then add the most suitable form of plano-convex condenser it might be necessary to use an arc-crater 15 mm. in diameter. On the other hand it would be possible to use an objective 16 sq. cm. in area of which only 1 sq. cm. would be utilized by any particular screen-point; this might be attained with perhaps only 10 mm. arc-crater, using the same condenser arrangement. This alternative arrangement is the one corresponding to the rule which is given in books on projection, namely that the convergent beam coming from the condenser shall penetrate the objective so that no part of the beam shall be obstructed by the lens mounts, etc.

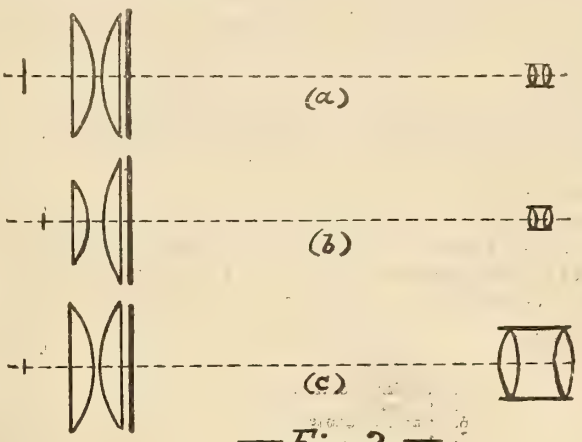
Another way of looking at magic lantern design for arc service is to consider that there are three ways of getting the desired results.

(1) Use a very small objective, an ordinary condenser and a large and expensive source (Fig. 2*a*).

(2) Use the small objective, an expensive condenser and a small, cheap source (Fig. 2*b*).

(3) Use an objective which has a gross aperture in excess of the "effective" aperture for any field-point, a cheap condenser and a small, cheap source (Fig. 2*c*).

The choice is one that turns on relative costs of apparatus and rests with the maker; the third alternative is out of the question with sources of low brilliancy since difficulty and expense are encountered in attaining even the effective aperture they require, let alone anything larger.



—Fig. 2.—
Alternative Arc Lantern Arrangements.
(a) Objective small, condenser cheap, source large.
(b) Objective small, condenser corrected, source small.
(c) Objective large, condenser cheap, source small.

Recently the tendency has been to substitute a tungsten lamp for the arc and it is evident that this is sound practice. The tungsten lamp in its various special forms offers a brilliancy ranging from a value higher than that of the Nernst lamp up to a value exceeding one-quarter of that of the direct current arc-crater. There is no difficulty in getting ample objective aperture for use in conjunction with such a source, but it ought to be remarked that erroneous conclusions may be drawn from tests in which an outfit designed for the arc is made to work with the incandescent lamp.

To sum up: the old illuminants (acetylene, mantle lamps, etc.) have such a low brilliancy that in order to get good results expensive optical apparatus is necessary and even then the possibilities are limited. Between these illuminants and the more recent there is a gain in brilliancy of from 100 to 1,000 fold. This enormous gain renders it easy to provide optical equipment which will yield any results likely to be needed. Questions of convenience then come to the fore and there is no doubt that the tungsten lamp is in much the strongest position in the group (lime-light, Nernst lamp, tungsten lamp, carbon arc).

(*To be continued next week*)

Society of Motion Picture Engineers Issues Valuable Booklet

AS an important step in their efforts to standardize cinematographic technology, the Society of Motion Picture Engineers has issued an attractive and valuable booklet entitled "Standards Adopted by the Society of Motion Picture Engineers." The publication of this booklet was authorized by the Society in session at New York City in October, and as the first copies have just made their appearance a few words of description will not be amiss.

The contents fall under two chief headings, these being: Motion Picture Standards and Motion Picture Nomenclature, respectively. The former describes and explains the various integrals of cinemachinery or details of cinematogprahic practice for which the most suitable dimensions or modes of procedure have been ascer-

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tained by the Society and adopted as standards. It is, of course, the aim of the Society to secure the adoption of these standards by the technical branches of the industry at large, commencing in the studio where the pictures are photographed and continuing right into the projection-rooms of the theatres, where the operators who use the films are directly comprehended by the Society's deliberations.

The heading Motion Picture Nomenclature embraces a collection of definitions of terms much used in both the technical and commercial phases of the industry, and these explanatory definitions, approved by the Society of Motion Picture Engineers, should prove of the utmost value to cinematographic workers, as they form the basis of exactitude in the drawing up of specifications for motion picture machinery, operating-rooms, theatres, etc.

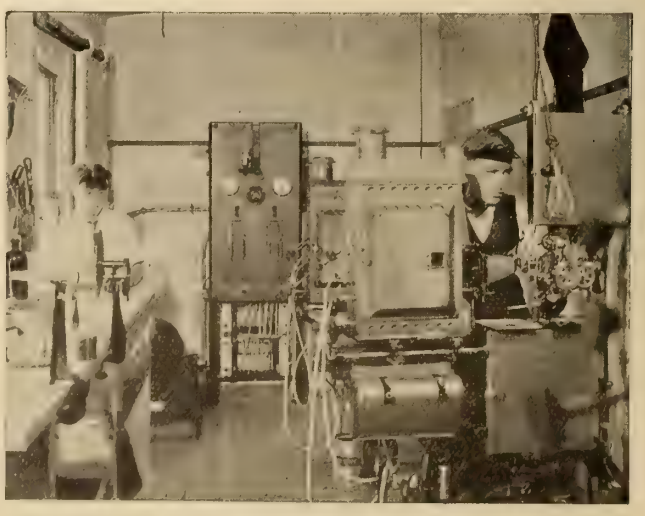
From the foregoing it will be apparent that copies of this new booklet of the Society of Motion Picture Engineers should be in hands of everyone connected with the "fifth greatest industry," and it is, as a matter of fact, the desire and intention of the Society to secure as wide a circulation as possible for this important contribution to the literature of cinematography. The price of the booklet is 10 cents per copy, and in order to secure adequate circulation in the proper quarters, the Society is prepared to furnish the booklets to film producers, laboratories, exchanges and makers of cinemachinery at the price of $1.00 per dozen booklets.

It will immediately suggest itself to all progressive executives within the industry that it is highly advisable to purchase these booklets in quantity for gratis distribution among employees, and the concerns who do this will, in addition to benefiting their workers, be promoting accurancy and definiteness in their own endeavors.

The booklets may be secured singly or in quantities from the main office of the Society of Motion Picture Engineers, 712 Eleventh Street, N. W., Washington, D. C., or *quantity lots* may be ordered from the Technical Editor of Motion Picture News, 729 Seventh Avenue, New York City. Remittances should, in all instances, be made payable to the Society of Motion Picture Engineers.

Projection Equipment in the Fox Studio

Almost as important in studio work as the taking of pictures is their reproduction for the inspection of directors, camera men, etc. Probably nowhere can a more critical audience be found, since upon its judgment depends the organization's reputation for both dramatic and pictorial quality in its films. When the passing or retaking of a costly setting is at stake, only the best of projection can be relied on. The apparatus in the William Fox Studio, in the suburbs of Los Angeles, is of interest to every operator and owner, as an example of what can be obtained by specifying only the best.



Operating Room, Fox Los Angeles Studio

In this studio, which covers about thirty acres, including several "locations" outside, there are two projection rooms side by side with the booth extending across the end of each room. The

throw is 52 feet, giving a 9 by 11 foot picture. Three Powers No. 6-B and one Simplex machine are installed. As a general rule, the current consumption is 45 to 50 amperes per arc. This rather high value is used to lessen the attention necessary for the arc. Since in this class of work many short pieces of film are run, the operator has a great deal of threading up to do, which takes most of his time.

Current is supplied from a Westinghouse Motor-generator set, which consists of an induction motor driven from the 220-volt alternating current lines, and a 75 volt, 72 ampere direct-current generator. On the switchboard are mounted the necessary switches, overload circuit-breaker, voltmeter and ammeter. Beneath are two ballast-resistors operated by projecting handles. Each projection machine was provided with a double-throw switch enabling it to be thrown onto either resistor.

In order to reduce flicker, it was specified that when a second arc was struck the voltage dip at the first arc should not exceed 3 volts. This guarantee has been uniformly met, and in addition the set has repeatedly shown its ability to carry from 90 to 110 amperes for several hours when the need arises. In its nine months of operation the set has required no attention beyond occasional oiling and wiping off—a feature which with its quiet operation is much appreciated in this busy projection room.

National Anti-Misframe League
Pledge

AS a motion picture operator who has the interest of his profession at heart and is willing to assist in eliminating some of the evils practised in the operating-room, I promise that I will to the best of my ability return films to the exchange in first-class condition. Furthermore, I will when it becomes necessary remedy all misframes, bad patches, etc., that may be in the film which I receive and in this way co-operate with my brother operators and give greater pleasure to those who make up the motion picture audience by showing films that are free from such defects. I also promise that I will not make punch marks in film, and when film is received by me, with punch holes, I will notify the exchange to that effect so that they may use their efforts to correct this evil.

Roll of Honor

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Leeman McCarty	Jackson, Mich.
Joe A. Gibson	Ashland, Ala.
Earnest F. Ingram	Ashland, Ala.
Bernard Fox	Dayton, Ohio
Ulysses Ponsant	Waterville, Me.
Garland L. Goldie	Cherokee, Iowa
Charles S. Peck	Salina, Kans.
A. C. Southick	Lansing, Mich.
Naulbert Gilbert	Ashland, Ala.
Leon E. Dolbee	Kalamazoo, Mich.
A. E. Carson	Kalamazoo, Mich.

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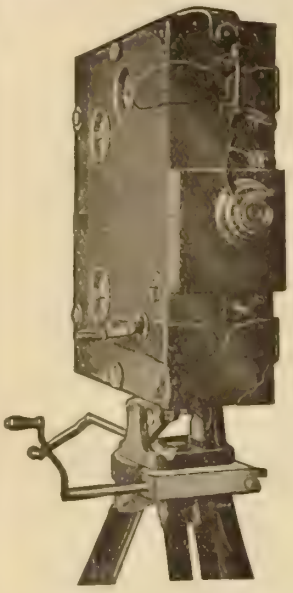
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The Camera

The Distribution of Light Intensity in Photographic Images

(Concluded from last week)

THE instructive photographic delineations of the shapes and sizes of the pencils of rays traversing a photographic lens at various degrees of obliquity (*Figs.* 10 *and* 11, *last week's issue*) may be used as data from which to plot intensity curves showing the amount of illumination at points removed from the axis of an objective, and as Dr. Zschokke has plotted such curves for various types of lenses we give his description of the method and results.

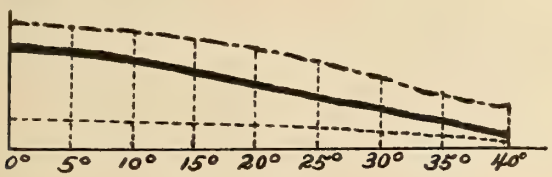


Fig. 13.

"These photographic results," says Dr. Zschokke referring to Figs. 10 and 11, "provide us with the means of determining the intensity of the illumination at parts of the image away from the axis. The intensity at the focus (*or of the axial pencil*) is taken as unity. To determine the actual intensities of the oblique pencils it is only necessary to measure their cross-sections (*as photographically recorded by Dr. Zschokke's apparatus*) and to multiply their respective areas by $\cos^3 a$. In these computations $\cos^3$ instead of $\cos^4$ is employed, because, as Fig. 9 (*last week's issue*) shows, the obliquity of the diaphragm, with reference to the oblique pencils, does not intervene, since the plate upon which their cross-sections are photographed is tilted through an angle corresponding to the obliquity of each pencil of rays thus recorded. The full significance of the employment of $I \cos^3 a$ in this connection will be readily appreciated upon referring to Fig. 4 (*Camera Dept. of Dec. 22 issue, page* 4417) and the accompanying text.

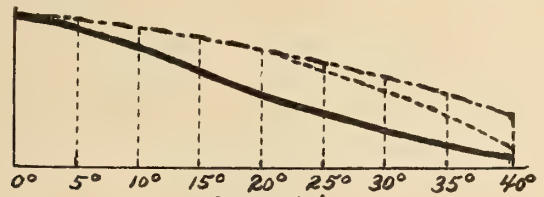


Fig. 14.

"The results obtained and computed in this manner are shown plotted as curves, in Fig. 13. In Fig. 13, the upper curve (*dots and dashes*) shows the decrease in intensity at increasing distances from the axis in the case of an *ideal* lens of aperture *f* 6.8. The second curve (*solid line*) shows the decrease in intensity over the image-field in the case of an *actual* lens of aperture *f* 6.8. It is seen that even at the center (*axial pencil*) the luminosity, as a consequence of absorption, is less than that of the *ideal* lens, while toward the margins of the image the difference in intensity is much greater, as a consequence of the interception by the lens mount of portions of the oblique pencils. The third curve in Fig. 13 (*dotted line*) shows the distribution of luminosity over the image-plane in the case of the *f* 6.8 lens stopped down to *f* 15.5. (*The two last curves of Fig.* 13 *are, as might be inferred, plotted from the photographic records, Figs.* 10 *and* 11.—Ed.)

"In order to make *comparative* observations, on these different lenses, as regards their distribution of light intensity over the photographic plate, it is advisable to take as the unit intensity the intensity of the axial pencil. It is in this manner that the curves shown by Fig. 14 have been obtained by calculation from the values expressed by Fig. 13. The curves depicted by Fig. 14 represent, therefore, the *relative* intensities in the cases already comprehended by Fig. 13. By reference to Fig. 14, we see that in the case of the 'Dagor' lens stopped down to *f* 15.5 the distribution of light is the same as with the ideal lens up to an angle of 25° on the diagram (*corresponding to an actual angle of view of* 50°), and exhibits, in comparison with the *ideal* lens, no noticeable decrease in illumination except in the case of pencils of great obliquity. The curve represented by the solid line shows the intensity distribution of the Dagor at full aperture *f* 6.8, from which is is evident that in this case the distribution of the light over the image-field is much less favorable. A noticeable falling off in intensity is apparent at even so slight an obliquity as 5° from the axis.

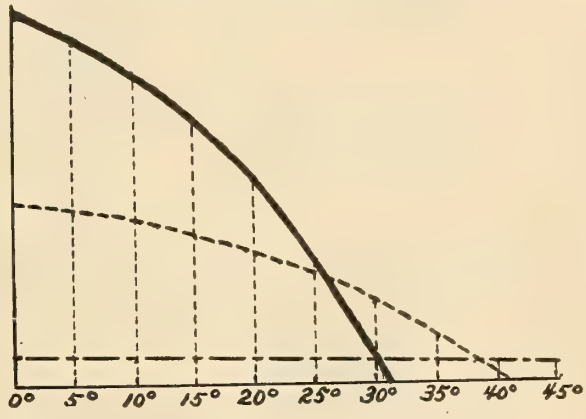


Fig. 15.

"The *actual* intensities and the *relative* intensities, at various distances from the axis, have also been computed for lenses of different apertures, and these determinations are graphically represented by Figs. 15 and 16. From a study of these curves it is readily apparent that lenses of large aperture yield the poorest distribution of illumination, which is frequently demonstrated by the fact that in practice a lens of high rated speed sometimes fails to show its superiority over other lenses of smaller aperture. This is well shown by Fig. 17, in which are given the intensity curves of an Aplanat, *f* 6.3, and a 'Dagor,' *f* 6.8. Up to an angle of 10° the Aplanat shows the greater intensity, but at 10° from the axis the intensity curve of the 'Dagor' cuts the curve of the Aplanat, and toward the margins the image produced by the 'Dagor' is more intensely illuminated than that of the Aplanat.

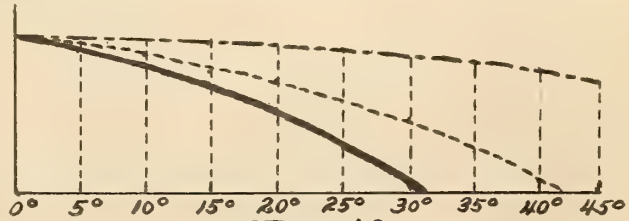


Fig. 16.

"In practice the decrease in illumination toward the edges of images produced by photographic lenses does not always mani-

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fest itself to the extent which would be expected from the foregoing, by reason of the considerable latitude of modern photographic emulsions. In the case of rather full exposures, for example, the falling off in illumination is not generally noticeable, although in the event of scant or under-exposure the effect may be very pronounced. The means of securing even illumination over the image-field is suggested, however, by Figs. 11, 12, 13 and 14, and consists in the employment of a small stop in the lens. This will, in most cases, ensure sufficient eveness of illumination, but if the angle of view exceeds 100° by any great amount the above remedy will prove of no avail, and recourse must be had to some other method of equalizing the illumination from center to edges of the plate. One such artifice is the use of a star-shaped diaphragm, rotated in front of the objective, such as was employed with the original model of the Goerz 'Hypergon' wide-angle lens."

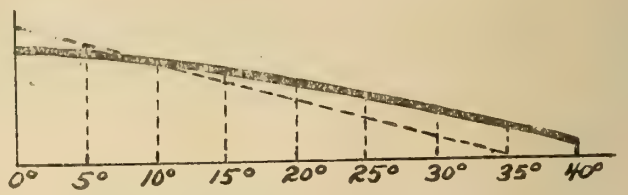


Fig. 17.

Dr. Zschokke's interesting and instructive paper is concluded above, but as the subject of the cutting off by the lens-mount of certain portions of oblique pencils is of considerable importance, we have next to describe a method whereby the degree of obliquity at which vignetting commences may be roughly determined by simple computation. The demonstration of this empirical method is due to Dr. P. Rudolph[1], whose remarks on the subject were as follows: (Fig. 18)

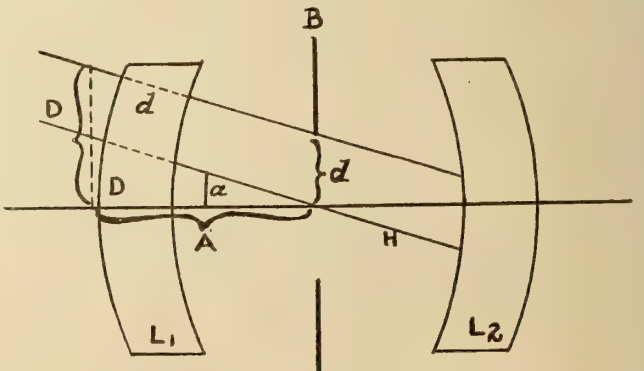


Fig. 18.

"Let L_1 and L_2 be the lenses forming a doublet of diameter 2D, let B be the plane of the diaphragm, and let the diaphragm be situated midway between L_1 and L_2. Let A be the distance of the diaphragm from the apex of the front lens surface, and let $2d$ be the diameter of the aperture of the diaphragm.

"If, for the sake of simplification, the collective effect of the lenses of the doublet be neglected, *i. e.*, if it is assumed that the diameter of the pencil passing through the diaphragm $2d$ is also $2d$ previous to its passage through the lens, and also if we disregard the curvatures of the external surfaces, and the thickness of the lenses, then the oblique pencil passing through $2d$ is partially intercepted (*or vignetted*) when the principal ray, H, is of that degree of obliquity represented by a straight line contained in a plane cutting the axis of the objective and connecting the edge of the lens with the edge of the diaphragm *on the same side of the axis*. Let the angle between the principal ray, H, and the axis, be a (Fig. 18), then it is readily seen that the limiting angle of obliquity at which a pencil may be incident

[1] "Die Zeiss-Anastigmate," Photographisches Wochenblatt, 1892, No. 21.

upon the lens without undergoing interception by the mount is represented by $\frac{D-d}{a}$

This limit is increased in a measure as the difference $D-d$ becomes greater, *i.e.*, as the aperture of the diaphragm d becomes less, and when $D-d$ is constant a increases as A decreases. From this we infer that the shorter the distance of the diaphragm from the apices of the lenses, the greater is the degree of obliquity at which a pencil of rays may fall upon the lens without being vignetted or partially intercepted by the mount at the edge of the lens."

Having completed a thorough explanation of the light losses to which photographic or projection lens systems are heir, we have now to point out the application of these considerations to the practical aspects of cinematography. Aside from the interest which the intensity distribution curves have for the cameraman or professional photographer, the regulation of the light rays by lenses has a very important significance in the designing, selection and use of lenses for cinematographic projection. We shall point out some of the desiderata in optical equipment for motion picture projection in forthcoming articles in the Projection Department, so it is therefore not necessary to anticipate those remarks on the present occasion. We would point out, however, that the present article abundantly proves that projection objectives of the customary type, and all others having considerable separations between their component lenses, are *extremely wasteful of light,* and it has also been demonstrated in the course of this article that rear projection through translucent screens cannot succeed in producing an evenly illuminated field when the throw is short and a wide-angle projection lens is used.

ALFRED S. CORY.

Rexo Motion Picture Film

WE have recently received from Burke & James, Inc., 240-258 East Ontario street, Chicago, samples of Rexo negative and positive cinefilm, and having tested the same in practical manner we are pleased to lay the results before Camera Department readers.

The trial roll of Rexo negative stock (*a 50 foot length*) was partly exposed on outdoor subjects in strong sunlight, and a test exposure was also made indoors "under the lights." At *f* 16 well exposed exteriors were secured under the conditions named, while the interior exposure, under Cooper-Hewitts and arcs gave a fully timed negative at *f* 5.6. Development was by inspection (*to get the most out of the test*) in a bath the constituency of which was unknown to the writer.

The negative showed good gradations in all of the subjects photographed, and the sample roll of Rexo stock experimented with was also characterized by fineness of grain in the emulsion. The developing properties and characteristics of the Rexo negative film can only be determined by experience in handling a considrable amount of the product, but it can be stated that with the time of development necessary to produce a vigorous image with the exposures mentioned no evidence of chemical fogging was visible.

Rexo positive film yields a vigorous print with satisfactory gradations and the sample tested appeared to be good clean stock. It has the necessary density-giving properties to ensure good titles, when exposed in a camera at one-half normal speed (*8 pictures per second*) with an *f* 5.6 stop, using Copper-Hewitt title lamps.

Messrs. Burke and James are offering trial rolls of Rexo cinefilm in 50 and 100 foot lengths at $1.50 and $3 per roll respectively, which affords amateur cinematographers, and all others interested in trying out new brands of film, the opportunity of becoming acquainted with the new product.

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THE Erker Bros. Optical Company, of St. Louis, Mo., report the sale of a Simplex Projector to the Cleveland High School, which is said to be the very latest in school buildings and the pride of the city. This makes the sixth educational institution in St. Louis to install Simplex projectors.

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Music and the Picture

Musical Review of Latest Compositions

1—"Fifteen Minutes of Laughter and Tears." A double number in fact and musical intent. Illustrates the two extremes in melodious temperaments. (A) Beautifully defines the lighter or frivolous; (B) Is in a relative minor illustrating the plaintive which is the most serious requirement of the Photoplay. (Obtainable from J. W. Stern, 102 West 38th St., N. Y. C.)

2—"At the Grasshopper's Hope." A characteristic Two-Step equally effective for cornet, street and moving picture work. (Leo Feist edition.)

3—"Violets Bring Memories," by Brandon. A melodious 4/4 moderato movement—unusually delightful and most appropriate for love scenes. (Published by Stark Music Co., St. Louis, Mo.)

4—"Hail, America!" (March) "The Rookies" (March), two favorites by "Geo. Drumm." These marches have the right tingling swing. They are bound to be heard frequently at a time when out of the great abundance of patriotic marchtunes a process of musical selection of the fittest assures the popularity of such numbers as these by Drumm and Gay's Sons of Liberty. (G. Schirmer edition.)

5—"Jazzing Around," One Step by Earl Fuller. A snappy and melodious popular composition which every leader can use to good advantage. (Leo Feist edition.)

6—"Longing for My Dixie Home," by Shannon. A 4-4 Andante moderato movement—very melodious and very effective. (Published by the Vandersloot Music Co.)

7—"Stolen Sweets," a beautiful and melodious waltz movement, by Harry von Tilzer. (Published by Harry von Tilzer.)

8—"In a Garden of Shadows and Tears," by A. Manlowe. A very attractive melody of pathetic character. (Vanderlost Pub. Co., Williamsport, Pa.)

9—"Hail, Hail, the Gang's Here," by Theodore Morse. Every musician knows the famous old song hit, "We Won't Go Home Till Morning." "Hail, Hail" is better. (Leo Feist edition.)

10—"Danse Orientale," by Harriette Cady. Any pianist can play and enjoy this charming dance—fancy in Mongol style.. (G. Schirmer edition.)

11—"Stock of Yard Blues," by Maceo Pinkard. Another of Pinkard's incomparable Two Steps—with all the melody snap and dash which made this writer famous. (Leo Feist edtion.)

12—"Somewhere in France Is the Lily," a novelty song by Jos. E. Howard. A typical composition of tempo "Marziale" most appropriate for opening purposes of scenes of a military character. (M. Witmark edition.)

13—"Bring Back My Daddy to Me," by Geo. W. Meyer. A valse moderato movement of exceptional tonal beauty. (Leo Feist edition.)

14—"America, I Love You, My Yankee Land," by Jack Frost. A wonderful inspiring and martial composition. (Published by the McKinley Music Co., 1501 E. 55th St., Chicago, Ill.)

15—"The Garden of Allah by Moonlight," composed by Florence Blackwell. A remarkable Fantasia of Oriental character, most appropriate for Oriental scenes. (Published by the McKinley Music Co.)

16—"That Cabaret in Honolulu Town," by Jack Frost. This composition is an all around favorite and a popular composition of exceptional merit. (Published by Frank K. Root Music Co.)

17—"Valley Rose Ballad," by Evans Lloyd. A beautiful Andante con espressivo movement, considered to be the greatest ballad ever written by an American writer. It is a composition of artistic value from a musical standpoint and still so wonderfully constructed that the listener or player after hearing it once is bound to remember it forever. For pathetic scenes and the like this composition is unreplaceable. (Published by Jeff Branen, 145 W. 45th St., N. Y. C.)

18—"Prudence" (Entr'acte), by Ernst Luz. A number in gavotte style, effectively arranged. Illustrates romance. Lends itself easily to different tempos, making it valuable for playing to the Photoplay.. A melodius number throughout. (J. W. Stern edition, N. Y. C.)

19—"The Brooklet," "Menuet Rocco," "On the Lake," by Henry Holden Huss. Three pieces for the piano. This distinguished composer always writes with the true pianist's sense of the finer tonal possibilities of his instrument. The delightful "Menuet Rocco" introduces a novelty in the way of a meno mosso in the Lydian mode; "On the Lake" is a beautful study in tone-color and contrasted rhythms; "The Brooklet," a poetic evocation, whose value as an etude for the weak fingers seems incidental to its charm as a mood-picture.

20—"Heavy Mysterioso," by Sol. P. Levy. The title signifies the purpose. (Cineme Music Co., Columbia Theatre Bldg., New York City.)

21—"Give Me the Right to Love You," by Abe Glatt. Considered by many and competent judges to be the finest composition of its kind—most appropriate for love themes and scenes. (Published by Harry von Tilzer.)

22—"Chasing the Chickens," a great jazz number. (Published by Foster Music Co., Chicago, Ill.)

Western Music

THERE was a time when practically all of the big hits came from New York. Big cities occasionally had local hits, which might have been national winners had the publishers been wise enough to follow up their good starts. Today, however, conditions are somewhat different, and although a majority of the big hits emanate from Broadway, it is nothing unusual for western publishers to land a hit, Fred Foster, for instance, has been very active of late, turning out real hits like "Oh Johnny," "Missouri Waltz" and now "Faugh-a-Ballagh," which promises to outsell "Oh Johnny." Then there is Fred Vandersloot down in Williamsport. Years ago the most optimistic could picture a man in Williamsport being fortunate enough to publish a million copy hit, as Fred did when he issued "I Wonder How the Old Folks Are Tonight." And it is songs like "I Wonder How the Old Folks Are Tonight," "Love's Lullaby" and "Send Me Away with a Smile" that win the hight brows and the opera singers over to the popular field. A good melody and clean sentiment in a song levels all brows. Approximately every home that possesses a Victrola or a player piano, be the owner a high or a low brow, contains from one to a hundred popular records.

The Skidmore Music Company is another concern that made

eastern folks sit up and take notice. Some of its numbers, including "Pray for the Lights to Go Out" and "Brown Skin Gal" created enough demand to induce Jos. W. Stern & Co. to purchase the selling rights.

The West is finally coming into its own, and W. A. Quincke & Co. is one of the firms that is making song history and hits for the West. Just now the firm is going after "My Cairo Maid," "Uncle Sammy Is Calling You," "My Hawaiian Dream Girl" and "Pride of My Heart," the last by J. N. Hall. The trade finds these numbers to be good sellers, a proof that the public likes them, and a tip that picture musicians should note.

W. A. Quincke & Co. have offices in the Majestic Theatre Building, Los Angeles, Cal., where they have been in business for the past eight years. The songs issued by them are never offered to the public until after they receive a thorough tryout in the vaudeville world, which is a very good method and frequently saves money thrown away on false alarms. In spite of the war and the general uneasiness, coupled with the disinclination of music dealers to pay sufficient attention to music during the holidays, Quincke & Co. are doing a wonderful business.

The Buckeye Music Company is another live western house, and it must be a live one in order to see the logic of investing $1,250 in the Saturday Evening Post, which it intends to do in the issue of January 26. This sum represents a great deal of nerve, more than many of the New York publishers would care to put out. Song publishing, however, being a gamble pure and simple, one must take a gambler's chance from time to time if he expects to get anywhere. Charles Roy Cox, the president of the Buckeye Company, has been making an excellent fight to keep his company in the front line, and while he has had some fine sellers in the past, few thought he was putting over the kind of sellers that would permit him to fool with the pages of the Post. And he is the first western publisher that has been game enough to tackel the Post. But the other fellows have not been heard from as yet. Wait until they see him in print there. Two songs that Cox is banking on to go over are "The U. S. A. Will Lay the Kaiser Away," and "My Flower of Italy." And they are very good numbers for picture musicians.

In Columbus, Ohio, The Buckeye Company has a live rival in the R. C. Young Music Co., for Young's "We'll Follow Pershing Into Berlin" is becoming better known and better liked every day. The company is not the oldest in the business, but one that is worth watching.

The American Music Publishers, 140 North Dearborn street, Chicago, Ill., is another firm that is making things hum. Some of these western houses make it look as if they are going to give New York publishers a stiff fight for hits this year. "Sammy," the concern's latest number, is receiving many calls and a great deal of publicity. In connection with the song the house is offering $100 in prizes, with motion picture musicians having a chance to win some of the money. Should you be interested in the prizes write to the company for particulars.

E. M. Wickes.

General Comments

ARTHUR M. SEIBRECHT & CO. have discovered that their "Movie Club" plan is something that picture musicians patronize and appreciate. And the new postal rates do not have any bad effect on their daily mail.

Jack Mahoney, author of "Tulip and the Rose," has what looks like a sure fire hit in "Bing Bang Bing 'Em on the Rhine." Jack said that although he has not offered it to a publisher, a dozen big acts are going to put it on as soon as they can have orchestrations made. As a fast number for pictures it is a wonder, and as a march and gang song, it is a whale!

Joseph W. Stern & Co. have had an unusual run of orders for their A. B. C. motion picture music. Orchestrations of "When the Moon Is Shining" and "Send Back Dear Daddy to Me," two of Stern's new patriotic hits, are ready for picture houses.

Hamilton S. Gordon's "Motion Picture Music Collection" is responsible for hundreds of complimentary letters from musicians in all parts of the country. Gordon looks as if he had a big money maker in the collection.

Gilbert & Friedland's new ballad, "Are You from Haven" is becoming just as much of a favorite with motion picture musicians as it is with vaudeville singers.

James W. Casey, head of the Echo Music Co., sends in word that he was surprised to find so many picture houses using his "After the War Is Over" and "My Hawaii, You're Calling Me."

And do not forget that G. Schirmer, No. 3 East Forty-third street, New York, has a wonderful collection of music suitable to motion pictures. Schirmer's envelope, with the reddish cover, is a familiar sight along Broadway and Fifth avenue.

"THE SECRET OF THE STORM COUNTRY"

Theme: "Just as Your Mother Was," by Harry von Tilzer

1—"Petite Bijouterie" (Valse Intermezzo) by Bohm until—T: "Deforess Young, the attorney."
2—"Sweet Ponderings" (2/4 Andante) by Langey until—T: "Ebenezer Walderstricker, etc."
3—"Dramatic Andante" by Ascher until—T: "Yer let me go."
4—Hurry to action until—T: "Helen Walderstricker, wife, etc."
5—"Romanzo op. 40" (4/4 Moderato) by Beethoven until—T: "Madelene, you love Fred!"
6—Theme until—T: "Then opened the portals, etc."
7—Continue ff until—T: "While the silent city, etc."
8—"Heavy Mysterioso No. 1" by Sol P. Levy until—T: "Daylight reveals to a visitor."
9—"L'Adieu" (12/8 Dramatic) by Farvarger until—T: "Andy Bishop escaped the Auburn Prison."
10—"Dramatic Recitative No. 1" by Sol P. Levy until—T: "$5,000 reward will be paid."
11—Prelude to "Kunihild" (Dramatic) by Kistler until—T: "Any jail birds from down here."
12—"Canzeneta" (Melodious Moderato) by Nicode until—T: "I've already told her, etc."
13—Theme until—T: "Memories."
14—"Pathetic Andante No. 1" by Paul Vely until—T: "After three months, etc."
15—"The Vampire" (a Dramatic Theme) by Sol P. Levy until—T: "Comin' here won't do us no good."
16—Continue ff until—T: "Tessibel's secret is revealed."
17—Theme ff until—S: "The accident near the water."
18—Ad. Lib. Tympany Rolls, followed by
19—Silence until—T: "Confronted by the hypocritical, etc."
20—Organ improvise to action (Church Scene) until—T: "And for the sin, etc."
21—"Erl King" (Dramatic Agitato) by Schubert until—T: "Thy ways are beyond understanding."
22—"Lamento (Pathetic Melody) by Gabriel-Marie until—T: "Three years later."
23—"Capricious Annette" (Moderato) by Borch until—S: Old witch in view.
24—"Mysterioso No. 32" by Becker until—S: Tess playing with little boy.
25—Theme until—T: "Later."
26—"Dramatic Agitato" by Henry Hough until—T: "Tess seeing the squatter settlement, etc."
27—"Storm Furioso" to action until—T: "She has all the right in the world."
28—"Dramatic Recitative No. 1" by Sol P. Levy until—T: "After the storm."
29—Theme until * * * * END.

"THE LEARNIN' OF JIM BENTON"

(Triangle Production)

(Reviewed on page 4582)

Theme: "Love Song" (Dramatic) by Flegier

1—"Western Moderato" by Bach until—T: "When the sun sets."
2—"Dolorosa Poem" (4/4 Moderato) by Tobani until—T: "Seeking the lonely hut."
3—"Heavy Mysterioso" by Sol P. Levy until—T: "Evelyn Hastings, who at nightfall, etc."
4—Theme until—T: "Dawn's perfume."
5—"'Illusion," Intermezzo (2/4 Moderato) by Bustanoby until—T: "My punchers sure need."
6—"Dramatic Theme" by Sol P. Levy until—T: "Reckon we could graduate."
7—"Intermezzo" (Allegretto) by Pierne until—T: "So the school supplies arrive."
8—Continue to action until—T: "A September morn'."
9—"Capricious Nanette' (Moderato) by Orth until—S: Punchers enter school room."
10—"School Days" (Old popular song hit) until—T: "Private Night School."
Note—Play chorus only
11—"I'll Come Back to You" by Mills (Leo Feist Edition) until—T: "Midsummer."
12—"Intermezzo" (2/4 Presto) by Arenski until—T: "Three o'clock."
13—"Dramatic Recitative" by Sol P. Levy until—T: "The feudists."
14—Hurry to action until—S: "Girl on Porch."
15—Continue pp until—T: "The Return."
Note—Watch for explosion.
16—Theme until—T: "Adding bitterness to an already, etc."
17—"Dramatic Agitato" by Hough until—T: "Another step toward, etc."
18—Theme until—T: "Roused by the injustice."
19—"Dramatic Tension" by Levy until—T: "As the law takes its course."
20—"Ein Maerchen" (Dramatic Fantasia) by Bach until—T: "So ends a legal farce."
21—Theme until—T: "Tension heightens as the day."
22—"Pathetic Andante" by Paul Vely until—T: "Jim, there's hope, etc."
23—"Heavy Dramatic" by Ochmler until—T: "The appeal."
24—"Yelva" (Dramatic Overture) by Reissiger until—T: "The little girl thought me."
25—"Prelude (Dramatic) by Rachmaninoff until—T: "Gathering at dawn."
26—"Dramatic Tension" by Andino until—S: Girl running out of Governor's office.
27—Theme ff until * * * * END.

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"FANATICS"

(Triangle Production)
(Reviewed on page 4403)

Theme: "Cavatin" (4/4 Dramatic Moderato) by Bohm

1—"Dramatic Recitative" by Sol P. Levy until—S: Girl near piano.
2—"Le Retour" (Dramatic Allegro) by Bizet until—T: "Perhaps, Mary, if you would go to him."
3—"The Vampire" (a Dramatic Theme) by Sol P. Levy until—S: Interior of factory.
4—Theme ff until—T: "The steelmaker's home."
5—Continue to action until—T: "Economic conditions are, etc."
6—"Love's Melody," Reverie by Shannon (Vandersloot Edition) until—T: "Lathrop makes an unsuccessful attempt."
7—"Sweet Pondering" (a Melodic Sentiment) by Langey until—T: "Where the spawn of, etc."
8—Prelude from "Eva" (Dramatic) by Massenet until—S: The fight.
9—"Dramatic Agitato" by H. Hough until—T: "Oh, it's all wonderful, etc."
10—"Dramatic Tension No. 1" by Reissiger until—T: "And it looks like a clear case, etc."
11—Theme until—T: "Seeking in the new ideas."
12—"L'Dieu" (12/8 Dramatic) by Favarger until—T: "Trying out her new roadster."
13—"Dramatic Tension No. 9" by Andino until—S: Woman looking at picture.
14—Theme until—S: Eyre nears the fireplace.
15—"Dramatic Narrative" by Pauline Pement until—T: "Chivarly responds to the call, etc."
16—"Romanzo" (Moderato) by Karganoff until—T: "Beginning another day."
17—Continue to action until—T: "Professor Groesbeck knows, etc."
18—"Heavy Mysterioso" by Sol P. Levy until—T: "Delilah is brought by Samson, etc."
19—"Dramatic Tension No. 2" by Reissiger until—T: "Eyre's hypocrisy blinds."
20—"Vanity" (Allegro Caprice) by Jackson until—T: "Driven to a counter attack."
21—"Rustling Leaves" (Characteristic) by Koehler until—T: "You poor fool, don't you know, etc."
22—"Dramatic Tension No. 1" (for heavy disputes) by E. Ascher until—T: "Groesbeck is headin' 'em down to the mill."
23—Hurry (for riot scenes) to action until—S: Interior of room—woman on couch.
24—"Just As Your Mother Was," Song (Harry von Tilzer) until—T: Defeated in the fanaticism."
25—"Pathetic Andante" by Paul Vely until—S: Eyre leaving his office.
26—Theme until * * * * END.

"A LITTLE PRINCESS"

(Artcraft Production)

No Theme

1—"Mauresque," Caprice, by Boccalari until—T: "So they traveled across the sea."
2—Piano Solo (watch screen) until—T: "Sophrania Minchin and her sister."
3—"La Colombe," Intermezzo, by Gounod until—T: "Are you learning by heart?"
4—"Pathetic Andante" by Paul Vely until—S: Close-up of clock on big tower.
5—Strike seven bells, followed by
6—"With All My Heart and Soul" by Ball (Leo Feist Edition) until—T: "But time is a healing."
7—"Capricious Anette" by Borch until—T: "The drudge of the school, etc."
8—"A Summer's Morning" by Haines until—T: "At midnight there comes a twinkling."
9—"Short Mysterioso" until—T: "Once upon a time, etc."
10—"Arabian Serenade by Langey until—T: "Ali Baba borrows."
11—"Mystic Shrine" Intermezzo by Cameron until—T: "Open Hay."
12—"Blissful Dreams" by Helmund until—T: "By the morning after the new moon."
13—Short orchestra rest about 7 minutes, organ improvise until—T: "The first crimson of gold, etc."
14—"Balladora" by Tobani until—T: "I know what you have for me."
15—"Dramatic Recitative" by Sol P. Levy until—T: "Dusk afterglow and night."
16—"Dawn of Hope" by Casella until—T: "Do you hear, Becky?"
17—Continue to action until—T: "To the house adjoining comes,
18—"Garden of Love" (Caprice) by Ascher until—T: "With the Christmas holidays, etc."
19—Good typical Christmas song (not "Holy Night") until—S: Monkey enters Sara's room.
20—"Heavy Mysterioso" by Sol P. Levy until—T: "A week before the shadow, etc."
21—"Romanze" by Frommel until—S: Big tower clock in view.
22—Silence until—S: Change of scene.
23—"Reverie" by Debussy until—T: "Eat Becky, eat."
24—Continue ff with ad lib. tympany rolls until—T: "Who are you and where do you come from?"
25—"Largo" by Corelli until—T: "So, friends, in parting, just a word."
26—"Holy Night," etc. (Christmas Anthem) once through, followed by
27—Another typical Christmas song ff until * * * END.

"THE WILD GIRL"

(Selznick Production)

Theme: "Dramatic Recitative," by Sol. P. Levy

1—"I Don't Care" (Eva Tanguay's famous popular song hit) until—T: "Miss Tanguay as Firefly."
Note—Any popular Tanguay hit can be used as the proper opening for the picture.

2—"Gypsy Serenade" (Characteristic) by Jerwitz until—T: "Care for her as your own."
3—"Pathetic Andante" by Paul Vely until—T: "The swift flight of years."
4—"Gypsy Rondo" (Allegro) by Hayden until—T: "A sure source of revenge."
5—Theme until—S: Firefly looking at clouds.
6—"Whispering Flowers" (3/4 Characteristic) by Blon until—T: "Realizing that the Boy Birl, etc."
7—"Gypsy Dance" to action until—T: "Thieves, etc."
8—"Heavy Mysterioso" by Sol P. Levy until—T: "A stranger with a baby girl."
9—Theme until—T: "Andrio summons the tribe."
10—"Dramatic Tension" by Funck until—T: "Not really comprehending."
11—"Gypsy Dance" to action until—T: "The sun's morning rays, etc."
12—"Basket of Roses" (4/4 Moderato) by Albers until—T: "Nightfall and a deserted."
13—"Dramatic Agitato" by H. Hough until—T: "Donald MacDonald, editor."
14—"Alita" (Gavotte) by Losey until—T: "Come along, I'll give you a ride, etc."
15—"Canzonetta" (6/8 Moderato) by Nicode until—T: "Wednesday was a busy day."
16—"Three Graces" (Allegro Intermezzo) by Herman until—T: "Firefly's room at the inn."
17—"To Spring" (6/8 Allegro Appassionato) by Grieg until—T: "The new Firefly."
18—"A la Ballerina" (Valse Lente) by Braham until—T: "You and your mother must leave."
19—Theme until—T: "I have chosen my new manager."
20—Hurry to action until—T: "Realizing the advantages."
Note—Begin pp, then to action.
21—"Cavatine" (4/4 Dramatic Moderato) by Bohm until—T: "Congratulations were in order."
22—"Patel Menuet" by Paradis until—T: A Gypsy—he took her away."
23—"Gypsy Rondo" (Allegro) by Hayden until—T: "She loves me, Andrio."
24—"Allegro" by Bach until—S: The fight.
25—Continue ff until—T: "Terror stricken, the gypsies."
26—"Mysterioso Agitato No. 32" by Becker until—T: "Into the darkness the posse, etc."
27—Galop to action until—T: "What right have you to interfere."
28—Theme ff until * * * * END.

"THE RAGGEDY QUEEN"

(A Bluebird Production)

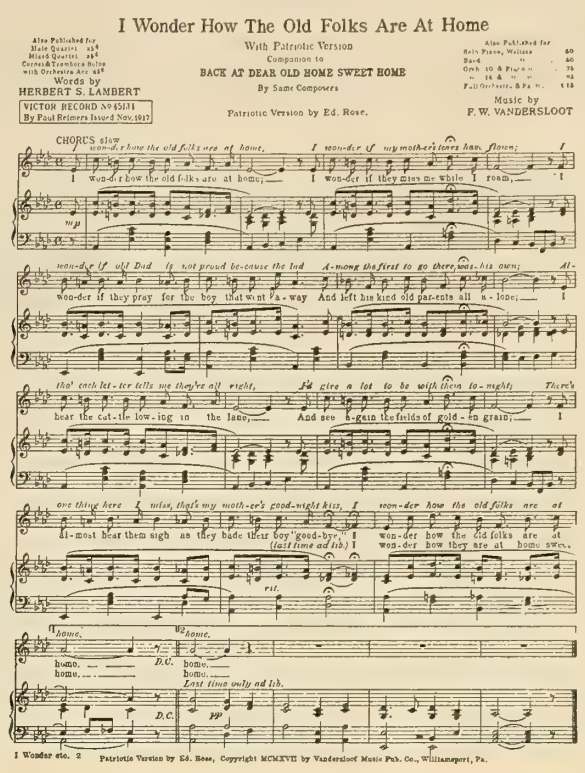
This picture does not suggest any Theme

Opening—"In Lover's Lane" (6/8 Allegro Moderato by Pryor.
T: "Crazy Anne, etc."—Continue to action.
T: "Father Andre, etc."—"At Sunset" (4/4 Moderato Grazioso) by Brewer.
T: "Drink and an ungovernable"—"Gavotte" by Gosses.
S: Girl Fighting—Hurry to action.
S: Interior of room—"Three Graces" (Allegro Intermezzo) by Herman.
T: "In New York"—"Nocturnal Piece" (4/4 Andante) by Schumann.
T: "Father Andre says"—"Dramatic Maestoso" by Ascher.
T: "Ain't there no proof"—"Legend of a Rose" (2/4 Allegretto) by Reynard.
T: "Father Andre's letter"—"Adoration" (4/4 Andante Moderato) by Barnard.
T: "Grant arrives in Oresville"—Hurry to action.
T: "Pick up the wood"—"Spring Flowers" (Andante) by Wood.
T: "Call the day shift"—"Dramatic Tension" by Winkler.
T: "The following morning"—"Canzonetta Allegretto" (Moderato) by Godard.
S: "The fight"—"Agitato" to action.
S: "Girl sees Grant's body"—"Intermezzo (2/4 Presto) by Arenski.
S: "Grant on bed"—"Romance" (Andante sostenuto) by Karganoff.
T: "A week later"—"Romance Op. 40" (4/4 Moderato) by Beethoven.
T: "Under cover darkness"—"Mysterioso" to action.
T: Morning—"Dramatic Tension" by Funck.
S: "Girl crying for help"—Hurry to action.
T: "She has saved you"—"Yester Love" (Intermezzo Andantino) by Borch.
T: "Madame Tillson you were"—"Dramatic Andante" by Ascher.
S: "Flashback to former scene"—"Reverie" (4/4 Andante) by Vieuxtemps until * * * END.

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Theatres Worth While



Stage Setting and Promenade Alhambra Theatre, Milwaukee

Alhambra, Remodeled, Presents Every Convenience

ONE of the most beautiful and artistic photoplay houses in the entire Middle West is the recently remodeled Alhambra theatre. The Alhambra, which is Milwaukee's largest theatre, has been under the Saxe management for the last six years or more, Mr. Saxe having taken hold of it when it was a poor theatre and made it into one of the best paying photoplay theatres in this part of the country. He recently remodeled it, boosted the admission price and is now doing a record business.

The theatre contains a children's playroom, ladies' rest room, big and comodious foyer, beautifully dressed stage and a long roomy lobby. From end to end it is most modern. The lobby is lined with photographs of well known stars and in easels on the side are art posters of coming attractions. As may be seen from the accompanying photographs the lobby of the theatre is practically free from any obstruction. In the rear of the theatre is a big promenade with the rest room and children's play room adjoining.

In the balcony of the house was where Mr. Saxe demonstrated his knowledge of the peculiar psychology of price which makes people want things that are most expensive. In the balcony are a series of box seats which were very unpopular with photoplay audiences when the house was at ten cents. During the remodeling Mr. Saxe had these boxes beautifully draped and installed in them luxurious box chairs and large softly shaded lamps.



Ladies' Rest Room, Alhambra Theatre



Lobby Alhambra Theatre

Keeney Builds $100,000 Kingston House

WILLIAM E. LEHMAN, architect of Keeney's Brooklyn theatre and Keeney's Newark theatre, has drawn plans for a motion picture house to be erected for Frank A. Keeney on a central site he has purchased in Kingston, N. Y. The new theatre will cost upwards of $100,000 and will seat about 1,500. It will be devoted to feature photoplays produced by the Frank A. Keeney Pictures Corporation and selected from other sources. Ground will be broken in the spring as soon as the weather permits.

Typhoon Fans in California

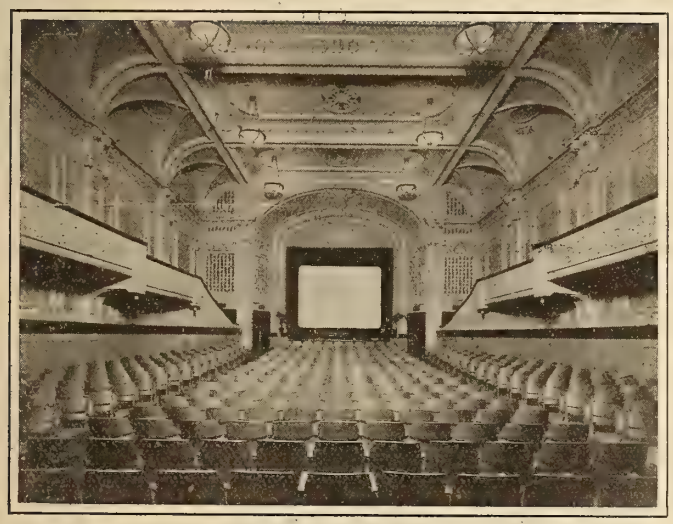
THE Typhoon Cooling and Ventilating System has reached California by way of the Star theatre, Reedley, Cal., owned by W. L. Sheibley.

The Star is the first house in this state to be cooled and ventilated by Typhoons and the Typhoon Fan Company is looking forward to a big California business next season.

"We feel confident that every exhibitor who visits Mr. Sheibley's house and sees for himself how delightfully cool it is in hot weather will want Typhoons to cool his house too," said C. S. Pabst, of the Typhoon Fan Company. "We base our expectations on what has always happened in the past whenever Typhoons were installed for the first time in other sections of the country."

Saxe Theatre Scores Big Success

AS the first modern moving picture theatre in Minneapolis showing the highest class photoplays obtainable, the Strand opened its doors four years ago. It was then the Saxe theatre,



Attractive Interior of Strand Theatre, Minneapolis

erected and operated by Saxe Bros., represented in Minneapolis by William Saxe.



Another Interior View of the Strand Theatre, Minneapolis

The Strand was built exclusively for moving pictures. Every seat in the theatre is on a direct line with the screen, and the seats are said to be the most comfortable in the city. The floor slopes to an angle to the middle of the theatre, then inclines toward the stage, so that the screen is always on a level with the eyes of the auditor.

Directory of New Theatres

ARIZONA

Johen Johanson is erecting a new theatre at Gadsden; ground was broken for same last week.

CALIFORNIA

Work is being pushed on the new motion picture theatre being erected on East Colorado street, Pasadena. The Italian rennaissance is being followed strictly in the design. A ceiling height of twenty-two feet, with a high dome auditorium will give a sweep to the interior, and an extra wide proscenium arch will give place for an unusually large screen. Provision is also being made for a double organ loft in which will be installed a large pipe organ. The lobby is to be the largest of any moving picture theatre in the State; sufficient space being provided to allow of the comfortable passage of one audience while another is buying tickets. The plans include every possible device for the safety of patrons, as well as for their comfort. The Florence theatre is the name chosen for the new house, and Manager D. H. Schulman promises its patrons a series of most pleasant surprises when it is once in full swing.

The new Kinema theatre, Los Angeles, was formally opened last Saturday to capacity business.

So rapidly have the artists, sculptors and decorators pushed their work on the new "Million Dollar theatre," being completed for Sid Grauman at Third and Broadway, that Grauman today was enabled to announce plans for the formal opening of the playhouse early in January, the final date depending on the completion of some of the delicately wrought interior decorations.

N. O. Anderson is planning a $75,000 hotel and theatre building at San Pedro, to be erected on Palos Verdes street, with a theatre lobby and entrance from Sixth street. The lease for the theatre has already been signed by Ray Pierson and F. O. Adler, who have purchased the store room of O. B. Sadler on Sixth street for $22,500, for the entrance. The sale was made on a basis of $600 per front foot, the property being 25 x 75 feet and improved with a one-story brick building.

The theatre at the rear on Mr. Anderson's property fronting on Palos Verdes street will be 57 x 125 feet and will seat about 1,000 persons. On the remaining portion of his property, and over the theatre, Mr. Anderson plans to erect a four-story hotel. The property has a frontage of eighty-seven feet on Palos Verdes and is 160 feet deep. This will give room for stores on the Palos Verdes street frontage thirty-five feet in depth.

J. T. Dickman is having plans prepared for a new theatre at Linda Vista.

L. A. Smith, 621 Investment building, San Pedro, is preparing plans for a one-story Class C moving picture theatre to be erected on Palos Verdes avenue, near 6th street, for N. O. Anderson. F. O. Adler and Ray Pierson are the lessees of the theatre. The auditorium will be 57 x 125 feet in size, the entrance and lobby 25 x 75 feet. There will also be one store room in the building. It will be of brick construction, with concrete foundation, tile and cement flooring, staff ornamentation, composition roof, skylights, plumbing.

G. L. Kirby has prepared plans for a motion picture theatre to be erected on Hobsonway, Blythe, for L. B. Todd and M. E. Fletcher, proprietors of the Gem and Electric theatres. The new building will be 50 x 100 feet and have seating accommodation for 500.

Sonora's new theatre was opened last week to crowded houses under the management of Knowles and Shaw.

FLORIDA

The Cuba Club management is remodeling their two-story building at Key West, and will convert the first floor into a modern motion picture theatre.

MAINE

The new Haine's theatre, at Waterville, is fast approaching completion; Manager Edeart K. Bolen announces the formal opening will take place early in the new year.

MASSACHUSETTS

A new theatre is to be erected at 213 Hanover street, Boston, for the Tivoli Amusement Company. It will be three stories high on concrete foundations. Joseph McGinniss is the architect, and the contract has been let to the Haynes Construction Company. The estimated cost is $90,000.

Work on the theatre and office building in course of erection at Norfolk and Austin streets, Cambridge, for the Olympia Theatre Company is progressing favorably, and the formal opening is announced for early in the new year. The cost of the structure will be about $400,000.

The Savoy theatre, at Fall River, has been purchased from William Durfee by Marcus Loew, who will raze the present building and construct a modern motion picture theatre on the site.

NEW YORK

J. R. Lockwood, part owner of the Majestic theatre, Burlington, Vt., and F. E. Coburn, also of Burlington, has purchased an entire block on Warren street, Glens Falls, and are having plans prepared for a building which will contain a modern motion picture theatre.

Frank Rosso is building an up to date motion picture theatre on Nineteenth street, Niagara Falls at a cost of $12,000.

John J. Dunlea has opened a motion picture theatre at the corner of Smith and King streets, Mohawk, which he calls the "Columbia."

NORTH DAKOTA

The Savoy theatre on Broadway, Fargo, is being thoroughly renovated and remodeled; Manager Clavier plans its reopening for January 15 next.

PENNSYLVANIA

The Grand Opera House, Fifth avenue, Pittsburgh, which was destroyed by fire about six months ago, will be re-equipped and operated as an exclusive motion picture theatre, the Harry Davis interests announce.

Scarelli and Marini, of Belle Vernon, plan the erection of a motion picture theatre there.

WISCONSIN

R. T. Holcomb and Joseph Collins formally opened their new theatre, the Crystal, situated on W. Washington street, Monroe, last week.

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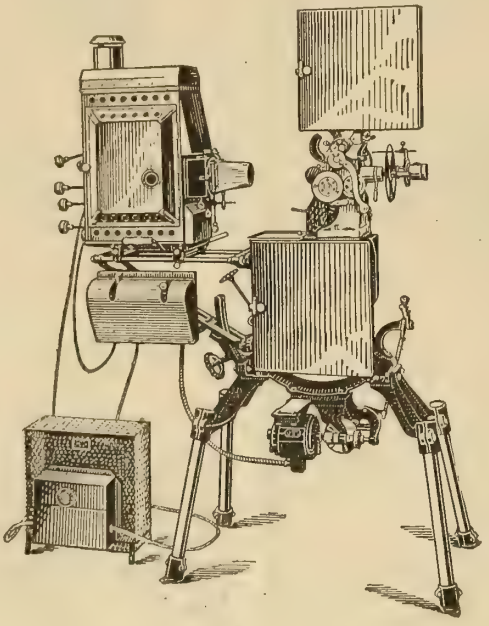
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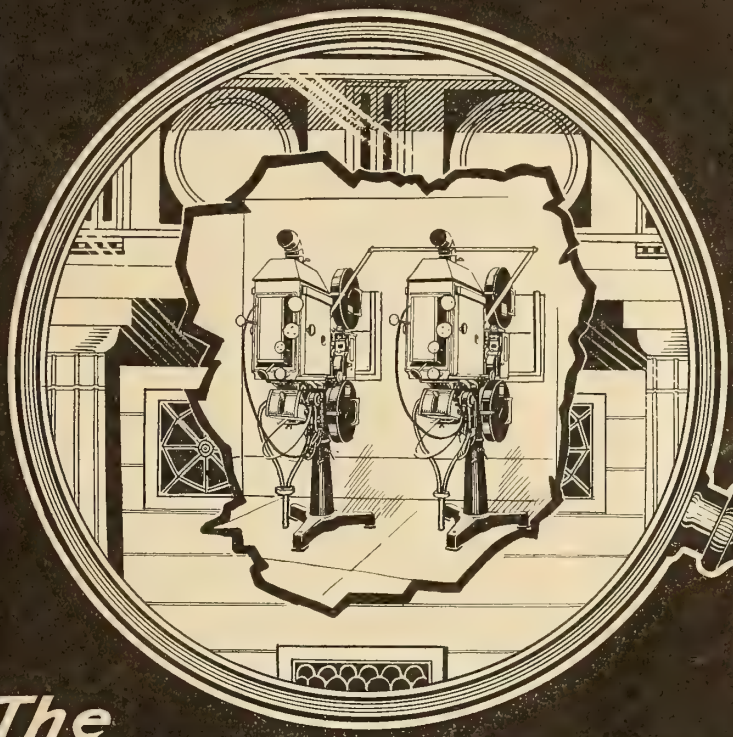
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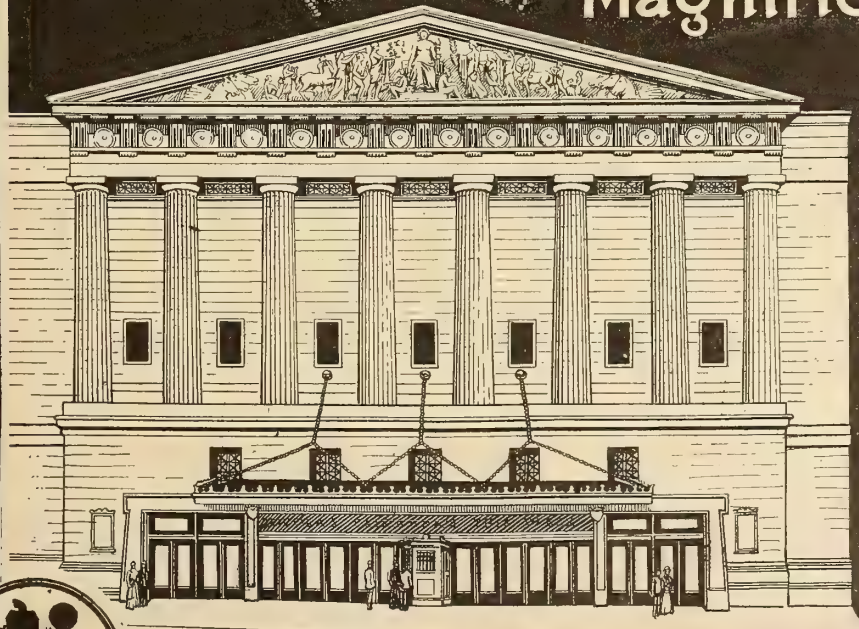
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HAS THE QUALITY CIRCULATION OF THE TRADE

Foremost

There are many *famous* stars appearing in motion pictures—but in

Paramount and Artcraft Pictures

the stars are *foremost*. It's the difference in "box office" value or drawing power.

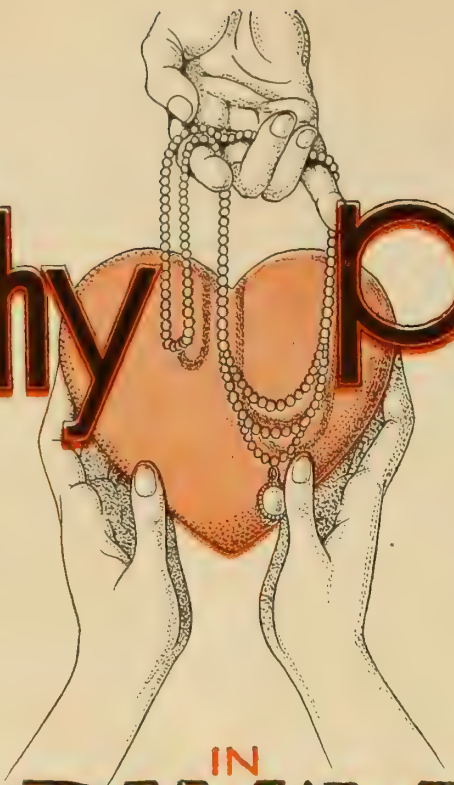
FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

485 5th Ave., New York

VOL. XVII-NO. 2 Entered as Second Class Matter, October 13 1913, at the Post Office at New York, N. Y., under the act March 3rd, 1879 PRICE 10 CENTS

Dorothy Phillips

Heroine of the smashing success "Pay Me" as Midge O'Hara the little country girl



The heart and soul of New York's Great WhiteWay laid bare

IN

"BROADWAY LOVE"



BLUEBIRD PHOTOPLAYS (INC.)

Book thru your Local BLUEBIRD Exchange



DOUGLAS FAIRBANKS

in "A Modern Musketeer"

Photoplay by Allan Dwan *Based on* "D'Artagnan of Kansas" *by* E. P. Lyle, Jr.

Fairbanks again chosen to open a new theatre

For the second time, S. L. Rothapfel, genius of exhibitors, has chosen Douglas Fairbanks as sponsor for a new theatre.

The fact that Mr. Rothapfel has opened his master creations with Fairbanks-Artcraft Pictures, and that Artcraft and Paramount Pictures form the *backbone* of his year's attractions, attest the *quality* and *profitableness* of these superb photoplays.



An ARTCRAFT Picture

ARTCRAFT PICTURES

A Tremendous Success—is Nationally Advertised



ADOLPH ZUKOR presents

MARGUERITE CLARK

IN

"THE SEVEN SWANS"

Adapted and directed by ***J. Searle Dawley***

A Paramount Picture

Colossal Production—A Delight, says Press and Public

Exhibits the highest finesse of motion picture art.
—New York Herald.

Delighted everyone who saw it at the Strand.
—New York Tribune.

Most artistic screen fairy tale which has been done.
—New York Evening Sun.

Everyone who saw "Snow White" will rush to see this bigger and more advanced production but exhibitors must tell their people *long before* that this wonderful picture is coming.

not only to the thousands of kiddies and "grown-ups" who saw "Snow White" last year will hear about this picture but this year we are after a new group. Here's one of the National Ads doting mothers and fathers all over the country read to their children this Christmas. Tear it out and take it home to your youngsters.

THE SEVEN SWANS

A PARAMOUNT PICTURE

Come away to the Valley of Make-believe,
A wonderful "magic" we shall weave—
Our hearts are young, as yours may be:
The Children of Make-believe are we!

TO CHILDREN AND THOSE WHOSE HEARTS ARE YOUNG
LETS MAKE-BELIEVE

A LETTER FROM MARGUERITE CLARK

MY DEAR CHILDREN:

John Martin came to see me to-day and we talked a long time about you, which made me very happy. I love you children dearly (and it is plain to see that John Martin does, too.)

Do you know what I want most of all in the world? I want to make you children happy and I want to give you the kind of thoughts that are really lovely; and I want to live and feel like a child myself—that is the reason I like my Fairy Plays most of all.

Won't you children come to see me in my new play, "THE SEVEN SWANS." I am a little Princess in it. You will love the film, I know, because my heart was with *you* all the time it was being made. Oh, it is a very *magic* play—and I should not wonder if some day I might step right out of the screen and come right among you children and ask you to play with me! Oh, I wish that would happen! Well—who can tell, perhaps it may.

"When I love you and you love me
Big magics are quite apt to be."

Good-bye, Children, I hope to see you soon.

Affectionately yours,

Marguerite Clark

AND SO



ONCE upon a time, in the Kingdom of Seven Dials, there was a beautiful little Princess, who lived with her father and Seven Big Brothers. In a near-by kingdom there lived a wicked Queen, a miserable Witch, and a cruel Prince. The wicked Queen desired to rule the Kingdom of the Seven Dials, so she arranged for the marriage of the little Princess to her stupid and cruel son. The Queen, and the Witch, and the stupid Prince came to the happy kingdom and wonderful were the betrothal festivities.

CHILDREN COME AND SEE THE BETROTHAL OF YOUR LITTLE PRINCESS.

Reprinted, by permission, from John Martin's Book

This is just another reason why your box office will be besieged when you show this unparalleled attraction.

Paramount-Burton Holmes Travel Pictures

"To Travel is to possess the World" Holmes



ARE you a "live-wire," up-to-the-minute showman?

Then last week you ran the Paramount-Burton Holmes Travel Picture No. 46, "Going to Halifax," *Serial No.* 1089.

It shows how things looked before the terrible disaster; the news pictures showed what happened, but the people wanted to see "the before" also—

Perhaps it isn't too late yet—

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres* JESSE L. LASKY *Vice Pres* CECIL B. DE MILLE *Director General*
NEW YORK

Artcraft Pictures

"I Lecture to Travel" Holmes

Paramount Pictures

Paramount Pictures

SELECT SP PICTURES

ALICE BRADY

IN

WOMAN AND WIFE"

adapted by Paul West, from

CHARLOTTE BRONTE'S

immortal novel

"JANE EYRE"

directed by Edward Jose



This is Alice Brady's Second Select Picture

Distributed by

SELECT PICTURES CORPORATION



ALBERT E. SMITH Presents

The Serial Sensation of the Screen

"VENGEANCE— AND THE WOMAN"

Featuring

WILLIAM DUNCAN with

CAROL HOLLOWAY

15 Episodes of Unequalled Melodrama
By Albert E. Smith and Cyrus Townsend Brady
Directed by William Duncan

VITAGRAPH

This Exhibitor Says He Conscientiously Believes He Would Be Doing His Fellow Exhibitors An Injustice If He Did Not Tell Them What He Saw In The Vitagraph Projection Room.

"Dear Vitagraph:-

"We are about to close the fifteenth episode of 'THE FIGHTING TRAIL' to all the way through remarkable and historic financial returns.

"You paid me the delicate compliment of permitting a personal screen review of the first three episodes of your new serial 'VENGEANCE—AND THE WOMAN,' marked up for release December 24th, and continuing William Duncan and Carol Holloway in the leading daring roles.

"MY ANSWER TO YOU IS THAT YOU DON'T HAVE TO HUNT ME UP IN AN ENDEAVOR TO TRADE. MAN ALIVE! I AM COMING AFTER YOU INSTEAD.

"I thought 'THE FIGHTING TRAIL' was the last word in sensational serial escapades, but 'VENGEANCE—AND THE WOMAN,' with its punch after punch every few hundred feet is, to me, the marvel of Western thrillers.

"My only regret is going to be that I cannot take care of the Alpha's patrons who will most assuredly block the sidewalks on 'VENGEANCE — AND THE WOMAN' days."

Sincerely yours,

N. V. DARLEY,
Proprietor and Manager, Alpha Theatre,
Atlanta, Ga.



VITAGRAPH

ALBERT E. SMITH presents

Edward Earle and Betty Howe

in

"The Blind Adventure"

from the famous

Saturday Evening Post Story

"The Agony Column"

By EARL DERR BIGGERS

Author of "Seven Keys to Baldpate"

DIRECTED BY WESLEY RUGGLES



A Picture That Will Be Eagerly Awaited by the Millions Who Have Read This Story in The Saturday Evening Post.

And for your patrons who may not have read this highly unusual story—with its melodrama, its lightning-like action, its delightful love interest and whimsical comedy touches—there awaits nothing less than a real treat.

And it's fairly creepy with mystery, with an ending that will surprise even you.



"THE two initial releases of this series are *"THE SNAIL"* and *"DENNY FROM IRELAND"* — super-productions in five reels. I am ready to negotiate with *STATE RIGHT BUYERS* either on outright sale or co-operative basis as governed by scale of percentages adopted by the *FIRST NATIONAL EXHIBITORS CIRCUIT.* A franchise for the entire series with a guaranteed monthly release is also available under the same conditions. *ONE PRICE ONLY* for bona-fide buyers upon application. All supplies at actual cost."



Ernest Shipman

17 West 44th Street
New York City
(Murray Hill 5432-3)
Cable Address "Ernship"
Executive Offices for
W. H. CLIFFORD
PHOTOPLAY
COMPANY

An Advertisement
by
W. W. Hodkinson

DO OUR IDEAS INTEREST YOU?
Copies of the first of our Booklets, "What Shall We Do with the Motion Picture Business?" are now being sent free on request. It contains the Mastbaum letter and Mr. Hodkinson's reply. ALSO the Hodkinson Principles as applied to **Deposits, Booking Methods, Reel Tax, Rental Prices, Stars and Exchanges.** Write to-day.

THE NEW HODKINSON CIRCLE

Six years ago I laid down my first circle of principles. Since then, the trade has recognized that circle of "Longer Runs, Better Pictures, Higher Admissions, Better Theatres, Better Public, Longer Runs, etc.," as the basis of all exhibitor success.

Today I am building another circle, A CIRCLE OF BUSINESS PRINCIPLES which applies to the whole industry.

THE MOTION PICTURE PLUS, with all its unlimited possibilities, is ONLY ONE OF THE GREAT FORCES WHICH MAKE UP THAT NEW CIRCLE.

Four of these linked forces have already been announced:

1. A SUPERIOR PRODUCT IN STANDARD FORM, the PARALTA PLAYS, issued every two weeks. To these will soon be added other product of at least equal quality and quantity.

2. THE FINEST EXCHANGE SYSTEM IN THE LAND, that of the GENERAL FILM COMPANY. Through this arrangement, our salesmen and sales methods can and are being applied to our distribution without waste or duplication and WITH GREAT SAVING TO BOTH EXHIBITOR AND PRODUCER.

3. THE MOTION PICTURE PLUS. This will bring all our product to the forefront of public favor through our guarantee that the MOTION PICTURE PLUS SHALL FOREVER STAND FOR QUALITY ALONE in every element now prized by exhibitors and audiences—PLUS the greater range and power which the new process will give to *any* picture.

4. THE BUSINESS PRINCIPLES which we are introducing by establishing a genuine distributing organization, free from both producer and exhibitor control. BEHIND THIS IS THE FORCE OF THE WIDESPREAD DISCONTENT IN THE INDUSTRY TODAY, which is really only a blind searching for just that firm business foundation which we are establishing.

TO THESE FOUR GREAT FORCES I AM ADDING THREE OTHERS, AS PRACTICAL AND AS NECESSARY TO THE COMPLETION OF THE CIRCLE:

5. The first, now being accomplished, is PARTNERSHIPS WITH IMPORTANT EXHIBITORS OR IMPORTANT GROUPS OF EXHIBITORS in all exchange and strategic centers. These exhibitors will receive, through these partnerships (1) the assurance of CONTINUED SERVICE OF QUALITY PRODUCTIONS, and (2) A LARGE SHARE OF DISTRIBUTION PROFITS, to which they are entitled by their position, their investment and the support which they give us.

6. Coincident with the tieup with exhibitors will come A CLOSE RELATIONSHIP WITH GREAT PRODUCERS. To producers we offer an assured market, free from the restrictions of producer distribution, demanding nothing but the highest quality plays and talent which they can provide in far greater degree when their only care is producing.

7. The Public will form the final link in our Circle. National Publicity, tied to the unmistakable trademark-on-the-screen of the shape and size of the MOTION PICTURE PLUS, will for the first time reach the public without waste and without confusion, assuring their support for the real quality which the public of today demands.

THERE IS A CONTACT WITH US FOR EVERY FIT ELEMENT IN THE BUSINESS.

Wm. W. Hodkinson

DISTRIBUTION

The PARALTA PLAYS are sweeping the country. Every territory is being covered with absolute protection for first-run, second-run and third-run houses, etc. Write to the "HODKINSON SERVICE" of your nearest GENERAL FILM Exchange and arrange to see the beautiful PARALTA PLAYS. Then find out how our distribution plans meet YOUR problem and protect YOU.

W. W. HODKINSON CORPORATION, 527 Fifth Avenue, New York

Telephone, Murray Hill 2123

PARALTA PLAYS

PICK OF THE PICTURES

The Second Paralta Play

Bessie Barriscale *in*

Directed by REGINALD BARKER

"Madam Who?"

Written by HAROLD MacGRATH

Advertising versus Camouflage

(Pronounce Calm-moo-flawj)

When a man **has** a real diamond **for sale**
and he tells **everybody** that it **is** a real diamond;
that's Advertising.
But when a man has a piece of **polished glass** for sale,
and he **tells** everybody it is a **real diamond;**
that's **Camouflage.** (Meaning fake.)
Camouflage is used by an **army** to **fool** the **enemy.**
By a **merchant** to fool his **customers.**
You **read** an AD about a **picture,** and it **says**
the picture is **glorific** and **magnolious.**
Then **you see** that picture.
And then you **don't** book it.
Then you **read** another AD about **the same picture,** and **it** says
the picture is **glorific** and **magnolious.**
Then you're **wise.** And **you** say: "Oh, camouflage."
You can **test** a diamond.
"A Man's Man" played Clune's Auditorium **(seating over 3,000)**
for a **full week,** and **packed-jammed** them in.
Now Mr. Clune **has booked** "Madam Who?" for **TWO weeks!**
We're **telling** you. That's **Advertising.**
Not Camouflage.

PARALTA PLAYS, Inc. 729 SEVENTH AVENUE NEW YORK CITY

DISTRIBUTED BY
W.W. HODKINSON CORPORATION

PARALTA PLAYS
PICK OF THE PICTURES

The First Paralta Play

J. Warren Kerrigan *in*

"A Man's Man"

Directed by
OSCAR APFEL

Written by
PETER B. KYNE

ROBERT BRUNTON, Manager of Productions

Sometimes it happens
that **two men** love the **same girl.**
Wow!
Then we have with us **two cave men**
fighting for the favor of the **one and only** female.
Everything goes; **biting,** clawing, gouging —
and the **big fellow** wins.
And brothers, partners, **friends** become bitter **enemies.**
Now, you can **measure exactly**
how much of a **real man** a party **is**
in **such** a situation. Just **how far** he has **advanced**
from the original **brute.**
Just how **closely** he **adheres** to the **man-code**
which puts "Honor" 'way up,
and "Unfairness" —— **this way out.**
And **when** you see a **man sacrificing** all his chances **to win,**
because **he knows** that his **friend** loves her
it **makes** you feel that this world
is a **pretty good** place.
So long as **a man's man,** like **John Webster,**
lives amongst **us.**

PARALTA PLAYS, Inc. 729 SEVENTH AVENUE
NEW YORK CITY

DISTRIBUTED BY
W.W. HODKINSON CORPORATION

GENERAL FILM COMPANY.

THE THRILL SERIAL FOR PATRIOTIC AUDIENCES

A DAUGHTER of UNCLE SAM

with

JANE VANCE and William Sorelle

The Serial of Dynamic One-Reel Episodes
The Serial of Enemy Spy Plots Outwitted
The Sensible Serial of Condensed Action

A Thrilling Drama of the War at Home



First Episode Ready Jan. 19 Then One Every Week

Produced by

JAXON FILM CORP.

Commercial Trust Co. Building,
NEW YORK CITY

Distributed Exclusively by General Film Company

GENERAL FILM COMPANY.



With JEAN PAIGE and Webster Campbell in leading roles

Another delightful production with the real "O. Henry" humor and bewitching slants on human nature—the story of a girl who romanced about a nobleman fiance, but who found her fate in a prosaic young New Yorker.

Broadway Star Features

Distributed Exclusively by General Film Company

General Film Company does not exact the 15c charge on any of its releases.

GENERAL FILM COMPANY.

Watch **CHARLIE CHAPLIN** Play in

"WORK"

New Prints



New Paper

PACK YOUR THEATRE WITH THESE
GREAT ESSANAY-CHAPLIN COMEDIES

"IN THE PARK" "BY THE SEA"
"THE CHAMPION" "A JITNEY ELOPEMENT"

ONE EVERY MONTH

TRADEMARK
Reg. U. S. Pat. 1907

ESSANAY

GEORGE K. SPOOR, PRESIDENT

1333 Argyle Street, Chicago

TRADEMARK
Reg. U. S. Pat. 1907

Distributed Exclusively by General Film Company

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers

GENERAL FILM COMPANY.

Wonders of Nature and Science



The Bay of Fundy, where the tides flow 60 feet high, leaving the ships on dry ground at the ebb and floating them off at the flood.

SCENICS SUPREME

BOOK ONE EVERY WEEK

"Water Powers of Western Canada"
"How Canada and the Farmer Co-operate in Grain Raising"
"Through Canada from Coast to Coast"
"Agricultural Opportunities in Western Canada"

A NEW PROGRAM MAKER

ESSANAY COMEDIES

(Directed by ARTHUR D. HOTALING)

"He Loved Her So"
"Lunch"
"Nutt Stuff"
"Make Your Eyes Behave"

Screen time 15 minutes

TRADEMARK
Reg. U. S. Pat. 1907

ESSANAY
GEORGE K. SPOOR, PRESIDENT

1333 Argyle Street, Chicago

TRADEMARK
Reg. U. S. Pat. 1907

Distributed Exclusively by General Film Company, Inc.

A magazine's success is measured by its advertising. Look at the "News!"

MR. FOREIGN BUYER

TIME AND TIDE WAIT FOR NO MAN



A WORD TO THE WISE SHOULD BE SUFFICIENT

PARALTA PLAYS

PICK OF THE PICTURES

ARE NOW AVAILABLE FOR YOUR FOREIGN TERRITORY

BUT—NEXT WEEK

THEY MAY BE SOLD

COMMUNICATE NOW WITH US

THE LARGEST DISTRIBUTORS OF FILMS IN FOREIGN FIELDS

EXCLUSIVE EXPORTERS OF SPEER CARBONS

INTER-OCEAN FILM CORPORATION

PAUL H. CROMELIN
PRES. & GEN'L. MGR.

220 W. 42ND ST.
NEW YORK CITY

WE OPERATE EVERYWHERE

SEMLER







MARGARITA FISCHER

Whose winsome and happy personality has given her established box office value. In

"MOLLY GO GET 'EM"

which depicts the delightfully unconventional adventures of an indiscreet younger sister who is "misunderstood."

Produced by American Film Company Inc., Samuel S. Hutchinson, President.

Available January 7
At all exchanges of the
Mutual Film Corporation

He's a pretty good Judge


Minter


Murdock


Fischer


Russell


Day


Tell


Sanderson


Goodrich

Mutual Film Corporation

825-827 SOUTH OLIVE STREET
LOS ANGELES, CAL.

December 10,1917.

"THE MATE OF THE
SALLY ANN".

Mutual Film Corporation,
220 South State Street
Chicago, Illinois.

ATTENTION MR. JOHN R. FREULER.

Gentlemen:

It gives us great pleasure to announce that after Mr. Mack Sennett, the well known producer, has personally pre-viewed Mary Miles Minter, in "THE MATE OF THE SALLY ANN", he placed his stamp of approval on this production by booking it for one solid week showing at his Sennett's Broadway Theater, Los Angeles, starting December 30th.

He also advises that all we need to show is pictures of this standard and we will have no trouble whatever in booking them to his theater. We believe, that when a gentleman of Mr. Sennett's standing in the picture world, puts his stamp of approval on the first Mutual Picture, that he has personally viewed with the idea of booking by booking it for one solid week, is a good criterion for theater managers to go by.

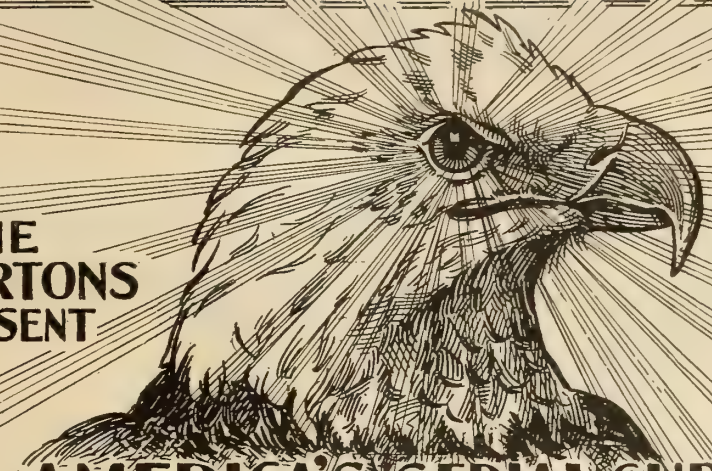
Yours very truly,

MUTUAL FILM CORPORATION

J. L. Merrick

M/I

Branch Manager.



THE WHARTONS PRESENT

A PATRIOTIC APPEAL

AMERICA'S SERIAL SUPREME

"THE EAGLE'S EYE"

THE STORY OF
THE IMPERIAL GERMAN GOVERNMENT'S
SPIES AND PLOTS IN AMERICA

By WILLIAM J. FLYNN
RECENTLY RETIRED
CHIEF OF U.S. SECRET SERVICE

PRODUCED WITH A GREAT COMPANY HEADED BY
THE POPULAR STARS

KING BAGGOT and MARGUERITE SNOW

OUR TRADE SHOWING

Will take place shortly after January 1st

Exhibitors are extended a cordial invitation to be present.
Particulars will be furnished by the nearest Foursquare Exchange.

U.S.A. T.W. WHARTON L.D. ITHACA, N.Y.

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BOOKING OFFICES IN ALL PRINCIPAL CITIES

Goldwyn Pictures



GOLDWYN'S SUPREME ACHIEVEMENT

Opening to Landslide Business at the Box-Offices of North America: Beginning December 30

MARY GARDEN IN THAIS

by Anatole France
Directed by Frank H. Crane

The National Board of Review

after showing Mary Garden in "Thais" to its complete membership and passing it without a single elimination, says in a special report: "This production sums up the artistic achievements of the motion picture in interpretive and imaginative drama. Photographically it is a distinct stride forward, the acting of Mary Garden is notable, and the picture as a whole is an example of creative art."

Goldwyn Pictures



ANATOLE FRANCE'S CONGRATULATIONS TO GOLDWYN FROM PARIS!

The distinguished author of "Thais" and member of t... Academy of Immorta... Goldwyn this fer... tion of its ma... tion and fa...

"Allow m... Thais ... unhea... who ... perse... able...

START THE NEW YEAR RIGHT
WITH
FOX SPECIAL FEATURES


GEORGE WALSH


CARL HARBAUGH

GEORGE WALSH
is making the
Greatest Picture of his Career

WILLIAM FOX *is producing for him with*
CARL HARBAUGH *as director*

JACK SPURLOCK-PRODIGAL

A story read by more than 5 MILLIONS OF PEOPLE
in THE SATURDAY EVENING POST
written by GEORGE HORACE LORIMER

The Most Genuinely Laughable Story ever filmed,
with the most Genuinely popular star for the title part

RELEASED *ONLY* TO THOSE EXHIBITORS
WHO CONTRACT FOR FOX SPECIAL FEATURES

JANUARY R[illegible] [illegible]RE WONDERS IN THEMSELVES-


[illegible]INIA PEARSON



The vanguard of a New Year of wonderful Standard Pictures

William Fox will release New Year's Day

THEDA BARA

in

Du Barry

A powerfully interesting Theda Bara Super Production
French History's most dazzling and most powerful adventuress
From lowly origin, she reached the heights and ended on the guillotine

A splendid production directed by J. Gordon Edwards

OTHER STANDARDS THAT SHOULD BE BOOKED NOW

A DAUGHTER OF THE GODS *with* ANNETTE KELLERMANN

THEDA BARA'S *Super Production* THE ROSE OF BLOOD

TREASURE ISLAND

JANE *and* KATHERINE LEE *as* TROUBLEMAKERS

FOX FILM CORPORATION



This picture is the second TRIANGLE seven-reel super-production to be released January 13, 1918, on the regular program at NO EXTRA COST to exhibitors.



A RINGER FOR BUSINESS

—and one of the most artistic pictures that TRIANGLE has ever produced, a masterpiece of scenic beauty—is this seven-reel super-feature, "I LOVE YOU," starring Alma Rubens. *REMEMBER* this picture is released January 13th, on the regular TRIANGLE program and

AT NO EXTRA COST TO EXHIBITORS

TRIANGLE DISTRIBUTING CORPORATION

1457 BROADWAY, NEW YORK

S. A. LYNCH, *President* R. W. LYNCH, *Vice-President* FRED KENT, *Treasurer* Y. F. FREEMAN, *Gen. Mgr.*

Many a packed house is directly traceable to an advertisement in the "News."



SIDNEY OLCOTT'S
STUPENDOUS HEART INTEREST SPECTACLE



The BELGIAN

STARRING
WALKER WHITESIDE
and VALENTINE GRANT

MARTYRED BELGIUM furnishes the overwhelming appeal of "THE BELGIAN," by FREDERIC ARNOLD KUMMER, while in addition to the BIG SPECTACULAR FEATURES of this GREAT SPECIAL PRODUCTION, the TWO EMINENT STARS—WALKER WHITESIDE and VALENTINE GRANT—make it an extra attraction of EXCEPTIONAL BOX-OFFICE VALUE.

BOOK THROUGH THE FOLLOWING EXCHANGES:

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NEW YORK.....729 7th Avenue
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CHICAGO.....207 So. Wabash Avenue
DETROIT.....304 Jos. Mack Building
DENVER.....1735 Welton Street
SEATTLE.....2014 Third Avenue
PITTSBURGH.127 Fourth Avenue
LOS ANGELES.514 W. 8th Street

PHILADELPHIA.....1325 Vine Street
CINCINNATI.301 Strand Theatre Buildg.
ST. LOUIS.301 Empress Theatre Building
CLEVELAND.....310 Sloan Building
WASHINGTON...8 E Street, Northwest
KANSAS CITY.....1120 Walnut Street
SAN FRANCISCO..191 Golden Gate Ave.
MINNEAPOLIS.206 Film Exchange Bldg.

SOUTHERN STATES FILM CO.
ATLANTA.....114 Walton Street
DALLAS.....1900 Commerce Street

GLOBE FEATURE FILM CO.
NEW ENGLAND.....20 Winchester, Boston, Mass.

FRANK GERSTEN, INC.
NEW JERSEY.....220 W. 42nd Street New York City

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FRANK G. HALL PRES.

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CLUNE'S CINEMA PRODUCTIONS



By HAROLD BELL WRIGHT
Positively the Finest Photo-Dramatic Work of the Times

RAMONA

By HELEN HUNT JACKSON
The Love Story of the Ages

Success of State Rights Features Hinges Upon One of Three Things
AUTHOR—NOVELTY—STORY
In These Two Attractions You Have All Three Elements

ADDRESS

Shallenberger & Priest, Arrow Film Corp.
TIMES BUILDING, NEW YORK, N. Y.

THE SECOND of the HART SUPER-FEATURES!



A
FULL HOUSE
IS DRAWN~
BY THE ALL STAR CAST
in

"The BANDIT and the PREACHER"

BY C. GARDINER SULLIVAN with PRODUCED By THOS. H. INCE

WILLIAM S. HART

— as the BANDIT —

SUPPORTED BY

Robert Edeson~ The Preacher
Rhea Mitchell ~~ The Girl
Herschel Mayall~ The Heavy
Gladys Brockwell~The Vamp

5 reels

A NUMBER OF TERRITORIES ALREADY SOLD.~ COMMUNICATIONS CONSIDERED IN ORDER of RECEIPT

W. H. PRODUCTIONS CO.

71 WEST 23rd St NEW YORK CITY
Phone Gramercy 3027

IN PREPARATION
"The HELL~HOUND of ALASKA"

EXHIBITORS —
BOOK "THE TWO~GUN MAN"

The CREAM of the
KEYSTONE
COMEDIES

28 two reelers, including
Three of the funniest
CHARLIE CHAPLINS
and they are COPYRIGHTED

$80.00 PER REEL and
WE PAY THE WAR TAX

All from original negatives
which we absolutely own
and control

Wonderful lobby display of
Photographs and One-Three
and Six Sheet Posters



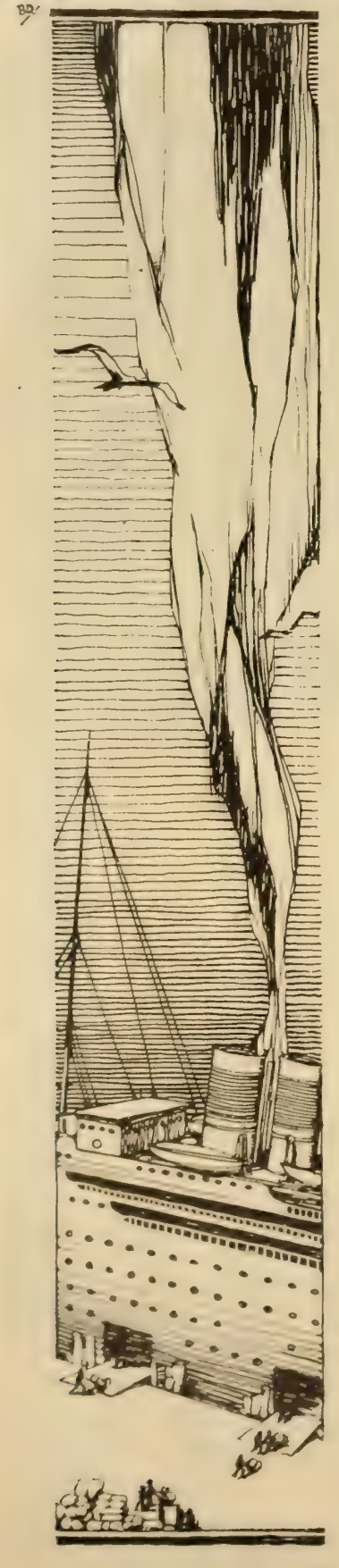
A Number of territories already sold. Communicate immediately for quota

W·H·PRODUCTIONS CO.

71 WEST 23rd ST. PHONE, GRAMERCY 3027 NEW YORK

foreign rights

Exclusive of
Great Britain



For any and all of the productions of the —

SELIG POLYSCOPE COMPANY OF CHICAGO

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"The STILL ALARM"
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"PAYING THE PRICE"
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THE PUBLIC DEFENDER

WITH FRANK KEENAN - ALMA HANLON - ROBERT EDESON



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"NEW ENGLAND CAME HIGH BUT SUCH PICTURES ARE RARE, AND THE BOSTON PHOTOPLAY CO. SIMPLY COULD NOT RESIST"

TERRITORY GOING FAST

RENOWNED PICTURES CORP.

1600 BROADWAY, NEW YORK

These are Times when Only BIG THINGS COUNT

The Biggest Achievement of Motion Picture History Is Now At Your Disposal

D.W. GRIFFITH'S GIGANTIC SPECTACLE



MR. EXHIBITOR

Here Is Your Golden Opportunity ¶ You can give this triumph of the screen to your patrons at your prices, providing you maintain a minimum charge of 25¢. ¶ Special engagements now booking in the leading motion picture theatres of the country. ¶ For terms and further particulars, address

EPOCH PRODUCING Corp.
807 Longacre Bldg. New York City
H. E. Aitken, Pres't. J. J. McCarthy, Gen. Mgr.

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50 million "Movie Fans"—the best patrons of popular amusements in the country—have never seen this masterpiece of action.

DO YOU WANT TO SECURE— *your percentage of this* VAST CLIENTELLE?

The Epoch Company can furnish at cost all advertising data that was a feature in the successful establishment of this great subject.

Special Arrangements to stimulate interest will be placed at your command.



THE
WONDER STORY
OF THE
AGE

TARZAN
OF THE
APES

STORY BY EDGAR RICE BURROUGHS
DIRECTED BY SCOTT SIDNEY

Millions of Readers

Who Followed the Career of Fiction's Strangest and Most Wonderful Character Are Waiting Eagerly to See Him on the Screen—

TARZAN

EIGHT REELS OF

Different Photoplay

IS

READY NOW

NATIONAL FILM CORPORATION OF AMERICA
PRODUCERS HOLLYWOOD, CALIFORNIA



The THREE MOST THRILLING REELS YOU EVER SAW —

The 8th ANNUAL ROUND UP

(PENDLETON, OREGON)

If you want to see audiences fairly boil with excitement show this picture of daredevil-deeds.

RELEASED DEC. 30th

Pathé



DORIS KENYON



SHELDON LEWIS



ARLINE PRETTY



MAHLON HAMILTON

BOOKED FOR 70 DAYS OVER THE PANTAGES CIRCUIT

The HIDDEN HAND

WITH

DORIS KENYON

SHELDON LEWIS ARLINE PRETTY *and*
MAHLON HAMILTON

SUCCESSFUL EXHIBITORS BECOME MORE SUCCESSFUL BY SHOWING **PATHÉ** SERIALS!.....

Written by ARTHUR B. REEVE

Pathé

PATHÉ SERIALS MAKE HIM MORE MONEY THAN ANY FEATURES ON THE MARKET —

and he has played them— .....since 1915.....

"I believe PATHÉ understands the technique of making a serial that brings the people back..... PATHÉ serials have made me more money than any brand of features on the market to day"..... *K.R. Burford, m'g'r, REX Theatre ..... Arkansas City, Kans.*



There are hundreds of exhibitors who like Mr. Burford book every PATHÉ serial. They know how to pick the winners. They have all picked.....

The SEVEN PEARLS

with

..MOLLIE KING.....

and

...CREIGHTON HALE.....

Produced by ASTRA .....
Written by CHAS. W. GODDARD
Directed by DONALD MACKENZIE

Pathé



BABY MARIE OSBORNE

is one of the best attractions in the business. She is the star of the five-part Gold Rooster Play

The LITTLE PATRIOT

Produced by DIANDO .....
Written by JOHN W. GREY .....

Read the various exhibitors' reports in the trade magazines on the "Baby" pictures. You will find they are cleaning up.

..... Now Ready .....

GLADYS HULETTE

whose pictures are always wholesome, sunshiny and charming, is the star of the five part Gold Rooster Play

.....OVER THE HILL.....

Written by Lois Zellner ..... Produced by ASTRA
Directed by Wm. Parke

"OVER THE HILL" is the story of a newspaper girl in a small town. You'll like it.....

Notice to State Right Distributors and Exhibitors

Ivan

"When I agree to exploit an attraction it will of itself be a hallmark of distinction.

"I will actively and personally assist each buyer of a production to "put over" the attraction in his territory.

"Mine is not merely a selling organization; it is a clearing house and Serving Bureau.

"I will do business with and for reputable concerns only, and I know them all. Ask any of them."

QUOTATION FROM JESSE J. GOLDBURG'S ANNOUNCEMENT "AD." Moving Picture World and Motion Picture News. Issue Dec. 22/17.

CONSISTENT WITH HIS POLICY TO EXPLOIT ONLY PRODUCTIONS OF MERIT, AND TO GIVE PERSONAL ATTENTION TO THE PRODUCTIONS PLACED WITH HIM, WE TAKE PLEASURE IN ANNOUNCING THAT WE HAVE CONSTITUTED MR. JESSE J. GOLDBURG OUR SPECIAL AND EXCLUSIVE SALES REPRESENTATIVE FOR THE PRODUCTIONS HANDLED BY HIM.

MR. GOLDBURG HAS PERSONALLY viewed every picture which he is exploiting.

THE Productions he will handle are the following proved **BOX OFFICE ATTRACTIONS: "A MOTHER'S CONFESSION," "CONCEALED TRUTH," "IMMORTAL FLAME," "CITY OF ILLUSION," "HIS WIVES," "FADED FLOWER," "HER SURRENDER," "TWO MEN AND A WOMAN," "ONE LAW FOR BOTH," "BABBLING TONGUES," "HUMAN CLAY," "MARRIED IN NAME ONLY," and "SINS OF AMBITION."**

Mr. Goldburg will, the First of January, commence a tour of the entire United States, visiting the principal Distribution Centres, as follows: **PITTSBURG, DETROIT, CHICAGO, DES MOINES, DENVER, SEATTLE, PORTLAND, SAN FRANCISCO, LOS ANGELES, FORTH WORTH, DALLAS, NEW ORLEANS, ATLANTA** and **WASHINGTON, D. C.**

WAIT AND WATCH FOR HIM

Our contract provides that Mr. Goldburg has absolute authority to close at a figure which, in his judgment, is fair to the State Right Buyer and to ourselves:—**AND HE KNOWS.**

The disturbed condition of the trade due to unbusinesslike methods and other wanton extravagance does not apply to us. Our pictures prove unsparing expense yet show full value for all expenditure made upon them. That is one reason Mr. Goldburg feels certain our productions will prove of great saving value to State Right Distributors.

IVAN FILM PRODUCTIONS, Inc.
130 West 46th St.
New York

The "NEWS" advertisers believe YOU worth while; justify them.

HELEN GARDNER IN

Opportunity Knocks at Your Door
It Don't Knock the Door Down

CLEOPATRA, the magic word of the hour—the golden "open sesame" for the exhibitor! The most talked of and advertised attraction of the age!

HELEN GARDNER, the most beautiful woman in America. Pronounced in 1914 the most wonderful picture ever made, up to that time, and now revived, amplified and augmented by the original producer, CHARLES L. GASKILL, with the original cast, including HELEN GARDNER.

CLEOPATRA FILM COMPANY

Suite 722 Longacre Bldg., Broadway & 42nd St., New York City



CLEOPATRA

Opportunity—Fortune—Is Calling Now! Give Heed!

A GOLD MINE for state right buyers. You can exhibit the big $2.00 feature for 25c and make a big profit.

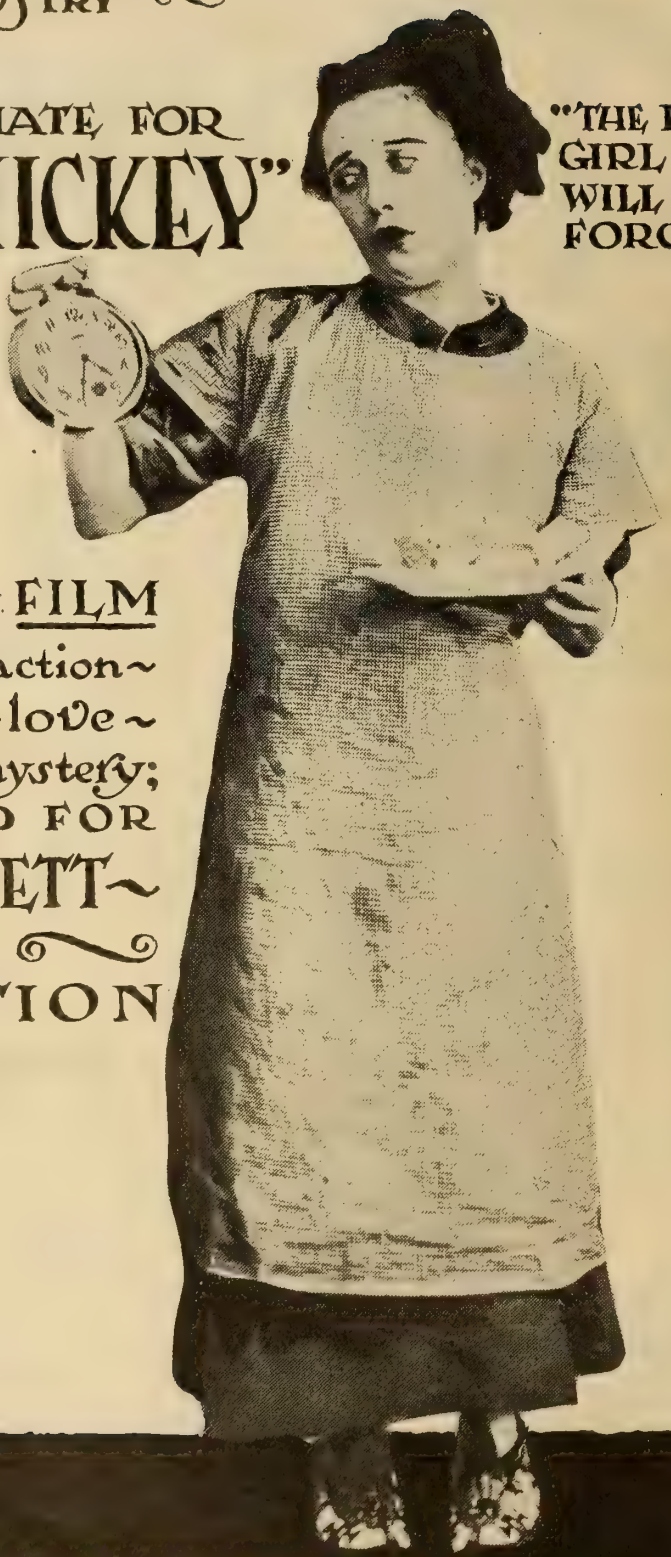
SIX REELS, and an ensemble of thousands of men and women, in accordance with the most modern technique of the photoplay.

DON'T WAIT until the goose that lays the golden egg has flown —beat " the other fellow " to " the real thing." Write or wire quick for terms. Pictorial printing includes 24 sheets, 8 sheets, 6 sheets, 3 sheets, 1 sheet, ½ sheet.



TO THE FILM INDUSTRY

IT IS TIME TO NEGOTIATE FOR
MABEL NORMAND in "MICKEY"
"THE LITTLE GIRL YOU WILL NEVER FORGET"



THE PERFECT FILM
Pulsating with action~ humor~pathos~love~ sensation and mystery;
THE LONG WAITED FOR
MACK SENNETT~
$300,000
PRODUCTION

WORLD RIGHTS CONTROLLED BY
WESTERN IMPORT CO.
1010 BROKAW BLDG., N.Y.



TO ALL EXHIBITORS

MABEL NORMAND
in
"MICKEY"

WILL BE EPOCH MAKING IN THE INDUSTRY FOR A LONG TIME

WORLD RIGHTS CONTROLLED BY

WESTERN IMPORT CO.

1010 BROKAW BLDG., N.Y.

Which "Two"?

¶ *We have a number of letters in reply to our declaration that:—*

"One paper is enough to reach properly and completely the purchasing power of this field but two papers are necessary to preserve a desirable balance of competition—and the proposition stands right up to the manufacturer and distributor for instant action." "Granted" say the letters in substance "but which are the 'two'?" It is hardly our business to designate the two. We shall have to leave that to your own good sense. It is, it strikes us, a matter of only—good sense.

¶ *We stated that "one paper is enough to reach properly and completely the purchasing power of this field."*

One advertiser keyed his advertising and found that *one paper* drew inquiries three to one with its nearest competitor.

Another advertiser visited his field, in person, intensively, and came back with the decision that *one paper* practically dominated the field.

Another advertiser (state rights) got inquiries from *one paper* twelve to one against any other.

Another advertiser asked his exchanges and they gave *one paper* a 75% advertising value against the field.

Another advertiser, practically an exclusive advertiser in *one paper* for a year, gives that one paper credit for the establishment of a highly successful business.

Another advertiser, (state rights) with a businesslike proposition on goods of value, practically sold out this country through an advertisement in *one paper*.

And that *one* paper in each of these instances is MOTION PICTURE NEWS.

¶ *We will give and substantiate the above proofs—and many more similar ones.*

The point for *you* to consider is whether or not your advertising announcements are in this one paper *each week*—

If not, then, *for that week*, you are not heard by the majority of the members of this trade.

The Thomas A. Edison Studios *present*—

JAMES·MONTGOMERY·FLAGG'S "GIRLS·YOU·KNOW"

Types of attractive Americans.

A series of twelve original, humorous single-reel stories featuring distinctive types of attractive girls.

Ready for release at two week intervals beginning Jan. 2, 1918.



Distributed by
THE GEORGE KLEINE SYSTEM

Perfection Pictures

63 East Adams Street, Chicago
Branches in all principal cities.

Perfection Pictures

"The Highest Standard In Motion Pictures"

WM. N. SELIG

PRESENTS THE SUPERFEATURE

Brown of Harvard







FEATURING

HAZEL "HONEY" DALY and TOM MOORE

An Adaptation in Six Parts from the Sensational Stage Success

By RIDA JOHNSON YOUNG AND GILBERT P. COLEMAN

GEORGE KLEINE SYSTEM

Distributors

Perfection Pictures

"The Highest Standard In Motion Pictures"

Announcement for 1918

A special series of Superfeatures of exceptional box-office pulling power have been prepared for release on the Perfection Pictures program during 1918. Included are:

Title — *Star*

UNEASY MONEY - - - - TAYLOR HOLMES

(IN SIX PARTS)
A comedy-drama of the well-known story
Produced by GEO. K. SPOOR

BROWN OF HARVARD - HAZEL DALY and TOM MOORE

(IN SIX PARTS)
Adapted from the sensational stage success of college life
Produced by WM. N. SELIG

THE UNBELIEVER - - SPECIALLY SELECTED CAST

(IN SEVEN PARTS)
A stupendous production based on a powerful theme
Produced by THOS. A. EDISON, Inc.

I, MARY MacLANE - - - MARY MacLANE

Revealing the love affairs of the noted authoress; with herself in the title role
Produced by GEO. K. SPOOR

RUGGLES OF RED GAP - - - TAYLOR HOLMES

A comedy-drama from the famous stage success and story
Produced by GEO. K. SPOOR

GIRLS YOU KNOW - TYPES OF ATTRACTIVE AMERICANS

A series of one-reel satires on Society (one every two weeks), written by James Montgomery Flagg, the artist-author
Produced by THOS. A. EDISON, Inc.

Perfection Pictures

GEORGE KLEINE SYSTEM

Distributors



Your Seats Are Waiting for Thirty-Million People!

This number has been aroused to a fever pitch of interest through seeing the Billboards throughout the United States and through reading this famous story in the Saturday Evening Post. They are now

Waiting to See the Picture

Paramount

Distributed by George Kleine System Throughout the United States

Perfection Pictures

Motion Picture News

Vol. 17 No. 2. Jan. 12, 1918

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WM. A. JOHNSTON, *Pres. and Editor.* HENRY F. SEWALL, *Vice-Pres.* E. KENDALL GILLETT, *Sec. and Treas.*

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George K. Spoor presents

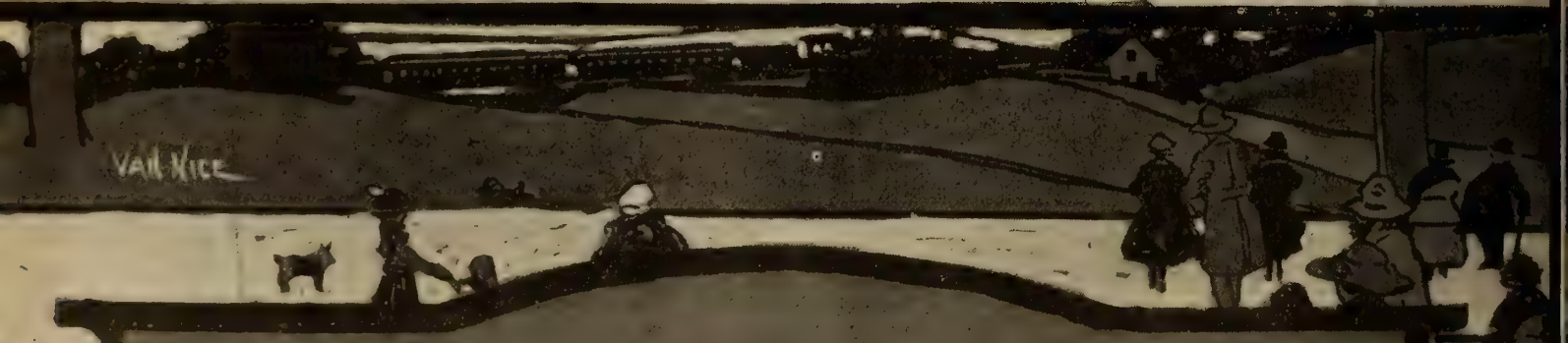
MARY MacLANE

IN

Men Who Have Made Love To Me



ALL FIRST CLASS PICTURE THEATRES—Ask When!



THE REASONS WHY
Your Patrons Will Demand to See This Play

1. The stripping naked of a human soul.
2. The fame of this erratic author.
3. The widespread curiosity aroused by this story from her own pen.
4. The first opportunity to see her in pictures and know her intimately.
5. Revelations of the unusual love episodes of her own life, as written and enacted by herself.
6. Six leading men, lovers of this unique genius.

BACKED BY THE GREATEST NATIONAL ADVERTISING CAMPAIGN EVER GIVEN AN INDIVIDUAL STAR

Arrange Your Booking Dates NOW

Essanay

DISTRIBUTED BY GEORGE KLEINE SYSTEM THROUGHOUT THE UNITED STATES

Perfection Pictures

JAN -4 1918

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"When you see it in 'The News' It's News"

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

"The Exhibitors' Medium of Communication"

Volume 17. No. 2 January 12, 1918 80

Give Us Entertaining Plays

THERE must be no famine of good pictures this year. We spoke last week of the need of better showmanship—the prime necessity facing every exhibitor of giving the public full entertainment value for its money.

The producer will also have his work cut out for him this year.

Can we make this too emphatic?

Good pictures is a broad term, we admit.

A producer is quite well justified in coming back at us with: "Well, just what are good pictures? How will *you* determine them—in advance?"

The show world asks itself the question each year, and the lucky guesser often makes a fortune. There are many unlucky though experienced stage-producers.

SUPPOSE, in the first place, we call attention to our market report chart. It gives a striking unanimity of opinion—from all sections—in reply to our query: "What class of film is in greatest demand?"

Comedy and society dramas are wanted—of the "best seller" story variety and supported by "heart interest." But light dramas stand out as a concrete instance of an almost unusual demand.

Perhaps one exhibitor hits the nail on the head with a terse remark written on one of our box-office report cards: "One laugh, *this* year," says he, "is worth a dozen sobs."

People will want to be amused this year. In hard times and sorrowful times the public taste swings quickly and whole heartedly to light and frivolous things.

Producers will do well to bear this fact in mind. The truth that war times demand happy amusement is so well known in the theatrical world as to be almost a trite saying. But are we keeping this knowledge uppermost in picture production?

IT is well also to take a broad tip from the legitimate stage situation in New York City and on the road. In New York the bottom has dropped out of the stage business. Yet there are a half dozen striking successes.

But the point is that these successes are all of very light character and even tricky stage construction. Taking the New York and road shows all into consideration the situation is very well sized up by a writer in The Evening Post, who says that "the high peaks are held by girls-with-music spectacles or by obvious farce."

Melodrama will, of course, be popular, as it always is, if we mean by melodrama an abundance of action and heart interest built upon stories that are at least somewhat original, and certainly that ring true.

Serious drama will not be popular—by all the signs of the times.

And for the morbid play—this we make emphatic—there is, this year, no hope.

We have appealed right along in these columns for a cessation of the sex play. We need make this plea no longer. The producer who makes a sex play this year should have his sanity examined by his friends and especially by his financial backers.

THIS recommendation of light happy plays may be antagonistic to certain artistic ideals. But we fear very much that the exploitation of these ideals will have to be left to an after-the-war era. These stringent times in general and especially for the motion picture industry indicate the due necessity of feeling and filling the market demand.

Which raises the question: Just how close are our picture makers today to this market demand?

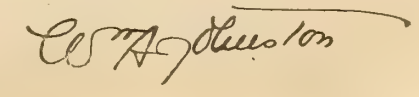
A very practical idea was offered in our hearing the other day, by a manager of production from the West Coast.

"I haven't been away from the 'lot,'" said he, "in several years and I'm glad I came East. When I go back I will have a suggestion to make to the concern—that they send every director out on a short trip at least once a year, to visit exhibitors and exchanges and study the picture market. I wish that some of our directors had been with me to hear the things I've heard said about their pictures."

WE, too, have our ideals in production. We look upon the motion-picture as a great medium that should reflect our National life. We decry the conception of the term "movie." We particularly decry that leaning toward the salacious and sensational that have put the wrong stamp upon motion pictures in the vision of many right thinking men and women.

And we believe fully that these ideals will be realized—sometime—when we have head policies of picture production as keen and definite as those that guide and govern the making of our successful newspapers, magazines, books and plays.

But in the meantime we can at least hew close to the mark right under our eyes—that of a war period that calls for plays of laughs, not tears; of clean action and happy heart interest, not of depressing morbidity and bad taste immorality; of snappy, even frivolous interest, not labored preachments which arrive nowhere.



Speaking Editorially:

Just a Reminder

A GENERAL Committee of the industry—all-representative—asked you last week and the week before to fill out a short coupon stating certain basic facts about the effects of the war tax on your business.

These facts *from you* are needed if the industry is to secure any meed of comfort from this Congress.

Did you heed the advertisements—or our last week's editorial urging? Or did you put it off "till tomorrow" and then forget it?

It's not too late now—if you do it *now*. Turn to Page 140 of last week's NEWS and find the coupon.

If you can't find the ad, write a letter. Answer these questions:

"How does the business of your theatre for the month of November, 1916, compare with the month of November, 1917?

"Have you suffered loss? To what do you attribute the same?

"Did the war tax affect your business? To what extent?"

Cheer Up!—It's Holiday Time!

SHERMAN never paid an admission tax—yet the old fire-eater had his own decided views on war.

And war and its outcroppings give one an awry feeling as he extends the greetings of the season to a film man. But frankly we see—and from a chair none too softly cushioned at that—many signs of cheer. For instance:

Portents of a real exhibitor organization are on the horizon.

That nuisance of a reel tax seems certain of adjustment.

A sane legislative program that will merit the consideration of Congress is under way.

Amalgamation talk is thick enough to assure the evolution of some plan for the elimination of waste.

The war has hit so many theatres already tottering that the industry may be forced to take notice of these weaker brothers.

And——

Anyway——

The excess profits tax——

Won't hurt us!

Features from the Field

NOT in the quickly discarded spirit of the usual New Year's resolution is our intention for the new year to provide readers of MOTION PICTURE NEWS with bright and timely articles, well illustrated, from the field. "*What Happened When I Raised My Prices*" was a sample. This week's "*The Changeable Exchange Manager*" is another.

Watch for them!

Don't Forget the "Smokes"

IN planning your list of worthy deeds for the ensuing twelve months don't overlook your opportunity to make our soldiers' lives a little pleasanter by sending them tobacco. If you are not now collecting for the smoke fund, write to the Editor for details.

Helping the War Department

WITH hundreds of thousands of husbands and brothers being taken from their social circles and deposited in more or less uncongenial training camps in various parts of the country, a new social problem has forced itself to be recognized.

What are all of these lonely and frequently homesick young men going to do for recreation?

The logical and the most popular answer is shouted from thousands of lusty young "rookie" throats—"*the movies!*"

On page 224 is a news story relating to the deep interest now being manifested by the War Department in the efforts of exhibitors to satisfy the camps' demands with good and, at the same time, clean pictures.

For obvious reasons the War Department wants to keep sex and vampire pictures away from the camps. We are glad to know that exhibitors show willingness in all cases so far reported to comply with the War Department's wishes.

Forty-Two Minutes from Broadway

OUR Exhibitor Box-Office Reports are showing that many Broadway stars are not stars forty-two minutes away from Broadway.

Time was when road shows quickly extended a star's fame from Broadway throughout the length and breadth of the land. But pictures have largely done away with theatrical road shows—a fact that producers seem to forget when picking what seem to be ready-made stars for pictures.

A One-Sheet Suggestion

AN exhibitor makes a good suggestion on one-sheets. Let them give the entire cast of the play, instead of merely featuring the star. Lots of people are interested in the other players, especially the well-known character players.

Furthermore, the cast gives an inkling to the public of the nature of the play.

This exhibitor finds it necessary and desirable to make his own typewritten announcement along these lines for lobby display.

The Picture Is the Thing

MUSIC has played so large a part in the success of the successive Rothapfel enterprises that many would unthinkingly believe that "S. L." considers the picture a subsidiary portion of his entertainment.

It is interesting, in this connection, to note where Rothapfel places the emphasis in the Program at the opening of his new Rivoli theatre.

"The Picture is the Thing," says Rothapfel—and then repeats it. The screen is the basis—the reason for the fine music—the *raison d'etre* of the Rialtos and Rivolis.

Good music, of course, but good pictures, by all means, is the Rothapfel promise.

Serving It with Speed and Ginger

WHAT! You've been away for the holidays? Really only lost a couple of business days, but feel as though you have been out of touch with the industry for a dog's age?

Your desk is all littered with papers and you feel as though you'll never catch up with your work. You'd like to read every line in the trade papers this week, but are afraid you won't get time for more than a glance.

So, it's up to us—up to us to give you the week in a glance.

One quick skimming over this page and you'll know just what you *have* to read, and just what you haven't time to read.

* * * *

WHAT happened this week? Frankly, we think everyone else in the business did the same thing you did—laid off for the holidays.

Hardly a speck of news. Christmas to New Year's—there's the story in a nutshell.

But that doesn't say that we haven't given you an interesting MOTION PICTURE NEWS this week.

* * * *

NO, Sir! We start right off with a bang—right on the next page—with a story that you'll want to read from the first line to the word "finis."

"The Changeable Exchange Man," we called it. Recent exhibitor letters have told us that the story could be duplicated in a number of cities throughout the country. But Guy Leavitt prepared it at first hand in Omaha.

It tells about those quick-change artists—the exchange managers; tells how they hop, skip and jump around the map like pawns on a chessboard.

If you are a producer you'll want to read this feature because every line in it is going to make you *think*.

If you are an exchange manager you'll read it because every line expresses your own thoughts.

If you are an exhibitor you'll read it because—well, how many times have you complained to us that just when you get to know an exchange manager and just when he gets to know your need—the head office shoots him a transfer to Oskaloosa.

* * * *

WALTER E. GREENE is head of Paramount, Al Lichtman will handle distribution, etc., etc.

There are a lot of newsy changes in the Paramount-Artcraft circle which we tell about this week. Of course, they were sort of expected after the Abrams-Schulberg announcement of last week, but still there are a lot of details you won't want to miss.

Al Lichtman is a pretty big man today, but every mention of his name always brings to us the thought—"Why couldn't Fate deal a few breaks of luck to such a popular fellow as Al Lichtman in his Alco days? Alco was the birth of a new distributing idea, since proven successful; Al Lichtman was a pioneer and a man who *knew* and *knows* film distribution from Times Square to the Squedunk express office—yet—

Fate is a curious codger.

* * * *

ONE bit of near-news that has hung on the horizon for weeks was squelched last week.

General Film comes forth in this issue of the NEWS with a denial that any further "amalgamations" or "co-operations" are planned than the present one by which the General Film sales organization is employed by Hodkinson for his Paralta pictures.

The poor rumor-mongers are squelched. For weeks they have been calling us into corners to whisper that—hist, hist—General Film had aligned with this, that and the other organization.

Now it's all off. But if they have taken that juicy rumor from us they have at least left us to juggle with the name of likable and energetic Frank Tichenor, who—so all the birdies tell us—is just showering pepper, ginger and "jazz" all around those G. F. offices.

* * * *

VITAGRAPH comes across with the biggest producer news of the week. It's about the signing of Sergt. Guy Empey, author of "Over the Top," for a screen feature under the same title.

Pretty big news, when one considers the million dollar publicity that has been given Guy Empey and "Over the Top."

* * * *

THE Rivoli opened on Friday night. Of course, that isn't news, so much, since the things that are expected are never news, but the opening was an *event*.

You'll want to read our story.

After you read it you won't fail to read the interview, "What Kind of a Fellow is—Rothapfel?"

And after you read that you'll be sure to read our department, "Rothapfel's Answers to Exhibitors."

It's in the third week now—and going strong.

* * * *

AFTER we read the last paragraph—speaking of "after"—we decided that this was something of a "Rothapfel Number."

Which, judging from the exhibitor mail that comes to our desk, means that this will be a popular issue.

If accidents will happen, let them be popular ones.

* * * *

J. J. RAYMOND heads the William Fox Exhibitor Aid Bureau. That may not be news to all of you, but to those of us who remember the long years of service "on the firing line" this man Raymond put in with the Gordon interests—his handling of Eclectic's "Les Miserables," for example—it's news that Fox's Exhibitor Aid Bureau is going to be conducted by "one who knows."

Considerable news in these days of real and camouflaged "exhibitor service."

* * * *

THERE'S a new department for you this week. "Bringing Them Into a Close-up" we have labelled it.

"Longacre" is writing this new feature. It's a sort of summing up on what the projection room screens and pre-release showings have given us in the past few weeks. Sort of gives you a chance to catch your breath in the rush of new pictures, and gives you a broader view of what is coming from the studios.

Without his disguise, "Longacre" is none other than Peter Milne.

Assurance to you that "Bringing Them Into a Close-up" will not only be worth while, but also corking good reading.

* * * *

IS that all there is in the NEWS this week? Not by a jugful. But that sincerely flattered Table of Contents—news and advertisements all on one page—is just two turns to the left.

Look there now. You'll find the details of a multitude of other interesting items, and you'll find the page numbers of the stories above.



Transferred Again!

The Changeable Exchange Manager

A dissertation on the man whose home is where he hangs his hat.

[*Do you know the managers of the exchanges where you do business well enough to call them "Bill" and "Jack" and "Jim"? Why are exchange members shifted so frequently that they have grown to be a race of suitcase packers? We don't know the answers to those questions. We'd like to! Anyway, you will find this article on the "fly-by-hour" exchange manager mighty interesting and amusing. Besides, it sticks the knife of truth into one of the vitals of this restless, baffling industry.*—EDITOR.]

DID you ever try to keep acquainted with the manager of a motion picture exchange? It is safe to say, judging from past experiences and what some of the managers themselves say, that they never know, as they wake up in the morning, whether or not that night will see them manager of the exchange.

"Every morning when I walk into the exchange I halfway expect to see a gentleman with a suit case, come with a telegram from the home office, saying he has been assigned manager in my stead," said the manager of an Omaha, Neb., exchange the other day. This manager, by the way, has accomplished the astounding feat of remaining manager of one exchange in Omaha for several months.

"How can the company expect me to get acquainted with the trade?" asks a manager.

"I don't get well enough acquainted with an exhibitor to treat him any different than if he were an absolute stranger," said another.

"In every line of business but the motion picture trade a man's experience is as valuable as his work, and his acquaintance with the trade and trade conditions of a territory are on a par with either of them," said a third.

"Talk about your fly-by-night exhibitors! Why, we are the fly-by-hour exchange managers!" exclaimed another.

"I'm going to get out of it. Oh, gee, that's what I said the last six times I have been changed. I guess I'll never get out of it. I wonder where I'll go from here?" Another manager was talking.

Thus they go. They get a good salary, they are temporarily looked up to, although they cannot help feeling of less importance than the booker, the bookkeeper or the shipping clerk, because their position is less permanent. There are exceptions, but these exceptions are indeed rare.

The MOTION PICTURE NEWS correspondent often walks into an exchange and sees a strange man seated at the manager's desk. Quite often the desk has been moved to another side of the room.

"Is Mr. So-and-So in?" asks the correspondent, feeling certain just what has happened.

"No, he is out," parries the new manager, wondering whether the correspondent is a bill collector, a private detective, an exhibitor or a caller from the home office.

"Will he be back soon?" asks the correspondent, the same as he has asked in scores of such cases.

"Well, no, he is out of the city," evades the new manager; in a tone and manner which he has probably used before in similar situations.

Thus, gradually, it leaks out the stranger at the desk is the new manager. The old manager? Well, it is understood he has gone to Kansas City, or to Chicago, or somewhere else; nothing ever definite. Is he still with the company? No, he is not with the company; the new man-

ager really doesn't know anything about the old manager, but will the correspondent have a cigar? The correspondent will, and for several weeks, or days, or months he meets the new manager. The new manager confidently replies, in answer to a question as to why the desk was moved, "I had to do something different, didn't I? New Managers always do. And there was nothing to do but move the desk." Often the decorations of the office are shifted, too, but not as often as the desk is moved.

F. W. Thiele, well known in Omaha, went to Kansas City and was brought back to Omaha to act as booker in a new exchange in the Gate City. Soon he was assistant manager, then when the manager one day was said to be "Either in Chicago or New York, I don't know just which," Mr. Thiele was made manager. It was his first managership.



I Wonder Where I'll Go From Here!

Mr. Thiele is a business man, a friend of scores of exhibitors, and he knows moving pictures from A to Z, but the other day when a New York representative called in Omaha Mr. Thiele himself said he was on his way to Kansas City.

"Yep, I resigned," said he. "When the boss came and began going through my predecessor's books I knew I would be responsible for all the mistakes he had made, so I handed in my resignation.

"What am I going to do? Well, I have a proposition open, and I leave tomorrow to see about it. Yes, it's another managership. Oh, when we get to be a manager we stay in that department. Of course we are shifted quite often, but other managers are being shifted too, so what do we care?"

Harry Heyman, for several years—no, not weeks—star roadman for an exchange out of Omaha, then manager of the Omaha office, later special World representative when he refused to be shifted to Denver without being permitted to give his own opinion, finally quit when the home office one night told him to leave the next morning for Indianapolis.

"Not that I have anything against Indianapolis," said Harry, who is decidedly popular in his territory, "but I did object to being handled like I was a pawn on a chess-board. Other managers may stand for that stuff, but I don't like it." The other day Heyman made a trip over the Omaha territory as representative out of Omaha for Metro, and he "cleaned up" with a whole flock of healthy contracts.

Exhibitors automatically look upon a strange exchange manager, and upon most other exchange managers, for that matter, as natural enemies. They parley, they debate, they argue, they flourish, they carry on as no other business man in any other line of business carries on. They do it for fun, and they do it to get a lower price for their pictures, for there is no standard governing the prices of releases to exhibitors in the Middle West.

It is humorous, sometimes, to see an exchange manager, brand new in the territory, as he tells what he intends to do. "Why, the prices out here are absurdly low!" he exclaims in amazement. "How do the exchanges keep alive? No wonder they are dragging the ground. Just watch me! I'll get the price out of these guys."

In a few weeks another manager, also brand new in the territory, is making the same claims. The exhibitors continue to pay the same prices, ruffled now and then by the impertinent insistence of some new manager, and watch the coming and going of managers with indifference. Those of them who study the progress of the business make the pointed remark that the frequent shift of managers shows the distributing companies are afraid of the exhibitors; that the distributing companies intend to remain enemies to the exhibitor; that the distributing companies intend to continue to gouge and squeeze the exhibitor for all they can get out of him, and that the motion picture business, fifth largest business in the nation, is being kept from a firm basis by just such tactics. Oh, yes, there are exceptions. F. A. Van Husan was for years manager of the Laemmle Film Service Co. in Omaha, quitting to go into business for himself. He was again made manager of the Laemmle service, again quit for his own business, and now a new manager—C. E. Calvert, head of the Bluebird exchange ever since it was established in Omaha—is in the office.

Maybe New York can tell the exhibitors of the Middle West why exchange managers are shifted so frequently. "It may be none of our darned business, but we really would like to know," said an Omaha exhibitor, commenting on the question.



Good Morning! I am the New Manager!

Another instalment of "What Happened When I Raised My Prices" will appear next week. This will deal with conditions in Omaha, Nebraska and Newark, N. J.

[*For the photographs used in illustrating "The Changeable Exchange Manager," our thanks are due the Artcraft Film Corporation for the photograph of Charles Ray on the opposite page; the Christie Film Co. for the photograph of Billy Mason, to the left; and the Triangle Film Corp. for the photograph in the circle.*—EDITOR.]

Middle West Houses Close

At Least Dozen in Nebraska Cannot Get Coal to Heat Auditoriums—Draft Not Blamed for Losses

A COMPILATION of reports in Middle Western states shows that numerous houses have had to close because of lack of coal. Other difficulties are also advanced as the reason for either reducing the number of show nights each week or closing up altogether.

An exhibitor, in speaking of the coal shortage, said: "Letters I receive tell me a scarcity of coal is forcing theatres to close. At least a dozen houses in Nebraska closed last week from this one cause alone. H. O. Peterson, of Genoah, Neb., just called up, saying he had closed. In Oakland, Ia., Hopkins and Larsen, two of the best little showmen in this territory, have been forced to cut their show nights for the first time in their history because the electric light company has raised the price of current.

"The draft is not being felt in the cities, but it took the young men of the smaller towns. These young men took their girls to the show, twice, three or four times a week. Now, since they have gone, these girls do not even come. The exhibitors notice it.

"Epidemics are serious affairs from which the small town exhibitor cannot recover in an entire season. Bad roads get the people out of the theatre habit. These are usual things. But added to them are the unusual conditions."

All the exchange managers in Omaha are in sympathy with the small exhibitors—for the small exhibitors make up the bulk of the motion picture business out of Omaha. Here, where the business is still in its early stages of development, the pinch is being felt the keenest. The exhibitors, frankly, do not consider the exchanges are treating them square. But the exhibitors, if observations made at their meetings and in individual conversations are an indication, never did think the exchanges were treating them square.

But in the present situation, with the reel tax, a few more increases in film rentals, the increased price of posters, higher living expenses for the exhibitor and his help and general increase in general of the expenditure of money, the small exhibitor is growing more and more bitter toward the exchanges. The larger exhibitors are inclined to side against their smaller brothers in business. "Before the winter is over you will see most of these small store-room theatres in Nebraska closed," predicted one of the largest exhibitors in Omaha, Neb., last week. Nebraska's small theatres are not store-rooms, they are especially built houses and in most cases are highly ornamental. But the larger theatre men of the state will not admit it.

"The small theatre man is foolish to stay in the business and struggle against odds which he can never overcome," continued the big exhibitor. "He had better get out and get into many of the good money making avenues now open." This exhibitor added the quality of films would be better, the supply smaller and the business more profitable for the big fellows was it not for the number of smaller exhibitors.

An Omaha motion picture man, as widely known as any other film man in the state, who is in a position to know whereof he speaks, declares the "war profit" made on films, both old and new, amounts to hundreds of dollars a month in one Omaha exchange where he has had access to them.

BOOKERS!

Sure Have Warmed Up to that "All Year Round" Calendar

WE didn't forget the exchanges in sending out our Christmas remembrances this year. Several hundred of the bookers are now in possession of the specially devised Motion Picture News Booker's Calendar—with the whole year, the figures in large clear type, all on one sheet right before their eyes. No fussing with paste and scissors, as they make their own home substitutes; no fuming as they turn over page after page to get a sixty-day date—it's all there on one page in bang-up printing on Motion Picture News Booker's Calendar.

Have you—Mr. Booker—received yours? There are mighty few left, but we don't want to overlook anyone. Tell your manager today that a brief "Send me a calendar" note from him will bring it to you just as fast as Uncle Sam can carry it. Tell him today—you need it.

Jeanne Hall Finds Welcome on Screen

Jeanne Hall, who has been featured by the Film D'Art Corporation, Perry Pictures, in "Auntie's Triumph" and "Cousins," has found a warm welcome from patrons of the silent drama, it has been announced.

Miss Hall entered screen work after a number of years in stock and vaudeville. Her early training was secured in stock, and later she headed her own company in vaudeville.

Her particular style of character delineation lends itself admirably, it is said, to the screen.

Fire Destroys Philadelphia Films

Christmas fire caused considerable damage in the building in Philadelphia occupied by the Ideal Film Company. The loss is estimated at $20,000. The cause of the fire was not determined.

New Corporations

A LIST of new motion picture corporations in the States of Delaware, New Jersey and New York for the week ending December 29 as furnished from the records of the Corporation Trust Company, 15 Exchange Place, Jersey City, N. J., is as follows:

DELAWARE

NATIONAL FILM STUDIOS, INC.—For the manufacture of motion picture films. Incorporated in the sum of $10,000, at Wilmington. James W. Garlick, Emily Garlock and Henry B. Cohen, all of Philadelphia, are the interested parties.

ADELPHI MOTION PICTURE CORPORATION.—A general motion picture producing business; incorporated for $100,000, at Wilmington. F. B. Coigne, C. L. Adams and B. C. Rule, all of New York City, are the incorporators.

THE COPPERHEAD COMPANY.—Incorporated in the sum of $7,500, for the purpose of conducting place of amusement. Bankers' Trust Company (no address given); L. E. Ware, M. Rogers and D. Cameron, of Philadelphia, Pa., are promoting the project.

NEW JERSEY

TISDALE INDUSTRIAL FILM CORPORATION.—Theatrical proprietors; amusement enterprises, etc., incorporated of $100,000, at Newark. The incorporators are, F. Moulton Tisdale, 130 West Forty-seventh Street, N. Y. C.; Maurice J. Zucker, Sadie C. Deixel and Edward R. McGlynn, 810 Broad Street, Newark, N. J.

NEW YORK

FILMS OF BUSINESS CORPORATION.—Advertising and motion picture or otherwise, incorporated for $10,000, at Manhattan. The incorporators are, Camilla Donworth, 64 E. Thirty-fourth Street, N. Y. C.; Charles Charlton, 108 Convent avenue, N. Y. C. and Elizabeth D. Rathbone, 245 W. Fifty-first Street, N. Y. C.

In and Out of Town

Beverly Griffith, special representative, Universal Film Manufacturing Company, Universal City, arrived in New York last week for a short stay, during which time he will transact important business at the New York office.

George P. Jacobs, manager, Masterpiece Film Attractions, Cleveland, O., spent Xmas in New York, and during his stay contracted for some independent productions for distribution in the Ohio territory.

Joseph F. Lee was in Chicago last week on business. Mr. Lee will visit all the important cities between New York and the Coast before his return. A card received from Mr. Lee says that business is booming.

William Parson, National Film Company, Los Angeles, arrived in New York last week, and is stopping at the Hotel Astor. Mr. Parson has "Tarzan of the Apes" for distribution on the independent market. He will be in New York for several days.

Harry Schwalbe, Philadelphia, associated with Stanley Mastbaum and general manager of the First National Exhibitors' Circuit exchanges, was in New York last week. Mr. Schwalbe attended the opening of the Rivoli theatre.

Halifax Theatres Recovering Rapidly

Motion picture theatres at Halifax, N. S., nearly all of which were damaged badly in the recent explosion when a munition ship blew up in the harbor, are recovering from the havoc wrought, and are gradually getting under way again.

Among the theatres included in the list of damaged houses are the Casino, Empire, King Edward, Orpheus, Acker's Family, Strand and the Imperial. The first named was damaged worst of all, and the last named came off the lightest.

All film exchanges in Halifax have been hard hit by the explosion, as the houses have been closed and about six weeks' idleness is marked up. Paramount and Universal are said to have the largest business in Halifax.

Vitagraph Flies Service Flag with 77 Stars

VITAGRAPH'S service flag, containing seventy-seven stars, was unfurled over the company's plant in Brooklyn December 27, President Albert E. Smith, raising it on the flag pole. Gladys Leslie, the little star who recently joined Vitagraph, sang "The Star Spangled Banner" while scores of players and studio attaches joined in the chorus of the national anthem. As the big banner broke to the breeze the entire company, numbering more than two hundred men and women, stood at salute.

Every branch of the service has claimed Vitagraphers since the United States entered the war, and the soldiers and sailors represent all branches of the big organization, from Victor Smith, brother of the company's president and former studio manager, down to the mechanical department of the company. Actors directors, cameramen, studio attaches and members of the sales organization now wear the uniform of Uncle Sam, and several actresses also have been directly affected, Nell Shipman and Agnes Ayres being two who have brothers in the army.

Twenty-nine members of the company's sales force are in the service and Walter W. Irwin, general manager of the Vitagraph distributing organization, takes pride in the fact that so many of his lieutenants have gone to the defense of the nation.

Vitagraph's seventy-seven fighters are assured of everything in the way of comforts while in service, for ever since war was declared the girls at the studio of the company in Brooklyn and Hollywood have been dividing their time between knitting and working, the executives and actors providing the wool. Several months ago, a regular club was formed at the Eastern studio by Alice Joyce, Corinne Griffith, Agnes Ayres, Miriam Miles and others for the purpose of supplying the Vitagraph boys with sweaters, mufflers, wristles, etc. President Smith, Earle Williams, Harry Morey, Edward Earle and other studio leaders made up a pool to purchase wool and the girls, who bought wool, have not permitted the work of knitting to lag for a moment since.

Holiday Greetings Swamp News

Christmas and New Year Cards, Greetings Via Wire and Other Forms of Cheer Pour In from Every Quarter of Globe

INCREASED postal rates in no way lessened the flood of Christmas and New Year's greetings which finds its way to the NEWS office annually. Exhibitors, producers, players, exchangemen, directors and the business men of the film companies sent messages of cheer and good tidings. Holiday greetings were also received by wire, particularly from the Los Angeles edge of the continent. Bill Hart, Thomas H. Ince and D. W. Griffith sent word from this quarter. Watterson R. Rothacker wired from Chicago and P. A. Powers telegraphed the popular sentiment of a Merry Christmas and a Happy New Year.

A number of unusual cards were received. Fred Warren of Goldwyn though wishing all success called to mind the fact that there was much else to think about by his message, "With the wish for as happy a Christmas and as comfortable New Year as the prevailing conditions will permit." Victor Saphiro had a comforting sketch on his card picturing the American soldier of democracy lifting the Kaiser off the earth with his foot. Joe Brandt of Universal, The Exhibitors' Herald, J. S. Johnston of the Minneapolis Universal Exchange, C. Lang Cobb, Tom Bret, Paul Gulick and George R. Meeker were among others who expressed their greetings in a striking way.

Cards were also received from Victor Eubank, Mr. and Mrs. Edward Mullen, Jules Timer, Pete Schmid, Arthur M. Brilant, Phil Lang, Charles Maigne, Milton E. Hoffman, Edward Earle, Marc Edmund Jones, Arthur Lang, Will C. Smith, Walter Sanford, Lawrence Urbach, Mr. and Mrs. M. H. Hoffman, Lyman Fiske and Lynde Denig, George Kann, Mr. and Mrs. Arthur MacManus, Nicholas Power, Tom Geraghty, Mr. and Mrs. Harry Raver, Fritz Hirsch, Felix Malitz, Sidney Garrett, Burr E. Clements, Ben H. Grimm, O. F. Spahr, Mrs. Nellie Anderson, Neil G. Caward, Harry K. Lucas, Mr. and Mrs. William W. Hodkinson and W. A. Bach.

A. MacArthur, Jr., Raymond B. West, E. M. Porter, Clarence E. Swezey, Joseph Grossman, Alfred S. Black, Edward Earl, J. Stuart Blackton, Slade F. Clark, Martin, Moriarty and Martin, Mr. and Mrs. E. Richard Schayer, George Gould, Nat Rothstein, James L. Hoff, G. W. Landow, H. A. Spanuth, Turner and Dahnken, Yale Photo-Play company, Joe Fisher, Denis J. Sullivan, W. H. Rudolph, William Noble, William J. McGrath, Ralph O. Proctor, Lesley Mason, G. Clayton Heebner, Felix Malitz and Lionel Delacroix.

Mr. and Mrs. Alec Lorimore were also represented, their card making a long journey from Sydney, Australia.

STRAFE DER KAISER!

Help Our Boys in France
"Smoke Him Out!"

Previously acknowledged		$1,338.06
Orpheum Theatre, Kalispell, Mont., F. W. Striker, Prop...	$ 4.07	
Orpheum Theatre, Muncie, Ind., John J. Mulhon	4.07	
Grand Theatre, Juliaetta, Idaho, J. F. Hickenbottom	.70	
Electric Theatre, Glasgow, Mo., Hannaca & Morgan	6.91	
Piper City, Ill....	5.57	
Nogales Theatre, Nogales, Ariz., F. Diamo.....	41.32	
		62.64
		$1,400.70

If you want to help smoke the Kaiser out, write Motion Picture News for particulars regarding the Tobacco Fund.

Exhibitors Co-operate with Government

O. G. Cocks of the National Board of Review and special representative of the Commission on Training Camp Activities dealing with commercial amusements, has returned from a visit to a number of the camp cities in New England and Virginia, including the Tidewater section which is the most populous Army and Navy center in the United States. He reports a general willingness on the part of the exhibitors in the cities and towns surrounding the training and embarkation camps to cooperate with the officials of the Government. The motion picture exhibitors are universally striving to furnish the most attractive and entertaining programs both for the civil population and for the soldiers.

"The demands for service to the Army and Navy are greatest on Wednesdays and Saturdays," says Mr. Cocks. "The State law in Virginia makes it impossible to furnish any form of commercial amusement on Sundays. The exhibitors have been more than willing to give the use of their theatres for military entertainments and meetings on Sundays. This is particularly true of those theatres which are under the direction of the Wells Syndicate."

Omaha Operators Want Raise

Exhibitors of Omaha, Neb., have been notified that after January 1 the operators will charge 50 cents an hour for a day consisting of eight hours. The scale is now about 35 cents an hour.

"Another reason why all of us will have to raise our admission prices," said an exhibitor.

Paramount Makes More Changes

Executive Supervisor Greene Names Department Heads for New Year —Lichtman Looks After General Distribution

IN assuming executive supervision of Paramount Pictures Corporation following the announcement of the transfer of the activities of Hiram Abrams, president, and B. P. Schulberg, general manager, to the development of a new and more intimate association between Famous-Players-Lasky Corporation and the motion picture exhibitors, Walter E. Green, president of Artcraft, gave out last week an outline of the department heads of the Paramount organization, effective after January 1, as follows:

Al Lichtman, who has been general manager of Paramount and Artcraft, will undertake the duties of general manager of the two distributing organizations. Mr. Lichtman was one of the first general sales managers of the Famous Players-Lasky Corporation, and also general manager of the Artcraft organization at its inception. He is one of the best known exchange men in the entire film industry.

John C. Flinn will remain in charge as general director of all publicity and advertising of Paramount and Artcraft, and in addition to the other activities of the department, will continue as director of the big national advertising campaign, now so successfully under way.

Frederic Gage, assistant sales manager, will become general sales manager, and J. K. Burger will assume charge as head of a new department of the organization, the Department of Supplies and Service to Exchanges.

Norris Wilcox will be office manager of the organization and J. Albert Thorne will continue as general purchasing agent.

Katterjohn Denies Current Rumors

Monte M. Katterjohn this week wired Motion Picture News from Los Angeles as follows:

"I emphatically deny trade report I have severed connections with Paralta Plays, Inc., and not one word of truth in rumor I have signed with a former employer. Now writing for Paralta stars, Bessie Barriscale, Louise Glaum, Henry Walthall and Warren Kerrigan, besides doing big Paralto special stories such as 'Carmen of the Klondike.'

"Just completing new type of Walthall story. Have long-time contract with Carl Anderson, president Paralta Plays, Inc. Reports perhaps due to recent organization of private feature corporation, plans for which cannot be announced at this date."

Film Pirates Make Haul on Broadway

Film pirates were busy again in the Broadway district last week, and made at least one haul that netted forty reels.

Harlon P. Ross, Jr., of the Ross Film Delivery, wrote Motion Picture News this week as follows: Will you please publish in your paper the enclosed list of reels stolen with my machine at 48th Street, between 7th Avenue and Broadway, Thursday, December 27, at 10.00 A. M. The machine has been found, but the reels have not: Triangle Film Company: "Keystone Comedy," 2 reels; "Ten of Diamonds," 5 reels; "A Fallen Star," 1 reel. World Film Corporation: "Divorce Game," 5 reels. George Kleine: "Truant Lord," 8 reels. Famous Players Exchange: "Antics of Ann," 5 reels; "Silks and Satins," 6 reels (Sherry's copy); "A Comedy," 1 reel; "Who's 'Number One,'?" Episode No. 7, 2 reels. Pathe Exchange (Newark Branch): "Fatal Ring," No. 13, 2 reels. New Jersey Metro Film Company: "The Patriot," 1 reel; also one reel showing the carnival at Keyport, N. J.

Cleveland Exhibitor Draws a Fine

Jacob Stein, manager of the New Palace theatre, St. Clair avenue and East Seventeenth street, Cleveland, drew a suspended sentence of $50 and costs last Friday from Municipal Judge Samuel E. Kramer.

J. E. Granger, first fire assistant chief, testified that the safety locks in the theatre were barred November 29, at which time there was a fire.

La Crosse Church Uses Motion Pictures

The institution of the photoplay plays a big part in the life of at least one church every Sunday in La Crosse, Wis. This is St. Paul's Universalist, of which Leonard E. Blackmer, up-and-going sort of fellow is pastor. Blackmer believes that the young man and the young woman, as well as the boy and girl, is the first part of his flock to look after. He knew that their chief pastime was the motion picture theatre, for he, himself, was a member of the fan body, and so he took steps to allow his congregation to enjoy at least a part of their entertainment inside the church walls.

Sabbath lessons are taught the children by the aid of the screen. This is believed to be a brand new venture in the United States. Special features, on Biblical and other subjects are frequently shown to the congregation, and the auditorium is packed on each occasion.

Photoplay theatre managers co-operate with Mr. Blackmer. He was up against it for funds to begin his venture at the start. So he went to two La Crosse managers, and put his proposition. They gave three-day performances to aid the church-movie fund, and within a few days Mr. Blackmer was sending in an order for an up-to-date projection machine.

It is probable that within a short time other denominations will follow the suit of the Universalists.

Coal Shortage Felt by Saginaw Theatres

Saginaw, Mich., has been hit hard by the coal shortage. The lack of fuel closed many of the manufacturing establishments the week before Christmas, and this did not aid the theatrical business which is never too good preceding the holidays. In addition the street illumination was dimmed and the electric display announcements in front of theatres and other places had to be extinguished. Because of this serious situation it was also proposed that the motion picture houses and other amusement places be required to close, but up to this time they have been running as usual. It was suggested that churches might conserve fuel through holding union services Sunday evening, but the Ministerial association replied that the theatres should close Sundays first before further conservation measures were asked of the churches.

"Struggle Everlasting" Shown to Lambs

On Sunday evening, December 30, through the courtesy of Harry Rapf, "The Struggle Everlasting," was shown at the Lambs' Club to the members of the Lambs.

Lamb Edwin Milton Royle, who is the author; Lamb James Kirkwood, and Lamb Bennet Musson, who wrote the scenario, were present.

On account of the private showing of this picture taking place the night of the Lambs Gambol all the Lambs were not able to see it.

Saginaw Manager Plays Santa Claus

Manager A. J. Moeller of the Franklin theatre, Saginaw, Mich., played Santa Claus host to hundreds of poor children, who were his guests at a special performance of the feature film, "Jack and the Beanstalk," Wednesday afternoon, December 26, the day following Christmas.

The children of the Home for the Friendless and St. Vincent's Orphans Home were invited, while Secretary E. E. Bishop of the Associated Charities, the Salvation Army, and police officials assisted in gathering together other poor children of the city for the show, which was given at 3 p. m. In addition to entertaining the youngsters Mr. Moeller paid the war tax on the tickets. Preceding this performance a special children's matinee was given at one o'clock, announcement of this having been made direct to the children of the city through the public schools.

The production of "Jack and the Beanstalk," played a three days' engagement at the Franklin theatre, starting Christmas day. The picture was billed and advertised like a circus, and in fact the circulars which were distributed to the homes announced that the film was bigger and better than a circus, and the greatest picture on earth. Mr. Moeller also carried a picture of a scene from the play on the cover of his "Weekly Film News."

Rivoli Fills Promises of Triumph

Rothapfel Scores Another Feat with Opening of His Second Big Broadway House Before an Audience of Notables

THREE days before 1918—on December 28—a new year was born into the film industry. It came with the opening of the Rivoli Theatre—truly, as its legend says: "The Triumph of the Motion Picture."

Representing the greatest achievement of Samuel L. Rothapfel, the building stands, in its stately Grecian architecture, as a new monument to art. It, in its physical appearance, promises that inside one may find the perfection blend of amusement.

The most notable honor in the history of motion pictures was paid when President Wilson sent as his representative Col. E. M. House, who with Mrs. House occupied the presidential box. Hundreds of New York's notables were there, every star of the film world within reaching distance, nearly every man whose name means anything in the silent art.

Critical Judges

December 28 was a notable day because it proved that the motion picture has won the triumph of winning the most critical of Broadway—the most severe judges in the world—the ones that are always looking for failure amid success. One has only to recall that when Rothapfel opened the Strand the wiseacres stood around and waited for the few days to come when it would close—and when the Rialto was created the hands went into the air and there was moaning over "the fools who wasted their money." And another day came when the Rialto had scored such a success that the men who had made it put their hundreds of thousands of dollars into another motion picture palace.

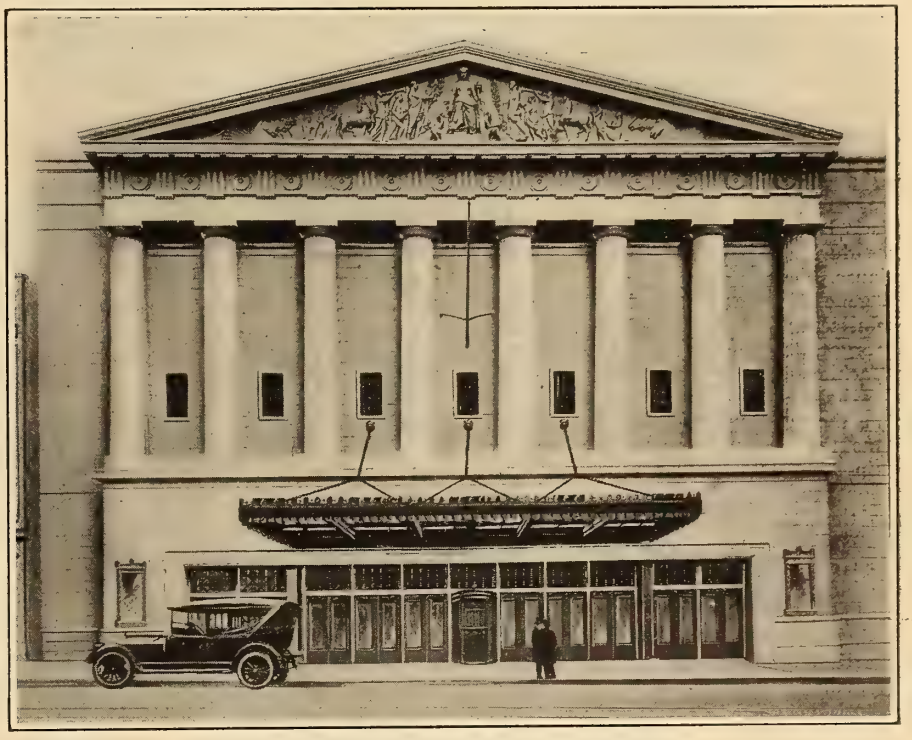
The Rivoli was not ready when it opened. "We opened it on nerve," said Mr. Rothapfel. "We had no right in the world to throw open the doors, but the staff was so confident that we could put it over that we did. It was simply another case of organization conquering." Here is the sort of a tribute that Mr. Rothapfel paid his employees in his initial program at the Rivoli:

"I have been extremely fortunate in having a trained and loyal staff to assist in the task of preparing our initial entertainment here. They have worked shoulder to shoulder with me so long that adjusting the multifarious details of this program seemed little more than an elaborate rehearsal of the hundreds we had prepared before."

And when the initial performance had ended throngs crowded into the office of Mr. Rothapfel to shake his hand and to tell him of the wonder that he had achieved. And as pleased as a boy with his first triumph, he begged for criticisms and pointed out what was wrong and showed where the errors would be changed and the presentation bettered. And twenty-four hours later the changes had been made, the little kinks straightened out and the wonder work of the master achieved.

Great Demand for Seats

With the zero winds blowing, men and women stood before the doors long before they were opened. Speculators offered almost any price for tickets which were not for sale. And then, as the throngs passed in, they blocked the lobby and the aisles in their wonderment at the beauties of the house. And then the magician's hand was waved:



Rivoli Theatre, Broadway at Forty-Ninth Street

One was seated and the eye traveled to the wonderful dome, something on the style of that at the Rialto, but even richer in its lighting possibilities, offering the fullest blending of colors. It may be said here that little—comparatively little—was attempted in the way of lighting effect on the opening night, for all things were not developed as they were a few days later. And when one's curiosity was aroused by the heavy curtain that hung from the proscenium arch with only a few chairs for the orchestra before it, one wondered whether there was to be only a small orchestra until the curtain went up and revealed the fifty musicians with Dr. Hugo Reisenfeld in charge. And as the lights burst through the proscenium arch—"The Conservatory of Jewels," the big audience applauded.

"Victory of Democracy"

The opening was "The Victory of Democracy," an original conception by Mr. Rothapfel, with the music especially written by Dr. Reisenfeld. As originally produced it was in eight episodes, but it was regarded as much too long and it was afterwards cut down from thirty to seventeen minutes—proof that the creator of this new house knows errors when he himself makes them. Mary Lawton appeared in the role of "History" and alternated in recitals with Forrest Robinson as "The Reader." The first episode told of the coming of the Pilgrims, the second of the Minute Men, the third of Bunker Hill, the fourth of the first Stars and Stripes in Battle, the Battle Hymn of the Republic," Lincoln at Gettysburg, and Perishing in France.

"The Victory of Democracy" was ushered in with the call of the trumpets, sounding the theme of the hymn, the principal melody of which was the message of "Better Days to Come." Gently the different instruments took over the call of the trumpets and brought the first part of the composition to a heroic climax. The movement, played by the stringed instruments, counterpointed with chimes, led into a hymn sung by a boy soprano and then in its wake came the word pictures of the various episodes and then the finale sung by the chorus with ringing of chimes and the counterpoint of the national anthem. And these were the words:

"In the breath of the tempest glad tidings ring,
'Tis a pæan for freemen; a dirge for the king.
In thunder it rolls from the heaven above
And falls on the flowers with bounty of love.
The Liberty Legions sweep on through the sea,
While over them flutters the Flag of the Free.
Our millions united have answered the call
For the rights of the world and Freedom of all."

Too long though it was the audience was

wonderfully moved and as the orchestra counterpointed with the national anthem the huge audience arose to its feet and cheered. But when it sat it was silent. And there was psychology to this. "Do you know why the public did not applaud afterwards," Mr. Rothapfel asked, "it's a very simple little thing. In the Rivoli the seats rise with you. When the people started to sit down they had to use one hand to lower the seats. One cannot applaud with one hand, can one?"

Ended with Tableaux

This spectacle closed with a magnificent tableau introducing the Rivoli chorus and representing all of the allied nations, with Victory and America. Flags of all nations were there, and they combined with music and song and scenic settings to leave an impression that will be everlasting.

Following this came one of Robert Bruce's Educational Film scenics, "A World of Dreams," a picture of which Broadway is still talking. It is Mr. Bruce's conception of an ideal scenic, embracing some of the finest "shots" that he has taken in his tour of the country. And with these splendid views of mountains and water and snow and grandeur there was played the andante from Dvorak's "New World Symphony." Many times during this the audience broke into applause.

Eugene Cowles appeared next in "A Reminiscence — Should auld acquaintance be forgot," and here a wonderful effect was achieved. Just near the end of the song the curtain parted and there appeared the gypsy girl reclining on a couch, and as the singer went to seek her the curtain—the curtain of time—closed, blotting out the past. And with the night lights the full effect of the memory was given.

Then came the Rivoli Animated Pictorial, which opened with the playing of the Rialto March. Then came the presentation—in pictures—of the combined staffs of the Rivoli and Rialto, and then a specially made cartoon by Hy Mayer showing the stork bearing the baby Rivoli to its little sister, the Rialto. "Somebody's Coming to My House" was played by the orchestra, and the audience was humming the tune a second later. It added an intimate touch.

With the Animated

Scenes at the Great Lakes training station, with the Sousa band, were first shown, and then the orchestra began "Semper Fidelis," the official march of the marines and written by Sousa. It was played with eight trumpets and three drums, achieving a most martial effect. "Sports of the Navy" followed, with a one-step being played. Then came the exclusive picture of the human American flag —a big patriotic thrill—which was shown to the music of "Jack Tar March," and then toward the end "Stars and Stripes," a third of the Sousa compositions. Then came logging scenes with an allegro by Tschaikowsky, followed by the launching of the first sailing vessel in the Government more-ship campaign, while the orchestra played "Sailing." Followed some wonderful pictures of seals, a human little touch before another thrill—that of the English war bond sale, which aroused great enthusiasm as one of the tanks appeared, and the orchestra counterpointed with "God Save the King." This was followed by a cartoon showing Uncle Sam as the Santa for Belgium, and then a most unusual novelty, "American Achievement," which was shown to "American Fantasy" by Victor Herbert. This by clever mechanical arrangements—on the order of the studies in mud that have already been shown at the Rialto, showed Morse, Lincoln, Bell, Fulton, Edison, Liberty and then Wilson, and as the President appeared the orchestra broke into "Red, White and Blue." There was a clever ending with a gnome appearing on a step on which "Thank you" was carved. The weekly closed with a salute by the fourteen little pages of the Rivoli.

This was followed by Vieuxtemps "Air Varie," a solo by Alberto Bachman and then Mr. and Mrs. Sydney Drew appeared in "Her First Love." Both of these numbers were cut from the regular program for the week, being given only on the opening night. This was followed by a dance interlude by young women of the Luigi Albertieri school. First was the dance "By the Brook" and then a minute, "Comedy and Tragedy" which ended by the two dancers parting the curtain for the feature.

Special scenes were made for the opening of the feature—Douglas Fairbanks in "A Modern Musketeer," showing him riding up to the curtain and then a huge close up that covered the full screen. This feature was especially selected for the opening because of its unusual excellence and it left the audience applauding strenuously as the orchestra, standing broke into "The Star Spangled Banner."

And then the bright lights were up again. A new day had been born into the motion picture.

Triumph of the Picture

Of what is the triumph of the Rivoli? With an unanimity never known before from the New York press every paper in the city hailed the opening as a wonderful triumph—as a triumph for the Rothapfel presentation of music and lights and scenic effects. But the picture is the thing. Read word from Mr. Rothapfel in the opening announcement:

"To my friends in the motion picture industry I wish to say that the keystone of our programs will always be the screen. Some have attributed the popularity of The Rialto to the music, the lighting, the service, or the surroundings. We who are behind the scenes know that it is the picture which has made all those possible. It is the picture which has brought good music to the masses as part of their daily lives. It was the picture which inspired our experiments in color illumination, and it was the picture which won for itself such universal popularity that it became worth while to provide for it an environment of the sort we have created here."

Last week a description of the new house was printed. It need only be said that a view of the house filled every expectation. Built something on the order of the Rialto, the house has a novelty of a semi-dome, with varied illumination to the rear of the house and, of course, the "Conservatory of Jewels" which, with its lighting system working effectively offers a chance for steps ahead in illuminating effects. Besides that the house will be perfumed for special occasions, and with the big Rivoli chorus, the dancers and the many novelties that Mr. Rothapfel has planned, this new Triumph of the Motion Picture promises to amaze the world with "always something new" week after week."

Jaxon Serial Awakes Unusual Interest

THE publicity department of General Film Company stands behind the statement that no announcement made in many months has aroused the interest among exhibitors as has that of "A Daughter of Uncle Sam," the Jaxon serial to be released through General Film Company, beginning January 19. The novelty of a one-reel serial which will fit into any program has been sufficient, according to General, to stir up an unusual amount of enthusiasm among exhibitors, many of whom are said to be writing in to congratulate General Film upon its decision to release something that the company claims to be sensible and entirely different in the way of a serial.

Perhaps the greatest attraction "A Daughter of Uncle Sam" will have for the exhibitor is that General promises crowded into one reel the action usually found in a two-reel serial episode, eliminating a great deal of waste in time and film. Dull moments and draggy scenes are said to have been absolutely eliminated, insuring the maximum of entertainment value. This short-length serial is designed to fit into any program at any part.

The revelations regarding spy plots and German intrigues in the United States will no doubt give the picture fans of the country twelve episodes of the snappiest and most suspenseful story. The timely nature of the spy plot exposures, with the other features of Uncle Sam's home preparations for the war, have given the Jaxon serial sufficient advertising value to make it worth while in every nook and corner of the country. Many incidents featured in "A Doughter of Daring" are said to be founded upon real sensations which have occurred while intrigues and spy plots were being foiled.

Victor Film Starts Serial Campaign

The Victor Film Service in Cleveland is getting all its advertising ready for an extensive campaign for its new serial, "The Bull's Eye," which promises to be as popular as "The Mystery Ship." Several local houses are already dickering for first run week engagements, but no contracts have been signed as yet.

"Serials have been unusually good this season," said L. C. Thompson of the serial department of the Victor Film. Six downtown houses are running "The Mystery Ship" one or two days a week, and the Priscilla runs it every day. The Corona theatre, on East Eighth street and Prospect avenue, runs a different serial every day in the week."

A WAR BABY

Potash Mills Put This Small Theatre On the Map



The town in which this theatre is located has a population of TEN PEOPLE

J. J. SEIGEL is doing a thriving business in the Antioch theatre, Antioch, Neb., a town of ten people. This is the smallest town in Nebraska to have a motion picture theatre. But just outside the boundary lines of the town of Antioch are big potash mills, built in haste since the waste lakes of potash in Nebraska have begun to make millionaires out of a few college boys who realized the war would shut off this nation's supply from outside. In these mills work scores of people who crowd the Antioch theatre every night. The theatre seats 100. Mr. Seigel is now building a theatre of 300—"One of the best little houses in the state, too," he says.

Muir Confirms Canada Condition Statement

The serious state of affairs in the motion picture industry, as outlined by Samuel Goldfish recently in his sensational interview, finds ample confirmation in a statement on conditions in Western Canada made by J. R. Muir, owner and manager of a chain of theatres in British Columbia, including the Dominion of Vancouver, the Dominion theatre of Victoria, the Dominion of Nanaimo and many other houses in those and neighboring cities, according to Goldwyn.

"The film business is in a critical condition, from the exhibitor's quite as much as from the manufacturer's point of view. Of course, we have the Canadian war tax to face out there, as well as a local levy, and the new Victory Loan. I feel that the last-named, while it is the largest begetter of economy among theatre patrons, is also purely transitory. In a short time, the pocketbooks will be adjusted to the new outlay and people's normal and constant craving for amusement will rule.

"But I know, as Mr. Goldfish contends, that exhibitors everywhere in Canada, as in the United States, are suffering from the upward tendency in rentals, due to lack of organization among the producers and to reckless bidding for stars. It is the exhibitor and his patrons who have made these players famous, and when they hold out for huge sums of money which prevent producers from making legitimate profits off any but excessive rentals, they are biting the hand that has fed them."

Exhibitors Plan Convention

Various Organizations May Get Together in February at Exposition in Grand Central Palace in New York

VARIOUS exhibitors' organizations connected with the motion picture industry and their locals in a number of cities in Eastern states plan to convene at the Motion Picture Exposition in Grand Central Palace during the week of February 2 to 10, which is to be held under the auspices of the National Association of the Motion Picture Industry and the Motion Picture Exhibitors' League.

This convention has been transferred from Buffalo to New York in view of the fact that the exposition is to be a gathering of unprecedented importance and affords the most advantageous time and place to hold a convention. Associations in the states of New York, New Jersey and all of the New England states will be represented, while those west of New York will be represented to no small degree.

Despite the usual holiday rush in the motion picture industry, considerable progress has been made during the past week in securing new exhibitors for the exposition. Eleven more concerns were added to the already large list of exhibitors who have contracted for space and many more will be closed by January 1, as many of the communications addressed to Manager Frederick H. Elliott state, "We shall close up a contract for an exhibit upon the return of our president, who is on a holiday trip at present." Indeed, it is quite evident that numerous executives of motion picture companies are taking much needed holiday vacations.

Members of the two organizations under whose auspices the exposition is being promoted who are qualified to judge declare that the outlook for a huge exposition is most promising, in spite of war conditions. This opinion is based to some extent upon the fact that other big industrial expositions in Grand Central Palace already are assured financial successes. The Automobile Show has sold every inch of its available space and has had to refuse space to nearly one hundred applicants. The Motor Boat Exposition has allotted most of the space on its two floors, while the International Flower Show in March will have more exhibitors than ever before. Yet, all of these might be termed expositions of luxuries, whereas the motion picture industry cannot rightly be classed as a luxury industry, as it is the lowest priced form of recreation in the world and directly appeals to the masses—rich and poor alike—more so than any other industry, and as is well known "an individual, a community, a nation, cannot prosper without amusement."

Ben Harris Gets Married

Ben Harris, of the Masterpiece Film Attractions, of Philadelphia, was married December 23 to Miss Sarah Liebowitz.

Picture Help Appreciated

Commission on Training Camp Activities Deeply Interested in Having Exhibitor Co-operation — National Board Develops Spirit

THE War Department's Commission on Training Camp Activities, evidently is deeply interested in having the co-operation of exhibitors of motion pictures in the cities and towns surrounding the eighty or more training camps in the United States. "For some months," said Joseph Lee, member of the commission, in an interview, "the National Board of Review has assisted us in developing a co-operative spirit between the field representatives of the commission in the training camp cities, and the exhibitors. This board continues to give us this valued assistance. Quite generally our representatives have found the exhibitors ready and willing to serve the Government in furnishing attractive entertainments to the enlisted men. This spirit is characteristic also of the producers of films who have already placed on the market many feature pictures which have helped to bind together the civilian population and the soldiers.

"We have just received the assurance from Charles P. Pettijohn, general manager of the American Exhibitors' Association, Indianapolis, Ind., that the members of this association have endorsed the work of the commission and have pledged their support in so far as they are able to be of service in the communities adjacent to the camps. The practical assistance of these managers and exhibitors will render much easier one part of the work of the commission.

"We have requested Mr. Pettijohn to suggest the following definite things which the exhibitors may do and are convinced that such assistance will be of decided value:

"1. Care in the selection of feature pictures, especially during the periods of leave of the camp population. This is to avoid pictures which are roughly designated as 'vampire' and 'sex' pictures.

"2. Greater thought in booking dramas and comedies which are especially attractive to men during these off-duty periods.

"3. The submission of feature programs in advance to the representatives of the commission each week, so that they may be advertised in the camps and in those places frequented by the enlisted men.

"4. An expression of willingness to have their theatres used both for the camp population and the townspeople, for community activities on Sunday afternoons and evenings. This will enable our field representatives to plan community meetings at a time when the streets are filled with men in uniform.

"5. Offers of assistance with the few special benefits which may be planned by the local committees and the commission's representatives when funds are needed for community purposes.

"We have discovered that most effective results in building up a cordial spirit in the camp communities require various methods of treatment. Modifications of such a plan as outlined may be necessary. The commission therefore bespeaks from the exhibitors of the United States a friendly willingness to assist the field representatives of the commission."

RIVOLI OPENING

Story of the Presentation Appears on Another Page

ACCOUNT of the opening of the Rivoli will be found on Page 221. The bill at the new Rothapfel will be reviewed each week in these columns, with the comment by Mr. Rothapfel. The accounts of the Rialto will be continued.

These are exclusive features in the MOTION PICTURE NEWS. No other paper can print Mr. Rothapfel's own comment on his own work, showing the exhibitors of the country how they can make their own shows better.

Four Companies Turn Out Keystones

COMEDY production is said to be going along at a rapid rate since the Triangle-Keystone forces have become accustomed to their new quarters at the Triangle Culver City studios and the four companies making two-reel Keystone comedies have productions well under way, two of them already near completion.

Charles Avery, who is making one-reel Triangle Komedies, has already completed one story and has started on another, entitled "Fork Over," since moving to the new "lot." His present story has a cast including Max Asher, Harry Depp, Alatia Marton, Nate Salmon, Rose Carter and Arthur Moon. Harry Depp is appearing in an original make-up which he created some time ago and which made such a hit with Albert Glassmire that Depp may use it as a permanent make-up in the future.

Director Reggie Morris is "shooting" exterior scenes this week for "Did She Do Wrong?" which will feature Harry Gribbon, supported by a capable cast, including Myrtle Lind, Frank Boon, Dora Rodgers, Mario Bianchi, Milburn Morante and Mal (Slim) St. Clair. Both Morris and Gribbon are enthusiastic about the story, which they are confident will smash all previous laugh records for Keystone comedies. The story, which was prepared by Director of Production Albert Glassmire, will have a kick in the finish, which it is said will come totally unexpected, making the whole plot a riddle until the last scene is flashed upon the screen. The exact nature of the story is being closely guarded, as original comedy ideas are as rare as meat on Tuesdays, but the statement that Harry Gribbon has been cast in the role of a "city slicker," with "taking" ways similar to his performance in "Stars and Bars," is enough to assure all that the picture will not lack laughs or suspense. Mario Bianchi, familiarly known on the Triangle Culver City lot as "Frenchy," but who in reality is an Italian, is playing the role of a German policeman in this comedy.

Attorney Praises "Public Defender"

RENOWNED PICTURES CORPORATION which has recently purchased the United States and Canadian rights to Harry Raver's production, "The Public Defender," are in receipt of a letter from Arthur Butler Graham, who has specialized on legal procedure and practice as relating to the motion picture, in which he speaks in the highest terms of this screen version of Mayer C. Goldman and Frank W. Harris' propaganda story, "The Public Defender." Both Mr. Goldman and Mr. Harris are members of the New York Bar. Extracts from Mr. Graham's letter follow:

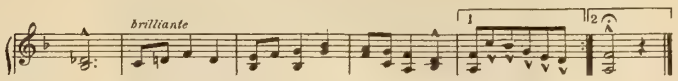
"I viewed 'The Public Defender' at the trade showing at Hotel Astor, principally because I was anxious to see how you would treat such an important subject in motion pictures. To put it mildly, I was agreeably surprised. Any legal subject is difficult of presentation in motion pictures because of the many details that must be woven into the unfolding of the story. The audience is frequently required to pay close attention to these details and to think rather than seek amusement without mental effort. 'The Public Defender' swings along with fine dramatic action. I was interested from first to last. I was highly pleased with the capable acting and I was astonished at the high quality of direction that could present a subject of this character, filled with complex details in such an easy and natural manner as to hold the keen interest of the audience and maintain it in suspense to the last. You have succeeded in achieving a photodrama in 'The Public Defender' that is at once virile, remarkably effective and highly enterprising."

Fairbanks May Film Picture in Cleveland

Douglas Fairbanks may spend a couple of weeks in Cleveland next spring taking a picture. He announced at one time that he was going to make a film with scenes taken in six different cities. Last week the management of the Mall and Alhambra theatres wrote to him asking him to include Cleveland as one of the six cities and to be the guest of the photoplay followers while in Cleveland. Fairbanks answered that he would undoubtedly include Cleveland in his itinerary.

What Kind of a Fellow Is—Rothapfel?

William A. Johnston



You must know music to interview Rothapfel—you need this bar to read the interview.

"HELLO, S. L.!"

"Hello, W. A.!"

"How do you feel, S. L.?"

Mr. Rothapfel grabbed a desk ruler and waved it like a baton.

"Ta-dee-dee-da: Ta-da-ta-da-de-dum!" (Bar of music).

"Which means—?"

"That I never felt better—

"But if you feel better—"

"Te rum bum!" responded Mr. Rothapfel. "Ta-da-da-dum! dum bum!" (Bar of music).

"Meaning—?"

"Meaning 'I simply couldn't stand it.'"

"Don't you think, S. L., that we better get Dr. Reisenfeld up to act as interpreter."

"No! No! Now look, W. A., let's cut out all the nonsense and be serious. Let's begin right now—"

Mr. Rothapfel regarded me solemnly for a few minutes. Then he spoke.

"W. A.," said he, "I concede that you are the greatest editor in the world; now what do you think of me?"

We, also, looked solemn.

"Of course," said Mr. Rothapfel as we remained solemn and silent—"of course, if you don't think it's policy to say it—in view of your many exhibitor readers—why, you don't have to."

"No," said we after a bit. "We're a fearless paper, we concede it."

"Concede what?" asked Mr. Rothapfel, carelessly.

"That you are the world's greatest exhibitor. That you are the Belasco of the screen."

"Ha!" said Mr. Rothapfel. "But why did you hesitate?"

"Why concede it at all," we argued, "when everybody does?"

Mr. Rothapel brightened all over like lights, the lights of his theatre over a sunrise scene on the screen.

"Ta-de-da - da - da - da!"

"Star Spangled Banner," we interpreted as Mr. Rothapfel suddenly grabbed a telephone.

"Don't let me be disturbed," he ordered the operator. "Understand? Keep 'em all out. No, I don't want to talk to anybody. How's the house running? Packed, eh? Line blocking traffic on the sidewalk? Well, get the Captain of Police. Tell him I can't help it. Understand? Tell him it's not my fault."

Mr. Rothapfel winked and played a few happy bars on his desk blotter, interpretative of struggling, pushing-crowds, etc., etc. "Isn't it wonderful?" Then—"how did you like the Rivoli opening?"

"Great!" we replied. "Wizardry!"

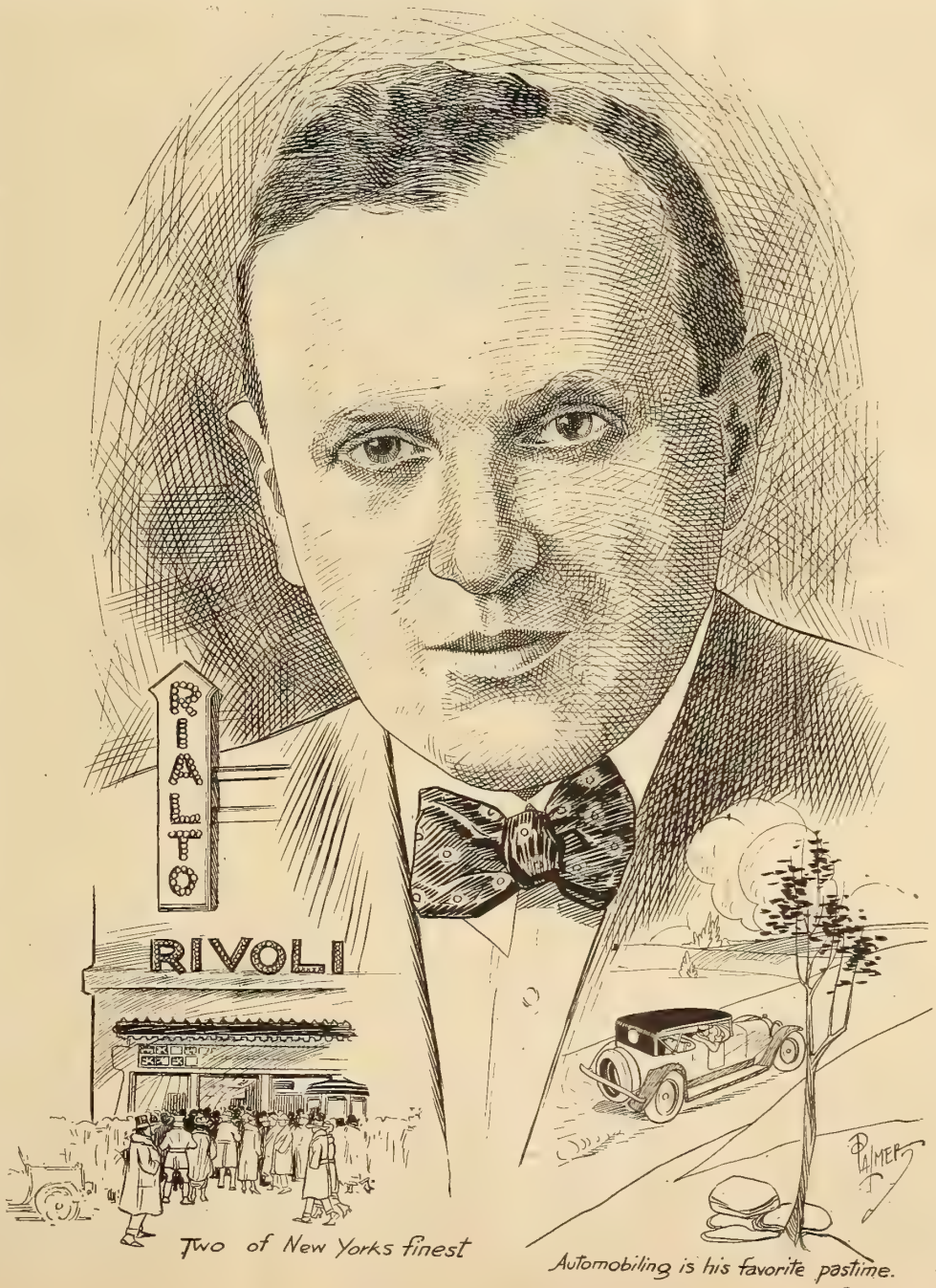
"What's that?"

"Wizardry," we repeated.

"Yes," argued S. L. "But, honestly, W. A., I've got the greatest plans! Draw up your chair and I'll tell you. No, I can't either," he added sorrowfully. "I don't dare. But they're great! Revolutionary, why, I'm going to—no, I mustn't give it away."

"Well, what can we talk about, S. L.?"

"Let's talk about ourselves," suggested Mr. Rothapfel.



Two of New Yorks finest

Automobiling is his favorite pastime.

What Others Say

"He believes completely in himself, as do all men who are doing big things. But he's so boyishly and ingeniously happy over his success that you enjoy it with him."

"He stands alone. Others try to study his principles of screencraft. But he's doing new things while the students are busy."

"His work is spontaneous."

"He is indefatigable."

"He intuitively knows his audience—any kind of audience."

"He loves his work; he never tires."

"He's a genius."

"Works harder than any exhibitor I ever knew—is the only exhibitor I ever knew who isn't a perpetual grouch."

"No! I never even heard him hint that he'd like to be a producer."

"Can out-hurrah George M. Cohan in his shows, but does it with a knack that takes the shoddy out and makes you like it."

Fox Names Executive to Exhibitors' Aid

Fox Film Corporation this week announces that it has appointed J. J. Raymond of New York and Boston to the executive staff and that his sole duty will be the promotion of the exhibitors' interest. He will be the exhibitors' representative in the box-office and it will be his endeavor, it is announced, to supplement the publicity and advertising now being done and extend his work to the problems of management, especially toward showing the exhibitor how to increase and hold patronage.

During twenty-five years, Mr. Raymond has had experience with every branch of the show business. He began with road attractions and then was connected for a long time with George C. Tilyou at Steeplechase, Coney Island. For the past ten years he has been special representative and a considerable portion of the time has been associated with Gordon Brothers, who operate a chain of motion picture houses in New England. He has also written frequently for trade publications concerning motion picture problems.

In commenting on the announcement, General Manager W. R. Sheehan said:

"'How would that appeal to the exhibitor?' is a question constantly arising in various departments of a producer's organization. It will be part of Mr. Raymond's duty to answer this inquiry.

"Try as they may, men who are not constantly in touch with exhibitors, or who do not thoroughly understand exhibitors' problems, are likely at times to lose the point of view we are always striving to maintain. We do not want even occasional deviations, so we have placed at the disposal of our departmental chiefs a man who has had practical dollars and cents experience in every branch of the amusement business. He will devote his entire time to answering questions and offering suggestions within the organization and to directly helping exhibitors."



J. J. Raymond Who Will Represent Exhibitors' Interests at the Headquarters of the Fox Film Corporation

"Third Floor Back" Ready for Screen

IT was announced from the Herbert Brenon offices last week that the finishing touches have been given to "The Passing of the Third Floor Back," Herbert Brenon's latest production.

The last scenes were "shot" at the Brenon studios about ten days ago, and since that time Mr. Brenon has been working night and day supervising the cutting, and making the titles, with the result that the announcement is made of the third Brenon production to see the light of day within the past four months.

Those who have seen "The Passing of the Third Floor Back" pronounce it a decided step forward in the development of the screen.

From all accounts, this production, in which Sir Johnston Forbes-Robertson makes his bow before American screen audiences, is destined to have a wide appeal. The picture, in every way, it is said, comes up to the high standard that Mr. Brenon has set for himself.

The scene is laid in England, in a London lodging house in Bloomsbury Place. The action centres around the human foibles and weaknesses of the little community who make this house their home. A disagreeable, unhappy assortment they are, until the Stranger makes his appearance in their midst. He brings order out of chaos, and happiness where misery reigned.

The cast includes Molly Pearson, Ketty Galanta, George Le Guere, Augusta Haviland and others.

Cameraman-Soldier Nails Absurd Rumor

Carl von Hoffman, former motion picture cameraman for Griffith and with various of the producing companies, who is now a first lieutenant in the Signal Reserve Corps of Uncle Sam's army, was in New York on furlough during the Christmast period in direct contradiction of unfounded rumors that he had been interned as an enemy alien.

Lieutenant von Hoffman, during a visit to the office of Motion Picture News, declared his belief that these rumors, which found a rather warm welcome in the columns of a weekly vaudeville paper dealing mainly with scandal of the profession, were the result of personal malice. Despite his name, Hoffman is Russian born, but an American through and through.

Training Camp Uses Screen in Motor Section

The instructive as well as the entertaining value of motion pictures has been recognized by the officers of Camp Herring in East Peoria, where men are enlisted to receive training in the motor section of the Ordnance Department of the Government.

Camp Herring has been recently provided near the Holt manufacturing plant, where the Holt Caterpillars (tanks) now in use on the battlefields of Europe are made. Several hundred men are there given instruction in the methods of operating these tanks, and one of the first forms of the instruction to be presented to the new recruits was a series of motion pictures showing the tanks in the process of construction and later in action. These pictures are to be presented from time to time, as it is believed by the managers of the Holt Company that this is a clearly defined way of placing the system before the soldiers.

In addition to this instruction which is to be given through the motion pictures, the Camp Herring men are also to have pictures as one of their principal forms of entertainment. One such entertainment has already been given for them, and later at a meeting held by the fraternal organizations of the city who are planning recreation for the men, decision was made to use motion pictures programs each week. Practically every fraternal order of the city was represented at the meeting when motion pictures as a wholesome and instructive form of entertainment were indorsed.

"Public Defender" Goes into Library

"The Public Defender," in book form, which was written by Mayer C. Goldman, attorney of New York City, and which furnished the theme for Harry Raver's photodramatic production of the same name, has been added to the files of the New York Public Library.

The screen version of "The Public Defender" was written by Mayer C. Goldman and Frank W. Harris, the latter being also a member of the New York bar. As a motion picture production "The Public Defender," which presents a trio of stars in the persons of Frank Keenan, Alma Hanlon and Robert Edeson, has received high praise from many of New York's clergymen, educators and jurists, and bids fair to become one of the most talked about photodramas of the coming year.

The Renowned Pictures Corporation controls the rights of "The Public Defender" for the United States and Canada.

Marcus Loew Stops Off in Cleveland

Marcus Loew was in Cleveland for one day last week, accompanied by Aaron Jones, Al Lichtman and Maurice Asher. His presence in the city gave rise to the rumor that he has it under contemplation to buy several local theatres, but he said he had nothing definite to announce yet.

From Cleveland, Mr. Loew went to Toledo to inspect the Valentine theatre, which he bought several months ago.

Pathe's Name Suggested for High Honor

A La Crosse (Wis.) newspaper of recent date, in commenting upon the suggestion of M. Pathe's name for a place in the French Academy, said: "From France comes the news that M. Pathe, whose name is associated with the first motion pictures seen in this country, is suggested for the place in the French Academy vacated by the death of Jules Claretie. Will he get it?" asks Book News Monthly, and they go on to say: "Hardly. It is an open question as to whether he deserves it. But even if he is refused he'll be in good company.

"It will be remembered that Jules Verne was refused admittance to the French Academy because his novels were considered years ago but fanciful dreams. But Verne's dreams are now realities. His stories will never die.

"And now Pathe's name is suggested for the honor of the old French society. Perhaps one is incapable of looking at it from the angle of the Frenchman, but one thing is certain; Pathe's name will live as long as the screen lives. Why should his native land wait until years after his death to do him honor."

Chicago Film Magnate's Son Enlists as Private

James Hobart Hutchinson, eldest son of Samuel S. Hutchinson, president of the American Film Company, Inc., of Chicago, who is enlisted with the First Company Military Police, 310 Train, Eighty-fifth Division, at Camp Custer, Michigan, writes that army life is the life for him.

Mr. Hutchinson, who was a student of Armour's Technical Institute, enlisted the minute he was twenty-one, which was early in December. He chose the Military Police because of his love for horsemanship in which he excels. He enlisted as a private on principle and proposes to win his commission on his merits.

"Uncle Sam needs men in the ranks," he argued. "Everybody cannot be officers," and tumbled right into service, being one of many rich men's sons who have taken this same practical and manly viewpoint.

Strand Entertains Crippled Children

The management of the Strand theatre, New York, turned the theatre over to the benefit of over three thousand crippled children from various asylums in and about New York City on Christmas morning. A special program prepared under the personal direction of Managing Director Harold Edel was presented to the unfortunate kiddies, the feature of which was the new Paramount picture starring Marguerite Clark, "The Seven Swans." The popular star herself appeared and told several amusing little incidents in connection with the production of this film which brought shouts of laughter from the youthful audience. Special music to delight the children and fairy tales by Mrs. Winifred Gracie were included in the morning's entertainment.

CAN HE GET AWAY WITH THEM?

R. H. Cochrane, Vice-President of the Universal Film Co., sat down the other day and tapped off on his typewriter the following list of his activities for the month of January:

Jan. 1—Resolve not to do any more fighting in the picture business.
Jan. 2—Raise hell with employees.
Jan. 3—Fight with the trade papers, over anything.
Jan. 4—Sign contract for something.
Jan. 5—Try to get out of contract signed yesterday.
Jan. 6—Raise the devil with other producers.
Jan. 7—Send money to National Association.
Jan. 8—Threaten to resign from Association, for any reason.
Jan. 9—Raise hell with other exchange men.
Jan. 10—Send money to National Association.
Jan. 11—Order new contract blanks.
Jan. 12—Cancel order given yesterday.
Jan. 13—Announce the greatest picture ever made.
Jan. 14—Announce a still better one.
Jan. 15—Raise hell with exhibitors. Find reason.
Jan. 16—Send money to National Association.
Jan. 17—Think up strong title for five-reel feature.
Jan. 18—Change title to please censors.
Jan. 19—Change again to please exhibitors.
Jan. 20—Order posters for new title.
Jan. 21—Change posters after changing title.
Jan. 22—Send money to National Association.
Jan. 23—Tell Johnston his paper is getting better.
Jan. 24—Give Johnston hell for not giving us enough publicity.
Jan. 25—Hire some stars.
Jan. 26—Fire 'em.
Jan. 27—Stop making war pictures.
Jan. 28—Make more war pictures.
Jan. 29—Send money to National Association.

General Denies Re-Alignment

Continues to Present Itself as Service System in Distribution of Film for Any Number of Manufacturers

CONSIDERABLE prominence has been given General Film Company during the last ten days in connection with a variety of surmises of impending realignments in the motion picture industry. A statement from the company makes it plain that so far as it is concerned the wildest kind of guesswork has been employed.

Said an official of General Film: "Following the agreement by which the Paralta plays are being handled through General Film exchanges by the W. W. Hodkinson Corporation, a perfectly normal arrangement which is already giving signs of proving a great merchandising triumph, stories have been published that suggest an even greater scope for General Film in co-operation with other companies that have been named. Although the inference in these stories is in the main complimentary to General Film, really nothing has happened to require anything but a denial.

"Whenever anything does happen, General Film will be heard from officially. Its principal aim at this time is to take on new business as a distributing organization in the normal course of its enlarged activities. It continues to present itself as a service system ready to handle the distribution of film for any number of manufacturers without the duplication of effort, exchanges, employees and overhead expense. Its position in the trade is firmly established, rational and efficient. It should be remembered that General Film has a habit of emerging from each rumor period more serene than ever, more thoroughly organized than before, better qualified to give service.

"The company realizes that the only way for the free lance producer to survive is to concentrate his capital upon production, and not to divert any part of it into free lance distribution. Being a strictly service organization with long experience in national distribution of motion picture product, devoted to giving this service to film manufacturers, large and small, and to rendering an exact accounting of sales and proceeds to them, General Film leads the way from the errors and frightful waste of ordinary distribution. It is dedicated to advanced methods of business in this industry.

"When all adjustments shall have been made under the inevitable pressure of circumstances in the motion picture trade, General Film will remain one of those few competent organizations that will be handling the great bulk of the country's film product by a scientific merchandising system."

Oklahoma Manager Depends on the Star

Manager E. L. Byar, of McAlester, Okla., has placed himself on record as being in favor of the star system, and insists that one film service is as good as another.

Manager Byar said: "I am strictly opposed to the reel tax because I think it unequitable and unjust. Most any service is as good as another. It depends largely upon the star's drawing power how big a picture goes over. Several pictures have gone over big, not because the picture or story was good, but because the star is popular.

"The game is getting back to where it used to be, but it has surely had a hard pull to make it."

Mutual Displays Service Flag

War Continues to Draw Men from the Picture Industry in Big Numbers—Vitagraph and General Included

THE call of war is being heeded very steadily and abundantly within the motion picture industry, with the result that nearly all of the larger companies and organizations are finding themselves tacking many additional stars to the service flags.

Among the latest companies from which men have withdrawn to serve Uncle Sam are Mutual, General Film and Vitagraph.

There are twenty-eight stars in the Mutual Film Corporation's service flag. The younger members of the Mutual staff have rallied to the colors with enthusiasm and the names included in the roster are those of men resident in many states.

Messrs. Roger M. McCullough, Ellis Merkley, Herman Cislak and John Dromey of the home office in Chicago were among the first to join up, and some of the men whose names are included in the following list are already in France or on their way.

The complete roster of the Mutual men now in the service includes the following: Samuel Levine, infantry, Boston; Isadore Wartikowsky, infantry, Buffalo; P. A. Schmidt, infantry, Cincinnati; F. A. Tomes, infantry, Dallas; Richard O. Battles, ambulance, Denver; Ellis Merkley, infantry, home office; Lieutenant Roger McCullough, infantry, home office; Herman Cislak, infantry, home office; John Dromey, War Department, home office; L. A. Anger, infantry, Indianapolis; Rudolph M. Freuler, Milwaukee; E. H. Gilley, infantry, Milwaukee; Floyd H. Vogt, infantry, New York; Herbert C. Luce, infantry, New York; Jack Beam, cavalry, Oklahoma City; Will Withrop, infantry, Omaha; Joe Cowan, infantry, Omaha; Jesse Jessen, infantry, Omaha; Roy Malcolm, infantry, Omaha; Joseph E. Farrow, navy, Philadelphia; Maurice Rose, infantry, Philadelphia; Harry Booth, artillery, Pittsburgh; Whithey Taylor, artillery, Pittsburgh; R. C. Lutes, infantry, Pittsburgh; H. F. Hastings, artillery, Portland; L. A. Cahill, infantry, Salt Lake City; Thomas Herbert, infantry, San Francisco; Jack L. Raper, infantry, St. Louis; George Line, infantry, Salt Lake City; Ben Oppenheim, infantry, New York City; John Briggs, oversea forces, Montreal; G. E. Beck, aviation, Omaha; Ralph Sampson, quartermaster's department, home office; E. F. Carruthers, infantry, Vancouver.

General Film loses one of its valued employees to Uncle Sam in C. R. Cooper, traveling auditor. Mr. Cooper, whose headquarters were in New York, entered the selective service and reported at Camp Upton, Yaphank, Long Island, the day after Christmas. He was given a rousing farewell at the home office of the company.

Gordon Laurence, sales promotion manager of Vitagraph's distributing organization, is now in training for active service in the Naval Reserve Flying Corps. For the next six months he will be instructed in the theory of flying at the Massachusetts Institute of Technology, in Cambridge, Mass., and then will be transferred to some aviation camp where he will learn practical flying. Mr. Laurence now has the rank of ensign and expects before the summer to be in France, one of the 100,000 Yankee airmen on whom America depends to win the war.

Foreign Rights Deal Closed

Sidney Garrett, President Brockliss, Inc., and Ben Blumenthal, President Export and Import Company, to Handle Selig

SIDNEY GARRETT, president of J. Frank Brockliss, Inc., and Ben Blumenthal, president of the Export and Import Film Co., Inc., have returned from Chicago, where they completed arrangements for marketing the Selig-Polyscope productions in all foreign countries, excluding Great Britain. This includes all the productions which the Selig Polyscope Company have made in the past and those which will be released in the future.

Having acquired the exclusive rights to the Selig productions, these two concerns now control a great part of the output of American productions. They control between them the foreign rights to the Metros, Bernstein, King Bee, Russian Art, Tweedledum comedies, cartoons, "The Barrier," "The Deemster" and have negotiated for the purchase for different territories of "The Submarine Eye" and the First National Exhibitors' Charlie Chaplin releases.

They announce that they have offices and representatives in practically all the large cities of the world and are in a position to place American productions everywhere.

Messrs. Garrett and Blumenthal are pioneers in the foreign field, and have visited practically every large center throughout the world and have been in close contact with their representatives.

Export and Import Film Company announces that it has acquired the entire foreign rights to the Russian Art productions. Negotiations are under way for the presentation of these films in a number of countries.

"Eagle's Eye" Trade Showing Set

A trade showing of several of the first episodes of "The Eagle's Eye," Secret Service Chief Flynn's screen exposure of the Imperial German Government's spy system in America will be made shortly after January 1. Every exhibitor who will get in touch with the nearest Foursquare Exchange will be informed of the exact date, and will be sent an invitation, it is announced.

Paralta Makes Distribution Announcement

Paralta Plays this week made the following announcement concerning the method of distributing Paralta Plays: "The recent announcement stating that Paralta Plays were to be distributed by the W. W. Hodkinson Corporation through the exchanges of the General Film Company, seems to have been misunderstood in a number of cases.

"Paralta Plays, Inc., of which Carl Anderson is the president, are distributing their productions through the offices of the W. W. Hodkinson Corporation which has its executive offices at 527 Fifth avenue, New York City. Arrangements have been consumated between the W. W. Hodkinson Corporation and the General Film Company under the terms of which the W. W. Hodkinson Corporation will use the General Film Company's exchanges for the distribution of Paralta Plays. Contracts received will not become effective until they have been approved by the contract department of the W. W. Hodkinson Corporation.

"Exhibitors booking Paralta Plays are therefore dealing with the W. W. Hodkinson Corporation who are merely using the distributing facilities of the General Film Company rather than to open up exchanges which would necessitate an expenditure of money which would have to be charged to the overhead of the territory and which the exhibitor would ultimately have to pay.

Clara Kimball Young Given Xmas Surprise

The Clara Kimball Young studio in New Rochelle was the scene of a gay Christmas party last Monday when Miss Young's forces surprised her with a big Christmas tree elaborately trimmed and laden with presents.

The production now under way in the studio is "The House of Glass" by Max Marcin, the star's latest purchase for her Select Star Series, and it was during the filming of a scene from the play that the Christmas tree presentation was made. Miss Young was inveigled into a conference with her director, Emile Chautard, and while busy with him, her dressing room was invaded by a group of her staff and literally transformed. One of the most beautiful gifts was a great horseshoe of roses given by her mechanical staff. Her discovery of the tree was the signal for a cessation of work and "The House of Glass" was laid to rest until after the holiday.

The screen version of "The House of Glass" was written by Charles F. Whittaker and Miss Young has selected Corliss Giles, who played opposite her in "Shirley Kaye," as her leading man. Others in the cast include Miss Young's father, Edward Kimball, William Waltman and Peggy Burke.

Solomon Weds on New Year's Eve

Julian M. Solomon, Jr., of Paramount-Artcraft Service Department, was married on New Year's eve to Lila May Stephenson, at the home of the bride in Philadelphia.

The Reader Has His Say

Editor, MOTION PICTURE NEWS,
729 Seventh Avenue, New York.

Dear Sir: The January 5 edition of the "NEWS" is just at hand and I found the same more than usually interesting. Hodkinson's announcement is interesting to the extent of being startling. If he has got what he says he has got, it will unquestionably be the solution of the star menace.

There is another item on page 57 which seems most timely to me, due to the fact that I have just had an experience which justifies this article. It is the suggestion that the Government confiscate all the positives on the market more than a year old. I would go even further and confiscate all the positives on the market over six months old.

On last Monday, I played the film subject, "The Submarine Eye," thoroughly advertised the same but when the film arrived, found it to be junk as far as condition was concerned. We immediately notified the exchange but no new print was forthcoming. We opened to big business on Monday but the condition of the film was such that we had more stops in one day than we have had in the past year combined.

This, notwithstanding the fact that we attempted to put the film in running shape before we started. As a consequence, by the end of our run on Wednesday, we had thoroughly disgusted and disgruntled many of our best patrons.

Upon taking up the matter with the ones who own this film, we are asked the question, how many hours our operator put in repairing it and what is his wages per hour?

The film was shipped C. O. D. and we paid for the same and the film company has the money.

We feel that in justice to ourselves and to other exhibitors, we should seek legal redress and we have, therefore, instituted suit against these people for the difference in what we paid for the same and the price of junk, as well as suit for damages.

True, it is going to be a hard matter to prove the amount of damages but it may have the result of teaching this class of distributor that the time is past when he can openly obtain money under false pretense.

I would suggest that if you want to be of real service to exhibitors, that you publish names, places and dates when the charges can be substantiated, with a view of saving other exhibitors the same experience.

Very truly yours,
Avon Theatre.
WILLIAM FAIT, JR.,
Manager.

Dear Editor: I ask your permission for the insertion in your paper of my views of adjusting the alleged fifteen-cents-per-reel-per-day war tax, etc. In the complaint filed by the producers to restrain the Brooklyn exhibitors from boycotting the exchanges, it is admitted that the average run of their features is fifty-five days at a price ranging from $1.00 to $100 per reel per day, although I occasionally receive a subject that looks more like it has filled five hundred days' runs instead of fifty, from the way it is shot up, yet we are charged with this same fifteen cents per reel per day. Some of the subjects were originally in five reels and in order to fulfill their promise of five reels they are stretched out to go on five reels with an average of about 600 feet to the reel; yet we are charged for the five reels.

These producers or exchanges admit they get as much per day as $100 per reel and even more. This being the case, is it fair that the small town and neighborhood house, which only has from 7.30 to 10 to do business and whose receipts run any way from $3.00 to $4.000 per night, should pay the same film war tax as the big fellow who has an all-day grind at it and used the show probably as many as seven times a day and whose receipts are as much in one day as many of the little fellows will do in a month. Yet each exhibitor is held to pay the same tax. Why not adjust all these differences and give the small fellow (the 80 per cent man) by charging him, say 1 per cent war tax on his film rental on everything, say up to $75.00, and over that amount charge one-half of 1 per cent. This would make it lighter on the small fellow and help save the industry, and a trifle higher for the big all-day house which can better afford to pay $2.00 war tax per day than 80 per cent of the small fellows can 25 cents per day. In the end the manufacturers or exchanges would realize more out of the war tax than they do today. It isn't right to charge the little $10.00 per day service man as much as the big prosperous $500 or $1,000 per day service man. I doubt if there is a big town fellow in America who would object to this slight increase on his film tax in order to save the drowning small exhibitor.

This is one way to bring about harmony with the exhibitors and producers. What's the need of all this stalling on the part of the various exhibitors' leagues when we are all at the mercy of the manufacturers. We have got to submit just like we have done as regards to the despots, the return express charges, the added cost of paper, etc. Why not fight for a more equitable charge on the film tax.

As to the patrons' tax. Uncle Sam needs the money to help load guns to win this war, and the sooner it's over the better for us all. Let's cut the stalling. Some nights I absorb tax. That is where I used to get 20 cents for an extra big picture, I charged the same and take care of the tax myself. Sometimes charge the tax to the higher seats and assume the tax on the cheaper seats so as to help the poor devil who has a struggle to live today in face of conditions, let alone go to pictures. It isn't the war tax that has caused the decline in patronage. It's the dreadful high cost of everything. Take shoes, foodstuffs and fuel. The average wage scale in my town isn't ten dollars a week. What's the answer? The people haven't the money to attend. My business has been paralyzed since the cold weather and snow set in ten days ago. I would have made money to have closed. But how could I when I had contracted for certain pictures and they have my money and tell me you must play the picture on such and such a date or wait probably several months before I could get same. Then have it come all shot or run to pieces.

As to the patrons' tax, why not ask the Government to allows us to exact the present 10 per cent, and we settle with them, say at 8 per cent of gross. This will not only save all this figuring on each priced ticket, etc., but will allow us a little pay for the trouble, take care of our film war tax, increased cost of fuel, help advertising, etc., and declining business. The conditions in all houses around here for one hundred miles are the same. All say it is desperate. I have a large, well-kept, clean and comfortable house and play the biggest things available, as well as Artcraft, Goldwyn, Select, etc. Yet will have to close in face of conditions. It now takes my Saturday's profits to take care of my losses on the week. I have to pay from $25 to $50 per day for service and many times don't take that in. Simply override my patrons with higher admissions and send the money to the exchange. The exchange plays safe. We are the ones who take the risk.

J. HENKEL HENRY,
Manager Empire.
Winchester, Va.

COMPLICATIONS

Everyone Here but the Villain!

"SOME weeks ago I agreed to cooperate with the 'Our Boys In France Smoke Fund.' I only run one show a week and that week show failed to arrive and one was sent me in place of it for last night's showing. Unfortunately conditions were against the show. We have two preachers holding a series of meetings Sunday denouncing picture shows and the use of tobacco! It was also a rainy night and not even a regular attendance, which resulted in considerably less than expenses. However, I am going to double the per cent asked."

Respectfully,
(Signed) J. F. Hickenbottam,
Grand Theatre,
Juliaetta, Idaho.

Box 47.

Editor, MOTION PICTURE NEWS.

Dear Sir: Very sincerely do I wish you a Merry Christmas and a Happy New Year.

But I also wish a lot of other things, and one is that you speak to Santa Claus for me. I wish that you would communicate all the following wishes to him, and please see that he gives them to me, because I know you will fight hard in my interest, and that you will not think all these wishes unreasonable, for, after all, I am merely echoing the themes of your editorials during 1917, and if you will just look over your files, and start with the issue of January 6, 1917, you will find that all my wishes are but echoes of your leading editorials. Now, for the wishes:

I WISH distinctive posters.
I WISH that the distributing business be centralized.
I WISH that the daily change be abolished.
I WISH that the ruinous salaries of stars be also abolished.
I WISH that a picture be judged not by its director's salary.
I WISH that the manufacturers get together and stop the wastes and hold-ups in the business.
I WISH pictures for the family circle.
I WISH that the distributing organizations would realize that the fate of the whole industry hinges on the success of the exhibitor.
I WISH no salacious pictures.
I WISH that every picture would be released with the final test: "Will this please the public?"
I WISH that some manufacturers would stop prating about their so-called SERVICE to the exhibitor.
I WISH photoplay sections in newspapers.
I WISH that photoplays be sold by the district—not by the day.
I WISH less photoplays be sold intensively.
I WISH less pictures in an evening—for I do not wish motion picture indigestion.
I WISH longer runs in small towns.
I WISH a motion picture clearing-house—a common roof over exchange centers.
I WISH that all the people could see the big films. I mean an equitable scale of box-office prices which would gradually shrink till even the lower and poorer classes could witness a big film.
I WISH that we all be optimistic in this crisis.
I WISH that the producers retain New York as the film capital of the world by making foreign dealers demand American films.
I WISH that my brother exhibitors glance once in a while over the top of their box-office sheet.
I WISH that the parasite in the state rights' field be exterminated.
I WISH that the motion picture theatre be used more and more as a public forum for the discussion of grave questions.
I WISH that motion picture machines continue hurling high explosive shells of knowledge into the minds of nations.
I WISH that the American Exhibitors' Association shall thrive.
I WISH that we all heed the advice of the MOTION PICTURE NEWS, namely: "Patriotism—not Politics."
I WISH that Uncle Sam shall have the freedom of every screen in the country.
I WISH Service with a capital "S."
I WISH that the MOTION PICTURE NEWS continue showing its thoughtfulness in launching such movements as the Cigarette Fund.
I WISH that the Public should pay for our increased taxes and expenses.
I WISH a story—not a lot of trash on my screen.
I WISH that the distributors study local conditions before issuing their orders to salesmen.
I WISH that we continue to realize that Service is the stabilizer of the industry.
I WISH higher admission prices.
I WISH better retailing.
I WISH better pictures, cheaper pictures, and longer runs.
I WISH that the MOTION PICTURE NEWS continue to fight for the interest of sanity in our business methods, that it continue to show its progressiveness by giving us all as interesting a trade paper as we read during 1917.

Sincerely,
JOHN SMITH,
Eighty Per Cent Exhibitor Who Demands and Should Receive Attention.
Per, M. KASHIN.

Exhibitor Service Bureau

Things Every Exhibitor Can Do

Some Examples of Successful Advertising Where the Newspaper Facilities Are Very Limited

LAST week we illustrated some of the commoner forms of type faces that ought to be found in every country newspaper office. This week we print two advertisements we have made up with the use of these types. These displays are to an extent crude because we have governed ourselves by the very strictest limits and have not used any type that was not before shown. But these advertisements will at least get small exhibitors in the right way to think about their copy.

The only additional thing that we have used are stock cuts which are supplied by practically all of the exchanges at minimum cost or which may be bought for a small sum and retained for future pictures featuring the same stars.

On account of the size of the pages of the NEWS and their difference from newspaper pages, the dimensions of these displays have been made somewhat out of the ideal proportion, one of the advertisements being two columns wide by nine inches deep and the other in single column.

Just one other thing should be explained before entering into the discussion of this advertising, and that is that these displays have taken into consideration each theatre having a name plate, such as we have recommended so many times. Therefore the type that has been selected to carry the theatre name has not been picked to agree with the body of the display, but rather merely to indicate the space that ought to be occupied by the name plate.

In the larger advertisement we have used Cheltenham Bold Caps and Cheltenham Italic L. C. for the part of the display referring to the Mabel Normand picture and Jensen type for the display on the other pictures mentioned. Reference back to the display of types which were printed last week will explain what these are without the necessity of further repetition here. In the single column ad Condensed Gothic is used for the larger display and Cheltenham Italic for the remainder. Certainly here are the two very commonest of types and even the now-and-then paper in the smallest of communities are sure to have them.

We repeat that we do not consider these good advertisements, for we have deliberately handicapped ourselves to the limit in order to show what can be done under the most adverse circumstances. But these displays do accomplish one thing: They tell you the name of the star and the title of the picture in a way that stands out and they add to the interest in the player by presenting a picture of them.

Let us call your attention to some little things about these displays. Take the larger one first. Note that some care has been used in employing the border and it is run into the border of the cut—a simple thing, but it lends grace to the ad. Most exhibitors allow the printers merely to throw a border around the display any old way. Of courst the general public doesn't know the technical things about printing, but every reader of the paper knows when something is attractive to the eye, and when something *grates*. Now another thing: Mabel Normand hasn't been seen on the screen for some time, but she is known to every follower of motion pictures. It is not necessary to say a lot about her, and the expression "The Snuggly Girl," taken from the Goldwyn Press Book is far more descriptive than a wealth of adjectives. Then the title and then barely enough about the picture to excite the interest. We are also trying to show you how to mention your other pictures on the same bill. Supposing that there is another comedy.

Note the line "Added Laughs" and the mention of Billy West. Now most of the small exhibitors run to the superlative in their exploitation and two-thirds of them would probably have used in big type some line like "The Greatest Comedy Bill Ever" or something of that sort, but the two words "Added Laughs" tell the story a great deal simpler and with a far greater punch. You will also note that this comedy and the Pathe News are mentioned only as minor incidents, for the simple reason that you ought to try to feature but one thing at a time in a display, and in this instance we have selected the Normand picture.

In the single column display we have featured a single picture. What do you note as the effect of this one? *Isn't it that the first thing that hits your eye is the name of Alice Joyce and that your eye immediately travels back to the cut?* You get the punch of the name and the mind stops a moment for reflection as you look at the cut. Even if she had been forgotten for the moment she is recalled and you are ready to go on with the next thing, the name of the picture and an important fact that Robert W. Chambers is its author. Then, as in the other display, and as it should be in all advertising there is enough to give the character of the production—*and no adjectives.* The border on this one is what is known in printing as a "light double rule border," something that you will find in stock everywhere. Both of these displays would have been improved had a distinctive border been used, and we believe there are few offices in which you cannot dig up a distinctive one and have the publisher retain it for your exclusive use. But we have not even taken a chance on this in supplying these samples.

Let us venture one caution here: Use care in the selection of your border. The average country printer will try to give you something very "fancy." Avoid the fancy in your advertising. It is like an amateur dressmaker trying to make a Paris gown.

There is one important thing to which we wish to call your attention, and that is the amount of white space in these displays. You could have saved half the space we have used and have employed the same sized types, if you wanted to crowd your matter up, but the result would have been bad advertising. You would lose the smashing effect that you want to get in all displays.

To get this white space effect have the printer "center" your type. It's a good idea to give him a standing order to leave a certain amount of white between the border and the other reading matter, or you can so indicate this on each piece of copy.

Don't think money is wasted where there is no ink. It's the surroundings that make the mansion.

Now a reference to the cut question: We would advise exhibitors who are showing the same stars regularly to invest in these single column cuts and keep them on file. They will more than pay for themselves in saving postage to the exchanges and in delay in getting the matter. And then you are prepared for emergencies, like cases where another picture is substituted on you at almost the last minute.

Of course cuts occupy space in the newspaper and space costs money, but as we have told you many times before in these articles, they are more than worth any mass of type display.

Practically every one of the film companies supplies cuts of all its stars. Some of them furnish scene cuts on various productions. These can be rented with the picture and returned when they are finished. The great trouble about the scene cuts are that they try to show too much within a small space. They would present a crowded effect even in a well printed paper, and when you figure that the smaller papers are not well printed, as a rule, and that even the best cuts fail to come out as they should, you will see the result where you try to do too much will have the mere effect of a smudge.

It is an unfortunate thing that the advertising side of most of the film companies are made up from the point of view of the big exhibitor. The man who is changing his bill frequently and using the services of several companies cannot afford to buy a

(*Continued on page* 236)

Using the Best Facilities of the Country Newspaper Office

Here are two advertisements set up with the use of type that will bbe found in any office, together with cuts which are supplied by producers. On the opposite page is told how it is done.

THE QUEEN

FRIDAY and SATURDAY

MABEL NORMAND

The Snuggly Girl, is Back Again in

DODGING A MILLION

The Romance of An Heiress Who Lived in Luxury on Nothing a Year.

A GOLDWYN PICTURE



MABEL NORMAND IN "DODGING A MILLION" GOLDWYN PICTURES

ADDED LAUGHS:

BILLY WEST

IN

"THE SLAVE"

□ □ □

LATEST PATHÉ NEWS

ADMISSION 5 and 10 Cents

Princess

FRIDAY



ALICE JOYCE

in Robert W. Chambers' Story

"The

FETTERED WOMAN"

This Vitagraph Production tells the struggle of a young girl unjustly accused.

ADMISSION - 10c

Seeing the Rialto with Rothapfel

WHEN we went to the Rialto Sunday to see the first performance for the week we did not find Mr. Rothapfel at his usual post of observation from which he surveys the performance. You will immediately guess that the answer was that he was at his new theatre, the Rivoli, which opened on Friday. But you will guess wrong. After two days the Rivoli was sunning smoothly, and the genius of exhibition had left everything there in the hands of the responsible subordinates.

We'll tell you where he was. He was back at the gigantic switchboard himself directing the light effects for the Rialto. And toward the end of the performance he jumped into the orchestra and himself led the music for the Drew comedy. As a matter of fact he did not go near the Rivoli all day. We heard him coversing with one of his assistants over the 'phone, and was told that everything was going smoothly. Mr. Rothapfel congratulated the man, and then was told that the Rivoli was still sending standing room only. "You'd better lookout," said Rothapfel. "We are making you go some down here." And the Rialto was packed at every showing of the W. S. Hart feature, "The Narrow Trail." It should be explained for the benefit of out-of-town readers that this first of the Artcraft-Hart pictures had been held up through injunction proceedings which applied to New York state, hence the fact that it was shown here so long after its premiere in other cities.

Now, every other manager, almost, in the country, who had just opened a new house would have spent at least half his time there. But not Rothapfel. First, he was determined that the opening of the Rivoli shouldn't for the moment even lower the standard of exhibition at the Rialto. And, in the second place, he proved that he had built up a wonderful organization, and he likes to give his people confidence in themselves by leaving it to them alone to care for the details. It is not only good showmanship, but good sense. *Mr. Rothapfel believes in doing his full duty to the public, and that spirit has so well spread to his subordinates that the trust in them is rarely misplaced.* That's a mighty good point for exhibitors everywhere to think over.

When Rothapfel writes under the name of a theatre, "Directed by S. L. Rothapfel," he gives the public the guarantee that it will be a real Rothapfel show—and he sees to it that his word is made good.

Erno Rapee is conducting at the Rialto this week. While he hasn't won the splendid smoothness that marks the work of Dr. Hugo Reisenfeld, there cannot be the slightest doubt that the mark of music at the Rialto will be the same. Dr. Reisenfeld will divide his time between the two houses, and will have the assistance of three conductors. The overture this week is "Ruy Blas" and was helped along a great deal by the splendid lighting effects.

This was followed by another one of the wonderful Robert Bruce (Educational Film) scenic, "Beside the Glimmer Glass," pictures taken in the extreme Northwest, with some wonderful water and mountain scenes. There is a clever humanness added in the camp scenes. It is rather remarkable that both the Rivoli and Rialto are showing Bruce scenics this week. This was played with Grieg's "Whispers" and then a meditative violin solo with the organ. This added a wonderful effect to the picture and brought a torrent of applause. During the presentation of this picture the curtains parted from the panels on either side of the screen, showing waterfalls and mountains, all with a lighting of deep purple.

This was followed by Henrietta Montley, who beautifully sang "Answer," a ballad composed by Dr. A. G. Robyn, one of the Rialto organists and a composer of note.

One might wonder whether the celebrated Rialto Animated Magazine did not suffer, with the result of having to supply Rivoli's as well, but the answer is a specific no. Mr. Rothapfel has the whole field of short subjects at his hand now, and if there is any difference it is that the Animated is unusually good this week. With "Master Builders" march it opens with pictures of jack tars at Mare Island and then turns into a Mutt and Jeff comic, which has been cut down to a couple of hundred feet and affords a good laugh before the weekly turns to pictures of fox hunting at Piedmont, Va., shown to the music of Bucalowski's "Hunt." Then, in marked contrast were pictures of the funny new hobby horses, with a fox trot, "Cashing the Chickens." Next were Indian dances with "Tessequah" played. Then came more of the funny "Miracles in Mud," showing first the neighbor's boy and our own boy. This turned into "Our Boy," with a picture of General Pershing an "Attaboy" with Uncle Sam. This was played with "Dixiana's Rise" with a counterpoint of America, and got an immense hand. The weekly closes with a Hearst-Pathe cartoon, showing Uncle Sam taking over the railroads. Note that this was a very varied weekly this week, with the amusing side standing out rather strong. This was because the feature is a strenuous Western picture with a great deal of humanness furnished by "Fritz," the pony. In fact, this might be called a "human" bill this week.

It is just another case of giving a motif to an entire bill. We have quoted Mr. Rothapfel to you, telling how it can be done. It is being done at the Rialto this week, and it sends everyone away happy with the joys of life.

This human note is carried out in the Metro-Drew comedy, "Shadowing Henry," which was shown with "Punchinello," a mysterioso during the detective scenes and "Blame it on the Blues," rendered pianissimo. Other musical numbers are Lacome "Los Toros," played by the orchestra, and a due from "Martha," sung by Signors Sciaretti and Interrante.

It's a splendid bill. No, two theatres are not too many for a man like Rothapfel. He works and he thinks all the time. He never quits and that sort of a man will never let the public quit him, and we predict that the Rivoli will always be packed and that the Rialto will not lose a patron—all because of the Rothapfel way. BE THAT WAY.

This Week at the Strand

TWO special striking effects, both of which brought a storm of applause, are achieved at the Strand this week by Managing Director Harold Edel. The first of these comes with the playing of "The Star Spangled Banner" just before the overture. The stage setting shows British warships in the foreground firing at the fort over which flies the American flag, which is illuminated by red light and has the perfect representation of flying in the air. The audience, already standing, of course, applauded with the greatest enthusiasm. The overture was "Roumanian Rhapsody."

The second novelty came just before the presentation of the feature, Mary Garden in "Thais." Here the back panels of the stage disappeared and in their place appeared a scene in the deserts of Egypt, the local of part of the picture, with the Sphinx and the pyramids in the background. Clever effects brought out a small caravan moving across the background, small figures which just could be distinguished. The effect was most artistic, and immediately came the presentation of the picture.

Strand Topical Review opens with the pictures of Axel's toy horse in Chicago, and then follows the New Orleans fire and the start of American army trucks from Detroit for Europe. The inscriptions on them such as "From Detroit to Berlin" brought many cheers from the audience. Then followed a series of Christmas scenes, showing gifts being distributed at one of the New York armories, scenes at Camp Meade, with the soldiers getting gifts and the singing of Christmas carols on the steps of the nation's capitol. Methods of signalling were interesting and the patriotic note was struck again with pictures of American troops in France. A contingent starting for the firing line, cheered with music by a French band got a big hand. It closed with pictures of Secretary McAdoo and examples of the railway tie-up, and a cartoon on Uncle Sam taking over the railroads. This and the toy horses, both Hearst-Pathe, are at both the Strand and Rialto.



Lobby display on "Come Through" at the Sunset theatre, Portland, Ore. The Sunset is one of the few houses on the Northwest Coast that pays considerable attention to lobby exploitation.

Portland and Seattle Exhibitors Lead in Proper Exploitation of Pictures

Wm. A. Bach, who has been touring the country establishing service bureaus for Universal, writes here on conditions in the Northwest. Numerous examples of the advertising of the Seattle and Portland papers, to which he refers, have been printed in this department from time to time and will continue to be used.

IT gives an advertising man who loves his profession a distinct thrill of pleasure to come up into the Northwest, the Great Northwest, and see the way the theatre men in this section handle their advertising.

Picking up the Seattle Times or the Portland Oregonian, let's say these papers for sake of argument, one cannot fail to note that there are motion picture houses in these cities. Large, well-balanced ads and very little copy, with a consequent generous helping of white space, is the recipe the movie gentlemen of this section work on.

A half-page Sunday ad of the Liberty theatre in Portland, now before me, is an example, and a fairly average one at that. Simple, forceful, no bull-striking design, well put together, and every strong point featured—it is almost that impossibility—a perfect ad.

And the Liberty is not the only consumer of space in such huge doses; the Columbia, the Strand, the Peoples, the Majestic; all use heavy and strong newspaper advertising campaigns.

Does it pay? I wondered that, too, at first, but when I tried to get into the Majestic theatre at four o'clock one afternoon, after a day or two of his massed formation advertising on the "Auction Block," and found myself one of a hundred and fifty people or so stranded in the back of the house, I felt sure that it paid and good dividends at that.

Now, friends, do not get it into your heads that advertising out here costs little or nothing, because while it does not approach our Eastern prices, yet it costs and that some stiffly, too. So you see a theatre man must know what he wants to say, how best to say it and how short to say it before he goes treating himself to a half-page ad in these Northwestern papers.

But at that, liberal advertisers are treated just as liberally by these same papers in the matter of publicity, which of course has great value to the exhibitor. I wonder why some of our Eastern papers don't investigate our Western friends' methods, from the standpoint of the profit and loss column.

But while Portland exhibitors use the daily press with great efficiency, they don't line up their lobbies to cash in on the advertising as well as they should.

Portland has some wonderful houses. They are large, modern and wonderfully beautiful as to interior. Perhaps some of the exhibitors think that their houses are too high class to descend to real selling lobby display or perhaps they feel that the advertising does the whole work. Whatever the cause, with the exception of one or two, Portland theatres are very ordinary in their display, pretty it is true, but not striking, and it makes one wonder that with men managing them, whose names are now known from coast to coast, just why the lobbies are so ordinary.

One of the exceptions, I have spoken of above, had a lobby a short while ago, that I think well worth mentioning. The house, "The Sunset" theatre to which I refer, under the leadership and guidance of Mr. J. A. Jennings, has made a hit and a success of running what he calls "proven successes only."

That means that he runs second-run pictures that have made good in one of the larger first-run houses. His lobby on the Jewel production "Come Through," was an excellent piece of work and thoroughly proved itself and the idea of hammering on one vital point, by bringing the crowds. The photograph of the lobby is shown on this page and is well worth study. It's comparative inexpensiveness also commends it.

It was interesting to note that twenty-four sheets were very much in evidence throughout the town, all of them on the bigger features, and I must say that I disagree with a well-known film man, who after returning from a trip in the middle west remarked that he thought the twenty-four's were done. I believe they will always have a distinct value, especially to the bigger house.

Another little scheme that I noticed, that is good enough to copy, is directly in line with my suggestion to watch your slides carefully. Poor slides may spoil a picture and this Portland house makes its own, by using scenes from the coming play, neatly bordered in a standard color mat that is as distinctive as the house itself. Also the tendency to show "coming" slides for a half a dozen features is happily absent in Portland and I am sure nobody is losing by it.

Special children's matinees and the "Patrons' Chorus," a new idea introduced into Partland by Ralph Ruffner of Seattle fame, have taken a firm hold. The "Patrans' Chorus" is rather an old idea in new dress, but Ruffner is putting it over at the Columbia, and when the chorus of some old favorite like "When You and I Were Young Maggie," is thrown on the screen, the audience after a bit of camouflage does actually sing and they do it as if they enjoyed it. There is food for thought in the idea because this is war time and old songs and community singing represent real relaxation.

The Strand theatre produced a rather effective result by using a six sheet in a heavy frame, lighted by hooded lights right over the inside lobby entrance that attracted a lot of attention.

Many Knitting Parties Appear at Omaha

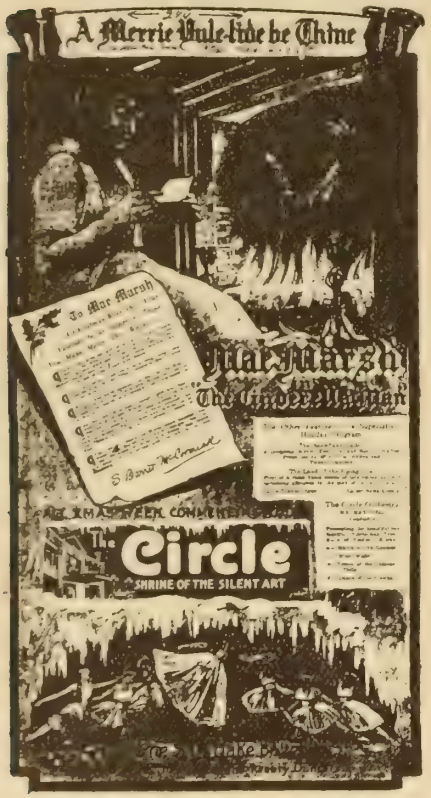
Omaha exhibitors are extending an invitation to the women of the city to bring their knitting to the theatres. Recently one of the papers published as the lead of the society news a story about prominent society women knitting at the picture theatres and named a number who were especially proficient in doing this patriotic work at the movies.

There are many of the "knitting parties" being held at the picture theatres and the managers are keeping the lists of "those present" and sending them to the society departments of the local papers.

Your Idea—and Ours

HERE is the best of the Christmas advertisements that have come to our attention up to the present, though we haven't yet received the Far Western newspapers as this matter is printed.

Circle theatre always does good adver-



tising. There isn't a theatre in the country that has a better average output. Here it has combined the art of making a display on its current attraction and at the same time getting over a Christmas appeal. While "The Cinderella Man" hasn't anything in the world to do with Christmas, the Circle got the idea into the ad. by using the fireplace and the scene picture in it that certainly has the holiday touch. Then S. Barret McCormick, the manager addressed a personal letter to the star, Mae Marsh, which immediately lined the note up with the season.

This is a display of a man that thinks. It pays to think.

What did you get for Christmas—confidence or a grouch?

OMAHA is a very poor town so far as motion picture advertising is concerned. The newspapers themselves appear to have made only a fair start in co-operation, but it may be because the exhibitors have held back on the use of space. We'd like to know what is really the matter, for it's too good a city to neglect.

Yet with that true, Omaha sets the pace with a Christmas display from the theatres and exchanges. It occupies about one-sixth of a page and it is bound to stir new interest in pictures. It is a simple wish of the best of the season to the public, but there isn't a reader that won't start to think after he has read this display.

Keep the public's eye on your business, no matter what it is, but more especially keep up the interest in pictures. There was a day when the railroads pursued a policy of "the public be damned" on the theory that the public had to use the railroads. Today they are spending millions in publicity. And its time for the public to get



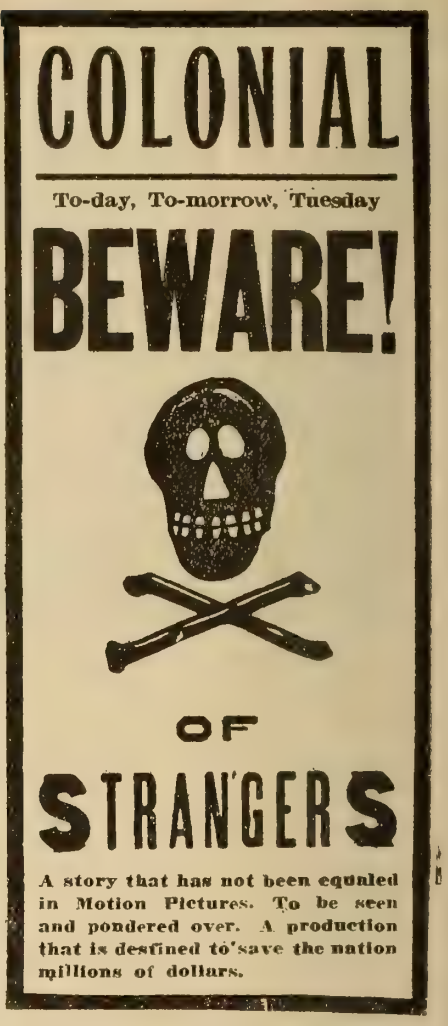
out of the idea that the public is coming to motion pictures because it has got to come, and make it come.

A smile now is worth a dozen letters after patrons lost.

SENSATIONALISM may be well enough in teaser campaign and in throw-away matter, but the newspaper is no place in which to use this matter. When you use newspaper space with the announcement of your current attraction, you are supposed to give the public some idea of the attraction that you are expecting it to BUY.

This display, which we take from the Rochester papers might do well on cards which should be distributed several days in advance of the attraction. That might arouse the curosity of a number of people who would be watching for the announcement of the picture. But as a primary announcement itself, it is about as poor a piece of publicity as we would expect.

Here is a display appearing right before Christmas. It is much more calculated to drive people away from the theatre than



to bring them in. It has the cheapest sort of appeal for it's a good form of "bunk" advertising.

"Sick 'em Tige!" of the comics, is a good motto for the exhibitor. But you be the Tige.

WE don't know whether our suggestions had anything to do with it, but a couple of weeks ago we printed some advertising of the Sourwine theatre, Brazil, Indiana, but certainly there has been a big improvement. You that have been following this department closely will remember the border that was used by the Sourwine, which we termed a "smudge" and the fact that the theatre advertised attractions for two different days with equal prominence. This was the special Christmas advertisement of the Sourwine and for this a neat border with the holly effect was used and



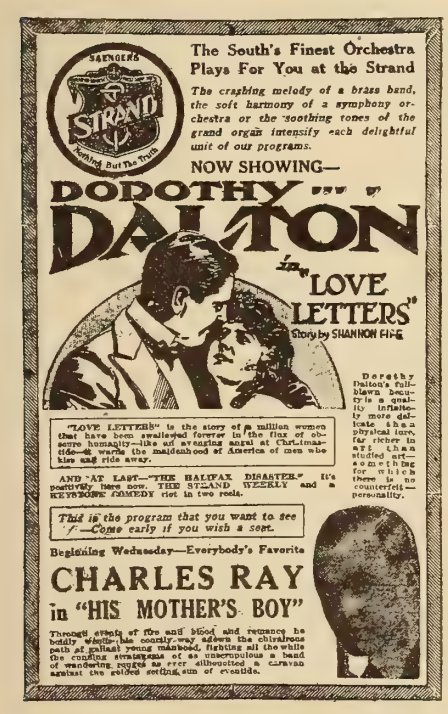
What Live Wires Are Doing

striking type displays were achieved. The same face was used through the advertisement which certainly gives contrasting effect with that of past advertising of this theatre. This is simply one of the hundreds of instances where attention to little suggestions can improve the displays of theatres.

Every theatre needs an advisory board, and on it should be every patron of the house.

THERE are various schools of advertising with their various theories, but a great deal of the doctrine of advertising that might apply in other businesses distinctly does not apply to motion pictures. Here is a "display" of the Strand theatre, New Orleans. Here is one of the best managed houses in the country, new and modern in every way, but the theatre is setting an example of how not to advertise.

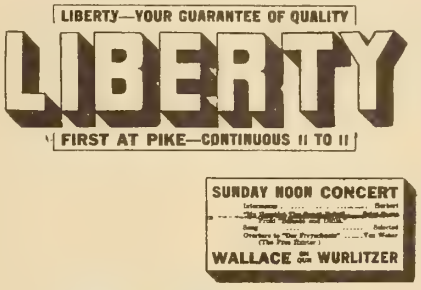
You may have noted that we quoted the word Display. This advertisement occupies a space two columns wide by seven inches deep and contains more than enough matter for a page. Of course, it is all right to figure your advertising on the basis that it is so entertainingly written that all will read it, but first you have to make the public know that. And no matter how clever a writer you may be, you are not going to spread this impression with a



jumble of type. One result of the advertisement is that there isn't the slightest display on the pictures of the Halifax disaster pictures which were played up strong by other theatres all over the country.

Like the woman who is always talking, the advertisement that says what it has to say and quits, is far more interesting to come in contact with.

NOW take the marked contrast with the Strand advertising. Here is a display on the Liberty theatre, Seattle, Wash. on another Dorothy Dalton picture. This is the work of "Hundred Per Cent" Fullerton whose work has often been commented upon in these columns. In the first place the display occupies a space four columns wide the full length of the news-





In "The Price Mark" Miss Dalton is cast as an artist's model—a girl whom hunger drove to the studio—a gem in a market where jewels are priced in beauty and youth! Six reels!

ROPING HER ROMEO
A wild-western, rough-riding, six-shooting, dyed-in-the-wool comedy. Five reels of fun packed in two!

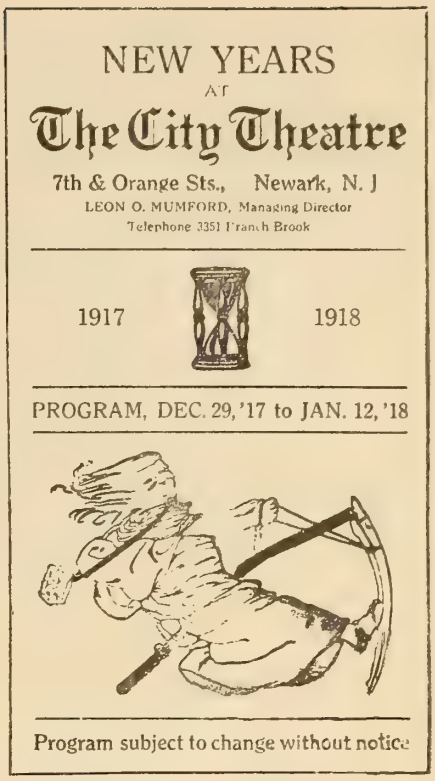
STAR-LIBERTY NEWS WEEKLY

ADMISSION 20c **CHILDREN 10c**

paper. But the main point to bear in mind is the punch that has been put in with the least possible type. Note that the advertisement covers just as many subjects as does the Strand. It calls attention to the feature above everything else, mentions the concert, brings out the comedy and mentions the News weekly.

Things don't just happen. Something makes 'em do it. See the idea?

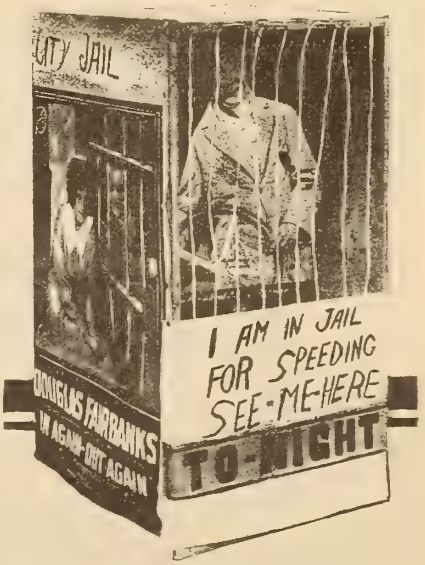
WHILE we are all still in this holiday let us show you the cover of the program of the City theatre, Newark. Here is again one of the "little things" that we are so fond of mentioning. Just before Christmas Manager Leon G. Mumford issued a clever little Christmas pro-



gram that called for special mention in the local newspapers and also brought scores of commendations from his patrons. So he followed it up with this special designs for the New Year. He did not increase the size of the sheet or materially increase the cost, but he used a clever little cut of the old year passing away and printed it in blue and gray.

Little drops of courtesy make a flood of patronage.

HERE is a clever little idea that was used by Manager W. C. Pierce of the Royal theatre, Princeton, W. Va., during the run of Douglas Fairbanks in "In Again, Out Again." By using a one sheet



with the picture of Fairbanks and a cage illustrating a jail, the house was able to get a display that stopped hundreds of people in the street to comment on it.



How the Milwaukee exhibitors have turned to advertising since the ban on use of electric signs. The Journal has two practically solid pages of display matter in its last Sunday issue.

Things Every Exhibitor Can Do Even Though Facilities Are Limited

(*Continued from page 235*)

lot of advertising matter on each production. He must make the best of it and use what is available for him. Some of the companies, too, in the cuts that they prepare, take advantage of the fact to give the greatest prominence to the name of the company and the brand, and at the expense of the exhibitor. We believe by all means in brand advertising and we believe that you should mention the name of the maker of every good picture in your advertising, but you are unwilling to put that ahead of anything else.

Another serious fault with many of the prepared advertisements is that the writers of them deal in superlatives and sometimes make statements that do not fit the pictures. Still another failing of some of these is an attempt to give the name of the author of the scenario, the director and often the photographer. These are things in which the trade is interested, but about which the public doesn't care a hang. The name is important when it means something, when it stands out like the name of Robert W. Chambers. *If it doesn't mean something, it merely clutters up your display and occupies valuable space.*

Serious complaints come from all sections of the country of exchanges failing to send out advertising cuts when they are ordered. Some exhibitors have written that these requests have been ignored. The picture comes along all right, but the rest of the stuff is ignored. You may rest assured that an exchange manager who conducts his business along such lines won't last long—or if he is allowed to last the film company itself is likely to go into the discard.

But we do urge you to familiarize yourself with the advertizing aids that you can get on each picture. Don't wait until the day that you are going to show this picture to get the information. Get it when you book the picture, and you will find it advisable to make the booking of the picture conditional on your getting this matter. It is a mighty good thing to go over this matter when you receive it, but at least file it away under a date several days before you show the picture and then dig it up and see what you can do with your advertising. If you haven't on hand the stock cuts that we mentioned, then get busy with your order to the exchange if the material has not yet been received and begin to design your advertising.

Here is another little thing that counts. Get your advertisement to the printer in plenty of time and see that he sends proofs back to you. You will then have time to make changes without waiting until the last minute. It's a mighty good ad writer who can sit down and write a display merely from his knowledge of type faces and his sense of judgment that cannot be improved upon in some way when they are put into the cold type.

We know one small city exhibitor who has done an excellent thing along this line. Above his desk he has a large board on which he tacks the advertisements as they appear, until the board is filled. He has them before him, the good ones as an inspiration and the bad ones as an example of what to be avoided. "I often find myself unconsciously studying these displays," he told us. "I see things that I did wrong and that could be easily improved. I make a mental note of these things and it is rarely that the same mistake happens again."

This is the sort of an exhibitor who is progressing—the sort of an exhibitor that all who expect to survive and prosper have got to become. No one can drill into you the necessity of these things. We cannot help it if you simply pass these articles up as "dry reading" and let it go at that. But remember there is nothing that is dry and that brings with it the sunlight of prosperity.

It is hard to portray in arbitrarily written advertisements what will help you, as an exhibitor in a small city or town, to do better advertising, but we will be very glad to take up with you here or in personal correspondence any of your advertising and show you how you can improve—and with the facilities that you have.

We recognize that the greater share of the advertising advice is written for those with unlimited facilities and plenty of money to spend. The smaller theatre is even more in need of exploitation. And the small theatre can do this and do it successfully. We believe that we have proven that to you to some extent. Now if you want to take a step further, tell us where we can help you specifically and we will be very glad to devote the time and the expense to showing you.

"Lightless Nights" Prove Worth of Newspaper Ads in Milwaukee

LIGHTLESS nights in Milwaukee are not hurting the photoplay theatres. At least, not so far. One taking a view of the downtown-house business Sunday night, when all but the most necessary of the lights were out, would think that it had improved business if anything. For though the front of the theatres were dark and dismal and the ticket booth about the only bright spot, all of the signs and other ads being unlighted, the crowds were packed around the entrance of all of the houses. Local managers are beginning to ask themselves, "was all this talk about a light attractive front pure bunk?" Was all the expensive outlay of money for signs and electrical illumination necessary, or was it just a case of one manager trying to outdo the other and the public absolutely uninterested in how well a house was lighted in front as long as the value was there in the picture? It would seem to be true from indications of Milwaukee's lightless nights.

It may be that they have decided that it is better, as well as being more patriotic, to put their money into newspaper advertising and forget the lighting end. At least this was the conclusion one would be forced to reach after scanning the theatre pages of the local papers Sunday. Practically two solid pages of theatre advertising, and with the exception of a small amount of space used by the legitimate and vaudeville theatres, practilcally all of this was used by the photoplay houses. And the results seem to justify such expenditures. Everyone of the downtown houses that carried these big ads was packed Sunday night—but nine days before Christmas—and holding them out.

The Whitehouse theatre, with "The Italian Battle Front," topped the list with seventy-two inches of advertising. The Whitehouse was run a close second by the Butterfly theatre advertising "Joan the Woman," with a sixty-inch ad. Then came the Alhambra theatre announcing Douglas Fairbanks in "Reaching for the Moon," with a forty-inch ad. The Strand theatre had a thirty-inch ad, followed by the Merrill with only a sixteen-inch spread, while the Princess theatre used a fifteen-inch space to tell of its features.

Rothapfel's Answers to Exhibitors

Mr. Rothapfel Will Answer Here any Questions Regarding Problems in Exhibition. The Only Conditions Are That the Questions Must Not Bear on the Merits of Particular Pictures or Services and That They Must Come Through the NEWS. Address Your Inquiries "ROTHAPFEL ADVICE, EXHIBITORS' SERVICE BUREAU, MOTION PICTURE NEWS."

I am sorry that I cannot give the lengthy answers to this week's questions that I should like to, but the fact that I am opening my new theatre, The Rivoli, makes it impossible to devote the time to these this week that I should like to. The opening of a theatre of this kind with such a scarcity of labor is a very strenuous task.

S. L. ROTHAPFEL.

IX—I have just taken over a house seating 500 people. The business has been neglected and is in a very bad condition. Please advise me what would be the right amount to spend for weekly advertising. The population is about 38,000. The admission prices are five and ten at the matinee and ten and fifteen in the evening. Also advise me if I should direct my advertising to newspapers or if I should use different mediums such as mailing lists, window cards and billboards. I am inexperienced in the show business and any suggestion would be appreciated.—R. T. H.

THE fact that you are inexperienced in the show business does not necessarily mean that you are handicapped except in the matter of routine. If you will apply good business methods to your show there won't be any question about your success. I have a leaning toward the newspapers and of course in a town of 38,000 it might be wise to have a mailing list. It depends entirely on the copy and the personality behind the advertising. A town of 38,000 in my opinion could be reached very effectively for about $50 a week, and it might pay you to spend even more until such time as you get going properly. I would not have any five cent price.

X—Here is my problem. Under present admission prices and receipts I am able to pay out a certain amount each week for pictures. I cannot have good pictures every night and on the others I have to pad out the show with serials and short pictures, or else reduce the quality of my program uniformly. I have not been successful in showing a picture for more than a single day's run. I know that I am not giving the public the best, but I simply cannot afford it. I would like to use the best of big pictures and run them all two days. I am located in a possible picture patronage of 12,000 and have a capacity of only 500 and give but three shows a day. Therefore at the maximum, which is rarely attained, I can reach only 1,500 on a single day—and a single picture as I am running at present. What should I do to make my runs longer and give better features.—A. S. C.

MY advice to you is to raise your admission price, to change your program three times a week instead of daily, to not use padded stuff, short pictures and "fillers," as you call them. These have been the death of many a house and their use is mighty bad policy. Go after your house; make your show a little better. Break it into short pictures, but have them features instead of padded out stuff. I have never advocated the use of a serial—I know some of my manufacturing friends are going to yell at this, but, frankly, I have never in all my career used one. Make a personal appeal to your audience and try to make your show better in every way. Of course you must advertise and do it generously at first, even if you lose a little money.

XI—I probably have the most peculiar problem that ever presented itself to you. I am located in a prosperous city of 15,000. Due to war factory operations the people are getting more wages than they ever got before. I have the only show in town, as long as I stay at the ten-cent admission. Recently I tried to raise my prices to fifteen cents, but a man who had been in the exhibition business before and who knows nothing about it opened his house again at ten cents. I lost patronage and had to go back to that admission. Now he lets it be known all over town that if I again increase my price he will again open his theatre! I cannot make money and give good pictures at the present prices. I can do this with a five cent raise, but the minute I do this the opposition opens up again and the result is that I am once more in the hole. What can I do?—NEW YORK STATE.

I AM very sorry to hear of the condition you speak of because your question shows me there is a great weakness and that you are not as strong as you might be morally. Strange as it may seem, I had a very similar experience in a small town that I first operated in, but what the other man did never worried me. I went ahead, raised my prices, gave a better show and the other man tried to run his show for ten cents, with the result that for awhile people went to him, but when the novelty had worn off the people came to the *best* show and he got tired of "bumping his head against a stone wall."

This man is evidently using a club over your head and has a few followers and to you it might appear as if the whole town is against you. But prepare for your battle—stick it out and I think you will win. In fact, I'm sure you will!

XII—I am a believer in new reels, but at the price that I can afford to pay under present conditions, by the time I get the reel it is out of date—some four weeks after issue, and with these changing war conditions some of the things appear ridiculous. I have a chance to get these for a two-day run four days after release, but the price is much higher than I am paying now. How can I feature these—for I have to run a five-reeler also—so that they will bring in the increased admissions. I have the only theatre in a city of 8,000.—NORTH CAROLINA.

OF course I, too, am a believer in having the film in as good condition as possible, but to have new film in a location like yours, with the price you would have to pay, would not pay you, I think. I find that with proper manipulation and proper care you can give a very good show on stuff two or three weeks old, and you then have the great advantage of knowing exactly what to pick and you will be certain of refinement, and, too, you will always be able to give a very good program, a better one, in fact, than the man who gets the picture at release. Don't feature any picture unless it is worth featuring. Simply because a picture is a five-reeler and is new is no reason why it should have any more featuring than one that is three weeks old and is better.

Having the only theatre in a city of 8,000 is, believe me, a cinch, and if you will just simply run your business on a good conservative basis, be fair with your public, give them a little better show, reap a *fair* profit, you will in the long run be prosperous, and I think you will have a clientele in your town that opposition will not dare approach.

Diary of a Successful Showman

Experiences of an Exhibitor Who Learned His Lessons to Appear

BEGINNING next week the NEWS will print the experience of an exhibitor just starting into business and the study of his business week after week. He will tell himself how he made his mistakes and how he remedied them—the things he did to put his business on its feet.

This man started in without experience in motion picture exhibition, but he has intelligence and he was ready to recognize his errors. He studied the public, he watched his pictures and he kept a lookout for the future. There isn't an exhibitor in the country who cannot profit from his experience.

And this is especially true of the smaller showmen, for the conditions that confronted this exhibitor are those which prevail almost everywhere.

Keeping Hand on the Public's Pulse Brings Success to Minneapolis House

"FEEL the public pulse—and stimulate it!"

That is the theme which Manager Charles Branham of the Strand theatre of Minneapolis has as a working theory. It is the common grade-school axiom; the familiar is the interesting. Probably no manager in the Northwest so applies himself and his theatre to give the public that with which the public is at the moment most familiar. Mr. Branham, before entering the theatre game was in the estate just behind the Great Fifth. As an ex-member of the Fourth Estate he has at his finger tips experience gained by ten years on some of the largest newspapers of the country. He is merely applying his newspaper principle to the theatre.

The Strand, commonly nominated Minneapolis's Popular Playhouse, obtains its photoplays—all its pictures—on the open market. This, according to Mr. Branham's theory, eliminates the surplus expense of, at times, paying for pictures on the shelf, and further, gives him opportunity to watch and more closely adhere to the tendency of public desire. Probably no photoplay produced a more satisfying box-office result than did "The



Specimen Quarter Page Advertisement of Strand Theatre

Slacker" of the Metro Company, and "The Little American" of the Artcraft Company.

When the state of Minnesota came to be a state much discussed in the press of the entire country over the dickerings with the Peace Council in the city of Minneapolis; and when later St. Paul was chosen as the meeting place for the Non-Partisan League where was delivered the now notorious speech of Robert M. LaFollette, Mr. Branham held the showman's finger to the public pulse and "The Little American" was thrown onto the Strand screen for a week which broke the house record and came back again for a record return engagement.

The same atmosphere pervaded the state when "The Slacker" was screened. Throughout the days when the American public was aroused by talk of sedition running rampant, Mr. Branham kept "his ear to the ground" and found patriotic pictures which thrilled his audience. When the Dunwoody Naval Training station was instituted in Minneapolis he invited the entire cadet corps to his theatre. The cadet corps came, and with it came an enthusiastic public. Mr. Branham gave the Jackie-thinking public that which they were at the time most aware of.

Helping "Liberty Loan"

Fleeting stories of slackers, men who refused to register, men who claimed to be alien enemies and therefore not liable to service filled the newspapers. Mr. Branham's two-estate mind rushed into quick action. He struck the striking point. "The Man Without A Country" came to the Strand screen. It brought a week of heavy business. Then came the Liberty Loan campaign. Minneapolis found itself in the midst of a money drive which it had never before witnessed. Liberty Day, proclaimed throughout the country, gave Mr. Branham another opportunity to stimulate the public pulse. He took personal charge of filming the Liberty Day parade, as well as the number of loan meetings, and had them on the Strand screen early that same evening.

To raise money for the state troops, the First Minnesota Infantry, there was conceived the idea of a Vimy Ridge spectacle at the State Fair grounds, with Major J. F. Templeton, veteran Canadian officer who had been through the Vimy Ridge affair, in charge. Mr. Branham filmed the "battle" and the public rushed to see again that at which it had been present during the day. So continually Mr. Branham is hammering at the theory—give the public what it knows most about; give them the familiar things.

Using Local Scenes

When Minneapolis's own, as did many another city's own, left with the Rainbow division, Mr. Branham, in co-operation with the Minneapolis News "shot" the boys and brought the pictures to the Strand screen.

Another big drawing card was "France In Arms." Few cities have such high regard for France as has Minneapolis. French is taught to all its high-school students. The Department of French at the University of Minnesota, located in Minneapolis, is ever bringing to the public attention some new interpretation of French character. Saturday evening, when the Strand orchestra played the Marseillaise the entire audience rose from its seats. This fact, that the audience stood up to the playing of the French national anthem, is one of the vital proofs that his ear-to-the-ground is finding the proper pulse beat.

For the past few weeks the local newspapers have been filled with columns of news and editorials on the state loyalty convention held at St. Paul, and the loyalty meetings held in Minneapolis. From all sources the public is hearing the thought, "democracy for all, freedom from autocracy." And Mr. Branham booked for a week's run "For the Freedom of the World" and it "produced."

So it is from time to time.

Much as he believes in applying the "pulse" theory, however, he does not believe in a surfeit of war, as the present



Charles G. Brantham, Manager Strand Theatre, Minneapolis

circumstances might bring. He chooses comedy drama and comedy to intersperse among the pulse pictures. Comedy, he says, offers more relaxation now than it ever did in peace times.

Of course not every exhibitor has had newspaper experience. But every exhibitor does read newspapers—he does know what the public is at the moment most interested in. It is up to the exhibitor to take advantage of this.

"It is neither advisable, nor is it good business, to go through a weary and costly process of teaching people to like olives because other people who have learned to know olives like them. Olives never agree with some people." So speaks Mr. Branham.

So to repeat, ending with Mr. Branham's motto: "Feel the Public Pulse—And Stimulate It."

Mary McAlister Gets Theatre for Xmas

Little Mary McAlister was given the Virginia theatre, at State and Halsted streets, Chicago, to do with as she pleases on Christmas Day. William Heaney, manager of the Virginia, was so pleased with the entertainment the tiny Essanay star gave the orphans and poor children in his neighborhood on Thanksgiving that he felt the least he could do was to turn the theatre over to her again on Christmas.

On Thanksgiving George Kleine donated a print of Little Mary's picture, "Pants," for the charity showing and the little actress appeared herself and told stories about humorous incidents that occurred in connection with her various pictures. And the affair went off so well that Mr. Heaney decided to give the unfortunates under fifteen years of age in his neighborhood another treat when he discovered Mary would appear again on Christmas.



Here are two of the lobby displays of the Midway theatre, Montreal. At the left is a display of "Rasputin" showing the throne. Appropriate placards increased the interest in the study of the display. At the left is a display on "The Russian Revolution," with the figure of Kerensky dominating. This was one of the most effective displays that Mr. Laurie ever used.

Laurie Tells Exhibitors That Smashing Lobby Displays Bring in the Patrons

"KASHIN has gone, but his work still goes on and the Midway does not take second place to any Toronto theatre."

These lines from A. J. Laurie, advertising manager of the Midway, Montreal, writes this in sending a number of his lobby displays. Readers of the NEWS will get the reference to Mr. Kashin who originated this style of displays at the Midway and who has since come to New York where he did some brilliant work before going into business for himself.

Mr. Laurie believes in making his lobby displays big enough to attract real attention. He gets down to the central theme of the picture and then portrays that one big idea. No one who walks in front of the Midway ever has to wonder what the picture is about. There is nothing left uncertain; the appeal is smashing. He has achieved these results, not only with strong dramas which have the "punch," but he has put them over equally well with comedies.

One typical display was made on the Arbuckle picture, "His Wedding Night." Here he used a big picture of "Fatty" and the mule sitting on the negro. The back of the lobby was finished as a barn and a one-horse wagon standing there carried out the effect. There are not many exhibitors who would think of turning their central display over to a comedy when there was a five-reel feature on the same bill, but Mr. Laurie did this because he could put the punch over with the comedy and he could not do so equally well with the feature.

Exhibitors who study pictures will find that they are able to get a variety of displays and all sorts of pictures are adapted to this. For instance, some big event in a news reel might be featured and the exhibitor might even take the theme from some scenic and fit his lobby up as the Canadian Rockies or whatever part of the country was being featured. The one great thing that recommends lobby displays to the exhibitor is that they contribute to longer runs of pictures. The ordinary exhibitor who will put on a real display on his next picture will find a demand for it after he has taken the feature off—that is if he has studied the picture and made some big idea stand out in a way that every one would understand.

ASK QUESTIONS

You Are Most Fortunate in Having Rothapfel to Answer Them

NEVER before in the history of the motion picture industry have you had the free advice of the world's greatest exhibitor on the problems that concern your individual house. Never before have you been able to get the very supreme in the work of a "consulting expert."

Mr. Rothapfel is doing this work because of his great interest in the whole industry—because he wants to see every showman succeed just as he has succeeded. It is a labor of love to him—and it is worth an untold amount to you.

There are two conditions to these questions. They must not deal with the merits of particular pictures or particular film service, and they must all come through the NEWS. Questions sent in any other manner will be ignored. Address your inquiry

ROTHAPFEL ADVICE
Exhibitors' Service Bureau
Motion Picture News

Police Aroused by Ads on "The Spy"

Prior to the time of showing "The Spy" at the Majestic theatre at Portland, Ore., Manager James Parker carried on so sensational a campaign that the Governor of the state, police officers, and other officials came to look upon it as a menace. Statements were carried in the daily papers warning everyone to be careful, to watch for the spy, and pointed out the attempts that were being made to poison people by the use of court plaster and the attempts made on the lives of soldiers by sending them poisoned cigarettes and water. This frightened people who wrote letters and telephoned to the officials, and the calls became so numerous the Governor sought the source of the advertising and urged Parker to stop. When the other announcements came out later, the people appreciated the hookum that had been shot at them.

Real Exhibitor to Aid Hodkinson Service

An exhibitors' service department has been established by the W. W. Hodkinson Corporation. At its head is L. F. Guimond, who was with Mr. Hodkinson at the Triangle Distributing Corporation. While there he was in several departments, including publicity and advertising and exexutive management, as well as sales promotion.

Mr. Guimond has had five years of exhibitor experience and is still an exhibitor, owning a small town theatre. His previous work has been as a free lance advertising man, and throughout his experience in the business he has specialized in analytical studies looking toward service from the producer to the screen.

You are not going to war. The men who are need all the comforts you can give them. Help them get cigarettes. That is your patriotic duty. If you aren't helping in the "smokes" campaign, get busy—now. Don't be a slacker!

Ready Made Ad-Talks

Jack Richardson and Strong Cast Present "The Man Above the Law"

(Triangle Five Reel Production)

Lanier Bartlett has written a story titled "The Man Above the Law." In this story he tells of a victim of an unlucky love affair and a more unlucky experience with religion and the law. The victim has centered his hatred against women and religion and is feared by the neighborhood. He is known as "the man above the law." This story has been prepared for screen presentation and presents one of the most interesting screen dramas seen on the screen of the ———— Theatre for some time. It was produced by Triangle under the direction of Raymond Wells. Duke Chalmers, "the man above the law," is presented by Jack Richardson, who has been seen in villain and character bad-man parts in some of the best Western productions. With him in the cast are seen Josie Sedgwick, Claire McDowell, who will be remembered for her work with Mary Pickford and Blanch Sweet in the early Biograph productions, and May Giracia. Duke goes West and becomes a trader among the Indians. He wins them with the aid of whiskey and then gets them hopelessly in debt. He takes an Indian girl as his squaw and a daughter is born, named Tonah. Esther Brown comes West to open a mission school. Duke meets her. He refuses to allow his daughter to attend the school and forbids the neighboring Indians, who are his slaves, to send their children to the school. She pleads with Duke to permit his child and the children of the native Indians to attend her school and to stop selling whiskey to the Indians. Duke agrees to the first plea but denies the second. Esther casts a spell over Duke and he realizes that he loves her. They are seen often together and Duke's squaw becomes jealous. Duke slays a Mexican for attacking Esther and then Esther realizes that he loves her. She suggests that they part. Duke asks a day in which to give his answer. The morning following, Esther finds his cabin deserted. He has left with his squaw and child. At the ———— Theatre on ———— of ———— week, Jack Richardson in "The Man Above the Law."

William Russell, Supported by Francelia Billington, in "In Bad"—Comedy-Drama

(Mutual Five Reel Production)

"In Bad" is the next staring vehicle in which William Russell will be seen on the screen of the ———— Theatre. The story was written by Raymond L. Shrock and adapted to the screen by Chester B. Clapp. It was produced under the direction of Edward Sloman for the American Film Company releasing through Mutual. In the supporting cast are seen Francelia Billington, presenting the principal feminine role; Harvey Clark, Bull Montana, who has been seen in several Douglas Fairbanks features; Fred Smith, Lucille Ward and Carl Stockdale. William Russell presents the role of Monty, who gets "in bad" because he will not marry the girl his aunt has selected for him and secondly because he turns down an offer auntie makes him on condition that he will settle down. All this takes place before he sees the girl auntie has selected for him. On one occasion he is knocked down a flight of stairs in the home of his aunt, by his trainer, Lefty Ned, and he falls at the feet of Victoria Harrison, the girl whom his auntie has chosen. Victoria did not think much of his sudden entry into her life but Monte fell hard for her. Victoria leaves on a trip to Yucatan and Monte follows. Speed Armstrong accompanies her. Speed is a friend of Monte. Victoria was chaperoned by Monte's aunt. The party was on a treasure hunt and had brought along a bunch of ruffians to help dig the treasure. The ruffians planned to abscond with the treasure but Monte saves the day. A fight was staged and Monte comes out victorious. The ruffians had locked Monte's aunt, Victoria and her father in a handy cave. His aunt pleads with Monte to free them and Monte, having the upper hand, exacts a promise from her which is fulfilled.

What is the promise?

See William Russell in "In Bad" at the ———— Theatre ———— week and receive the answer.

Tom Moore and Hazel Daly in Rita Young's Play, "Brown of Harvard"

(Selig Five Reel Production)

"Brown of Harvard," the stage play in which Robert Edeson made such a decided hit some years ago, has been adapted for screen presentation and is presented by William N. Selig on the Perfection program with Tom Moore and Hazel Daly in the featured roles. The production was made under the direction of Harry Beaumont. Hazel Daly will be remembered for her excellent work opposite Bryant Washburn in the "Skinner" stories. Mr. Moore has been seen as leading man for many of the leading stars on the screen. He played opposite Mae Marsh in "The Cinderella Man," pronounced by the critics to be the best screen drama in which Miss Marsh has appeared since "The Birth of a Nation." In this production, Mr. Moore has the title role and Miss Daly has the principal feminine role. The play was written by Rita Johnson Young and Gilbert P. Coleman. The story as told in pictures presents one of the best dramas ever produced and presents Tom Moore in a part that fits him like a glove. As Brown of Harvard he makes a decided "hit" and patrons of the ———— theatre are guaranteed a most enjoyable time when "Brown of Harvard" is screened on ———— of ———— week. It is a story of college days and romance runs ripping through its reelage as presented on the screen with the delightful swish of waters in a brook. You will enjoy every minute "Brown of Harvard" is on the screen. There is entertainment for both young and old. It takes you back to the days you spent at your Alma Mater and you will leave the theatre with the satisfied feeling.

At the ———— theatre on ———— of ———— week, Tom Moore and Hazel Daly in "Brown of Harvard."

"The Grand Passion," with Dorothy Phillips and Jack Mulhall in Leading Roles

(Jewel Five Reel Production)

"The Grand Pasion" is the next Jewel production to be seen on the screen of the ———— theatre. Dorothy Phillips, William Stowell, Jack Mulhall and Lon Chaney are in the principal roles. Evelyn Selbie, Bert Appling and Alfred Allen are seen in support. The picture was produced under the direction of Ida May Park, one of the few women directors. It was adapted from the story by Thomas Addison. Dorothy Phillips will be remembered for her work in some of the best Bluebird productions. Jack Mulhall has been seen to advantage in a number of Universal productions. It tells a virile, powerful story on the screen and one which is well worth seeing by the patrons of the ———— theatre. It will be seen ———— of ———— week. "The Powder Plant is going!" is the ominous yell of the mob. The wind is blowing toward the Powder Plant, and the whole town will go if the oil tank explodes.

Dick Evans, the boss of Powderville, is about to start a newspaper, "The Trumpet," to evolve a new city that may redeem his past. Thus a toll of all the hell-holes yields $4,000 for advertisements. Jack Ripley has editorial charge of "The Trumpet" and both he and Dick are in love with Viola, whose uncle, Paul Argos, heads a revolt against the boss. Viola warns Jack that his life is in danger, and Argos casts her off as a traitress. She is kidnapped by a gunman, "Red Pete" Jackson, who is enamoured of her, but is soon traced by Dick and Jack to a notorious resort at Death Valley, where she is rescued after a thrilling fight. The Death Valley mob and Powderville rioters, led by "Red Pete," storm the "Trumpet" office, demanding the $4,000 collected for advertisements. Dick declines to yield to their demand, and the mob is held at bay by a vigorous defence. Meanwhile Argos, half-demented, sets fire to his restaurant and the conflagration spreads through the town.

The suspense becomes acute in the final reel as to whether the Powder Plant will be destroyed and also as to whether, in case they are not killed by the mob, will it be Dick or Jack who wins out with Viola?

At the ———— theatre on ———— of ———— week, "The Grand Passion," with Dorothy Phillips, Jack Mulhall, William Stowell and Lou Chaney in leading roles.

Taylor Holmes in "Uneasy Money" Best Yet—Don't Fail to See It

(Essanay-Perfection Five-Reel Production)

Taylor Holmes, who has made such a hit with motion picture audiences in his comedy-dramas, is to appear on the screen of the ———— theatre on ———— of ———— week in "Uneasy Money," his latest work. And it is a "corker." Don't miss it—if you do there is no telling when you will be given the opportunity to see such a real, lively comedy-drama on the screen. This is, without a doubt, the best work Mr. Holmes has done. It is full of humor, and runs with the smoothness of running water in a brook. He presents the role of Lord Dawlish. In support he has such well-known screen artists as Virginia Valli, Arthur Bates, Charles Gardner, Virginia Bowker, Fred Tiden, Lillian Drew, James F. Fulton and Rod LaRocque. Ira Newcombe is a rich American, and likes to play golf with Lord Dawlish, who has everything but money. Later the Lord learns that he has inherited a million pounds, bequeathed to him by his old friend Newcombe. Lord Dawlish writes to his sweetheart in America of his good fortune. On the boat Claire Edmont meets rich Mr. Pickerton, and decides to dish the Lord. She does not know that her lover has inherited a fortune. Lord Dawlish goes under the name of plain "Bill" Chalmers. In the meantime Claire receives Lord Dawlish's letter, notifying her of his good fortune. She leaves Mr. Pickerton to look up Lord Dawlish, who is living under the name of Bill Chalmers. Then the fun starts.

Taylor Holmes will be seen on the screen of the ———— theatre on ———— of ———— week in "Uneasy Money."

Late Chapter, "Vengeance—and the Woman"—Thrilling "Hold-Up"

(Vitagraph Serial—Two Reels)

The second chapter of Vitagraph's new serial, "Vengeance—and the Woman," entitled "Loaded Dice," with William Duncan and Carol Holloway in the leading roles, is full of what is commonly referred to as action. There is action every minute—action on the wide open plains of the West. In the first chapter we saw Black Jack Haines sentenced to a long term in prison. In this chapter Blake and his wife are on their way to the State capitol when they receive word that Black Jack and his confederates have escaped from prison. A Wild West "hold-up" of an entire town is staged in this episode. The outlaws are lead by two convicts, who have just escaped from prison. Blake's wife is carried away by the bandits, and, while they sleep, she escapes. As she races through the canyon on her horse, an Indian, a confederate of the bandits, lassos her, and she is left swinging from the cliff as the chapter closes.

At the ———— theatre on ———— of ———— week, William Duncan and Carol Holloway in the second chapter of Vitagraph's new serial, "Vengeance—and the Woman."

Mae Murray in "Face Value"—The Adventures of an Unfortunate

(Bluebird Five-Reel Production)

Mae Murray is to be seen in "Face Value" at the ———— theatre on ———— of ———— week. "Face Value" is a Bluebird production, made under the direction of Robert Leonard. The story was written by Miss Murray working in collaboration with her director, Mr. Leonard. The scenario was prepared by Fred Myton. In the supporting cast with Miss Murray are seen: Clarissa Selwyne, Florence Carpenter, Wheeler Oakman and Casson Ferguson. Miss Murray has the role of Joan Darby, who came from nowhere, as far as her neighbors could learn. Had she not taken a long chance and jumped from a swiftly-moving freight train she would be serving a long term in the reformatory. She took the chance and escaped injury and the reformatory. She found a job as delivery girl for a washwoman. In the neighborhood in which she lived two "gangs" fought for supremacy. Joan conceived the idea of staging a prize fight between the leaders of the two games. This was done in order that she might obtain some money. She had obtained the idea from reading accounts of prize fights in the newspapers. When the spoils were divided Joan had enough to buy a pretty cloak she desired. The old woman for whom she worked accused her of being rich. Her life became intolerable and she fled. She is found by one of the gang leaders whom she had defrauded and threatens to expose her if she does not asisst him in his work. Joan is detected, and is sentenced to a reformatory. On her way to the reformatory she leaps from the train and escapes. She is taken in by a rich young man and his mother.

READY-MADE AD-TALKS PUBLISHED IN LAST WEEK'S ISSUE

January 5, 1918

FEATURES

TITLE OF PLAY	PRODUCERS	
"The Fair Barbarian"	Paramount	5 reels
"Convict 993"	Pathe	5 reels
"The Gown of Destiny"	Triangle	5 reels
"Diamonds and Pearls"	World	5 reels
"Stolen Hours"	World	5 reels
"In the Balance"	Vitagraph	5 reels
"Les Miserables"	Fox	9 reels
"Betty Takes a Hand"	Triangle	5 reels
"Without Honor"	Fox	5 reels
"Her Second Husband"	Mutual	5 reels
"Alimony"	First National Exhibitors	6 reels
"Beloved Jim"	Universal	5 reels

SERIALS

"Who Is Number One?"	Paramount—7th Episode	2 reels
"Vengeance—and the Woman"	Vitagraph—1st & 2d Episodes, (each)	2 reels

She becomes a society belle. The gang leader turns up again in the home of her benefactor and he recognizes her.

Come to the ——— theatre on ——— of ——— week and learn how Joan is proven innocent. Mae Murray in "Face Value."

Geraldine Farrar, American Opera Singer, in Strong Play, "The Devil Stone"

Geraldine Farrar appears on the screen of the ——— theatre ——— week in "The Devil Stone," one of her best works for the screen. Miss Farrar whom everyone recognizes as the most accomplished American opera singer, was first seen on the screen in "Joan the Woman" in which she made a tremendous hit. Her last picture was "The Woman God Forgot." In this production which comes to the ——— theatre on ——— of ——— week, Miss Farrar presents the role of Marcia Manot. In the supporting cast are seen Wallace Reid, who has done such fine work for Paramount in featured roles and who is now working in the Paramount Eastern studios in a big Western play in which he has the featured role, Hobart Bosworth who has been seen on the screen for years. He appeared in the old Bison and other Western pictures when pictures first came into vogue; Tully Marshall, James Neil, Gustave Seffertitz, Ernest Joy, Mabel Van Buren, Lillian Leighton and Burwell Hamrick. Jeanie MacPherson who has contributed so many big successes to the screen, wrote the story. Cecil De Mille produced the picture. The opening scenes of "The Devil Stone" are laid in a picturesque fishing village on the Coast of Brittany. The latter scenes are laid in New York. Silas Martin, an unscrupulous American, owner of vast fisheries along the Breton coast. He marries Marcia Manot, a simple fishing girl. In order that he may get possession of a valuable emerald which the girl has found. He believes the emerald to be a relic of the ancient Norse Queen Grenelda, who met a violent death for having taken the stone from a Christian priest. Marcia marries him only to bring comfort to her aged mother. Marcia is taken to America by her husband where his penurious instincts are given full play. He attempts to take the stone from Marcia and in the struggle Marcia kills him. Sterling, a young man whom her husband had named as her lover, is accused. Then follows the solving of the murder.

At the ——— theatre on ——— of ——— week, Geraldine Farrar in "The Devil Stone."

Charles Ray in Rupert Hughes' Story—Screen Title, "His Mother's Boy"

(Paramount Five Reel Production)

Charles Ray in "His Mother's Boy"—this is the picture you want to be sure and see at the ——— theatre ——— week. It's a "corker" and one that is guaranteed to please old and young. "His Mother's Boy" is adapted from one of Rupert Hughes's most famous and likable stories. The adaptation was made by Ella Stuart Carson from Mr. Hughes's story, "When Life Is Marked Down," presented on the screen under the title, "His Mother's Boy." It was produced under the direction of Victor L. Schertzinger, under the supervision of Thomas H. Ince for the Paramount Program. In the supporting cast are seen Doris Lee, William Elmer, Joseph Swickard, Jerome Storm, Gertrude Claire, and Lydia Knott. The story tells of Matthew Kenyon, a product of a New England village. His father was a prominent business man who encouraged his fellow citizens to invest in oil property in Texas. Matthew lived with his widowed mother. She showers a wealth of motherly affection upon him and will not permit him to mingle with the boys of the village. The boy is left to redeem the family honor which the father had jeopardized by wrongly advising his friends on a fake investment. The story tells of the boy's adventures in the West, where he discovers the fraud which ruined the reputation of his father and wins back the money and a pretty wife for himself. The story is human from the first flash to the fade-out. There is every essential contained which goes to make for good entertaining drama. Charles Ray is an actor. He knows that to be a good actor is to act natural and this he does from first to last. This is the reason why he has risen from the ranks of the supporting cast to one of the biggest stars on the screen. You will like him in this very human drama, adapted from one of Rupert Hughes's best and most likable stories, "When Life Is Marked Down."

"His Mother's Boy" will be seen on the screen of the ——— theatre on ——— of ——— week.

Violet Mersereau in "The Girl by the Roadside"—Unusual Drama

(Bluebird Five Reel Production)

"The Girl by the Roadside" is the next Bluebird feature in which Violet Mersereau will be seen on the screen of the ——— theatre. In the supporting cast are Cecil Owen, Ann Andrews, Allen Edwards, Robert F. Hill, Royal Byron, Kenneth Hall, and Sam B. Winter. Miss Mersereau has the role of Judith Ralson, sister of Budd Ralson, gentleman adventurer. Budd's wife is Vera Ralson, presented by Ann Andrews. While motoring in the mountains of Virginia, the party is seen by Fayban, a secret service agent, who is on Budd's track. He misses them at the hotel and registers to lie in wait. Judith goes for a gallop and is thrown from the horse and injured. She is rescued by Boone Pendleton, who is on his way to his hunting lodge in the mountains. In the meantime Fayban arrests Budd and his wife and sets out to search for Judith. He learns that Judith's horse was found near Pendleton's hunting lodge. Boone and Judith are held in-doors by a heavy storm. They fall madly in love. She is informed by an old negro that the secret service man is looking for her and that her brother and his wife are in jail. The officer finds her, but she is rescued from him by Boone. Fayban tells Boone that Judith is a member of a band of crooks. She goes to her brother, but he refuses to tell her why he is in prison. She goes to Washington. Boone follows in his car. Fayban calls his chief in Washington and tells him to be on the look-out for Judith. Meantime Budd and Vera escape from jail. On the train Judith is approached by one Cartwright, who convinces her that he has met her. The experiences the three have in attempting to elude the authorities are recounted with intense interest in this most interesting drama. Miss Mersereau is at her best. The supporting cast is composed of leading screen artists.

At the ——— theatre on ——— of ——— week, Violet Mersereau in "The Girl by the Roadside."

MAYBE NEXT WEEK

You'll Be Looking For Information Then on Some Picture Covered Here

DON'T be in the position of so many exhibitors who go to the express office and get the feature they are to show that day, without knowing the slightest thing about it. Don't be in the position that you have to deal in generalities in your statements to patrons and in your advertising.

The most dangerous thing that you can put in your theater is BUNK. The public is always suspicious of it, and once you fool the public you begin building up a hesitant patronage. And whether you mean to or not, you will certainly bunk the public if you don't know for yourself what you are talking about and what you are advertising.

Clip out these ad talks that you know you are going to need. File them away. If you already know the date of the showing of these pictures, get yourself a monthly file and put them under the proper days. If you don't know, clip out the little box on the opposite page and paste it in a book, and keep this up week after week and you will have a handy reference to this material.

Keep it at hand where you can find it—and use it.

Marguerite Clark in "The Seven Swans"—Most Elaborate Production—Rich Settings

(Paramount Five Reel Production)

The biggest and most elaborate production in which Marguerite Clark has been seen will be shown on the screen of the ——— theatre on ——— of ——— week. "The Seven Swans" is the tite. J. Searle Dawley, who directed Miss Clark in "Snow White," which made such a tremendous hit just a year ago this time, directed her in this late production. Those seen in the supporting cast with Miss Clark are William Danforth, Augusta Anderson, Edwin Dennison, Daisy Belmore, Richard Barthelmess, Richard Allen, Jere Austin, Joseph Sterling, Fred Merrick, Leo F. Daly, Stanley King, and Gordon Dana. Among the scenes are several dance hall scenes, including a shadow dance, using the new Harmer-Mark lights and a troupe of beautiful girls from the big success of the year on the legitimate stage in New York, "Chu Chin Chow," now playing to crowded houses on Broadway; a sundial dance, or the dance of the hours, from "La Giaconda." The dance was directed for screen reproduction by Lillian Thurgate. One of the sets used in the production occupied an entire floor of the spacious Famous Players' studio in New York. The Princess Tweedledee is the part presented by Miss Clark. She was to marry the wicked Queen's son. All was feasting and rejoicing. The Princess lived with her father and seven brothers in the "kingdom of the seven dials." The wedding is announced and the wicked Queen, her witch, and the bad son made the journey for the wedding. A time was set apart for dancing and feasting as was the custom in fairyland. The Princess hated the Queen's son. The wicked Queen wished to marry her son to the Princess and then planned to kill the Princess so that she could get control of the kingdom. The wedding guests arrive and on the screen the happenings are recounted with all the fantastic doings of these magic people.

Miss Clark will be seen on the screen of the ——— theatre on ——— of ——— week in "The Seven Swans."

Margarita Fischer in "Molly Go Get 'Em"—True Boardman in Important Role

(Mutual Five Reel Production)

Margarita Fischer in "Molly Go Get 'Em"—this is the attraction for the ——— theatre for ——— week. You all remember Miss Fischer. In the supporting cast is seen True Boardman, who will be remembered for his work in the featured role of the "Stingaree" series, produced by Kalem. Others in the supporting cast are Jack Mower, who played opposite Lillian Walker in "The Lust of the Ages"; Hal Clements, Margaret Allen, David Howard and Emma Kluge. Miss Fischer has the role of Molly Alison, who has the reputation for getting into more scrapes than any other girl in town. She is compelled by her family to remain in the background until her older sister, Julia, has captured a husband. A bogus Count, in reality a French cook, comes to town, and learns that Julia is looking for a husband. He has his eye on the Allison fortune and makes quick progress, courting Julia with all the gallantry of the Middle Ages. Gordon Gilbert is his partner in the scheme to win Julia's fortune. He plans to compromise Molly. He takes her to the country for an auto ride and feigning a breakdown invites her to remain at a roadhouse over night. Molly escapes and starts back home, a distance of twenty miles. Molly's story is not believed by her father and he refuses to listen to her. She accidentally meets the Count and tells him that she is not related to the Allisons and that her mother was an Indian squaw. A burglar robs the Allison home, taking Julia's valuable pearl necklace. Molly discovers the robber, follows him and unmasks the bogus Count and his assistant. Molly elopes with her sweetheart, Billy Wilcox, while Julia thanks her stars that she had a sister like Molly.

At the ——— theatre on ——— of ——— week, Margarita Fischer in "Molly Go Get 'Em."

Mary Anderson and Alfred Whitman in "When Men Are Tempted"—Adams Story

(Vitagraph Five Reel Production)

Mary Anderson and Alfred Whitman, who have been seen in some of Vitagraph's best features produced at its Western studios, are seen in the screen version of one of Frederick Upham Adams, most popular and widely read stories, "When Men Are Tempted." The picture was produced for Vitagraph, under the direction of William Wolbert. It will be shown at the ——— theatre on ——— of ——— week. In the supporting cast with Miss Anderson and Mr. Whitman are seen: R. Bradbury, Otto Lederer and S. E. Jennings. The opening scenes are laid in a small country town. The action, in the later reels, is taken to the West, making a combination of straight and Western drama that is seldom excelled. Miss Anderson presents the role of Jessie Garden, living in a small town and in love with John Burt (presented by Mr. Whitman), a rustic individual who has seen little of the world outside. Arthur Morris, a fashionable clubman and broker comes to spend his vacation at the lake near the home of these two, sees Jessie and attempts to force his attentions on her. John, in revenge, attacks Morris, and he (Morris) is accidentally shot. Burt, believing that he has killed Morris, flees to the West, where his father has sent him, telling him the directions to a lost mine. Burt finds the mine, and is made immensely wealthy: He returns, finds Morris' living, manipulates the stock market in such a manner as to break Morris. He marries Jessie.

See this drama on the screen of the ——— theatre on ——— of ——— week. "When Men Are Tempted," with Mary Anderson and Alfred Whitman.

Exhibitors Box Office Reports

TITLE, STAR, AND BRAND	E.	N.	S.	W.	EXHIBITORS' OWN REPORTS OF BOX-OFFICE VALUE
ADOPTED SON, THE (Bushman-Bayne—Met.)	Big	Big	Big	Ave.	"Good picture, no drawing card." "Fair picture, too much Bushman." (For other comments, see issue of Dec. 29.)
ADVENTURES OF CAROL (Madge Evans—World)	Ave.	Ave.	Ave.	Ave.	"Fair show; did not draw." "Star good, everyone liked it" (E.). "Don't care for child stars."
ALADDIN AND HIS WONDERFUL LAMP (Fox Kiddies—Fox St.)	Ave.	Ave.	Ave.	Ave.	"Wonderful production." "Positively great." "Good kids' picture, will not draw the adults."
ALIAS MRS. JESSOP (Emily Stevens—Met.)	Ave.	Ave.	Ave.	Ave.	"Good show, star not popular." "Very good picture."
ALL FOR A HUSBAND (Virginia Pearson—Fox)					"Not up to Virginia Pearson's standard." "Poorest picture on Fox program in months" (W.). "Rotten picture" (E.). "Good picture." "A very poor grade of picture" (N.). "People did not care for this" (W.). "Good business, but patrons not pleased" (N.).
ANGEL FACTORY (Antonio Moreno—Pathe)	Ave.	Ave.	Ave.	Ave.	"Excellent role for Moreno."
ANTICS OF ANN (Ann Pennington—Para.)	Big	Big	Ave.	Ave.	"Very clever picture" (W.). "Fair picture." "Great—a knockout." (For other comments, see issue of December 29.)
ANYTHING ONCE (Franklyn Farnum—Blue.)	Ave.	Ave.	Ave.	Ave.	"Full of action" (N.). "Very good, much like Doug. Fairbanks" (W.).
APPLETREE GIRL, THE (Shirley Mason—K.E.S.E.)	Ave.	Ave.	Ave.	Ave.	"Photography good, pleasing picture."
ARMS AND THE GIRL (Billie Burke—Para.)	Ave.	Big	Big	Big	"Very good picture—one that pleased everybody." "Very good—improvement over others." "Good picture but only fair drawing card." "Better than first picture." "Good, pleased all, second day even with first." "Good picture, only fair drawing card." "Very good—improvement over others." "Very good." "Very fine—pleased everybody." "Billie Burke very popular—picture pleased." "Pretty good picture." "Supporting cast not strong enough and war film not popular" (Week run.).
ASHES OF HOPE (Belle Bennett—Tri.)	Big	Big	Big	Big	"Extra fine." "Jack Livingstone very good." "Very fine—played capacity—pleased all." "Above average—ran two days—business good." "Excellent picture." "Everybody highly pleased." "As good as W. S. Hart."
AUCTION BLOCK, THE (Rex Beach Production—Gold.)	Big	Big	Big	Big	"Splendid production." "From a box-office standpoint best we have ever played." "Record business—big in spite of zero weather—week run" (N.). "Played in worst weather in years to good business, therefore I consider excellent production" (N.). "Exceptionally good, typical Rex Beach, liked by everybody" (S.). "Great picture, poor photography."
AWAKENING, THE (Montagu Love, Dor. Kelly—World)	Ave.	Ave.	Ave.	Ave.	"A good interest-sustaining picture." "Better than average."
BAB'S BURGLAR (Marguerite Clark—Para.)	Big	Ave.	Ave.	Big	"Not as strong as first 'Bab' picture." "Very pleasing star, clever actress, fine comedy." "Good picture, went well first day, not so well second." "Fine comedy, exceptional photography." "Not as good as Bab's Diary." "Stories of the Bab series are not big enough—something lacking." "Very good." "Not as good as most Clark pictures, but appealed particularly to young folks." "Last of series should go over big." "Very, very good."
BABES IN THE WOOD (Fox Kiddies—Fox St.)	Ave.	Ave.	Ave.	Ave.	"Fairy tales do not draw." "Good for kids only."
BAB'S MATINEE IDOL (Marguerite Clark—Para.)	Ave.	Ave.	Ave.	Big	"Tired of these stories" (S.). "Her poorest picture of the Deb series" (S.). "Big hit with old ladies and flappers, brought many new faces" (W.). "Tired of these stories" (S.). "Her poorest picture of the Bab series." "If Clark is to draw, she must quit the baby stuff" (S.).
BABBLING TONGUES (Ivan Production—St. R.)	Ave.	Ave.	Ave.	Ave.	"One of best acted dramas ever produced, good surprise finish" (S.). "Fine picture." "A very good picture" (S.). "People seemed to like it" (N.).
BABY MINE (Madge Kennedy—Gold.)	Ave.	Ave.	Ave.	Ave.	"Business better after the first day." "Great cast and direction." "Very ordinary production, drawn out and too long." "Rain hurt business, but picture great." "Business fair, production excellent; star unknown, but watch her grow." (For other comments, see issue of Dec. 15, 1917.)
BLIND MAN'S LUCK (Mollie King—Pathe)	Ave.	Ave.	Ave.	Ave.	"As good, if not best, 5-reel feature this house has shown" (N.). "Fine production."
BONDAGE (Dorothy Phillips—Blue.)	Ave.	Ave.	Ave.	Big	"This star is getting more popular." "Very fine production." "Bluebird improving remarkably."
BOTTOM OF THE WELL, THE (Evart Overton—Vita.)	Ave.	Ave.	Ave.	Ave.	"A good interest holding picture."
BRANDED SOUL, A (Gladys Brockwell—Fox)	Ave.	Ave.	Ave.	Ave.	"Melo—pleased; elaborate production."
BURGLAR, THE (Carlyle Blackwell—World)	Ave.	Ave.	Ave.	Ave.	"Splendid picture; stars lack draft." "Good picture, very sad, not kind that will draw." "Stars popular, good story" (N.). "Neglected wife, forget-me-not story, big business" (N.). "Great." "Excellent, but bad ending."
CALENDAR GIRL, THE (Juliette Day—Mut.)	Ave.	Poor	Ave.	Ave.	"Not up to Mutual standard." "A pleasing picture."
CALL OF THE EAST, THE (Sessue Hayakawa—Para.)	Ave.	Ave.	Ave.	Big	"Good play, well liked by all." "Very slow, but holds the audience." "A fair picture." (For other comments, see issue of Dec. 29.)
CAMILLE (Theda Bara—Fox)	Big	Big	Big	Big	"Seven reel production made it difficult to handle crowds." "The story has been done to death." "Bara's followers liked the picture." "Well liked star." "Big—Bara is great, but story has small appeal" (N.). "Not a good picture for Bara, women like it, though" (W.). "An excellent production, got me money two nights" (N.).
CASSIDY (Dick Rosson—Tri.)	Poor	Poor	Poor	Poor	"Good picture—no name—no star—no business." "Most morbid production—a business killer." "Leading role very well done—fine storm scenes—holds interest—title only chance for improvement." "No attraction." "Just plain rot" (S.). "Good picture, but morbid" (W.). "Rosson's acting overdone, good story" (N.).
CLEVER MRS. CARFAX (Julian Eltinge—Para.)	Ave.	Ave.	Ave.	Ave.	"Clever female impersonator; not so good in this one, though they seem to like it" (S.). "Deserved better biz" (W.). "Just a picture, that's all" (E.).
COLD DECK, THE (William S. Hart—Lynch)	Big	Extra	Big	Extra	"A picture that pleased." "He is a good drawing card." "Dandy Hart picture." "Best Hart has done—we think." "Wonderful picture—big money-getter."
COME THROUGH (Herbert Rawlinson—Jewel)	Ave.	Big	Ave.	Big	"Rattling good picture." "Four big days on this." "Did greater business on this than Hart two weeks before" (W.). "Patrons well pleased." "Photography splendid." "Too much footage." "Good picture, pleased all."
CONSCIENCE (Gladys Brockwell—Fox)	Ave.	Big	Ave.	Ave.	"Did not entirely please—too allegorical" (Middle). "Interesting story, and the production end ranks well among the program class—average business" (South). "Fair only." "A very fine picture—only like others before, failed, too allegorical" (W.). "A picture that is hard to take up, unless seen from the beginning." "A good picture of its kind, but allegorical subjects not wanted." "Fine, S. R. O." "Small appeal, but great" (N.). "Excellent picture, poor business."
CORNER GROCER, THE (Madge Evans, Lew Fields—World)	Ave.	Ave.	Ave.	Ave.	"Star is not a drawing card." "Much too long to please." "A very pleasing picture." "Very good."
CY WHITTAKER'S WARD (Shirley Mason—K.E.S.E.)	Poor	Poor	Poor	Poor	"No drawing power." "Patrons like star, but not story." "Poor—not much to it."
DEAD SHOT BAKER (William Duncan—Vita.)	Ave.	Ave.	Ave.	Ave.	"Too much blood and thunder." "We're getting too much Westerns." "Excellent. Western subject." "A good picture, pleased patrons."
DESIRE OF THE MOTH, THE (Ruth Clifford—Blue.)	Ave.	Ave.	Ave.	Ave.	"Good Western, title misleads fans" "Title not appropriate. Good picture. Monroe Salisbury a comer."
DEVIL DODGER, THE (Roy Stewart—Tri.)	Ave.	Ave.	Ave.	Ave.	"Type of play that takes well in Arizona." "An extra strong picture. "Not good" (W.). "Good drama, Stewart a second Hart if properly directed."
DORMANT POWER, THE (Ethel Clayton—World)	Ave.	Ave.	Ave.	Ave	"Very good picture" (S.). "Star popular, story fair." "Good subject, and star, Clayton a great favorite" (N.). "Good." (For other comments, see issue of Dec. 29.)
DRAFT 258 (Mabel Talliaferro—Met.)	Big	Big	Big	Big	"Very nice picture for this time" (E.). "A great patriotic picture (N.). "A strong patriotic picture, not quite up to our expectations as a business getter."

TITLE, STAR, AND BRAND	E.	N.	S.	W.	EXHIBITORS' OWN REPORTS OF BOX-OFFICE VALUE
EASY MONEY (Ethel Clayton—World)	Ave.	Ave.	Ave.	Ave.	"A pleasing picture; this star is improving" (W.).
ETERNAL MOTHER, THE (Ethel Barrymore—Met.)	Ave.	Ave.	Ave.	Ave.	"Good picture, not much drawing power" (N.). "These kind of pictures don't draw." "Good picture, not much drawing power." "Pleasing, good story with moral." "Star not popular."
ETERNAL TEMPTRESS (Lina Cavalieri—Para.)	Ave.	Ave.	Ave.	Ave.	"Just a picture—nothing to rave over." "Star does not register, poor picture."
FETTERED WOMAN, THE (Alice Joyce—Vita.)	Ave.	Ave.	Ave.	Ave.	"Ordinary picture." "Star not popular." "Program stuff."
FIBBERS, THE (Bryant Washburn—K.E.S.E.)	Ave.	Ave.	Ave.	Ave.	"Not up to Skinner." "Star well liked. A few more good pictures will make him a big drawing card." (For other comment, see issue of Dec. 29.)
FIGHTING BACK (William Desmond—Tri.)	Ave.	Ave.	Ave.	Ave.	"Good Western." "Only fair." "Fair picture."
FIGHTING ODDS (Maxine Elliott—Gold.)	Ave.	Ave.	Ave.	Poor	"Interesting picture" (N.). "Did not please" (W.). "Fair picture, did not draw." "Goldwyn's poorest thus far." "Picture good, photography kills it." (For other comment, see issue of Dec. 29).
FIREFLY OF TOUGH LUCK (Alma Reubens—Tri.)	Ave.	Ave.	Ave.	Ave.	"Splendid, will repeat this." "Good Western." "Good Western stuff—what they want." "Routine Western."
FLIRTING WITH DEATH (Herbert Rawlinson—Blue.)	Ave.	Ave.	Ave.	Ave.	"Good picture."
FOOLS FOR LUCK (Taylor Holmes—K.E.S.E.)	Ave.	Ave.	Poor	Ave.	"Fair picture." "Patrons clamor for this type" (S.). "Patrons seemed to enjoy themselves with this" (N.).
FOR THE FREEDOM OF THE WORLD (Special—Gold.)	Big	Big	Big	Big	"Good picture." "Nice production."
FRANCE IN ARMS (Pathe)	Ave.	Ave.	Ave.	Ave.	"Great picture." "Too monotonous."
GAME OF WITS, A (Gail Kane—Mutual)	Big	Big	Big	Big	"Best Mutual we have ever played" (S.). "Patrons all satisfied" (N.).
GHOST HOUSE, THE (Pickford-Huff—Para.)	Ave.	Ave.	Ave.	Ave.	"Above average in production; Jack Pickford fair in this." "Not up to standard." "Poor business-getter." "Fair picture." "Very good." "Good, patrons pleased." "Good Pickford-Huff picture." "Fair picture." (For previous comments, see issue of Dec. 22, 1719.)
GOOD FOR NOTHING, THE (Blackwell-Greeley—World)	Ave.	Ave.	Ave.	Ave.	"Average picture" (W.). "Good picture" (S.).
GRELL MYSTERY, THE (Earl Williams—Vita.)	Ave.	Ave.	Ave.	Ave.	"Excellent picture." "Best Williams picture in some time—held the interest."
HEART OF EZRA GREER (Frederick Warde—Pathe)	Ave.	Ave.	Ave.	Ave	"Good picture and cast." "Good."
HER COUNTRY'S CALL (Mary Miles Minter—Mut.)	Ave.	Ave.	Ave.	Ave.	"Fair patriotic feature, nothing out of the ordinary." "Very pretty picture—star becoming a favorite." "Fair picture—she always draws well" (Middle). "Good photography—direction poor in spots, some settings not elaborate enough." "Well liked." "Title killed this one" (West). "Patrons tired of war plots." "Poor story, star not popular here." "An appeal to patriotism.
HER HOUR (Kitty Gordon—World)	Ave.	Ave.	Ave.	Ave.	"Very good picture." "Average program."
HUNGRY HEART, THE (Pauline Frederick—Para.)	Big	Ave.	Ave.	Ave.	"Good." "Picture did not please—climax melodrama of the 10-20-30 type." "Good picture, appealed mostly to women." "Interesting problem play with weak finish." "Very good, average business." "Good picture" (E.). "Average business" (S.). "Pleased fairly well; picture took an awful slump at finish" (W.).
INDISCREET CORINNE (Olive Thomas—Triangle)	Big	Big	Big	Big	"Olive Thomas is a comer." "Good, very pleasing picture, star rapidly growing in favor."
JACK AND JILL (Pickford-Huff—Para.)	Ave.	Ave.	Ave.	Ave.	"Pickford a young Douglas Fairbanks. Huff also clever. Good picture with plenty of action."
JOHN ERMINE OF YELLOWSTONE (Francis Ford—Butterfly)	Ave.	Ave.	Ave.	Ave.	"Good Indian picture." "O. K."
JUDGMENT HOUSE (Stuart Blackton Production—Para.)	Ave.	Ave.	Ave.	Ave.	"Only a fair production." "Good high class picture, but it didn't get the business."
KILL-JOY, THE (Mary McAlister—K.E.S.E.)	Ave.	Ave.	Ave.	Ave.	"Pleasing, no drawing power; McAlister clever, but the story is absolutely unreasonable, and director on location bad" (W.). "Fair picture" (N.).
LAND OF PROMISE (Billie Burke—Para.)	Ave.	Ave.	Ave.	Ave.	"Has the merit of being different, only my patrons did not care for the story."
LIFE'S WHIRLPOOL (Ethel Barrymore—Metro.)	Ave.	Ave.	Ave.	Ave.	"Best Barrymore ever appeared in, but did not draw." "Very ordinary." "A good picture—star just fair here." "Photography good, settings good, star good." "Too much misery."
LITTLE PRINCESS, THE (Mary Pickford—Art.)	Ave.	Ave.	Ave.	Ave.	"Interests children only; will hurt star unless given a play to interest grown-ups; substituted another picture to finish the week" (E.). "A good picture, but did not draw as most Pickfords do" (W.). "Not up to standard of last two pictures—good entertainment, but lacked the drawing and pleasing qualities of Rebecca of Sunnybrook" (S.). "Did not draw like Rebecca of Sunnybrook, or other late Pickford" (N.). "Poorest Pickford business ever in our history." "Too much of a kid picture, does not draw grown people" (N.). "Star had to carry the whole load—less than average business." "Too much fairy tale story, not a comparison with Sunnybrook Farm or Little American."
LONE WOLF, THE (Brenon Production—Sel.)	Big	Big	Big	Big	"Excellent." "Return business to capacity." "Going big on second week" (W.). "Extra big entire week." "Swell picture" (N.). "A great picture, and a good drawing card, with plenty of exciting situations." "Could recommend this subject for any theatre."
LOVE DOCTOR, THE (Earl Williams, Vita.)	Big	Big	Ave.	Ave.	"A winner." "Story 'impossible'—star going back as drawing card." "Star draws, picture not up to standard." "Good stuff." "Not up to standard but went big."
MAGDA (Clara Kimball Young—Sel.)	Ave.	Ave.	Ave	Ave.	"Started good, but did not hold up." "Business poor in comparison to what she has done" (West). "Splendid" (Middle). "Very poor" (West). "Did not please audience" (W.). "American people want to laugh." "Good picture, but did not get the money" (E.). "Didn't draw—picture fair" (N.) "Very pleasing, but did not draw" (E.). "Picture poor, not a proper vehicle for the star" (N.). "Very good picture."
MAID OF BELGIUM (Alice Brady—World)	Ave.	Ave.	Ave.	Ave.	"Very good." "This star always does average business." "Good picture and very pleasing." "Fine, good photography."
MAN TRAP, THE (Herbert Rawlinson—Blue.)	Ave.	Ave.	Ave.	Ave.	"Not especially well liked, about 50-50." "Interesting, entertaining, big business." "High class picture."
MANX MAN, THE (Geo. Loane Tucker Production—Gold.)	Ave.	Big	Ave.	Big	"Turned hundreds away first night" (N.). "Very good picture, not so much pulling power" (W.). "Wonderful picture—a little too long" (N.). "Fine picture."
MAN WITHOUT A COUNTRY (Jewel Production)	Big	Big	Big	Big	"Great, if publicity is properly handled." "Fine patriotic production that any American audience will like."
MARKED MAN, A (Harry Carey—Blue.)	Ave.	Big	Ave.	Ave	"Good business, fine, pleased."
MARK OF CAIN (Mrs. Castle-A. Moreno—Pathe)	Ave.	Ave.	Ave.	Ave.	"Good picture, excellent photography, beautiful settings, no pulling power" (W).
MISS U. S. A. (June Caprice—Fox)	Ave.	Ave.	Ave.	Ave.	"Well received" (S.). "Military N. G." (N.).
MOLLY ENTANGLED (Vivian Martin—Para.)	Ave.	Ave.	Ave.	Ave.	"Very nice picture, star well liked" (E.). "Good picture" (W.).
MORE TRUTH THAN POETRY (Petrova—Met.)	Ave.	Ave.	Ave.	Ave.	"Petrova's best picture." "Same old stuff." "Nothing extra." "Best Petrova yet." "Splendid picture, did not draw especially." "Went only fair." "Good photography, good settings, good story. Petrova does not draw here" (W.).
MOTH, THE (Norma Talmadge—Sel.)	Ave.	Big	Ave.	Big	"Only fair—fine photography, but draggy." "Excellent picture." "Extra big business." "Star growing in popularity." "Excellent photoplay—star well liked here." "Don't come up to her previous releases." "People well pleased with star and picture. A coming big favorite."
NARROW TRAIL, THE (William S. Hart—Art.)	Extra	Big	Big	Extra	"Excellent picture"(East). "Only fair" (South). "Best Hart up to date." "Pinto pony excellent; caused as much comment as Rebecca of Sunnybrook Farm" (East). "Star well liked. Remarkable horse" (South). "House record—best Hart to date—big hit here" (West). "Best of its kind" (Middle). "Same old Hart—best drawing star in the business—cannot handle the crowds." "Wonderful Hart picture." "Hundred percent picture." "Hart draws them out."
NEARLY MARRIED (Madge Kennedy—Gold.)	Ave.	Ave.	Ave.	Ave.	"Splendid picture, star good, but does not draw." "Splendid high class comedy" (N.). "Not a big drawing card" (S.). "Fine picture, fair business, star not known." "Good picture, but very light" (E.). "Good picture, star doesn't draw."
NORTH OF FIFTY THREE (Dustin Farnum—Fox)	Big	Big	Big	Big	"Cave man stuff." "This star draws well." "This type of play very popular here" (North). "Great picture." "Well liked." "Good picture, star well liked, and book very popular."
OUTSIDER, THE (Emmy Wehlen—Met.)	Ave.	Ave.	Ave.	Ave.	"Beautiful picture." "Poor title—fair picture." "Star always dr ws." "Good picture."

TITLE, STAR, AND BRAND	E.	N.	S.	W.	EXHIBITORS' OWN REPORTS OF BOX-OFFICE VALUE
ONE SHOT ROSS (Roy Stewart—Tri.)	Ave.	Ave.	Ave.	Ave.	"Very good; lots of my patrons like him better than Hart." "Routine Western." "Picture fair; photography extra." "Good picture, but star not well enough known to have much pulling power." "Fine Western, good business" (S.). "Drew good crowds." "Fair Western."
OUTWITTED (Emily Stevens—Metro.)	Big	Ave.	Ave.	Big	"Story unusual—pleased" (E.). "Wonderful picture" (N.). "Exceptionally good feature" (W.). Fine picture, didn't draw" (S.).
OVER THERE (Charles Richman, Alice Q. Nielson—Sel.)	Ave.	Ave.	Ave.	Ave.	"Very good war picture—drew good business at advanced prices."
PAINTED MADONNA, THE (Sonia Markova—Fox)	Ave.	Ave.	Ave.	Ave	"Good picture, star not known" (N.). "New star—did not draw" (W.).
PARADISE GARDEN (Harold Lockwood—Met.)	Big	Big	Big	Big	"Good picture, but long." "Star popular, photography fair, fair business." "Star very popular." "Subject excellent, photography delightful, star always draws." "Good story, but peculiar; beautiful scenery." "Very nice picture, Lockwood pretty good individual card." "Some picture—Lockwood gets me as much as Marguerite Clark." "Very good picture, little slow." "Patrons liked this best of all Lockwoods." (For previous comments, see issue of Dec. 22, 1917.)
PEGGY LEADS THE WAY (Mary Miles Minter— (Mut.)	Ave.	Ave.	Ave.	Ave.	"Very popular star—appealing" (N.). "Fair picture." "Cute star, cute picture—pleased" (W.).
PLEASE HELP EMILY (Ann Murdock—Mut.)	Ave.	Ave.	Ave.	Ave.	"Light entertainment." "Not as good as other Empires." "Pleasing comedy drama."
POPPY (Norma Talmadge—Sel.)	Big	Big	Big	Big	"Above the average production."
PRICE MARK, THE (Dorothy Dalton—Para.)	Ave.	Ave.	Ave.	Ave.	"Good picture of its kind. Too suggestive" (Middle). "Picture more for the H.B. (high-brow) than the average. Bad start for this program here" (South). "Good picture, but did not draw." "Very good." "From moral view a little strong." "Entirely too suggestive."
PRINCESS OF PARK ROW (Mildred Manning—Vita.)	Ave.	Ave.	Ave.	Ave.	"Good picture." "Good, but stars not known." "Good, Miss Manning excellent."
PRINCESS VIRTUE (Mae Murray—Blue.)	Ave.	Ave.	Ave.	Ave.	"Very artistic picture." "Liked by some, not by others."
QUEEN X (Edna Goodrich—Mut.)	Ave.	Ave.	Ave.	Ave.	"Very fair subject, star popular here." "Good picture." "Nothing to waste 5000 feet on" (E.). "Fair picture, star didn't show to advantage."
RASPUTIN, THE BLACK MONK (Montagu Love—World)	Big	Big	Big	Big	"Extra big for program picture." "Great film, best World ever made." "Great—went over big." (For other comments, see issue of Dec. 29.)
REACHING FOR THE MOON (Douglas Fairbanks—(Art.)	Big	Big	Big	Big	"Good picture." "Kind of picture people like to see Fairbanks in, dressed in real clothes." "Decidedly divided opinion among patrons on merits of this—ranging from 'his best' to 'his worst.'"
REDEMPTION (Evelyn Nesbit Thaw—State R.)	Big	Extra	Big	Big	"An exceptionally good picture, well acted, good attendance at raised prices." (For other comment, see issue of Dec. 29.)
RISE OF JENNIE CUSHING (Elsie Ferguson—Para.)	Ave.	Ave.	Ave.	Ave.	"Very good picture; as yet this star does not draw" (N.). "Too suggestive." "Good picture but only fair business."
SCANDAL (Constance Talmadge—Sel.)	Big	Big	Big	Big	"Splendid subject, beautiful settings, the kind of story the great majority of the fans want" (S.). "Splendid picture and star" (E.). "Fair picture—star is a real light and a comer" (N.). "Clever picture" (N.).
SEA MASTER, THE (William Russell—Mut.)	Ave.	Ave.	Ave.	Ave.	"He is capable of better work." "Star a general favorite." "Not a children's picture." "Good fight picture." "Good—pleased generally" (W.).
SECRET GAME, THE (Sessue Hayakawa—Para.)	Ave.	Ave.	Ave.	Ave.	"Great—one of the Jap's best yet" (W.).
SECRET OF THE STORM COUNTRY (Norma Talmadge—Sel.)	Big	Big	Big	Big	"Good picture; star always draws; best she has done." "Fairly good picture—star deserves better vehicle than this. In my opinion star in 6 months will be biggest box-office attraction in the business" (S.)
SHALL WE FORGIVE HER? (June Elvidge—World)	Ave.	Ave.	Ave.	Ave.	"Only an average production."
SILENT MAN, THE (Wm. S. Hart—Art.)	Big	Big	Ave.	Big	"History repeats—they are killing off the Westerns" (W.). "Not up to Hart standard" (N.). "Hart pictures seem to all look alike, guns, cowboys, cards, saloons, gambling." "Give Hart a change, like 'Between Men'—dress him up, if only for a reel or two; my patrons say, 'The same old Hart with the same old gun.'"
SIRENS OF THE SEA (Jewel Production)	Big	Big	Big	Big	"Patrons liked this" (N.).
SLEEPING MEMORY, A (Emily Stevens—Met.)	Ave.	Ave.	Poor	Ave.	"Very good picture, though too deep and too long" (W.). "Had some walkouts on this; only a fair play" (N.). (For other comment, see issue of Dec. 29.)
SNAP JUDGMENT (William Russell—Mut.)	Ave.	Ave.	Ave.	Ave.	"One of Russell's best."
SOCIETY'S DRIFTWOOD (Grace Cunard—Butterfly)	Ave.	Ave.	Ave.	Ave.	"Very good" (South).
SON OF HIS FATHER, THE (Charles Ray—Para.)	Big	Big	Big	Big	"Very good." "Average program picture." "Only average." "Good picture and the kind that pleases." "Kind that pleases all." "Ray more popular each picture" (W.). (For other comment, see issue of Dec. 29.).
SPREADING DAWN (Jane Cowl—Gold.)	Ave.	Ave.	Ave.	Ave.	"Very good picture, business poor." "Good star and story" (W.). "Went very well" (E.). "A very good picture." "Pleasing picture." "Picture well liked by those who saw it—Jane Cowl has no drawing power" (W.). (For other comment, see issue of Dec. 29.)
SQUARE DECEIVER, THE (Harold Lockwood—Met.)	Big	Big	Big	Big	"Lockwood always draws." "Much better than average." "Good picture."
STAINLESS BARRIER, THE (Triangle Players—Tri.)	Ave.	Ave.	Ave.	Ave.	"Good picture without a star." "Ordinary." "N. G." "Good title, poor story." "Not a picture to rave over."
SUNSHINE ALLEY (Mae Marsh—Gold.)	Ave.	Ave.	Ave.	Ave.	"Fair picture, business bad." "Star never favorite here, production below Goldwyn standard." "Poor story, photography and star weak." "Patrons seemed pleased with this." "Good picture." "Story light, but entertaining, star is great, well liked." "Nothing to picture." "Just a moving picture, that's all." "Star too good for such a poor story." "Some picture." "Good picture." "Pleased, that's all."
THIS IS THE LIFE (George Walsh—Fox)	Ave.	Big	Big	Ave.	"Good comedy drama, star great." "Far superior to Fairbanks." "Star great." "Good picture, practically as good as Fairbanks." (For other ocmments, see issue of Dec. 29.)
THOU SHALT NOT STEAL (Virginia Pearson—Fox)	Ave.	Ave.	Ave.	Ave.	"Too much of a detective drama." "Average feature—director-actor steals show from star." "Fair picture." "Poor picture." "Pleased nine tenths of patrons." "Pleased my audience, a good many said it was Miss Pearson's best." "Excellent picture, but V. P. does not draw here."
TOM SAWYER (Jack Pickford—Para.)	Big	Big	Big	Big	"Bully picture, had us guessing to handle the crowds." "Excellent—pleased greatly."
TROUBLE BUSTER, THE (Vivian Martin—Para.)	Ave.	Ave.	Ave.	Ave.	"Well liked by patrons." "This picture nothing more than 2-reeler; poorest of hers yet, I think." "Good, clean picture, very entertaining." "Only fair." "Extra good."
UNFORESEEN, THE (Olive Tell—Mut.)	Ave.	Ave.	Ave.	Ave.	"Star unknown and a fair release." "Story no good."
UP OR DOWN (Geo. Hernandez—Tri.)					"Very poor picture" (N.). "Fair, that's all" (N.). "Fair production" (W.) "Rotten" (W.).
VOICE OF CONSCIENCE, THE (Bushman-Bayne—Met.)	Ave.	Ave.	Ave.	Ave.	"An excellent picture." "This picture is good, I think star is getting better." "Fair picture." "One of the best pictures we have run this season—too much Bushman" (W.).
WAR AND THE WOMAN (Florence Labadie—Pathe)	Ave.	Ave.	Ave.	Ave.	"Good photography. Some striking effects." "As a whole too dry for a war picture." "Fair—too imaginary."
WHEN A MAN SEES RED (William Farnum—Fox St.)	Ave.	Big	Ave.	Big	"A very fine picture." "Good picture." "A good picture but it will take a little time to bring back this star." "One great show—star ditto."
WHIP, THE (All star cast—Paragon)	Big	Big	Big	Big	"Return engagement almost equalled first showing" (E.). "Sort of picture you can count on almost anyone liking" (S.). "Very big on return" (W.). (For other comment, see issue of Dec. 29.).
WHO GOES THERE? (Harry Morey-Corinne Griffith—Vita.)	Ave.	Ave.	Ave.	Ave.	"Not up to standard" (S.). "Star popular, picture fine" (N.). "Stars appear lost—no acting—no punch; always expecting one and don't come" (W.).
WITHIN THE LAW (Joyce-Morey—Vita.)	Big	Big	Big	Big	"Very big, each day better." "Too long—great show, very interesting." "Picture good, but business slacking." "Alice Joyce is particularly well cast as Mary Turner. The subtitles make a fat part of Aggie Lynch." "A good picture with apparently no drawing power" (local). "Best picture I have seen in a long time." "A box-office record-smasher, everybody highly pleased."
WOMAN GOD FORGOT, THE (Geraldine Farrar—Art.)	Big	Big	Big	Big	"Most wonderful" (S.). "Remarkable production." "Story slight, costume plays not desirable." "All records broken." "No story, as usual with DeMille production" (W.). "Very fine." "Wonderful production but did not please—costume plays do not get the money." "Elegant, beautiful." "A great picture, well acted and directed, but our public will not stand for a costume picture." (For other comment, see issue of Dec. 22.).

Live News from the Producers

"Empty Pockets" Goes to Distributors

"Empty Pockets," the mystery story by Rupert Hughes, which Herbert Brenon has made into a photoplay, has passed into the hands of the First National Exhibitors' Circuit. Numerous prints have been shipped from the Brenon laboratories on Hudson Heights to the various theatres of the First National Exhibitors throughout the country, and already many principal theatres of the Circuit have run the film.

Florence Short Goes to Ithaca

Miss Florence Short, well known in the picture world through her portrayal of adventuress roles, has left for Ithaca, N. Y., where the Wharton Bros. are producing their new serial, "The Eagle's Eye."

It is said she is not a bit vampirish off the screen and devotes most of her spare time working in the surgical bandage department of the Stage Women's War Relief Committee. Miss Short states that the supply of linen and cotton is running extremely low and she would be glad to have anyone who has old cotton or linen rags to send them to her at her home, 156 West 106th street, New York City, as they will be greatly appreciated and can be used to advantage in the manufacture of bandages. Up to the present writing the league has turned over to the Red Cross many thousands of bandages.



Miss Florence Short

Plays of Power Gain Steadily

Goldwyn President Believes Light and Frivolous Picture Is Due for Slump—Public Mind Is More Serious Than Usual

SAMUEL GOLDFISH, president of the Goldwyn Pictures Corporation, is frank to say, in an announcement last week, that he believes the taste of photoplaygoers during the coming year will turn from the light and frivolous to plays of power and meaning.

"There is a decided trend," he said, "toward drama, sturdy, up-standing heart-interest drama. Never before have the people of the whole world been living, feeling and thinking so seriously. Many thought that America's entrance into the war would put a premium on light, frothy comedy as a relief from the war's cares. The experience of the whole industry has shown the very contrary. America is stirred to its depths. America is aroused emotionally as it has not been in half a century. The reflection of this is a tremendous and constantly growing demand for screen entertainment that gives emotional satisfaction, that expresses the stress of the moment—and its optimism. America is ready to meet any problem, any situation, tremendous though it may be and tragic in its potentialities, and America is ready to solve it with confident heroism.

"It is a vital satisfaction to us of the motion picture industry to see the democratic screen so truly a reflector of the nation's mood.



Samuel Goldfish of Goldwyn

"As for more general prophecy, I feel most confident that in a fundamental respect Goldwyn's policy and experience will rule in the industry during the coming year. There will be fewer and better pictures. By this I mean that more and more producers will come to realize that the making of 'quality pictures,' like the making of any other quality product, takes time."

World Decides on Drama Name

After Some Discussion "The Beautiful Mrs. Reynolds" Is Retained as Title of Early Romance Story

IT was announced last week that "The Beautiful Mrs. Reynolds" will be retained as the title of the historical romance of Alexander Hamilton and Aaron Burr to be released in January by World-Pictures Brady-Made. There was some discussion among World executives regarding the advisability of this choice lest it conceal the full identity of the story and characters.

In the final conclusion, however, it was decided to bring out the Hamilton-Burr value by supplying a suitable sub-title in the printing and newspaper advertising, while still holding the attractive main association, which attaches to a renowned woman of beauty such as Mrs. Reynolds, whose fascinations played havoc with the lives of great statesmen of Colonial times.

The story provided by Samuel M. Weller in his scenario follows not only the heart affairs of Hamilton and Burr, but the political struggle between them by which their already bitter rivalry was intensified to the point of extremest hatred. This side of the picture quite naturally necessitated the most careful preparations in pursuit of accuracy, to the end that before the staging of "The Beautiful Mrs. Reynolds" was begun, Mr. Brady had assembled one of the most complete libraries of that period in existence.

Inasmuch as the major portion of the play was laid in old New York, it was essential to conduct a minute search of the ancient book stores and print shops to secure really authoritative data. In addition, the City History Club contributed material of value in the form of maps and literature.

The most important help, however, came with the possession of a copy of Valentine's Manual of the Corporation of the City of New York, dated 1854.

"Sirens of the Sea" Gains Strength

Jewel Productions, Inc., Predict Picture Will Be One of Strongest on the Market—From Throughout World Come Good Reports of Its Popularity

JEWEL PRODUCTIONS, INC., predict that "the picture incomparable," as "Sirens of the Sea" is now known, will prove to be one of the strongest attractions on the market.

Reports from exhibitors throughout the United States, Canada, South America, England and France would indicate that the faith of the producers is warranted.

It is understood that in the foreign field, the beauties of the West Coast "Lorelei" have already almost doubled the business done heretofore in the same territory.

Unusual Advertising

France and South America in particular have been running the United States a close race on flattering comments and it is interesting to note that the Latin-American managers in Buenos Ayres and Rio de Janeiro used some out of the ordinary advertising methods to increase their profits on the production.

In "Rio" one enterprising manager worked a "ballyhoo" of diving girls outside his theatre, while in Buenos Ayres the principal exhibitor had the "stills" enlarged to almost life size. His patrons evidently appreciated his ideas of "high art" for they flocked to the theatre in droves.

In this country, according to a Jewel official, there seems to be no question as to the feature's popularity, even in some of the smaller cities where it played to capacity. In Portland, Oregon, a sworn statement from Sam Sax, manager of the Princess theatre, states that the feature broke all box-office records while similar testimony is said to be in the hands of Jewel officials, which tells of like feats in Los Angeles and Kansas City.

The story, it will be remembered, tells of the adventures of a young Croesus who sighs for new worlds to conquer. While cruising in his yacht he sights a magic isle where girlish sirens clad in seaweed and shells disport on the beach.

Legend in Story

His friend warns him of the legend which all mariners know so well and pictures the probable fate which lies in store for him if he attempts to get better acquainted with the sea maidens.



A Tense Moment in "The Grand Passion," a Jewel Production

The most beautiful of the sirens turns out to be the foundling daughter of the millionaire owner of the island. Jealousy parts the two friends and then things happen. The siren disappears and the despairing hero follows her trail through grottos of the sea, made surpassingly alluring by beautiful diving nymphs. Scenes of fanciful Neptunic splendor flash by on the film. At last the loving hearts are reunited and the Lorelei princess and the modern Croesus sail away to find real happiness in a more modern land.

The picture was made in the grottos and along the shores of Catalina Island under the direction of Allen Holubar. More than one thousand people were employed in the various scenes and it took six months of painstaking, careful work to complete it.

Louise Lovely, who plays the principal siren, is a vision of delight. Never before has she appeared to better advantage or more appealing to the human eye.

Carmel Myers Featured

Carmel Myers makes a graceful and alluring second to Miss Lovely's lead and adds to her laurels by many exciting and pretty aquatic evolutions.

The West Coast was combed for the most attractive girls Holubar could find, and it may be truthfully said that he is a director with good taste. Seldom have so many pretty girls appeared in one picture.

In getting up advertising features for the aid of exhibitors Jewel Productions, Inc., have been lavish in their expenditure. Elaborate booklets with extensive illustrations and a three color cover have been printed in addition to rotogravure heralds. Stills that would attract the attention of the most blase point out the fact that beautiful women abound on the enchanted island, while, one, three, six, twelve and twenty-four sheets allow a wide latitude in the selection of paper.

In addition to this each Jewel zone headquarters has a publicity man who is ready to rush special newspaper and advertising copy to meet any local exhibitor confronted with some out of the ordinary problem.

Advertising cuts to meet all requirements complete the array, while special "ideas" embodied in a publication called "The Treasure Box" show exhibitors how to get the best out of their lobby.



Louise Lovely, a Group of Lovely Sea Sirens and a Few Mere Men Form the excellent Cast Which Makes "Sirens of the Sea" a Surpassingly Interesting Jewel Production

Vitagraph Signs Sergeant Empey

Widely Known War Lecturer Will Appear in Special Feature to Be Called "Over the Top"—Lois Meredith Engaged as Leading Support

SERGEANT ARTHUR GUY EMPEY, author of "Over the Top" and one of the most widely known personalities developed by the war, has signed a contract with Alfred E. Smith, president of the Vitagraph Company, to appear in a big special feature to be called "Over the Top" and will start work at once.

Lois Meredith has been specially engaged to appear with Sergeant Empey and the production will be directed by Albert E. Smith himself, assisted by Wilfrid North and Sergeant Empey.

Served in Trenches

Empey, an American who volunteered for service with the British expeditionary forces in France immediately after the sinking of the Lusitania, served eighteen months in the trenches. He was thrice wounded in battle and won his promotion for bravery in action.

His book, "Over the Top," in six months has been read by more than 2,500,000 people on this side of the Atlantic alone. His publishers declare this to be a record in the book market. The advertising his work has given him since his return to this country is enormous, and his magnetic personality has made him one of the real individuals of the nation. He has collected for the various "smoke" funds more than $50,000. He has been an active worker, by lecture and personal appeal, in behalf of the Red Cross and autographed copies of his book, sold at auction for the benefit of smoke funds and the Red Cross, have brought as high as $2,000.

A new book, called "First Call, or Guideposts to Berlin," is now on the presses of G. P. Putnam & Sons, publishers of "Over the Top," and will be published on January 5.

Smith Puts It Over

The signing of Empey for his appearance in "Over the Top" is considered a distinct accomplishment on the part of President Smith, of the Vitagraph Company. Four other companies previously had made overtures to the sergeant to appear on the screen, but he had persistently refused them. He also has turned down several offers to appear in vaudeville, declaring that he had no desire to make a show of the sufferings which the American soldiers and their allies are undergoing in the cause of civilization. He signed up for the Vitagraph production, he says, "simply in the hope that a motion picture adequately depicting conditions on the other side may serve further to awaken America to a realization of what we are up against."

Immediately upon the signing of the contract Walter W. Irwin, general manager of the Vitagraph distributing organization, wired all of his branch managers as follows:

"Vitagraph has just signed Sergeant Empey, author of 'Over the Top' and most widely advertised and best known hero of the European war. This is the biggest scoop for exhibitors ever obtained in the industry. The sale of Empey's book and the amount of publicity he has received in all newspapers, large and small, are unprecedented. So successful are his lectures that he is sought by every community in the United States and Canada.



Sergeant Guy Empey

Actual Experiences Filmed

"The picture 'Over the Top,' will be a drama but will contain Empey's actual experiences, staged and directed by himself. Work on the production starts January 2."

The screen version of "Over the Top" has been prepared by Robert Gordon Anderson, of the Putnam Company, a very close associate of Sergeant Empey and his publishing adviser. He has woven a love story in between the events which Sergeant Empey's book details and it is declared the story is one of the strongest war documents yet produced. It shows Empey as a machine gunner and bomb thrower and introduces an airplane episode wherein Empey, at the point of a revolver, forces a German flyer to carry him from behind the German lines to those of his own comrades.

Lois Meredith, who plays the heroine, is well known both on the screen and the legitimate stage. Miss Meredith was born in Pittsburgh, but spent the greater part of her life in Belfast, Ireland, being educated there. She was accorded star honors the first year she went on the stage, her work in "Everywoman" winning her such praise that she was immediately selected for leading roles. She played in "Madame Sherry" and followed Laurette Taylor in "Peg o' My Heart" at the Lyric theatre, New York. Her first screen appearance was in the Morosco-Paramount production of "Help Wanted," and subsequently she appeared in "The Woman," a Lasky production; "The Antique Dealer," made by World, and "Sold at Auction" and "The Precious Packet," Pathe plays.

Pathe Sales Manager Issues New Year Notes

F. C. QUIMBY, sales manager of the Pathe Exchange, has issued to the organization a number of brief pointed paragraphs headed "New Year Notes" which give a good idea of what the Pathe executives are aiming at during 1918.

Some of them follow: "Bigger things than ever are ahead for all of us.

"We want you to feel that you are working with us rather than for us.

"Maximum results depend upon the number of exhibitors on our booking sheets.

"The length of the list depends upon the service we give.

"The equipment is our part of the business—the service is yours.

"The primary elements in perfect service are courtesy and consideration.

"These qualities not only mean more customers but better jobs for those that have them.

"Always remember you are a part of a great Institution.

"Be interested in its progress and in its plans for the future.

"Your position is not trivial—you have your definite and important place to fill.

"Your success and Pathe's depend upon how well you fill it.

"Remember what every Big Business Man teaches: The customer is always right.

"He is the man to be considered first, last and all the time—if you really want to consider yourself.

"Your New Year's motto should be: 'Every member of the Pathe family is valuable in accordance with his ability to give perfect service.'

"Best wishes and the Season's greetings to you all."

Winnipeg Censor Bureau Faces Reorganization

Complete reorganization of the provincial motion picture consorship bureau of Winnipeg, together with a change in policy was unofficially intimated at the Parliament buildings. It was stated that an announcement would be made in which many important changes would be foreshadowed.

Wm. Fox Engages Peggy Hyland

Star Will Head Her Own Company, Making One Picture a Week—Scene of Activities in East Studios



Peggy Hyland, One of the More Popular and Brilliant Screen Stars, Has Affixed Her Signature to a William Fox Contract

PEGGY HYLAND, the English actress who has become well known in pictures during the past two years in the United States, has been engaged by William Fox, it was announced last week, and it is understood the producer will star her at the head of her own company, making one picture a week. Productions with Miss Hyland will be released as Special Features, it is said.

For his newest star it is announced that William Fox has secured a suitable subject, the name of which has not been announced. The director who will look after Miss Hyland's features is said to have been chosen, but as yet the Fox offices have not announced his name. The Fox Eastern studios will be used for Miss Hyland's screen productions under the Fox banner.

About eighteen months ago Miss Hyland came to the United States to appear in pictures, and her popularity has grown steadily.

"In Peggy Hyland," reads the announcement from Mr. Fox, "picturegoers found an exceedingly winsome girl—one whose charm lay chiefly in her possession of the unique combination of appealing demureness and an irrepressible spirit of fun and good spirit. We now anticipate an even greater success for Miss Hyland than has been hers in the past."

Some of Miss Hyland's earliest work for the art pantomimic was done with E. H. Sothern. Her characterizations have been cameo-clear because of her vibrant nature and her unfailing geniality. One reviewer defined the Peggy Hyland fascination better than any other, perhaps, when she wrote: "She is some of the paprika of life."

Franklyn Farnum Plays Dual Role

"The Winged Mystery," with its dual role, served Franklyn Farnum so well as a Bluebird attraction, that decision was reached to soon present him in another comedy in which the star will play his own "double." Joseph F. Poland prepared the story and scenario for the forthcoming Bluebird, now in process of construction, under the title of "Breeze Bolton Blows in."

Mr. Farnum will interpret two roles entirely different in nature, one a prize fighter of the "mixed ale" type, and the other a college youth of a retiring and studious disposition. Out of these contrasting natures Director Joseph De Grasse is said to have created the elements of fast-moving and effective comedy. Juanita Hanson, who supported Dorothy Phillips in "Broadway Love," will be Mr. Farnum's leading lady, appearing with him for the first time in "Breeze Bolton Blows In."

King-Bee Waltzes Ready for Press

King-Bee waltzes, composed by Billy West, star of the King-Bee comedies, and which are now ready for publication, will be released Jan. 2, and will be published only in Sunday magazine sections of newspapers throughout the country. They will be given to the newspapers with a guarantee that they are an exclusive set of waltzes that cannot be purchased anywhere, and are dedicated by Mr. West to his admirers.

Any exhibitor desiring to play these waltzes in his theater can do so, it is said, feeling assured that no music tax will be charged. A copy of these waltzes will be sent to any exhibitor upon request to Edward Rosenbaum, Jr., publicity director, King-Bee Corporation, Long Acre Building, New York.

Capellani Judges Pictures by Art

Albert Capellani, who has completed "Daybreak," starring Emily Stevens, which is his initial production under the Metro trade-mark, is a past master of screencraft. He was trained in the old Pathe Company of Paris, France, a pioneer of the art. He was with this concern twelve years, practically during the entire development of the motion picture, from the days of the 300-foot comedies to the ten-reel spectacle.

"You can't make photoplays as you make shoes," declared Capellani recently. "There are too many motion picture factories in America and too few real studios. Producing a motion picture is an art, not a job."

Berst Believes Star Is Essential

In speaking of Pathe's Big Star-Big Story features for 1918 that will begin to be released on January 6, J. A. Berst, vice-president and general manager of Pathe Exchange, Inc., said: "Considerable discussion has taken place on the relative merits of the star system, the big story system, directorial importance, the value of national advertising, and some producers seem to think the public entertains a preference for one or the other of these essentials in their plays. I am of the opinion that all three—star, story, and director—are vital to the success of all features and that adequate advertising is necessary and highly valuable to both producer and exhibitor."

Three Character Men in "The Hopper"

Three of the best known character men in the profession appear in the Triangle feature, "The Hopper," Director Thomas Heffron's latest picture, from the Collier's Weekly story by the same name. They are Walt Whitman, George Hernandez and William V. Mong, so the picture might be termed one showing an all-star cast of character actors. It is a crook play.

"Madam Who?" Shows Secret Service Workings

The great public interest at this time, owing to the war, in the United States Secret Service will no doubt find satisfaction in the first Paralta play in which Bessie Barriscale is presented as a Paralta star, Harold MacGrath's "Madam Who?"

Metro Scenarioist Goes to West Coast

Albert Shelby Le Vino, Metro scenario writer, who has written the continuity of a long list of subjects for the screen, will leave shortly for the firm's Western studios at Hollywood, California, where he will be Western Manager B. A. Rolfe's right hand man in the arranging of stories for pictures starring Viola Dana and Edith Storey.

"The Knife" Gets Scenes in Florida

One of the distinctive features of Alice Brady's new Select production, "The Knife," now being filmed in the Fifty-sixth Street Studio, will be the Southern scenes with which the story opens.

These were taken on the Emerson plantation near Jacksonville, Florida, and embody in architecture and grounds the real atmosphere of the old South.

"The Knife," which was written by Eugene Walter and which was one of last season's Broadway successes, has been adapted for the screen by Charles Maigne. In it Miss Brady plays the role of a pretty Southern girl imbued with all the superstitions of her old negro nurse. In New York her desire to peer into the future leads her to a clairvoyant whose side line is white slaving, and from then on the action moves tensely and rapidly. Miss Brady's leading man, Frank Morgan, appears as the doctor who rescues her and avenges her injuries. Other members of the cast are Johnnie Walker, Anne Cornwall, Helen Lackaye and Myra Brook.

"The Knife" is the third Select Picture to be made by Alice Brady. Miss Brady's latest Select production is "Woman and Wife."

Kenyon Writes Scenarios for Fox

Charles Kenyon, the playwright, has joined the William Fox forces as scenario writer in the Western studios at Los Angeles. Among the plays Mr. Kenyon has written are "Kindling," which appeared at Daly's theatre, New York, in 1912, and "Husband and Wife." He also wrote "The Operator" and "Batting Bill." With Frank Dare he wrote "The Claim."

Mr. Kenyon's first work with the Fox Film Corporation was the writing of the scenario for George Scarborough's story, "Cupid's Round Up," which Tom Mix is using as his first starring vehicle. He is now engaged in writing the scenario for a new work in which Gladys Brockwell will be the star.



Billie Burke Is Making "Eve's Daughter" for Paramount



J. A. Berst, of Pathe, Gathers His Stars About Him For a Leave-Taking When He Starts to the West Coast. In the Party Are Creighton Hale, Antonio Moreno, Gladys Hulette, Fannie Ward, Pearl White, Bessie Love and Frank Keenan

Berst Predicts Great Year

Declares Each Move Pathe Is Making Is Step to Bigger Things—Better Pictures for New Year

J. A. BERST, vice-president and general manager of Pathe Exchange, Inc., immediately following his arrival on the West Coast, where he has gone in accordance with Pathe future plans, revealed to a representative of MOTION PICTURE NEWS his aims for the future and the steps he is taking to assure their realization:

"The year 1918 will be the greatest in the history of Pathe Exchange," he said. "Each move we are making is a step to bigger things. The industry has come to a critical period in its development and Pathe is on the right side of the fence. The quality of Pathe releases all along the line is destined to improve and go on improving and every day I am confronted with new evidence that our policy of giving the best possible films to the exhibitors at prices that will allow them to make a profit on their investment, is the only one that will win out.

"I am now planning the addition of several names to our list of Pathe plays stars and will also probably organize another serial and another comedy producing company. Among the plays which Pathe has bought there are a number of A. H. Woods' biggest hits, such as 'Innocent,' 'For Sale,' 'The Other Woman,' 'Wanted—Jim Bennett' and 'The Power of Money,' each of these being an immensely valuable theatrical property in itself.

"The scenario department has been augmented until it now contains a large number of people who have done big things with the biggest companies, and every department is being made larger and more complete all the time," Mr. Berst continued.

"Gold Rooster plays with Baby Marie Osborne, Gladys Hulette and Creighton Hale will continue better than ever.

"Already we have laid plans for the production of five serials in 1918, including one by Charles Logue and Arthur B. Reeve, authors of 'The Hidden Hand,' with scenario by Bertram Milhauser, who wrote 'The Fatal Ring,' and another founded on Guy de Taramond's famous novel, 'The Mystery of Lucien Delorme.'

"During the year we will have more official war pictures and just as each we have been released in 1917 has been greeted as better than the one that preceded it, I hope and expect that each to come will be a corresponding improvement. This should be the case with the interest of America destined to become more and more centered on the conflict and the sensation caused by 'The German Curse in Russia' at the Strand, is an indication of what to look forward to in this regard."

Finishing Touches Put on "The Rowdy"

The last scenes have been "shot" of Harry Beaumont's latest Selig feature "The Rowdy." The cast is said to be exceptionally good, with Hazel Daly as "The Rowdy," Harry Hilliard and Sidney Aiworth.

Chapin Series Starts Shortly

Paramount Plans to Give Them to Exhibitors Before Lincoln's Birthday—Called "The Son of Democracy"

PARAMOUNT announced this week that the first chapter of "The Son of Democracy," Benjamin Chapin's series of photoplays of early American life, will be released early in February, so that exhibitors showing them can begin the run of these Lincoln stories before Lincoln's birth day, Feb. 12.

The first prints of this series of ten dramas, each of which is a complete story, are soon to be shipped to all Paramount exchanges and Paramount, sure of the entertainment value of these pictures, is urging that all exhibitors see the Chapin productions as soon as possible.

Famous persons, whose judgment is worth while, are said to be heartily recommending "The Son of Democracy."

Josephus Daniels, Secretary of the Navy, after attending a private showing in Washington recently, wrote to Mr. Chapin: "It was a real pleasure to see your interpretation of Abraham Lincoln a few days ago in this city. I have long been a student of Lincoln's life and writings, and everything concerning that wonderful man has deep interest for me, as, of course, it has for all of us. I was particularly impressed with the fact that American spells OPPORTUNITY by this presentation of the story of Lincoln's early life. I think his career will forever be a thrilling inspiration to all Americans, particularly to those who make their own way from poverty up to great usefulness. Your interpretation is interesting and illuminating."

This indorsement is especially valuable since it comes from one of the South's most prominent men.

Mrs. William Grant Brown, president of the New York State Federation of Women's Clubs, writes: "The story of Lincoln is worderfully portrayed in 'The Son of Democracy' and it should be an inspiration to every boy and girl who sees it. To the older people it shows the spirit of perseverance, honesty and integrity, which should be engraved in the heart of every true American."



Edna Goodrich, Mutual Film Star

Brenon Makes "False Faces"

Sequel to "Lone Wolf" Will Have Bert Lytell in a Principal Role—Others in the Cast Not Yet Announced

HERBERT BRENON announced last week that within a few days time, when all the finishing touches of "The Passing of the Third Floor Back" will have been applied, he will begin the production of a continuation of the novel by Louis Joseph Vance, called "False Faces," or "The Sequel to the Lone Wolf." As is generally known, Mr. Brenon has already filmed "Lone Wolf."

It is announced that Bert Lytell will again be seen in the role which won for him so high a place. Announcement is not as yet made of the remainder of the cast, though it is more than probable that many of those who took part in the former production will be seen again in their old roles.

"The Lone Wolf" proved that Mr. Brenon was past master in the art of producing melodrama. Although it came out over six months ago, it is still in great demand throughout the country. In the sequel, the action is transferred to the battlefields of Europe. With the war and the war's spectacular setting as a background, it contains many exciting incidents and hairbreadth escapes. The Lone Wolf has forsaken his life of crime, but not his love of adventure. He meets old friends and old enemies, and makes new ones. He be-

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comes entangled in a network of thrilling events.

While those who have seen "The Wolf" will, no doubt, be doubly interested in his return, those who are unfamiliar with his previous escapades will have no difficulty in following his career. Louis Joseph Vance has made his continuation a complete sequence, so that it can be thoroughly enjoyed by all, it is claimed.

Vignola Renews Paramount Contract

Robert G. Vignola, who for two and a half years has been one of Famous Players' most successful and artistic directors, has just renewed his contract for a year. Of late, Mr. Vignola has been personal director for Pauline Frederick in almost all of her Paramount pictures. He has displayed an ingenuity and artistic conception of picture drama and an ability to procure remarkably fine results.

Some of the most successful pictures starring Pauline Frederick, which Mr. Vignola directed, include "The Spider," "The Moment Before," "The Love that Lives," "Double-Crossed," "Madame Jealousy" and "The Hungry Heart." Some other pictures, directed by Mr. Vignola recently, were "Seventeen" and "Great Expectations," starring Jack Pickford, and "The Fortunes of Fifi," starring Marguerite Clark.

Frank Lloyd Introduces a Novelty

There are said to be many distinctive touches in "The Kingdom of Love," Jewel Carmen's initial starring production for William Fox, but Director Frank Lloyd, who made the film, has provided, it is said, none more effective than his method of disclosing one of the story's surprises. Miss Carmen has the role of Violet Dale, a dance-hall belle, in an Alaskan gilded palace. Into her life comes her brother, whom she has not seen in twenty years, since both were children romping about together on the floor. Neither recognizes the other. The brother gives Violet a photograph of his mother—her mother—and as the girl recognizes it, the portrait slowly fades out and within the narrow frame she holds in her hands her thoughts are visualized. One sees again, in miniature, the two children playing as they did a score of years before.

The scene is said to be as effective as it is novel, for it explains in a better and a more original fashion than any subtitle could, precisely what brings the tears to Violet Dale's eyes as she gazes at the picture of her mother.

This is but one of the many novelties which Director Lloyd has introduced to pictures.

"Stolen Honor" Completed

"Stolen Honor," starring Virginia Pearson, is announced by the William Fox offices as the newest picture to be completed at the Fox studios in the East. It is Miss Pearson's thirteenth for William Fox, and was directed by Richard Stanton.



Bert Lytell Has Been Cast by Herbert Brenon in a New Picture

"Bunker Bean" Stars Jack Pickford

"His Majesty, Bunker Bean," is announced as the title of the next photoplay for Paramount, starring Jack Pickford, to be released in March. The play is an adaptation of "Bunker Bean," Harry Leon Wilson's novel, and has already been produced on the stage. Louise Huff is cast opposite Pickford.

"The Spirit of '17," Jack Pickford's current Paramount picture, will be released January 14. Several hundred Grand Army veterans are said to be featured in some of the scenes. Scenes of the play were made at the Veterans' Home at Sawtelle, Cal. Headed by a fife and drum corps, a hundred of the veterans, led by Jack Pickford, as a Boy Scout, and "Captain Jerico Norton" of the G. A. R., surround and capture a band of German plotters.

Marguerite Clark Loses No Time

Immediately after the holidays Marguerite Clark will begin a new production for Paramount, according to an announcement just issued. Miss Clark's newest starring vehicle is to be "Prunella," adapted from the play-fantasy of that name.

"The Seven Swans," the current Paramount release starring Miss Clark, has started off on a wave of popularity. This production, the annual fairy-tale picture made for Paramount, seems destined to eclipse all records made by Miss Clark's "Snow White."

Army and Navy Approve Jewel Slogan

Jewel Productions, Inc., believing that optimism is necessary in all branches of the trade, are pushing their battle slogan, "Smiles Help Win the War." All standard publicity matter is stamped with the war motto and it is being helped along by many influential men.

Among the latest to take notice of the movement are Secretary of the Navy Daniels and Secretary of War Baker.



Louise Fazenda Gets a Surprise Attack in "The Kitchen Lady," a Mack Sennett Paramount Comedy

"House of Glass" Is Started

Is Being Produced by Clara Kimball Young and Her Own Company —Emile Chautard Does the Directing

THE filming of the "The House of Glass" was begun last week in the Clara Kimball Young Studios in New Rochelle. This will be the next Select Picture produced by Miss Young and her own company, and follows her most recently completed offering, "The Marionettes." It is being directed by Emile Chautard.

Only a portion of the casting has been accomplished. Corliss Giles, who was Miss Young's leading man in "Shirley Kaye," has been chosen to support her in the present production, and her father, Edward Kimball, whose portrayal of the father in "Magda," attracted widespread approval, has been given a strong part. The role of Burke, the chauffeur-cook, which is one of the most important in the play, had been planned for Nigel Barrie, but his enlistment in the Royal Flying Corps necessitated other arrangements, and the place has not as yet been filled. His wife, Mrs. Nigel Barrie, has been cast as Nellie, the maid.

"The House of Glass" came to Miss Young after spirited bidding from rival film concerns and is considered one of the most important purchases of the year. It is a melodrama, written by Max Marcin.

The screen adaptation has been made by Charles F. Whittaker. This will be the fourth of the Select Star Pictures made by Clara Kimball Young and her own company and when finished will be distributed through Select exchanges.



Clara Kimball Young, Star of Select Pictures

Higher Admissions Made Clear

Jewel Productions Submits Proof That Good Pictures Can Bring Increased Prices as Well as Patronage

THE exhibitor who has been continually declaring that "prices can't be raised without a loss of patronage" will find his arguments refuted by statements made by L. M. Goldstein, secretary of the Woman's National Council of the American Defense Society, according to Jewel Productions, Inc.

Mr. Goldstein, who has been handling the society's interests in the benefit showing of the Jewel production, "The Man Without a Country," has made a close study of motion picture conditions in all parts of the country. He states that from personal observation, he is confident that the public will stand for higher admission prices if the quality of the production is in keeping.

"During the trial bookings of 'The Man Without a Country,'" said Mr. Goldstein, "I have observed that some managers were much averse to meeting our requests for a raise in the price of admission. Many of them contended that an increase in the price of admission would ruin their business. They seemed obsessed with this idea and to demonstrate that they were wrong, we often 'bought out' their houses for one day. Needless to say they regretted later that they did not play on a percentage as the results justified our faith.

"Many of these managers, realizing that what we could do, they could continue to do, are now playing better pictures at higher prices.

"'The Man Without a Country' set a standard which they have tried to follow. We opened up sources of revenue which they did not know existed. We showed them how to get the most out of their usual advertising mediums. We demonstrated that cooperation was the keynote of success.

"We brought about understanding between the press and the manager which has proved to be of lasting benefit to both. We brought people into the theatres who had never before considered the 'movies' seriously"?

Harlem Opera Makes Movie on Stage

The Harlem Opera House, in One Hundred and Twenty-fifth street, New York, has announced a novel way of giving aspirants for picture honors a "chance."

It is planned to make a picture from beginning to end on the stage of the theatre at regular performances, the first falling the week of January 7. The next week the completed picture will be exhibited.

R. J. O'Donnell and Sol J. Levoy will supervise the "tests," which, it is understood, are open to all.



Constance Talmadge, Winsome, Petite and With a Charming Personality, Is Fast Making An Enviable Name in Select Pictures

Constance Talmadge Gets Busy on Coast

CONSTANCE TALMADGE, cemedienne star in Select Pictures, who recently returned to Los Angeles after an absence of two years, has commenced work in the Morosco studio on her forthcoming production, "The Shuttle." Rollin Sturgeon is directing Miss Talmadge in this picture.

As in her former stellar releases, "Scandal," "The Honeymoon" and "The Studio Girl," she will be presented by Lewis J. Selznick, and the picture will be distributed by Select Pictures Corporation.

Miss Talmadge's arrival was made the occasion for a welcome to the young screen star. Among those who greeted her were Dorothy Gish from the Griffith studio and Mildred Harris of Bluebird, Mrs. Gish, T. L. Tally, proprietor of the Broadway Theater at Los Angeles; B. E. Loper, branch manager of Select's Los Angeles Exchange; Mrs. Harlan, Mrs. George Seigman, Fred Turner, Bennie Zeidman, Al Cohen, Ed Durling of the Telegraph, Tom Geraghty, Pat Dowling, Paul Conlon and a host of other friends and admirers.

In "The Shuttle" Miss Talmadge portrays a young high-spirited girl of New York's smartest social set, who goes abroad to rescue a sister from an unfortunate matrimonial alliance. While work is proceeding on this latest Constance Talmadge production at the Morosco studio in the West, the cutting and titling of her Select Picture, "The Studio Girl," is rapidly nearing completion in the East.

"Romanoffs" Goes Big in New Jersey

"The Fall of the Romanoffs," Herbert Brenon's picturization of the recent dramatic events in Russia, had its premiere in New Jersey on Christmas Day. Arthur Moore secured this production to celebrate the opening of the Forest Hill theatre in Newark, where it was presented for the first time in that territory.

The opening of "The Fall of the Romanoffs" in Jersey was preceded by a far reaching advertising campaign. Special paper, newspaper advertisements, and illustrated booklets were prepared by Mr. Moore, who reports that his labor was well repaid by the intense interest which has been shown in the picture.

Universal Busy on Features for March

THE production forces at Universal City are busy on features to be distributed in March, following the regular schedule of releases that Universal has announced for the first two months of the year. There are now under way, either at Universal City or on location where adaptable scenery is available, a production directed by Elsie Jane Wilson; another by Edgar Jones, a third attraction by Jack Ford, and a fourth release by Elmer Clifton.

The Jack Ford production will engage Harry Carey as star, with Molly Malone his featured leading lady, in "Lin McLean," from the widely read story of the same title by Owen Wister, author of "The Virginian." Important roles in support of Mr. Carey and Miss Malone will be played by Betty Schade, Edward Jones, Vesta Pegg and M. K. Wilson.

Ella Hall and Emory Johnson are playing the featured roles in "Donna Perfecta," the Spanish story, written by B. Perez Galdos, now being picturized by Elsie Jane Wilson.

Director Edgar Jones has Louise Lovely as his star in "The Quest of Joan," and Herbert Rawlinson is to be the star of "More Power to Him," now being created by Elmer Clifton. Claire Du Brey will be Mr. Rawlinson's leading lady. Philo McCullough is a new leading man for Louise Lovely, appearing with her for the first time in James Oliver Curwood's story. Gertrude Aster and Charles Hill Mailes will also be prominent in Miss Lovely's support.

Vitagraph Presents Hedda Nova in Serial

ALBERT E. SMITH, president of Vitagraph, announces that Hedda Nova, whom he recently put under a long term contract, will make her first Vitagraph appearance in a serial, work upon which began last week. Frank Glendon, heretofore starred in the O. Henry subjects made by Vitagraph, is to be featured opposite Miss Nova.

The serial, which will be in fifteen episodes, was written by President Smith and Cyrus Townsend Brady is called "The Woman in the Web." Mr. Smith promises that it will be one of the most unusual pictures ever made. It is obvious that even an outline of the story cannot be told, for President Smith says that it is a story which takes the players around the world thus giving an opportunity for showing local scenes in Russia, Japan, China, England, France and the United States.

President Smith calls attention to the fact that "The Woman in the Web" will be a serial entirely different in treatment and story from anything which his company has produced. "The Fighting Trail," released last September and "Vengeance—and the Woman," released to exhibitors on Christmas Eve, were both Western pictures with mountains and deserts as their background, but "The Woman in the Web" will be totally unlike these.

Holubar's Company Has Many Accidents

DIRECTOR ALLEN J. HOLUBAR, who recently finished the staging of "The Girl Who Dared" with Dorothy Phillips, the Bluebird star in the title role and William Stowell playing opposite her, is looking for a cast of unbreakable actors for his next production. The people who worked in "The Girl Who Dared" were not durable enough, he declares.

Hardly had he started on the picture when James G. Russell, playing a heavy role, broke several bones in his right foot while staging a fight scene with Lon Chaney, the principal villain of the story. His injury made it impossible for him to go on in the part and the role was given to James Farley, Russell's work of course, going into the discard.

Half way through the picture, in a scrap with Frank Brownlee, Mr. Farley fractured a bone in one of his fingers, but the damage was not severe enough to prevent him from finishing the picture. Priscilla Dean, playing a half-breed girl in the production, had nearly completed her part of the picture when she was called upon to enact a struggle with Mr. Farley. In trying to avoid hurting the actor's broken finger, she tore the nail completely out of one of her fingers.

Lon Chaney sustained a sprained ankle and numerous nicks and skin bruises.

Those who had had no chance to get hurt before, including Miss Phillips herself, were given ample opportunity while the final scenes were being filmed. The dance hall set—one of the largest ever built at the studios—was wrecked in a general melee. The leading lady was struck by a flying chair and rendered unconscious. Fully a dozen of the combatants were quite badly hurt and everyone of the sixty people in the scene were more or less banged up during the collapse.

National Board Passes Petrova Film

"Daughter of Destiny," the first of the eight pictures in which Madame Olga Petrova will star during the new year, has been passed in tote by the National Board of Review of Motion Pictures. The first Petrova picture has been made, according to Petrova's publicity department, the subject of a special report by one of the reviewing committees, the details of which are as follows:

"We wish to advise you that the majority comment on your photoplay, 'Daughter of Destiny,' reviewed by the National Board of Review on December 17, 1917, was as follows: Entertainment value, good; artistic value; dramatic interest of story, good; coherence of narrative, clear; acting, good; costuming, excellent; atmospheric quality of scenic setting, good; historic value, good; moral effect, good.

"General comment:—In this romance of the present war, Madame Petrova, as an American woman enmeshed in the intrigue of foreign powers, first gains the sympathy, then the interest and lastly fires the patriotism of her audience."



Fannie Ward, John Miltern and Armand Kalitz Are Chief Players of Pathe's "Innocent," Starring Miss Ward

Pathe Completes "Innocent"

Fannie Ward Is Star of the Production, Her First Under This Banner—Release Date Not Yet Announced

THE first Pathe feature in which Fannie Ward will be starred has been completed and is now in the process of being titled, and an announcement is expected to be made later of the date on which the feature will be released.

Miss Ward's first appearance in Pathe's "Big Star—Big Story" features will bear the title of "Innocent" after the Al H. Woods play from which the production was made. She will be supported by John Miltern, playing the same role that he created in the stage production, and Armand Kalitz, a well known artist on the speaking stage. According to advance information this subject is one of the most colorful plays ever produced for screen presentation.

It is said by Pathe that more than twice as much money has been spent as is usually put into high grade five-reel features, in order to give Director George Fitzmaurice every opportunity to instil the utmost truth in the color and atmosphere of the Orient which he knows so well. It is said that a remarkably high grade of photography has been secured and that the lighting effects have been so skilfully blended that pictorially this feature will be classed as a camera study.

The story of "Innocent" begins and ends in China, and George Fitzmaurice, under whose direction the production was staged, has transferred to the screen, it is said, all the fascinating lure of the Orient. Miss Ward in the title role is seen as a young girl brought up within the confines of a high-walled Chinese garden. The death of her father leaves her dependent upon the protection of her father's friend, played by John Miltern.

War Brings No Change in Film Length

CONSIDERABLE discussion has been aroused regarding the lengths of future photoplays as a result of the war tax on film. The supposition that regular productions would be shortened in length does not seem to be prevalent among the big distributors such as the Artcraft Pictures Corporation.

In this connection, Walter E. Greene, president of that concern, last week said: "The war tax will not bring about any noticeable change in the length of the future photoplay. A feature production that demands five or six reels could not be shown in three reels with the same result, no more than the three act drama could be presented as effectively in a vaudeville sketch.

"The five and six reel photoplay is an institution just as the three act drama is. There would be no saving in presenting shorter pictures inasmuch as the public demands a show of a certain length. If the pictures were made shorter the exhibitor would have to get more pictures to make up his show and this of course would mean that there would be no saving on the total footage.

"On the other hand, however, the war tax should discourage the padding of a production that should take no more than six reels, and making it into a longer film in order to get a big rental for it. It should not effect the person who has a subject that really warrants more than six reels. There will be films of such length from time to time and if they really justify an advance in the usual admission price schedule they should prove successful."

"Daughter of Destiny" Wins

Petrova Considers Unusual Faith Placed in Her Fully Justified—Newest Picture Proves Her Unusual Artistry

FULLY justifying the faith placed in the artistry and drawing powers of Madame Olga Petrova by Frederick L. Collins, president of the recently organized famous player's own picture organization and the members of the First National Exhibitors' Circuit, who will release the eight pictures in which Madame Petrova will be seen during the forthcoming year, are the results considered achieved by the showing of "Daughter of Destiny." The first production presenting the emotional artiste through the medium of the Petrova Picture Company has created, it is said, a furore among the exhibitors of the United States and has been hailed by all who have thus far seen it as one of the best screen dramas in which Madame Petrova has appeared since her screen debut.

Among the many congratulatory letters and telegrams said to have been received at the office of the Petrova Picture Company and the First National Exhibitors' Circuit from exhibitors and public, the following has been announced as indicative of the work of the star under her own banner: "Spontaneous outburst of enthusiasm marked our trade screening of 'Daughter of Destiny' to representative number of Ohio exhibitors. United comment is that this is Olga Petrova's greatest picture and one truly worthy of her artistry. Picture was adjudged perfect in production and technique. Sets beautiful. Believe box-office value will be accordingly high. Expect thoroughly satisfactory results in bookings. First National Exhibitors' Circuit Company of Cleveland, Ohio."

Another reads: "If coming productions measure up to standard of this picture, Petrova is valuable link in Exhibitors' Circuit chain. Audience, exhibitors and press critics delighted and praise picture highly. H. T. Nolan, First National Exhibitors' Circuit Company of Denver, Colorado."

Cecil B. DeMille Favors Star System



Cecil B. DeMille, Artcraft Director

WHEN "The Whispering Chorus," the first of the series of super-photoplays Cecil B. DeMille will produce for Artcraft, was announced, considerable interest was evidenced in the fact that there would be no individual star featured in this picture. This, however, according to a statement from Mr. DeMille, is no indication that he is in favor of a movement to do away with motion picture stars. In view of the fact that such screen artists as Kathlyn Williams, Raymond Hatton and Elliott Dexter appear in this play, it might be termed an "all-star" production. Nevertheless, the subject itself will be featured, rather than the individuality of the players.

In making himself clear on this point, Mr. DeMille said: "When Mr. Griffith staged 'The Birth of a Nation' he did not feature Henry Walthall, he featured 'The Birth of a Nation'; it will be the same way with 'The Whispering Chorus.'

"This cinema will be an example of a photoplay, which, instead of starring a player, stars the production itself. It is one of those stories which embodies, largely, outstanding characters and only such pictures justify a non-star production. The character of this particular play is such that unusually strong roles are given to several players of all-star caliber; these are Kathlyn Williams, Raymond Hatton and Elliott Dexter. Several other players will have prominent parts in the production, among them James Neill, Edythe Chapman and others who have earned considerable reputation for themselves through many years of work on the stage and screen."

Real Incidents Supply Brown Humor

According to the newest announcement from the offices of General Film Company, some of the richest and most wholesome humor uncovered in many a day has been translated upon the screen in "The Chocolate of the Gang," the second of General Film Company's "Judge Brown Stories of Youth." Unlike "Bud's Recruit," the first release in this series of stories of boy life, "The Chocolate of the Gang" is based upon real incidents taken from Judge Brown's experiences in juvenile life.

"The Judge Brown Stories" are being produced by the Boy City Film Company, under the supervision of Judge Brown, for twenty-five years a leader in juvenile court work. "The Preacher's Son" will be the third picture in the series.



Monroe Salisbury and Ruth Clifford in Their Latest Bluebird Feature

Petrova Instills Variety Into New Film

The vehicle in which Madame Olga Petrova will make her second appearance as the star of her own picture organization, the title for which has not been announced, offers the Polish artiste, it is said, in a role distinctly different from any in which she has yet been seen. Brimful of what is described as human interest and poignant heart appeal, the story presents Madame Petrova in the role of a young mother, torn between the call of professional duty toward humanity in general, and the urge of "mother-love" for her small son.

Martha Mansfield Joins Lockwood

Harold Lockwood's leading woman in his forthcoming Metro wonderplay, "Broadway Bill," now in course of production under the direction of Fred J. Balshofer, who is also the author of the story, will be Martha Mansfield, Metro announces.

Miss Mansfield's most recent engagement in pictures was as leading woman for Max Linder in the comedies he made in this country. During this engagement she was known under the name of Martha Early. On the stage Miss Manfield was last seen in A. H. Wood's production of "On with the Dance," with John Mason, which played an engagement at the Republic theatre, New York, this Fall. Miss Mansfield played the ingenue role in this production.

Hodkinson Adds to His Mastbaum Reply

In his booklet on "What Shall We Do With the Motion Picture Business?" W. W. Hodkinson has added to his open letter to Stanley Mastbaum a statement of his stand on questions of especial interest to exhibitors. The booklet contains not only Mr. Hodkinson's letter but also the text of Mr. Mastbaum's telegram of November 26. It is put up in very readable form and the points brought out in the Hodkinson open letter are well emphasized with sub-heads and display type. It is being distributed free upon request.

Cincinnati Exhibitors Are Optimistic

JEWEL PRODUCTIONS, INC., in its desire to get first hand information regarding actual trade conditions throughout the country, and in order that it might be supplied with expert testimony, recently sent H. M. Berman, sales manager, on an extended tour.

The first report received at the home office from Mr. Berman tells of conditions in Cincinnati as folows: "I have personally interviewed every large exhibitor in this city and from their conversations I can gladly say that while present conditions are not as good as they would like to see them, they are not a bit worried, because in past years the situation has been exactly the same during the holiday season.

"They claim that their business has not suffered to any great extent on account of the war tax and Mr. Libson in particular states that he is doing as good a business as it is possible for him to do.

"Every exhibitor here seems confident that the first of the year will see a decided increase in their receipts and that 1918 will bring better things. Really they are most optimistic in Cincinnati.

"Messrs. McMahon and Jackson of the Gifts theatre are greatly enthused over the success of their new house. They have been using our productions and spoke very highly of them."

"Blue Bird" Demonstrates Film Advance

"The Blue Bird," which is being picturized by Artcraft, is said to sharply draw attention to the advantages of the screen in the dramatization of big themes, and demonstrates the giant strides which have been made in the art of motion pictures.

The cast is too lengthy to enumerate, all the ordinary matters of life being personified, and girls in symbolical costumes interpret various parts. Eleanor Masters, the model for James Montgomery Flagg, is Milk; Mary Kennedy, Water; Lillian Cooke, Fairy Berylune; Gertrude McCoy, Light; Rose Rolanda, premier dancer in "Over the Top," lead the ballet in symbolical dances, and Lyn Donelson is Night.

Tula Belle and Robin Macdougall are the children who search for the blue bird. Both are well known in picture work. Tula is eight years old and Robin ten. Maurice Tourneur is directing.

"Over There" Creates Much Praise

"Over There," the big war drama being distributed by Select Pictures, has passed the final test of merit. After winning the approval of audiences North, South, East and West, it has apparently captured the commendation of the army. In a letter to J. S. Woody, Select's Northwest general manager, Major Seth W. Ellison, of Fort Flagler, Washington, emphatically places the stamp of his approval on the picture and declares it made a bigger appeal to the men at camp than any photodrama so far shown there.



Olive Thomas Keeps 'Em Guessing in the Triangle Play, "Betty Takes a Hand"

Triangle Studios Keep Busy

Olive Thomas' New Feature Is Completed Coincidental with Desmond Subject—Four Pictures Now Near Completion

TWO pictures, said to be of exceptional merit, both five-reelers, have been completed in the past week, one new subject has been started, four other pictures are in various stages of production and four directors are waiting for new stories in the dramatic department of the Triangle's Culver City studios.

The pictures just completed are "Heiress for a Day," featuring Olive Thomas, and Director Gilbert P. Hamilton's picture, "Captain of His Soul," with an all-star cast including William Desmond, Charles Gunn and Jack Richardson.

Cliff Smith, director of Triangle Western thrillers featuring the cowboy star, Roy Stewart, is more than half through with his latest offering, "Keith of the Border," from Randall Parrish's novel of the same name. A feature of this picture will be a fight between Roy Stewart and Pete Morrison, who engage in a hand-to-hand battle until both fall from exhaustion.

Director Frank Borzage, whose last Triangle offering was "The Gun Woman" featuring Texas Guinan, has begun work on a new subject, the working title of which is "The Work and Its Worth." Included in the cast are William Desmond, Mary Warren, Wilbur Higbee, Mary McIvor, Aaron Edwards, Bill Dyer, Joseph Bennett and Jack Richardson.

Director Thomas Heffron is working with an all-star cast of character men, including William V. Mong, George Hernandez and Walt Whitman, on the crook comedy drama, "The Hopper," from the Collier's Weekly story by the same name. Others in the cast are Peaches Jackson, the child star, Eugene Coery, Lillian West and Irene Hunt. Heffron expects to complete "The Hopper" in another week.

When Director Jack Conway's company takes to the road for location work these days it looks like a wild west circus, for more than a half score of cow-punchers are included in the cast. The working title of this story is "Little Red Decides" and it is the screen adaptation of a magazine story by the same name. Jack Curtis has the leading role. Others in the cast are Walter Perry, Frederick Vroom, Curley Baldwin, Goro Kino, Japanese character actor, and three and one-half-year-old Barbara Connelly, who has the title role of "Little Red."

Directors who are waiting for new subjects and will begin work at once include Raymond Wells, E. Mason Hopper, Jack Dillon and G. P. Hamilton.

Marie Dressler Finishes Her Fourth

Production activities of the Dressler Producing Corporation grow apace in the California sunlight. Word comes from the Hollywood studios of the company that Marie Dressler has completed two more film comedies for Goldwyn release, making a total of four finished and ready for exhibitors. Two of these, "Fired" and "The Scrub-Lady," are already being shown.

Neither of the new comedies has been titled, but it is said that one of them has to do with a subject closely akin to the war and that it has been developed in a manner slightly different from the usual Dressler comedy pattern.

Lou Burstein Likes the West Coast

Lou Burstein, president and general manager of the King-Bee Films Corporation, who has moved to Hollywood to supervise the making of the Billy West King-Bee comedies, has written his associates, Nat H. Spitzer and L. L. Hiller, in New York, that he likes the coast immensely. He has leased a residence there for the period of a year.



Edith Storey Is Surrounded By An Excellent Cast, and Each Detail Is Perfect In Her Newest Metro Photoplay

Edith Storey's Metro Debut Arranged

EDITH STOREY, who affixed her name to a Metro contract several months ago, makes her debut under the parrot trademark in "The Eyes of Mystery," it was announced last week. Tod Browning directed the production from the scenario of June Mathis, which was based on the story, "The House in the Mist," by Octavus Roy Cohan and J. U. Giesy.

Miss Storey has been appearing in motion pictures for years, being one of the first players to gain stellar prominence. With the exception of one year, when she was loaned to the Melies Company for a series of Western pictures, Miss Storey played for the Vitagraph Company. Among the most notable productions in which she has recently appeared are "The Christian," "The Chains of an Oath," "Captain Alvarez," "Aladdin from Broadway," and "The Captain of the Gray Horse Troop."

In her initial Metro release, Miss Storey plays both a mother and her daughter, first in the fascinating crinolines and powdered hair and later in the mode of the moment. Through the greater part of the picture, the star appears as the daughter, Carma Carmichael, an athletic, outdoor girl. This role affords her boundless opportunities to ride, shoot and swim.

"I feel that my role of Carma Carmichael in my first Metro Picture is distinctly a role for me," said Miss Storey recently. "I prefer a type of role that gives me opportunities to wear 'sport' clothes and to be a real red-blooded girl who rides, shoots and swims."

Fox Uses Nationally Known Stories

THE FOX FILM CORPORATION considers it noteworthy that its last release for the year of 1917 should be "Du Barry," the picturization of the memoirs of the adventuress—a story known to generations of readers.

"During the last year," said a statement from Mr. Fox, "we have been particularly active in adapting for photoplay purposes stories and novels of national or international fame, by authors of the highest repute. Seven of the twelve Standard Pictures which Fox Film Corporation offered in the twelvemonth just elapsed were film versions of some of the most celebrated stories in modern literature.

"I refer to 'Du Barry,' 'The Heart of a Lion,' William Farnum's de luxe production based on Ralph Connor's novel, 'The Doctor'; Robert Louis Stevenson's classic, 'Treasure Island'; Dumas' world-known 'Camille'; the thrilling and appealing Arabian Nights Tale, 'Aladdin and the Wonderful Lamp'; 'When a Man Sees Red,' William Farnum's drama visualized from 'The Painted Lady,' Larry Evans' Saturday Evening Post story; and that anonymous, but never-to-be-forgotten tale, 'Jack and the Beanstalk,' which we made the first of the Francis Carpenter-Virginia Lee Corbin series.

"Among the one-a-week, 52-a-year Special Features and super productions may be found an equally impressive array of authors. Outstanding features here are 'The Darling of Paris,' founded on Victor Hugo's 'The Hunchback of Notre Dame'; 'The Scarlet Letter,' from Hawthorne's masterwork; Dickens' immortal 'Tale of Two Cities'; both 'She' and 'Jess' by Rider Haggard, 'Jess' appearing in film form in 'Heart and Soul'; 'American Methods,' adapted from Ohnet's 'The Ironmaster'; the famous 'Babes in the Woods,' and the stirring novel by the Baroness D'Orczy, 'The Scarlet Pimpernel.' There were many more, but these were perhaps the chief stories used.

Van Ronkel Gets Jewel Chicago Berth

I. Van Ronkel, well known throughout the trade as an energetic salesman and a close student of the motion picture industry, has been appointed manager of the Chicago office of Jewel Productions, Inc., it was announced last week.

DeMille Supplies New Beban Pictures

GEORGE BEBAN, Paramount's character star, has started production work on a new photoplay to follow "Jules of the Strong Heart," which will be released January 14. Mr. Beban's new piece is called "One More American," and the story has been supplied by William C. DeMille, author of numerous stage and screen plays, director, and brother of Cecil B. DeMille. William C. DeMille will direct the picture.

In the cast supporting Mr. Beban will be several Lasky favorites, including Jack Holt, Raymond Hatton, Helen Jerome Eddy, Camille Ankewich, who has changed her name to Marcia Manon; Ernest Joy, Signor Buzzi, Hector Dion and May Palmer. Mr. Beban has gathered about him, it is said, a crowd of 300 Italians, who are appearing in scenes taken in a reproduction of the Mulberry Bend section of New York.

In spite of his numerous duties, Mr. Beban had time to visit a Yuletide festival bazar at the Billy Sunday Tabernacle, where he and Douglas Fairbanks auctioned each other's photographs before a crowd of several thousand people. After half an hour of spirited bidding the party ended by Fairbanks buying Beban's picture and Beban purchasing Fairbanks' likeness, thus adding quite an appreciable sum to the object for which it was designed.

Clark Picture Shown in Kansas City

Under the auspices of a daily newspaper of Kansas City Mo., a series of presentations of "The Seven Swans," the Paramount picture starring Marguerite Clark, was given in Kansas City's Convention Hall during Christmas week.

Paramount Pictures Corporation was represented by A. D. Flinton, branch manager, and Carl H. Pierce, who has been on the road in the interests of the company.

Frank Newman, manager of the Royal and Regent theatres, had managerial charge of the details.

Advance Offerings of the Programs

Universal Shows Uncle Sam at Work

Two years ago the Universal released a twelve-reel subject, entitled "Uncle Sam at Work," basing the production on "The American Government," a book by Frederick J. Haskins that explained, in minute detail, the inner workings of every branch of Federal activities.

Universal believes that exhibitors will be interested in a re-issue of "Uncle Sam at Work," and has prepared twelve separate reels, to be released singly, under new titles as applying to the United States at war. These reels will be complete in themselves and may be used as adjuncts to a program, or may be combined into a complete entertainment. It is believed that there will be a patriotic interest in seeing "the wheels turn" in Uncle Sam's marvelous machine of government, and every detail is shown as applying to all departments.

Polly Moran Tames Target Center

"Taming Target Center," the Paramount-Sennett comedy, released December 30, contains a scene played by Polly Moran and a horse that caused, it is said, even the hardy old thrill-comedians of the Sennett plant to gasp. In the course of the story, Miss Moran is called on to clean up the village in her well-known impersonation of Sheriff Nell. Polly proceeds to do it on horseback, indoors and out. She rides her steed galloping into a studio-set barroom filled with people and trots him upstairs, over a balcony and down stairs again, all in full view of the camera. There is no fake about the stunt. It is genuine from the start; genuine that Miss Moran and three extras were injured by the falling horse during the filming of the scene.

Following "Taming Target Center," Mr. Sennett will release "The Kitchen Lady," featuring Louise Fazenda, and "His Hidden Purpose" with Marie Prevost in the role of a modern September Morn, and Chester Conklin.

"Face Value" on Broadway

The Bluebird picture, "Face Value," with Mae Murray, was the offering of Katherine Russell Bleecker, Manhattan's woman manager, in Carl Laemmle's Broadway theatre, the week of December 30.

Robert Leonard, Miss Murray's director, is responsible for the story, after the scenario by Fred Myton. The cast includes Wheeler Oakman, Casson Fergurson, Mrs. E. Griffith, Clarissa Selwynne and Florence Carpenter.



Elsie Ferguson, a Vision of Grace and Lovliness, in "Rose of the World," an Artcraft Picture

War Figures in New Artcraft

Elsie Ferguson's "Rose of the World" Will Be Followed by William S. Hart's Newest Subject on January 14

THE next release of the Artcraft Pictures Corporation is an Elsie Ferguson photoplay, "Rose of the World," presenting what is said to be a thrilling emotional war drama adapted from the book of the same name by Agnes and Edgerton Castle. This will be Artcraft's first offering for the new year and will be released on January 7.

Supporting Miss Ferguson in "Rose of the World" is perhaps one of the best casts yet given her in films. Wyndham Standing, the screen and stage actor, and a member of the Standing family, portrays the leading part opposite the star. Others in the cast are Percy Marmont, Ethel Martin, June Sloane, Clarence Handysides, Marie Bendetta, Gertrude Le Brant and Sloane De Masber.

The next William S. Hart-Thomas H. Ince production to be released by Artcraft Pictures, on June 14, will be "Wolves of the Rail," an original story by Denison Clift, presenting Hart in the role of a railroad detective. In this photoplay Hart is first seen as Buck Andrade, a daring highwayman, whose gang is feared and dreaded by the officials of a Western railroad. Buck's conversion is effected at the bedside of his dying mother and he gives to his task of reformation all the energy, all the vitality and all of the thoroughness that characterize his career as a "bad man," it is announced.

Vola Dale, the Ince actress, portrays the role of Faith.

The story, by Denison Clift, is heralded as one of the best vehicles yet selected for Bill Hart. "Wolves of the Rail" and several other scripts were recently submitted to Mr. Ince by Mr. Clift, whose literary efforts heretofore were confined to writing for magazines.

Groves' Work Stands Out in "Manx-Man"

Probably no one, according to Goldwyn, who saw "The Manx-Man," will ever forget the appearance of Fred Groves in the picture. His work in the production is considered by Goldwyn to be the height of stalwart simplicity and rugged honesty.

Fred Groves has a long list of screen subjects to his credit, though "The Manx-Man" introduced him to American audiences. In his family are six members of the army and navy, each a married man who when the call came relinquished engagements on the stage and in the administration of motion pictures in London.



Governor Whitman of New York, Albert E. Smith, of Vitagraph, and Director John Robertson Discuss the Forthcoming Patriotic Feature Vitagraph is to Make

Vitagraph Names New Releases

First Blue Ribbon of the Year Is "The Blind Adventure," Followed by "The Wild Strain" and "The Menace"

VITAGRAPH last week announced its releases for the first three weeks of the new year.

The first Blue Ribbon feature to be released in the new year will be "The Blind Adventure" on January 7, featuring Edward Earle and Betty Howe. The play, which was adapted from "The Agony Column," a published serial of Earl Derr Biggers, was produced under the direction of Wesley H. Ruggles, now at Yaphank in training for service in France.

Other Blue Ribbon releases for January are the following: January 14—"The Wild Strain," an adaptation from an original story by George Randolph Chester and Lillian Chester, entitled "The Eighth Great-Grand-Parent." Nell Shipman with Alfred Whitman are featured in the production, which was directed by William Wolbert.

January 21—"The Menace," a melodrama, featuring Corinne Griffith with Evart Overton. It was directed by John Robertson.

January 28—"A Mother's Sin," a melodrama, featuring Earle Williams, produced under the direction of Tom Mills.

Albert E. Smith, president of Vitagraph, in announcing the features on the company's January list, declares that "The Blind Adventure" is one of the most novel screen stories he has ever seen and that it is one of the most gripping mystery dramas [illegible]

Edward Earle, who scored as the American aviator in Vitagraph's drama, "For France," is seen in this production in the role of an adventurous youth with a taste for romance and mystery, who stages a murder for the edification of a girl who wishes to be amused. It is a role that calls for a peculiar admixture of ability, the player being called upon to portray tragedy and comedy alternately, and Mr. Earle is said to have met the demands of the part admirably.

The stars, it is declared, have been surrounded by a particularly strong cast, the players including Eulalie Jensen, Percy Standing, William Bailey, George Wright, Frank Norcross and Gilbert Rooney.

Drews Have January Laughs Ready

Mr. and Mrs. Sidney Drew have produced a quartette of laugh-provokers of one reel each for release by Metro during January, 1918. The comedy team has selected four of their best comedies of the domestic life of the "Henrys" to start the releases of the new year.

"Their Mutual Motor," a story telling the experiences of the Henrys with a second-hand car, which they use as a general excursion vehicle for the entertainment of their friends and their friends' friends, will be released on January 7. The second January release, on the 14th, will be "Why Henry Left Home," which explains the reason for hubby Henry's general dissatisfaction with home surroundings that should have been sublime.

Vitagraph Presents Garland in February

Hamlin Garland, the writer and friend of the American Indian, is represented on the screen again in the February list of Blue Ribbon features announced by Albert E. Smith, president of the Vitagraph Company. Mr. Garland wrote two other features for Vitagraph, "Money Magic" and "The Captain of the Gray Horse Troop," which were released last Spring.

Jaxon Makes New Comedy Series

The Jaxon Comedies are being augmented with a new series of eleven subjects, the first of which will be released on January 18. These screen comedies have proved to be one of the most widely booked comedy series in many months and will be continued indefinitely by the Jaxon Film Corporation, the producers, it is said.

Five of the new series as released by General Film Company will be known as Finn and Haddie Comedies, and will feature Walter Stahl and Billy Ruge, the two premier fun makers of other Jaxon Comedy series. The other subjects will present a number of robust comedy actors who have shown unusual ability. "Out and In," the first Finn and Haddie comedy, will be released January 18. Other Finn and Haddie subjects in the list are "Close Shaves," "In Wrong," "Her Fatal Shot" and "Hash and Horrors." The other subjects are "The Inspector's Wife," "Anybody's Money," "Marooned," "Sherman Was Right," "What Will Happen Next?" and "Which Was Lucky?"

Moreno Enjoys Appearing in "Naulahka"

Antonio Moreno, who, with Doraldina, the exotic dancer, heads the cast of stars that have visualized romantic adventures described by Rudyard Kipling in "The Naulahka," declares that he enjoyed every minute of the time spent in the production of the story.

"As a production," said Mr. Moreno, 'The Naulahka' is the finest picture I have ever appeared in. I have never had the pleasure of seeing so much care taken to make a picture play so artistically perfect, for instead of following the usual custom of going to some particular section of the country and there doing most of the exterior scenes, we went on what was almost a 'Cook's Tour,' to be exact, we worked in five different states making outdoor scenes and the journeys were undertaken in many cases, merely to secure a few feet of film, because these few feet of film were necessary to create the proper illusion of reality."

Triangle Wins Out on Re-Issues

Two Triangle features, in which William S. Hart and Douglas Fairbanks appear, are scheduled by Triangle as January re-issues, it was announced by that company last week.

On January 6, "Between Men," Triangle re-issue starring Hart, will be released. In this production, Hart is cast as Bob White, a Westerner who comes to New York to aid a friend in Wall street.

On January 20, "Reggie Mixes In," one of Fairbanks' pictures produced while he worked under Triangle, will be released.

These two Triangle features will open the 1918 re-issue campaign and one release a month of a Hart and Fairbanks picture will follow.

"Eve's Daughter" Gets Good Cast

What Paramount has announced as an exceptionally strong cast is presented in "Eve's Daughter," Billie Burke's next Paramount picture, which is being directed by James Kirkwood. The story is said to be vivacious, and Paramount asserts great care was taken to select for the supporting roles actors able to carry the tempo set by Miss Burke. The principal parts are interpreted by Thomas Meighan, Lionel Atwill, William Riley Hatch, Florence Flynn, Harriet Ross, Lucille Carney, Mary Navaro and Harry Lee.

Lionel Atwill and Florence Flynn have the same roles they played in the stage production, as presented at the Playhouse, New York. Harry Lee is considered one of the most versatile members of the Famous Players-Lasky stock company, and in the past two years has appeared in fifty-one photoplays.

The chief cameraman assigned to film the scenes in "Eve's Daughter" is L. E. Williams.

Charles Ray Makes "Let's Go"

"Let's Go" will be the title of Charles Ray's fourth Paramount picture, under the personal supervision of Thomas H. Ince. The story is said to be totally unlike what has come to be known as a "typical Ray story," giving this young Paramount star a chance to do acting of a type different from any with which his name has heretofore been associated, according to Paramount.

In "The Hired Man," to be released January 28, Ray, who has come to be recognized by some as the typical American boy, plays a new and somewhat different sort of role from anything he has yet attempted. This is a farmhand on a large New England farm, who is sincerely and deeply in love with the pretty daughter of his "boss." The sacrifices that he is called upon to make for her are many, and he cheerfully gives up every thought of himself for her sake.



Charles Ray, Paramount-Ince Star, Makes Friends with the Collie



"Stolen Honor," a William Fox Picture Presenting Virginia Pearson, Promises Many Breathless Moments

January Brings Six Fox Films

Three Are Special Features, the First Being "Stolen Honor," with Virginia Pearson—Tom Mix In a Drama

FIVE releases for January have thus far been announced by the Fox Film Corporation, with the certainty of at least one more being added to the list.

Three of these releases, and a fourth to come, are Fox special features. The first, January 6, is "Stolen Honor," in which Miss Virginia Pearson is starred. This involves the theft of a painting in Italy and the smuggling of it into this country.

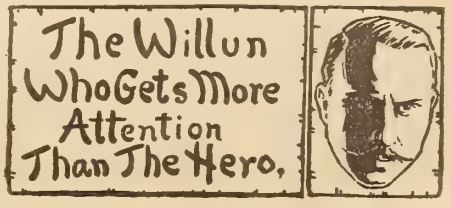
Tom Mix, whose activities heretofore have been confined to comedies, will make his debut January 13 as a star in Western dramas. "Cupid's Round Up," in which he will be seen, is reported to be a stirring story of ranch life, involving cattle rustling by a band of which a woman is the head and numerous battles between cowboys.

Madame Sonia Markova will make her second appearance as a star this month, her release, "A Heart's Revenge," being on the calendar of special features for January 20. Madame Markova takes the part of a Russian girl who is loved both by a Russian nobleman and an officer of the United States navy.

Announcement has not been made of the Fox special feature for January 27, the understanding being that if the "Jack Spurlock—Prodigal" story, now being made in the East by George Walsh under the direction of Carl Harbaugh, can be finished in time it will be set down for that date. The probabilities, however, are said to be that this picture, based on the book of the same name by George Horace Lorimer, editor of the Saturday Evening Post, will not be ready before February The production is to be given exclusively, and at regular rates, to exhibitors who are under contract at the time of its release for Fox 52-a-year pictures.

No statement has been made of releases of Standard Pictures during January, although it is reported at the Fox offices that there may be important announcements to be made later.

The month's program includes two Fox-Lehrman Sunshine Comedies, "Shadows of Her Pest" and "Are Married Policemen Safe?" The first of these will be released January 6, and the other January 13.



Olive Thomas Takes a Hand

Triangle Stars Her with Charles Gunn, Week of January 6, Followed by Jack Richardson's Latest Production

TRIANGLE DISTRIBUTING CORPORATION announced last week that a comedy-drama featuring Olive Thomas, formerly of the "Ziegfeld Follies," will open the Triangle program for the New Year, on January 6, and Jack Richardson, in "Man Above the Law," a dramatic story of the Navajo Indian country is scheduled to follow.

For the first part of the week, Olive Thomas with Charles Gunn, will appear in "Betty Takes a Hand," described as a pleasantly humorous, fast moving story written by Katherine Kavanaugh. The story deals with a girl who learns from her father that he had been swindled out of a mine by James Bartlett, now a wealthy politician of Los Angeles.

For the second release of the week, Jack Richardson will appear in "Man Above the Law," with Claire McDowell and Josie Sedgwick supporting. This is a story of a man who leaves the civilized world in disgust because of an unlucky love affair and an even more unlucky brush with religion and law.

In "His Punctured Romance," the Keystone comedy, also scheduled for release January 6, William Franey appears as a "bunko" wrestler who offers $250 to anyone who can throw him. By having a man underneath the stage, armed with a hat pin and by the simple process of pounding the floor, Franey usually puts his opponent out. But when he lands in one town, Franey gets his signals mixed and he is chased all over the village when the populace discovers his game.

"Matrimonial Breaker" and "His Day of Doom," one-reel Triangle Komedies will complete the week's releases.

"Molly Go Get 'Em" Released

Margarita Fischer Is Star of the Mutual Comedy-Drama January 7—Gorgeous Array of Feminine Apparel

IT was announced last week that the next American-Mutual release is "Molly Go Get 'Em," on January 7, with Margarita Fischer in what is said to be an exciting and unusual role. Lloyd Ingraham directed the picture, which is said to be mostly comedy, along original lines.

Miss Fischer convinces a bogus count that she is the daughter of an Indian squaw, and the inheritor of a tendency to throw aboriginal fits on the least provocation. The "Count" has his pecuniary eye on the money-bags and other valuable assets of her father, but his plans are frustrated by the irrepressible Margaret, who catches him red-handed with the family jewels in his possession and conducts him to her father at the point of a rather nervous pistol in an unsteady hand.

The steady and consistent growth in public favor of the Margarita Fischer productions has created a vogue for this little cut-up of the screen, and the very favorable reports from exhibitors who have booked the previous Fischer pictures, such as "The Girl Who Couldn't Grow Up," "Miss Jackie of the Army," etc., augur well for the forthcoming release of the latest Fischer comedy.

The consensus of opinion of the exhibitor is expressed in the terse report from J. J. Chrissis, of the Queen and Isis theatre, Chicago, on "The Girl Who Couldn't Grow Up." Mr. Chrissis writes: "Splendid. Was well liked and brought good business."

H. C. Miller, of the Boston and Alcazar theatres, Chicago, reports on "Miss Jackie of the Army": "A very clever comedy drama."

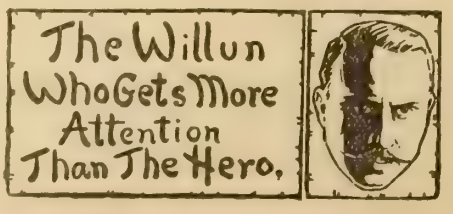
"Mary 'Gusta" Stars Vivian Martin

FOR Vivian Martin's next Paramount picture there has been assembled a cast that Paramount considers would do justice to any feature picture. Two of the principal parts are Captain Shad Gould and Zoeth Hamilton, and these are played by Theodore Roberts and James Neill.

Under a make-up of apparent gruffness Captain Shad hides an exceedingly tender heart. Uncle Zoeth is more demonstrative of his affection for Mary 'Gusta, but both of these old men, in their guardianship of the strange little personage who has entered so largely into their lives, and Mary 'Gusta herself, in her "motherly" care of her guardians, stand out as a charming group, it is said.

Harrison Ford is cast as the young leading man, Crawford Smith, son of the absconding partner. Vivian Martin and Harrison Ford, as screen lovers, will be remembered from "Molly Entangled," in which Miss Martin was the vivacious Molly Shawn, and Ford, her good-natured Irish sweetheart, Barney Malone.

Jane Wolff appears in the cast as Mrs. Young, and Helen Gillmore as Mrs. Hobbs, the housekeeper from whom Mary 'Gusta is rescued by Uncle Shad and Uncle Zoeth. Richard Cummings plays the role of Rastus Young, Bert Hadley appears as Edgar, while John Burton is cast as Judge Baxter.



Gould Estate in "Gates of Gladness"

MANY of the scenes of "Gates of Gladness," a new World-Picture Brady-Made for release at the end of January, were photographed upon the estate of George Gould. The Gould place is named Georgian Court, and its picturesque beauties are backgrounds for what are said to be the stirring episodes of this play.

The story of the new World-Picture coils around two brothers who are both in love with the same girl. The younger brother marries the girl and is disowned by the father, who afterward dies leaving his fortune to the elder son. The younger has a hard time of it trying to earn a living as an artist, but his little daughter, played by Madge Evans, ultimately brings the estranged brothers together, although she is shot and very nearly killed in the process.

It was for the home of the rich brother that the Gould estate was utilized. One of the "shots" takes in a birdseye view of the most ornamental section of the grounds. Another situation represents moonlight in a grove of tall, slender trees, with a midnight marauder threading his way among the trunks as he stealthily approaches the mansion to "break in and steal," as the Scriptures put it.

Featured with little Miss Evans in this screen play will be George MacQuarrie, who has played many roles in World-Pictures. Also in the cast are Gerda Holmes, Mrs. Stuart Robson, Baby Joan, Niles Welch and Rosina Henley.

"Ruggles" Rides on Real Merry-Go-Round

GEORGE K. SPOOR, to inject more than the usual amount of realism into "Ruggles of Red Gap," starring Taylor Holmes, imported a genuine merry-go-round into his studios.

Preparations for the release of this George K. Spoor special are now being completed. The advertising end of the production has been given unlimited consideration, the chief feature of which is to be a billboard campaign, Mr. Spoor's policy to help exhibitors on all of his ultra features.

"Uneasy Money," also featuring Taylor Holmes, is an adaptation of the story by the same name that appeared in the Saturday Evening Post, and is to be the first of Mr. Spoor's special releases. "Uneasy Money" shows the comedian in the role of an English lord in America.

"Men Who Have Made Love to Me," featuring Mary MacLane, the authoress, is already said to be receiving quizzes from exhibitors representing all parts of the country.

Love Causes Laughs

Essanay's comedy General Film release for January 5 is announced as "He Loved Her So," said to be a lively, scampering affair, in which a suspicious husband gets into a thrilling and laughable mess over his jealousy.



Mabel Normand Had Diversified Support in Filming "Mickey," Under Mack Sennett's Direction. The Western Import Company Controls the Releasing Rights

"Auction Block" Draws Good Reviews

Goldwyn announced last week that reviews in favor of Rex Beach's picture, "The Auction Block," released by Goldwyn, continue to come into the home offices of that corporation.

The reception of "The Auction Block" in the smaller cities is recorded by a critic of Tulsa (Okla.), as a demonstration that every now and then a picture appears which is so strong in its drawing power and its ability to satisfy an audience that the customary two-days' showing is inadequate. "Extraordinary in every way is 'The Auction Block,' which opened at the Majestic yesterday for a two days' run—all too brief for a picture of its rare merit. It ought to stay at least four days, for every lover of great art in moving pictures should have an opportunity to see it. Unfortunately, this is its last day, and believe me, if you are any kind of a film fan you'll see it before it gets away."

Jewel Meets Exhibitors Half-Way

Extensive advertising announcements indicate that Jewel Productions, Inc., is making a strenuous effort to meet the exhibitor more than half-way. Jewel Productions are now available to exhibitors under the most equitable arrangements.

In speaking of the new marketing system, a Jewel official said: "It seems to me now that we are starting the new year, the exhibitor can find much of practical interest and financial comfort in the terms under which Jewels may now be secured. Jewel Productions may be booked when the exhibitor likes and where he likes. No contract tying him up for 52 weeks is required. No big deposits are necessary. He does not have to accept a mediocre picture in order to get the best ones; for all Jewels have stood the test and any particular one which strikes his fancy can be secured without him binding himself to take the others."

"Mickey" To Top Them All, Says Western

"MICKEY," the Mack Sennett production, featuring Mabel Normand, which was more than two years under production and is now being distributed by the Western Import Company, will take its place at the top of comedy productions, says an official of the company who is most optimistic over its future.

"We honestly think this will be one of the most appealing pictures ever shown," said he. "It has the intimate touch that the public wants. Many, otherwise charming and wonderful pictures, have failed because the locale of the story was too remote. People don't want to hear or see stories that happened back somewhere in the mists of the past. They want stories about the litle girl who lives next door—they want something with a direct personal appeal.

"'Mickey' has the dash and zest of the youth in it—the simplicity, frankness and verve of early twenty. What impresses us particularly about 'Mickey' is that it stands re-telling. We have seen it many times, yet are always glad to see it again.

"Experience has taught us a number of things about picture-making and marketing of pictures, and we feel quite confident that 'Mickey' will top them all.

"A lot of time has been used in the production of 'Mickey,' and it has also cost a lot of money. It could have been made in half the time and a fraction of the expense, but Mack Sennett and Miss Normand were determined when they said good-bye to 'Mickey' and sent her out into the world, the play should be as nearly perfect as human effort could make it.

"The making of this great multiple-reel drama was a terrific strain upon all concerned, but the completed production, as it stands now, is the greatest endorsement of the director, the star and the support, that has ever been given to anyone in picture filmdom. Western Import Company will release 'Mickey' on the state rights market."

Madame Petrova Outlines Special Plans

IN "Daughter of Destiny," the first of a series of eight special feature film subjects which will present Madame Olga Petrova under the standard of her own screen organization during the forthcoming year, the actress essays the type of role which it has long been her wish to portray, according to her company's latest announcement. The opportunity afforded to carry out her own ideas by the recent formation of the Petrova Picture Company has apparently been quickly taken advantage of by the star in her initial release, which was shown at the Rialto last week.

Speaking recently on the subject, Madame Petrova said: "When I signed this new contract with Frederick L. Collins, it was with the hope of accomplishing three things. In the first place, I want to make high class dramatic pictures that will please the public, so that, secondly, if the public is pleased, I can repay my backers who have had such faith in me. Then, thirdly, I want to put a feminist note into my pictures, as I am a great believer in women and everything that tends to her advancement and development. Of course, I intend to do this in such a way that will not interfere at all with the value of my pictures as entertainment. They are by no means to be regarded as propaganda."

You are not going to war. The men who are need all the comforts you can give them. Help them get cigarettes. That is your patriotic duty. If you aren't helping in the "smokes" campaign, get busy—now. Don't be a slacker!

Pathe Releases Toto Comedy

Ex-Clown of Hippodrome Announced for January 13, Along with "The German Curse in Russia," a War Picture

WHAT is characterized as one of the greatest war pictures yet seen in this country, and the first of the two-reel Toto comedies are the features of Pathe's program for the week of January 13.

"The German Curse in Russia" as photographed by Donald C. Thompson, the war photographer and staff camera correspondent of Leslie's Weekly, as official distributor of French and British war pictures. Pathe has added to their record in getting the animated documents of the conflict before the American public, by securing this film of Russia in revolt taken by the young Kansan, who has been three years in the trenches cranking actual battle scenes.

Doris Kenyon stars in "The Hidden Hand," eighth episode, entitled "The Slide for Life," with Sheldon Lewis, Arline Pretty and Mahlon Hamilton.

There is an issue of the Argus Pictorial, an animated magazine in one reel, produced by Argus Laboratories, which has made considerable of a success already. This is the fifth issue. "Our National Parks" is the title of a one-reel Pathe colored travel picture, dealing with Yellowstone Park, its wonders and oddities.

Toto makes his screen debut in "The Movie Dummy," a two-reel comedy produced by Rolin. It was first announced that he would appear in "A One-Night Stand," but release dates have been changed. The comedy is said to give Toto an unusual opportunity to display his ability in a type of fun-making that is entirely new to the screen. He appears in very large, baggy trousers and coat, as a worker in a factory where dummies are manufactured to be used in making motion pictures. Life is so hard for him that he resolves to become a regular dummy for a day at least and thus he is transported to the Rolin studio in answer to a hurry call and the rest of the time has to act just as a dummy would, apparently having no bones in his body.

Hodkinson Outlines Next Step

Aims at Partnerships with Exhibitors and Groups in Exchange Centers —Called "New Hodkinson Circle"

PARTNERSHIPS with exhibitors and groups of exhibitors in exchange and strategic centers is announced this week as the next step to be taken by W. W. Hodkinson. This is contained in an outline of what is described as the "New Hodkinson Circle."

In his statement Mr. Hodkinson points out that the Motion Picture Plus with all its possibilities for production and also as a guarantee of quality is but one of the forces which he is bringing to bear in the solution of the problems of the hour. He speaks of three other forces which he has already announced: (1) a standard product of high quality represented by Paralta Plays with J. Warren Kerrigan, Bessie Barriscale and Henry B. Walthall; (2) the arrangement for exchange service with the General Film Company; (3) the Motion Picture Plus; (4) business principles represented by a distributing organization without control by producers or exhibitors.

Regarding the exhibitor partnerships, Mr. Hodkinson points out two advantages to the exhibitors; first, a continued service of quality productions which is not dependent upon a franchise or contract, and second, a large share of the distribution profits which he has announced previously.

The next two steps toward the completion of what he describes as the New Circle will be: (1) a tie-up with producers which will free them from the limitations consequent to their assuming the distributing problem, and (2) the support of the public secured by national advertising. This national advertising will be tied to the Motion Picture Plus with "its unmistakable trademark on the screen in shape and size."

"Brown of Harvard" Stars Moore and Daly

IT was announced from the George Kleine Chicago offices last week that negotiations have been completed whereby "Brown of Harvard," William N. Selig's latest production, will be released January 10 on the Perfection Pictures program.

Trade showings of the subject are being run now at all branch offices of the George Kleine System, distributors.

The picture is an adaptation in six parts of the novel and stage drama "Brown of Harvard," and presents a romance of student life at Cambridge.

Hazel "Honey" Daly and Tom Moore are featured as co-stars, the former in the role of Evelyn Ames, a typical daughter of a poor but proud New England family, and the latter as Tom Brown, Harvard student. Miss Daly was the Honey of "Skinner's Dress Suit" and subsequent Skinner pictures. One of Moore's most recent screen appearances was with Mae Marsh in "The Cinderella Man."

Sidney Ainsworth, who took the part of Strickland, the accused murderer in the superfeature, "On Trial," heads the supporting cast in the role of Colton, the unscrupulous gambler. Other members of the extensive cast include Warner Richmond, Walter McGrail, Nancy Winston, Kempton Greene, Alice Gordon, Frank Joyner, Robert Ellis, Lydia Dalzell, Walter Hiers, Arthur Hausman and Johnnie Walker.

"Jack Spurlock" Moves Along Nicely

THE picturization of "Jack Spurlock—Prodigal," written by George Horace Lorimer, is said to be rapidly nearing completion at the Fox studios. Director Carl Harbaugh expects to complete the film within three or four weeks, barring unforeseen delays.

George Walsh, Fox star, featured in the picture, is enthusiastic over the production, declaring it has more life, "pep," interest and thrills than any picture in which he ever worked.

"Director Harbaugh is compelling me to extend myself to the limit in 'Jack Spurlock—Prodigal,'" said Walsh, "and the atmosphere of the entire studio is surcharged with 'pep.' Everybody working with me appears infected with young Spurlock's 'gingery' nature and the result is certain to be not only a worthwhile picture but one that will cause a sensation.

"Mr. Lorimer's story has the punch and the picture also has the 'punch.' The combination punch is certain to make 'Jack Spurlock—Prodigal' the year's success in the comedy-drama field. There's not a dull moment in it—on the contrary there's 'something doing' all the time. I'm enjoying every minute that I'm working in it."

Fairbanks Selects Rosson as Director

As a reward for his loyalty and in recognition of his developed ability, Art Rosson, who has been assisting Allan Dwan, was last week made director by Douglas Fairbanks.

The latter believes in the development of new material, as in the case of Rosson, who served his apprenticeship with Allan Dwan. He staged several pictures that were rehearsed by Dwan at the Eastern Triangle Studio. His first picture will be a Western story by Allan Dwan, who recently completed "A Modern Musketeer." Dwan has great confidence in his former assistant and is personally lending him every assistance.

"O, U-Boat!" Reaches the Screen

Klever Pictures, Inc., released on December 31 a comedy called "Oh, U-Boat!" featuring Victor Moore.

The comedy tells a story about Vic, who hates water so much that he has to be blindfolded before he will take a bath. His wife is a regular mermaid, and at the beach she dives and swims like a fish.

Laughs Linger Long in Selburns

Rollicking, swiftly moving comedy of a novel sort is promised in "Wedding Bells and Lunatics," the forthcoming release in General Film's series of Selburn Comedies, featuring Neal Burns and Gertrude Selby. All sorts of complications are said to result when the heroine is given twenty-four hours in which to get married in order to claim an estate.

Fox Plans More Costly Productions

WINFIELD R. SHEEHAN, general manager of the Fox Film Corporation, predicts that the motion picture industry will have the biggest year in its history during 1918.

"We will have more stars, more directors and more companies than we ever had," said Mr. Sheehan discussing the plans for 1918. "We will spend more money for features than we ever spent before. Our productions will be made on a scale more elaborate than anything ever undertaken in the history of the business.

"The 'Jack Spurlock—Prodigal' deal, which we have just completed with George Horace Lorimer, is an indication of our intention to go the limit in obtaining the right sort of material for our stars. The Saturday Evening Post editor's novel cost us more than any producer ever paid for similar rights.

"We have in hand a number of other much bigger projects—one, for instance, already far enough under way to justify the statement that it will surpass anything of the sort we have ever undertaken. We are demonstrating our faith in the picture by carrying our foreign campaign right into the war area."

Bouquets Still Come to Goldwyn Picture

GOLDWYN'S first production and its latest, "Polly of the Circus" and "The Cinderella Man," both starring Mae Marsh, have received notable critical praise in the last few days, according to a Goldwyn announcement. For good measure there came another bouquet for the Rex Beach picture, "The Auction Block," released as a Goldwyn subject, and which is said to be playing to good business in various sections of the country.

Of "The Cinderella Man," Edward Childs Carpenter's play, a Chicago writer said: "There is a feast in store in 'The Cinderella Man' for the admirers of Mae Marsh. Certainly Miss Marsh, in her role of fairy godmother to the impecunious, good-looking and stubborn young poet in an attic, was never more charming.

Another Chicago paper said: "The Goldwyn Company has made a remarkably good picture out of this Broadway play. There is something so Christmasy about it, too. Exhibitors could do no better than use it for one of their holiday programs."

King-Bee Shows Films to the Trade

The King-Bee Films Corporation scheduled for a trade showing on Jan. 2, at the Miles projection rooms in New York, their latest two-reel comedies, called "The Candy Kid" and "The Slave." Reviewers of the various trade papers were expected to be present.

Considerable interest has been shown, apparently, in the two-reel comedy, "The Slave," through the fact it is to be released without any sub-titles. This is said to be the first time an innovation of this kind has been tried.

Pathe Releases Short Dramas

Series Scheduled to Start January 20 Under Title of "The Price of Folly"—Loew Presents Them

PATHE has completed arrangements to release on January 20, 1918, a series of eight two-reel dramas under the general title of "The Price of Folly."

A prerelease booking has been arranged on the entire series by Marcus Loew for his circuit of theatres in and around New York City, beginning December 30.

"'The Price of Folly' might best be described as a series of two-reel dramas dealing with the general theme of the payment life exacts from humans when they cast aside their better judgment and let folly dictate their course of action, in certain crises, that come to everyone," said a Pathe official.

"The films are replete with dramatic action and deal with situations and events that could happen in the lives of any of the persons in the audiences, which will see them, and similar situations no doubt are arising in many of those lives every day. In other words, they present vital problems of every day life.

"The first of the series to be released is called "The Phantom Fame." It deals with the problem of a young wife who wants to live her own life and have a career apart from her husband. She was young and beautiful and thinks she was fitted for a literary career. An elderly admirer encourages her in this view and the price she pays for her folly is the wreck of her own life and her husband's life, when she brings a just vengeance on the head of the man who lures her from home and husband.

"The story and the scenario are from the pen of Will M. Ritchey."

Bluebird Forces Prepare New Subjects

THE arrangement of the Bluebird program having been completed until week starting February 11, production forces are active in preparing feature attractions in which all of Bluebird's stars



Mae Murray Is Starred in "Face Value," a Bluebird Picture

are participating. During the past week three fixtures not previously announced have been added to the program: Franklyn Farnum, in "The Fighting Grin," January 28; Violet Mersereau, in "Morgan's Raiders," February 4, and "The Wife He Bought," starring Carmel Myers, February 11.

Mae Murray's production of "The Eternal Columbine," directed by Robert Leonard from H. Sheridan Bickers' story and scenario, has been completed, and Miss Murray is now employed in filming "The Eleventh Commandment," written for her by F. McGrew Willis.

Two features for Ruth Clifford have been finished by Director Rupert Julian and she is now preparing "The Heart of the Desert," from Honore Willsie's book, under the direction of Wilfred Lucas. The Rupert Julian productions, being finally edited and prepared for release, are "His Wife in Arizona," which arrived at Bluebird headquarters in New York, during the past week, and "The Highest Card," just finished at Seven Oaks, Cal. In all of Miss Clifford's Bluebirds, Monroe Salisbury will be featured as her leading man.

Director Stuart Paton, who has lately taken the screen management of Carmel Myers, has completed "The Green Seal," from Charles Edmund Walk's book, and is now producing "Bona," written and prepared for the screen by Harvey Gates. In "The Green Seal" Ashton Dearholt will be Miss Myers' leading man and in "Bona" Kenneth Harlan will lead the supporting company.

War Films Bring Enemy Aliens to Jail

The importance of Pathe's new war film, "The German Curse in Russia," is said to be shown by events wherever it is being shown.

In New Haven last week Donald C. Thompson, the camera-correspondent who took the picture, stated in a front page interview that all alien enemies and suspects should be locked up at once to prevent the spread of German propaganda here as in Russia.

In New York, Paul Kulikoff was sentenced by Magistrate Ten Eyck to six months for hissing scenes of a film which favored the Allies during its Strand theatre premiere.

Film Specialties

Gaumont-Mutual Plan Better Service

PLANS which have been carefully worked out, according to an announcement made this week, enable the Gaumont Company to promise its patrons an even better news reel in Gaumont-Mutual Weekly for 1918 than before.

The Gaumont Company claims it is able to make this promise because of its facilities for newsgathering. It has co-operative branches in all of the principal countries, and expert news cameramen throughout the entire world. Nineteen hundred and eighteen will be the biggest year of all time. The newspapers state that the Kaiser is planning another bid for peace, but the allied democratic nations will undoubtedly refuse. The Gaumont-Mutual Weekly aims to be a faithful pictorial chronicle of these important historical events as they occur

For three years the Gaumont-Mutual Weekly has continued an unbroken series of numbers, the year 1917 terminating with No. 156. For conveniences, however, it has been decided to start a new series of numbers, and the issue for the first week of the new year will be No. 1.

Universal Distributes Short Reels

Universal has started the distribution of one-reel subjects that are declared to mark a new departure in educational features. Not alone are the subjects said to be enlightening, but they are said to carry an unusual interest to all classes of showgoers. William Finley, superintendent of the Oregon State Fish and Game Commission, who has made an intimate study of the wild creatures which inhabit the sea and air and roam the forests of our land, has created a series of intimate pictures that show the haunts and habits of every species of fish, fowl and beast known to the great Northwest.

The Finley Nature Study Pictures will be released independent of any other Universal subjects and are available as one-reel adjuncts to any entertainment for the reason that being exclusive, they can in no manner conflict with any other form of release. The distribution begins with the current week, through all Universal exchanges throughout the country.

Cameraman Writes from War Front

From "Somewhere in France" there has been received by Jack Cohn, manager of Universal's Animated Weekly, Current Events and Screen Magazine, a letter from one of his former cameramen, Leon H. Caverly, now Quartermaster Sergeant in the U. S. Marine Corps. As he explains in his letter, Mr. Caverly has been appointed official cinematographer for the United States Marine Corps.

Writing of his work he says: "My collection of both movies and stills are growing daily with some very good stuff. Light conditions are very bad as it is pitch dark by three-thirty, and besides it rains and rains and rains with the result that we are knee deep in mud spelled with a capital letter. If 'war is Hell,' as Sherman said, it should be fought in the tropics to carry out the proper idea of heat. Incidentally light conditions would be greatly improved."

Mutual Pictures Navy Activities

In the Mutual Weekly No. 1 for 1918 a great number of scenes at Great Lake, Ill., a training station for navy men, are scheduled, with several shots attendant upon the subject. Among these are John Phillip Sousa and his band of sailors, a sham battle, recruits being presented with comfort kits and bringing in the Christmas tree.

Other subjects show activities in France, at Santa Fe, N. M., Brant Rock, Mass., San Francisco, Fall River, Mass., and other places.

Gaumont Camera Catches Flight

Once more the Gaumont-Mutual Weekly comes forward with pictures which substantiate its claim that its cameramen are never asleep. One of these subjects, which is pictured in the issue which was released on Sunday, December 31, shows the landing in the Presidio, San Francisco, of Katherine Stinson, the daring girl aviator who has set a new American record in flying without stop the 610 miles between San Diego and San Francisco, California.

Another picture in this issue is the training of men-of-war's men at the Great Lakes Naval Training Station. In this subject is shown the famous composer and bandmaster, John Philip Sousa, and his marine band of 300 pieces.

Cohn Proud of Red Cross Pictures

Films of which Jack Cohn is said to be especially proud are those of war scenes obtained for Universal's Animated Weekly from the United States Government, through arrangement with the Red Cross, on the battle front in France and Belgium. They present the dramatic thrill of intense realism and bring the war, and what it means, home to every American. That some of the best cameramen in the country are now at the front is shown by the quality of these pictures.

Pictograph Shows New Type War Dog

Realizing the importance of the dog as an aid in wartime activities, Mrs. Anita M. Baldwin, the daughter of the late "Lucky" Baldwin, of California, and one of America's best-known dog fanciers, has developed a new breed of dogs said to be especially well fitted for service on the battlefield. Her kennels and activities form a unique subject in the one-hundredth release of the Paramount-Bray Pictograph, "the magazine on-the-screen."

The things which these dogs can be trained to do are said to be quite remarkable. The will stand sentry duty with the greatest intelligence and fortitude. As a retriever of wounded soldiers they excel any other breed and their great strength makes them invaluable as draught animals in driving machine guns and ammunition carts.

Rivoli Shows Essanay Scenic

The new series of Essanay scenics distributed by General Film Company has scored another triumph in that "The Great Natural Industries of Canada," the fourth of the series, found a place upon the program of the new Rivoli Theater for the opening week. The scenic was booked through Manager P. H. Bloch of the New York exchange of General Film. "Salmon Fishing in New Brunswick," the first of the series, was shown at the Strand and "The Banff National Park" was shown at the Rialto during the week of December 23.

Pathe Shows War Films of Russia

The Pathe Company has added to its record in getting the animated documents of the conflict before the American public by arranging to present throughout the country the films of Russia in revolt, taken by Donald C. Thompson, the young Kansan who spent three years in the war country.

It will be released on January 13, though it is likely that special presentation will be arranged here and in other cities than New York before that.

Newman Travel Talks in Best Houses

It was announced last week that the thirty travel pictures which E. M. Newman will distribute through Educational Films during this year will be exhibited only in the first-class motion picture theatres in the United States, Canada, Mexico, South America and all of the European countries.

Essanay Scenics Fill Long Want

Essanay's scenic one-reelers, released through General Film, are filling a long-felt want, judging by the booking office reports. They are scenics out of the ordinary, emphasizing the artistic grandeur of the spots photographed, as well as revealing curious and ponderous things to interest the somewhat blase movie-goer.

"Sirens of the Sea"



The Beauty Picture of the Age





Carmel Myers



Louise Lovely



Idling over summer seas, wealthy young Waldron spies on an uncharted Isle, beautiful Lorelei, daughter of its millionaire owner, surrounded by school chums playfully impersonating Sirens. Pursuing them with Royce, his companion, he is led, through the jealousy of Julie, false friend of Lorelei, into a tragic dream life in the grottos undersea, finally escaping to happiness with Lorelei in the world of today.

A spicy cocktail mixed for you by Venus-formed maidens led through six reels of eye-delight by two beautiful Stars of national reputation.





Give your patrons the most startling photographic effects ever achieved, enchanting as a dream. Not weeks but *months* were consumed in getting the proper lighting for "Sirens of the Sea."


Sirens
of the
Sea
-a Jewel
production


As long as men love women, the posters of "Sirens of the Sea" will crowd your Theatre. The female form in all its divinity enhanced by marvelous natural scenery.
Sirens of the Sea
-a Jewel production


A Twentieth Century enchantment for grown-ups, in which *Today* is merged with *Fairyland* with thrilling action and consummate art.
Sirens of the Sea
-a Jewel production

Let these Alluring Posters Crowd Your Theatre Too



READY IN FULL COLOR
Three 1-sheets, as shown. Also one 3-sheet, one 6-sheet, one 24-sheet—all different. Also Window Card.





HERALDS. The most exquisite of the scores of beauty-scenes, reproduced in finest rotogravure. Almost as powerful as the great posters.

LOBBY DISPLAYS. Black and white, set of twelve, 8 x 10. Color Gelatine Photos, set of eight, 11x14. One, 22x28.

NEWSPAPER CUTS. Set of twelve, six 1-column, five 2-column, one 3-column.

READY-MADE ADS. Smashing designs and clever copy. Two 1-column and one 3-column. Little giants for their space.

PRESS MATTER. Brilliantly written human-interest stories about Louise Lovely, Carmel Myers and Jack Mulhall. Feature stories of the unique settings.

What Others have Done with these Wonderful Posters You can Do-or Surpass!

These same wonderfully beautiful, alluring posters of the most entrancing picture ever made to charm the senses, *furnished in full color,* made a town of only 1900 people give up $105 to see "Sirens of the Sea" — *an unprecedented average of five and one-half cents per head of population.*

FIGURE OUT WHAT YOUR OWN TOWN'S POPULATION WILL PAY YOU ON THIS BASIS. THEN BOOK "SIRENS OF THE SEA" FOR YOUR LONGEST RECORD RUN — *NOW* — TODAY.

Book through any Jewel Exchange, or the Home Office

JEWEL
PRODUCTIONS, Inc.
1600 Broadway, New York City

CHRISTIAN SOLDIERS

No more popular heroes ever marched across the screen than the boys who for three years have shared danger, suffering, and death with the American Ambulance Units in France. The Photographic Section of the U. S. Signal Corps has been perpetuating their work, and has just sent to this country a fine set of pictures which appear in Hearst-Pathe News No. 103 and in Universal Current Events No. 33. The ruined towns through which they speed, the camouflaged roads where, at any moment a bursting bomb may mean the destruction of the ambulance with its wounded, and their own death, seem in no wise to chill their happy bravery. General Pershing's evident approval of the splendid organization is heartily echoed by the sympathetic spectator.

The News starts off with a lively football scrimmage between army and navy at San Diego. Close-ups show an enthusiastic band of cheerers, and the subject ends with a fine panorama of the navy lads celebrating victory in a triumphal march. Artillery practice at Camp Grant, Illinois, and snow scenes in Massachusetts and New Jersey complete the reel.

Current Events shows the destruction of a four-hundred foot wireless tower at Brant Rock, Mass. There is the never-failing thrill as the lofty structure topples and crashes to earth. A picture one views with mingled emotion is that of German prisoners in Georgia enjoying a baseball game in most delightful surroundings. Would they change places with the prisoners in their own land? Timely and amusing cartoons from three newspapers end the reel on a laugh.

OF VARIED INTEREST

Eclipsed in spectacular interest by the men who are learning the offensive tactics of war, the boys in the Hospital Corps of Uncle Sam's army are nevertheless still faithfully fitting themselves for the important work they may be called on to do. In Universal Screen Magazine No. 53 we see them receiving instruction in bandaging. Then, when the word comes that comrades need help, they search the bushes for the wounded and render such aid as can be given before litter and ambulance carry the patient to the Field Hospital.

"On the face of it," anything as dainty as My Lady's Veil should not be the product of the heavy machines that are shown in this number of the Magazine. But the fine Italian silk threads stand the strain and appear in filmiest weave and latest mode to deck the pretty girls that exhibit them. The subject is of just the right length for theatre purposes, and is made understandable by careful editing.

"Behind the scenes" is always wonderland for even the grown-up and sophisticated. Here we are introduced to the mysteries of the theatre and the devices that produce thunder, the galloping horse, rain on the roof, and the sound of Pat falling downstairs. An excellent opportunity, this, for the enterprising orchestra leader to get in some realistic illustrative work!

Willie Hopkins presents "Some Boys" in animated clay.

WAY FOR THE LADIES

We always suspected that Mr. Jack Cohn of the Universal was a man of vision. So we were gratified but not surprised at noting the space he gives in the Animated Weekly No. 4 to women who are lending novel aid in the work of winning the war. Here is the "Bird Woman," Katharine Stinson, pinning a flag on the aeroplane with which she has recently established a new non-stop record, as a token of her hope that Uncle Sam will adopt her as a regular official flier. Fifteen very active girls in practical garb shovel snow from the Hippodrome roof, not at all dismayed by their distance from the ground. And Mary Pickford, very fetching in braided cap and uniform, marches at the head of the band that invites the boys to recruit for "over there."

It's a changing world we are living in, as the above would indicate. Here are further evidences. Out in Akron, Ohio, the stockholders meeting of the Big Tire Concern is participated in by everyone from the president to the office boy. The smiles and lively interest displayed seem to prove that the plan is working well. And even Mexico is trying to bring herself up to date. Scenes attending the adoption of a new Constitution show delegates from twenty-seven states, and a portion of the national army (the official one!) looking very trim and soldier-like.

The launching of a fine new schooner at Fall River, the first to be built there after an idle interval of forty years; the work of a caterpillar plough on rough lands just reclaimed for war purposes from the salt marshes near San Francisco; and lively scenes in the recent snowstorm, make up a particularly attractive reel.

Short Subjects in Review

By Clara DeLissa Berg

Juvenile League Works for the Children

THE exhibitor who succeeds is the exhibitor who makes his theater a part of the life of his community. In these days of storm and slush the Children's Matinee, that keeps the youngsters off the dirty streets, should add greatly to the popularity of the exhibitor who has the wisdom to initiate it.

An agency that works directly with the theater manager, who is willing to throw open his doors to the children, is the National Motion Picture League, of which Mrs. Adele F. Woodard is president and leading spirit. With headquarters in New York, the league has State chairmen and members all over the country, and numbers on its board of directors such men and women as Owen R. Lovejoy, secretary of the National Child Labor Association; Mrs. E. V. S. Chamberlin, of the National Housewives League; Dr. Gustave Straubenmuller, acting city superintendent of schools in New York, and others of equal prominence.

Unlike many whose efforts for young people are well meaning but impractical, Mrs. Woodard has succeeded in making the league a helpful working instrument for the exhibitor. The league not only publishes monthly bulletins of wholesome and entertaining films suitable for young people, all of which have been viewed and passed by volunteer members of the league, but furnishes a certain number of chaperones for any theater giving matinees made up from the league lists. This last obviates the necessity of having adults accompany the children, the local authorities being always willing to stretch the law under these conditions. In order to insure a good attendance, Mrs. Woodard personally obtained the permission of the Board of Education of New York city to advertise coming matinees in the public schools in the neighborhood of the chosen theater. The work of the league is entirely voluntary, and no fee of any kind is charged the exhibitor for the co-operation it gives.

For the year ending October, 1917, the league has a showing of children's matinees successfully conducted under its auspices all over the country, with attendance running as high as 5,000. In New York city children's matinees were given at nine theaters with an average attendance of 1,000. An exhibitor who has been particularly successful in pleasing large numbers of children with wholesome, entertaining pictures is Mr. Sussman, manager of the Empire Theater in New York. Using the lists of the National Juvenile Motion Picture League and availing himself of its chaperonage, Mr. Sussman has for a year given matinees at which the attendance at times reached 2,000, and never fell below 1,000.

With the holidays over and mothers and teachers free to undertake new plans for the young people, exhibitors can and should interest them in this commendable enterprise. Lists of recommended films and advice on obtaining assistance from local chairmen and authorities will be gladly furnished at the headquarters of the league, 2173 Broadway, New York. C. DEL. B.



Adele F. Woodard Is President of the National Juvenile Motion Picture League

THE WONDERLAND OF CANADA

"Fifty Switzerlands in one" was the verdict of a veteran Alpine climber when he visited Banff National Park in the heart of the Canadian Rockies, chosen by Essanay for the fourth release in its new scenic series (General Film Company).

As a tourist we first visit the beautiful Banff Springs Hotel, from whose porches are splendid views of lake and water, then take tallyho for a wonderland of beauty and grandeur. The photographer has been particularly happy in recording only striking scenes, each a picture in itself. Now it is Mount Rundle, thrusting its bare head nearly ten thousand feet in the air, now Twin Falls, pouring like silver threads over sheer walls of rock. An upland pasture where a little herd of buffalo peacefully graze forms a charming idyl in contrast to panoramas of rugged peaks discerned through drifting cloud. In unity and artistic appeal this number of the series is the finest yet released.

FOR THE YOUNGSTERS

How would you feel if, when you wanted to write, a big, hairy arm came around your shoulders and a formidable paw suggested, more or less gently, that you romp instead? We shouldn't like it, but the little girl playing with "Animal Pets" (Educational Films Corporation), Mr. Ditmars' reelase for the holidays, seems much less afraid of the ourang who comes to share her Christmas festivities than she does of the bunnies who poke their heads over the tops of the Christmas stockings. Perhaps little girls who live with Mr. Ditmars grow to expect the strange and unusual and do not fear it. Anyway, the ourang is really quite human in his manner of emptying his own stockings for Santa Claus goodies.

Other pleasant young creatures who take kindly to gentle treatment are the bear cubs reluctantly left behind by the troops to whom they were given as mascots; Billy Biplane, the goat who travelled four hundred miles in the air; and a funny little monkey who makes away with walnuts, candy, a huge banana, and anything else coming his way, with ill-mannered rapidity.

In the Independent Field

"Live and Let Live," Says W. H.

W. H. Productions Company, in the Field Only Two Months, Has Forged to the Front—Handling Millions of Feet of Film—Representing Recognized Powers

WITH only two months having elapsed since the organization of the W. H. Productions Company, this institution has become an important factor in the distributing branch of the independent field. It is now at the front, controlling millions of feet of film, including comedies, dramas and the Western type.

An official of the company gives the following statement which indicates, in general, the progress this company has made since its organization two months ago:

"The keynote of the success of this company is found in the oft-quoted expression, 'live and let live,'" he said.

"The W. H. Productions Company will now expand its energies and efforts towards making it possible for foreign buyers and distributors to secure pictures and service on a basis that will assure profits to themselves first and an assured profit to all others concerned.

"W. H. Productions Company now control millions of feet of film which have not yet been shown in foreign territories—comedies and dramas in any and every length, in any quantity, including a selection of over one thousand Keystone comedies. This film will be sold at reasonable prices, and credit will be extended to responsible parties. Our motto is: 'Pay when you can. We don't even want you to pay for your films unless you can make money with them.'

"We intend also to go further than this, and will buy any independent productions outside of our own, if you want them, and will supply them to you upon the same terms that you take our own product. Shipments will be made either from New York or from our London connections, the Western Import Company.

"It will pay every responsible foreign buyer to make immediate connections with us, because we have solved the great problem of the industry, 'Live and let live.'

"We represent the Triangle Film Corporation for the entire world, except the United States; the New York Motion Picture Company, the famous Keystone Film Company, the Reliance Film Manufacturing Company, the Majestic Film Company, the K. B. Film Company, and Bronco Film Company for the entire world. A permanent conection with us will mean the worry off your mind and the burdens off your shoulders.

"Our financial connections in New York are the Harriman National Bank, The Bankers Central Trust Co., and the Columbia Bank; in London, the London, City & Midland Bank, and the County of Westminster Bank.

"The New York business will be transacted by W. H. Productions Company of New York City, and the London business by the Western Import Company of London. We believe we have started something."

Metro Buys "Warrior" for New York State

GENERAL ENTERPRISES, INC., announces that it has closed a deal with Metro for "The Warrior" for New York City and State. The transaction was closed by Arthur H. Sawyer, representing General Enterprises, Inc., and Joseph W. Engel and Edward Saunders, acting for Metro. "The Warrior" will be released by the purchasers as an extraordinary feature attraction through the Metro Exchange of New York City and its branches throughout the state.

The announcement of the latest sale involving "The Warrior" completes a remarkable state rights campaign which has been successfully promoted for this picture by Herbert Lubin and A. H. Sawyer, of General Enterprises, Inc. In addition to the purchase made this week by Metro, the following contracts have been closed throughout the country for territorial rights for the Italian war picture: To the Allen Film Corporation of Chicago, Illinois, the States of Illinois, Texas, Michigan, Iowa, Nebraska, Ohio, Indiana, Oklahoma, Arkansas, Missouri and Kansas; the Westcott Film Corporation of Minneapolis, Minnesota, the States of Wisconsin, Minnesota, and North and South Dakota; to the Clark and Rowland Theatres Company of Pittsburgh, Pennsylvania, the States of Western Pennsylvania and West Virginia; to Civilization Film Corporation of New Jersey, the entire State of New Jersey; to the Birth of a Nation Company of the Northwest, the States of Washington, Oregon, Idaho and Montana; to Special Features Company of Knoxville, Tennessee, the States of Tennessee, Georgia, Florida and Alabama; to American Film Company of Philadelphia, Eastern Pennsylvania, Maryland, District of Columbia, Virginia and Delaware; to the Eastern Feature Film Company of Boston, Mass., the New England states.

First Shorty Hamilton Comedies Ready for Release

Ernest Shipman announces that the first releases of the W. H. Clifford Photoplay Company, entitled "Denny from Ireland" and "The Snail," are now ready for distribution. Mr. Shipman has a complete and attractive line of posters and other advertising matter which is offered at actual cost. Territorial rights are available under a protective franchise covering the entire series of twelve released monthly. Straight sales or the co-operative plan can be arranged under the scale of percentages as adopted by the First National Exhibitors' Circuit.

Mr. Shipman says:

"The state right buyers will find the Shorty Hamilton comedies a most inviting business proposition inasmuch as the W. H. Clifford Photoplay Company and I have decided upon a marketing policy which is estimated upon a legitimate and equitable basis, with ample room for money-making possibilities for the producer, state rights buyer and exhibitor.

"All ideas of inflated values have been eliminated and the prices agreed upon are the result of common sense business reasoning. A confidential price list will be furnished bonafide buyers upon application. The many exhibitors writing the New York office for information as to what exchanges will distribute the Shorty Hamilton series will be informed as the sales are consummated."

Three Brenon Successes Showing in Montreal

Chandos Brenon, Canadian representative of the Herbert Brenon Film Corporation, reports the successful showing of three features made by Herbert Brenon, now playing in Montreal at the foremost moving picture theatres in the city.

The three Brenon features playing in Montreal at the present time are "The Lone Wolf" at the New Grand, "The Fall of the Romanoffs" at the Regent and "The Daughter of the Gods," which was made two years ago under the Fox banner, at the St. Denis. The first-mentioned productions were made at Mr. Brenon's own studios at Hudson Heights, N. J.

In the past four weeks Montreal has seen no less than five pictures directed by Herbert Brenon, for, in addition to those already cited, "Neptune's Daughter," which is still a drawing-card, and a re-issue of "The Two Orphans" have also been running simultaneously.

Each of the three pictures now running in Montreal has had its premiere as a special attraction in New York at $2—top price—and each was acclaimed a brilliant success.

Rothapfel Endorses Tucker's Production, "Mother"

S. L. Rothapfel, managing director of the Rialto and Rivoli theatres, following a special private screening of "Mother" recently given for his benefit, makes the following statement endorsing this McClure feature:

"I have just seen 'Mother' by George Loane Tucker and, to say the least, it is a picture that will linger with me for a long, long time. Miss Risdon, who plays the character part of 'Mother' gives one of the finest character performances I have ever witnessed on the screen. The refinement, the intelligence and the good taste displayed by her make her, in my opinion, one of the greatest artistes on the screen. The whole picture has an atmosphere of good taste about it and the drama is so big that I don't see how in the world it can go wrong. The musical possibilities in this picture are also great and I can assure you that if it is properly played and handled it will touch a responsive chord in everyone's heart and is bound to be talked about.

"I will let you know in the near future just what date I can give you in either the Rialto or the Rivoli and you can rest assured that I shall be glad indeed to play it."

(Signed) S. L. ROTHAPFEL.

It is announced that "Mother" will be given a week's run at either the Rialto or the Rivoli theatres in the near future.

Brazilian Market Will Favor American Product

"The Brazilian film market which has shown a marked preference for Italian-made photo productions owing to the increased cost of American-made film is gradually swinging in favor of the American product," said Edna Williams, special representative of the Robertson-Cole Company, which film is handling the foreign distributing rights to the U. S. Exhibitors' Booking Corporation's productions.

"A survey of the Brazilian field," declared Miss Williams, "has impressed me with the fact that American films have been advancing rapidly in popularity in that territory and that as soon as the prices of productions made in the United States are regulated to the satisfaction of the exhibitors of Brazil they will probably use our pictures to the exclusion of all others."

Miss Williams announces the sale of "The Zeppelin's Last Raid," for Brazil.

George MacQuarrie in Madge Evans Film

In furtherance of his policy of direct recognition of effective work in World Pictures, Director General William A. Brady has arranged to "feature" George MacQuarrie with little Madge Evans in "Gates of Gladness," recently completed. Many of the scenes of this photoplay were taken in the house and grounds of Georgian Court, the estate of George Gould.

The first engagement of Mr. MacQuarrie by Mr. Brady was as leading man for the principal traveling company playing "Bought and Paid For" as a spoken drama.

THE INDEPENDENT FIELD TICKER

Territorial Sales Reported During the Past Week

Productions	*Buyer*	*Territory*
"Ignorance"		France, Egypt.
"The Natural Law"	J. Frank Brockliss, New York	Foreign Rights.
"Mother"	Grainger Film Corporation, Chicago	Illinois, Michigan, Iowa, Nebraska, Texas, Oklahoma, Arkansas, Kansas, Missouri.
"Mother"	Allen Film Corp., Chicago	Ohio, Indiana, Kentucky.
"Mother"	Wescott Film Corporation, Minneapolis	Minnesota, Wisconsin, North and South Dakota.
"Mother"	M. J. Wohlfarth, Lakewood, N. J.	New Jersey.
"Mother"	First National Exhibitors' Circuit, Pittsburgh	Western Pennsylvania, West Virginia.
"Sins of Ambition"	Joseph Monat, New York	France.
"One Law for Both"		
"Married in Name Only"		
"Human Clay"	Export and Import, Film Company, New York	Foreign Rights.
"Sins of Ambition"	Mammoth Film Corporation. New York	Northern New Jersey.
"Babbling Tongues"	E. & H. Film Distributing Co., Atlanta, Ga.	Florida, Georgia, Alabama, North and South Carolina, Mississippi.
"Human Clay"	M. & R. Feature Film Exchange, San Francisco	California, Nevada, Arizona.
Twenty-eight Mack Sennett Produced Comedies (W. H. Productions Co.)	Peerless Photoplays Co.	Nebraska, Iowa, Kansas.
Twenty-eight Mack Sennett Produced Comedies (W. H. Productions Co.)	Weiland Film Co., Pittsburgh	Western Pennsylvania, West Virginia.
Twenty-eight Mack Sennett Produced Comedies (W. H. Productions Co.)	Regal Films, Ltd., Canada	Canadian Rights.
"The Bandit and the Preacher" (W. H. Productions Co.)	Regal Films, Ltd., Canada	Canadian Rights.
"The Hell Hound of Alaska" (W. H. Productions Co.)	Regal Films, Ltd., Canada	Canadian Rights.
"The Bandit and the Preacher"	William Politzer, San Antonio, Tex.	Oklahoma, Arkansas, Texas.
"The Hell Hound of Alaska"	William Politzer, San Antonio, Tex.	Oklahoma, Arkansas, Texas.

Norma Talmadge Begins New Select Film

NORMA TALMADGE has commenced work on her new photoplay, "By Right of Purchase," in which she is presented by Joseph M. Schenck. This will be the fourth of her Select Pictures, and its production follows that of "Ghosts of Yesterday," which Miss Talmadge completed recently.

"By Right of Purchase" is a society drama with a New York setting, and among its interiors will be a reproduction of Hero Land, the bazaar conducted this year for war charities in New York. Miss Talmadge plays the part of a moth-like young wife who spends her time flitting from one bit of frivolity to another, and the role affords her opportunity for the wearing of an array of beautiful gowns calculated to give her an added charm.

The picture will be directed by Charles Miller, and Eugene O'Brien has been chosen as leading man. Mr. O'Brien also plays opposite Miss Talmadge in her latest picture, "Ghosts of Yesterday," which is a screen adaptation of Rupert Hughes' famous play, "Two Women," and presents the star in a highly emotional characterization.

Paving the Way to Independence

A Thought Talk to the Exhibitor

By H. J. Shepard

A SHORT time ago a distributor summoned one of his producers and criticized him on the quality of a certain production. The director is said to have answered: "What do you care? You'll get *yours*. It will go into the program and they (the exhibitors) will have to take it."

Because of this general attitude among some of the program distributors, the exhibitor must take, on their contract, what is parcelled out to them, whether good or bad, helpful or detrimental. It is plainly seen that the program system is not sympathetic for the exhibitor.

There is a relief from this situation. It is the *Independent Field,* and the live exhibitors throughout the country are today taking advantage of it. A very recent example is that of "Tom Moore, of Washington." His action speaks for itself. He has the *guts* to fight, and he will win out, because he is fighting for INDEPENDENCE IN THE FILM INDUSTRY.

Every exhibitor who is in business for himself, and wants to remain in business for himself, must cultivate and help develop the Independent Market, by booking Independent productions from the reliable and efficient Independent Exchanges in their respective territories.

The large percentage of the best productions are being released on the Open Market. *Even some of the program companies resort to a camouflage,* by taking a fairly good picture from their program every once in a while and releasing it under a different brand on the Open Market, *in order to get the extra revenue*—thus taking advantage of the exhibitor. It is all wrong, and the solution, Mr. Exhibitor, lies with you.

You should keep in touch with the Independent Market through the trade papers and the Independent exchangemen in your territory. Select your own pictures when and as you like them. Get what your patrons desire. There is at least one Independent exchangeman in each territory, who is considered reliable, and if there are two, so much the better for you. It means that competition for your business will be keener.

The Independent exchangemen, as a whole, are capable business men, and select their pictures with the utmost discrimination. You naturally demand the best from them. They will, in turn, demand the best from the Independent producer. By your efforts a better product will be created.

How long would that inefficient producer with his careless methods survive if he continued to make inferior productions in the Independent Field? The termination of his career would be ultimate, thus eliminating this calibre of producer.

In the Independent Field of the film industry, like in the shoe, automobile and other industries manufacturing articles of universal use, the greatest amount of attention is paid to every detail—no matter how small or seemingly unimportant. This is absolutely necessary because a field for its disposition, once found, must be maintained; to be sold it must possess saleable features, and that means efficiency in every respect.

DECLARE YOUR INDEPENDENCE by looking up all Independent productions and getting in touch with your best Independent exchangemen. If you can't get the information you want, address your inquiries to the State Rights Department of the Trade Papers, and they will help you.

Finally, BOOK ALL GOOD INDEPENDENT PRODUCTIONS.

Hodupp to Establish Twenty Exchanges

V. H. HODUPP, of V. H. Hodupp, Inc., Indianapolis, Ind., announces that within the next few weeks, twenty distributing exchanges will be opened by this company. Mr. Hodupp has strong faith in the maxim "while others might be talking the Hoosier will be doing," and says that it finds verification in their latest developments. He said:

"There are twenty distributing centers of V. H. Hodupp, Inc., to be opened shortly. Two weeks ago the first of a string of twenty newly appointed offices were opened in the new Wimmer Building, Indianapolis. Six hustling salesmen are entrusted with covering Indiana, and although they have been on the job but two weeks, they started a special drive on the recently acquired Ivan Film Productions' output, and the office reports sixty-seven consecutive days of booking on 'Married in Name Only,' and the same for every Ivan production which I could procure for his territory.

"The location for the second office in St. Louis has been decided upon and will be opened on the 15th of January. The same applies to Kansas City for the 30th of January, and other offices will be opened at about two weeks' interval, until the last of the twenty offices considered necessary to cover the territories contemplated will have been established.

"So well does Mr. Leonard of the Lenwood Amusement Company, Indiana, think of the general proposition as outlined by me, that he has purchased 750 shares for each of the distributing companies. It is well at this time to bear in mind that each territory has its own company working in a co-operative form with the exhibitor in said territory.

"Manfred Feitler of Pittsburgh, Pa., a representative exhibitor in Western Pennsylvania, owning and managing seven theatres, is a sample of the kind of an exhibitor who has approved, and sees the equity and thereby the assured success of, the plan and operation of V. H. Hodupp, Inc. Mr. Feitler has subscribed to 100 shares for each of the offices opened and the rest of the twenty offices to be opened.

"These operations are no tiresome network of frenzied finance or multiplication of operations involved in the distributing plans of the company. The plan is so simple that 'he who runs may read.'"

Whartons Guard Against Pro-German Interference

Great preparations are being taken at the Wharton Studios at Ithaca, New York, to guard them from injury by anybody interested in preventing or delaying the production of "The Eagle's Eye," the new serial founded on the story by William J. Flynn, Chief of the United States Secret Service, exposing Imperial Germany's spy system in this country. Guards patrol the grounds day and night and no one is permitted to enter the premises without a pass and without being identified by someone in authority. Manager Kent is taking every precaution against interference.

Jacobs Gets Hart Features for Ohio Territory

George P. Jacobs, manager of Masterpiece Film Attractions, Cleveland, and associated with Sol L. Lesser, San Francisco, and Leon Netter, Cleveland, before leaving New York last week, closed a deal with the W. H. Productions whereby he is to distribute the three W. S. Hart features, "The Bargain," "The Bandit and the Preacher" and "The Hell Hounds of Alaska," in the Ohio territory.

Mr. Jacobs is prominent in the independent field. He has been an exhibitor, producer and has had much experience in the distributing end of the business. Before associating with Masterpiece, he was connected with the Life Photo, Noted Players, and World in Pittsburgh. He expects to close contracts for other productions for the Ohio territory soon.

Argus Pictorial Booked at Strand

The fifth issue of the Argus Pictorial, Pathe's new screen magazine in one reel, will be released Jan. 13. It is said to be a very interesting number. The Argus Pictorial has been booked at the Strand theatre, New York.

"Gold Beating" is the title of the first article in this issue and it shows an industry which has not changed since the days of ancient Egypt.

Two tiny wonders of nature—the vorticella and the monstyla—are shown in another article, and the last part of the film is devoted to the bag worm.



Jewel Carmen, William Fox's Dresden China Star

W. H. Productions, Late Hart Release True Realism

"The Bandit and the Preacher," the late W. S. Hart feature released by the W. H. Productions Company, is said to be one of the best of this series. In their endeavor to get realism in the scenes which depict strong, virile action, William Hart in the role of the bandit, fractured both hands and Robert Edeson, presenting the role of the preacher, emerged from the fight which was staged between him and Mr. Hart, with two black eyes.

The story tells of the manner in which a preacher converts a bandit's sweetheart, a dance-hall girl to the better walks of life and later marries her. The bandit's friends taunt him and he takes vengeance. A fight follows and the bandit is worsted. Later the preacher renders valuable assistance to the bandit and they become close friends.

"The Bandit and the Preacher" is a typical Western picture and Mr. Hart's characterization of the bandit is said to be the best he has ever done.

"Bar Sinister" Praised by South Carolina Exhibitor

C. N. Carlin, manager of the Caring theatre, Greenville, South Carolina, says that "The Bar Sinister" is one of the greatest screen plays. "The Bar Sinister," written by Anthony P. Kelly, is an Edgar Lewis production and distributed in this territory by Hoffman-Foursquare Exchanges.

Mr. Carlin writes:

"I wish to state that we have played almost all large productions but will say that 'The Bar Sinister' is one of the very greatest plays we have ever had the pleasure of playing and was a pronounced hit. The photography and directing—GREAT, and the films in fine condition. It was a pleasure to play this beautiful play."

Business Booming for Standard

Phil L. Ryan, Sales Manager, Standard Film Corporation, Gives Encouraging Report—Distribution in Ten Middle Western States

PHIL L. RYAN, sales manager, Standard Film Corporation, handling William S. Hart, two-reel features, Billy West comedies and other independent features through ten Middle Western States, reports, upon his return to the home office after an extended stay in New York, that business is booming. The Standard Film Corporation is one of the largest independent exchanges operating in the Middle and Southwest and Mr. Ryan is one of the best known and most prominent sales manager in this district. His report indicates that the New Year promises a thriving business in the independent field.

He writes:

"The William S. Hart two-reel features, which I am handling in ten Middle Western States, have met with an enthusiastic reception. The Billy West comedies are receiving the same welcome that was accorded them from the start. They are received throughout my territory with a welcome that could not be excelled for real, genuine enthusiasm.

"I am in receipt of the following letter from W. A. Mustard, manager of the Blue Mouse theatre, St. Paul, Minn., which speaks well for the Hart features.

"'Enclosed find check to pay for Wm. S. Hart two-reel feature, "The Last Raid," which I understand is our next booking. The Hart film, "Dakota Dan," which we are now running is very fine and our patrons like it.

"'I feel it not only a duty but a pleasure to let you know how exceedingly well the Hart two-reelers are pulling the "movie fans" to the Blue Mouse. The first feature, "Dakota Dan," stood 'em out at every performance during the showing and everyone who commented on the picture gave it praise. When we paid you your price for the Hart productions I fully expected fair returns on the investment but did not anticipate a landslide. I consider Mr. Hart the best "puller" in the business today and am more than pleased that we have a binding contract for the rest of the Hart two-reelers.'

"Nothing need be said in extenuation of the above," continued Mr. Ryan, "except, possibly, to mention that Mr. Mustard is the kind of exhibitor who never makes a misleading endorsement of anything.

"The Billy West productions have been continuing what was from the start a meteorically successful career in the Middle Western States," said Mr. Ryan. "The demand for this type of comedy is constant and unvaryingly great. The Sapphire theatre in Kansas City, Mo., has increased its patronage approximately 20 per cent since putting on the Billy West comedy-features and Mr. Elliott, the manager, who has already placed in the hands of a construction company plans for the construction of a new theatre on the Sapphire site, to cost nearly $100,000, is tracing the patronage increase almost directly to the addition of the West productions to his program.

"The various offices of the Standard are constantly receiving praise-filled letters on the West productions and also on the single-reel Christie Comedies; the 'society brand' of film comedies, and look forward to 1918 to hang up a great competitive record in increased distribution on these productions. The Standard has acquired 'The Bargain,' 'The Hellhound of Alaska,' and 'The Bandit and the Preacher,' five and six-reel super-Hart features, directed by Ince. These were purchased from the W. H. Productions Company of New York City, and are to be distributed in all of the states served by the Standard."

Hart Features Are Getting the Business

"GIVING the exchanges successful pictures at prices assuring a profit for themselves and the exhibitors and a service after they have bought the productions, to help them and the exhibitors exploit each production to their best advantage."

The above statement was made by an official of the W. H. Productions when asked to what he attributed the success of this company.

"We have found from experience that the most successful and lasting productions must have certain qualities. In every one of our productions, you will find the following salient qualities: First—we have the biggest stars; second—each star is backed up with a story and supporting cast that would be of sufficient drawing power without the particular featured star; and in addition to this, each one of our productions lends itself easily to exceptional exploitation possibilities—in fact, all of the superlatives that could be used would not do justice to these productions in describing their drawing power.

"We sold our series of two-reel Hart features in record-breaking time, and from the advice received from the exchanges who are handling these productions, we are pleased to say that each one is more than satisfied with his purchase. Of course, the fact that they are making money on these productions and that they were satisfied with our methods of doing business has paved the way for our future releases, 'The Bargain,' 'The Bandit and the Preacher' and 'The Hell Hounds of Alaska,' and the series of the famous twenty-eight Keystone-Mack Sennett comedies.

"We intend to expand and remain in business, and we appreciate that this can only be done by building up a permanent remunerative connection with and for the individual and independent exchangemen throughout the country."

Goldburg to Represent Ivan, Inc.

I. E. Chadwick, General Manager, Ivan Films, Engages Jesse Goldburg as Special Representative for All Ivan Productions

JESSE J. GOLDBURG who opened, recently, an office in the Times Building, New York, to handle the executive work in connection with his business as special representative and exploitation manager, closed a deal last week with I. E. Chadwick, general manager of Ivan Film Productions, Inc., whereby Mr. Goldburg becomes special and exclusive sales representative for all Ivan productions. The contract specifically provides that the exploitation of the Ivan productions shall not prevent Mr. Goldburg's office from handling the productions of other manufacturers or Mr. Goldburg's service idea for other producers or state rights buyers. It does provide, however, that Mr. Goldburg shall give his personal attention to the affairs of the Ivan Film Productions.

Mr. Chadwick made the following statement:

"We were impressed with the advertisements and announcements of Mr. Goldburg's in the trade papers, and as a result obtained his services. What impressed us as much as anything else was Mr. Goldburg's appraisement of valuation of our productions for the various territories. There was no inflated statement as to what he could procure, and I confess that in some territories on Mr. Goldburg's advice, I made material cuts in what I believed we should receive, and in two or three others we made slight advances in prices. The services of Mr. Golburg do not merely include the selling of our productions, but also embrace a serviceable campaign for a continuation of the exploitation of our productions after their sale.

It was Mr. Goldburg's suggestion that he make a tour of the United States. While this will take Mr. Goldburg away from his office and prevent for the time being, his taking on other attractions, he feels that the trip will give him an opportunity to confer with state rights buyers in order that upon his return, he will devise new plans of exploitation, sale and advertising if necessary, for the year 1918.

"At present we have four companies working, and as long as the market justifies it, as far as we are concerned, there will be no lack of state rights releases.

"It is rare that one finds in a man all of the qualifications which make Mr. Goldburg to our mind the most competent all around motion picture man in the industry, and especially as a state rights sales representative.

"Mr. Goldburg has produced his own attractions, supervised their direction, and has acted as publicity, advertising, and sales manager for some of the best feature photoplays produced, and to my knowledge, he has shown others the way. And for our benefit as well as that of the state rights exchange, we are taking advantage of Mr. Goldburg's organization."

Mr. Goldburg said: "My contract with the Ivan Film Corporation will not interfere with my organization or plans to handle attractions of other independent producers. I trust to do things on this trip that will assist in keeping the state rights market in a healthy condition, and foster the principle of open booking. When I reach Los Angeles I hope to close several contracts, to act as exclusive sales and exploitation representative for independent producers on the Coast, operating, of course, from my New York office. I also will open a branch office there to facilitate the increasing business.

"I have been asked by several producers: 'Is there really a market for state rights productions?' and my answer, of course, has been 'Yes, a healthy, substantial, and continuous market, provided two things are adhered to. First, that productions be made without the expenditure of money for which there is no value received. It makes no difference how much a production costs as long as the attraction itself justifies the expenditure, and secondly, that the returns sought be on a legitimate basis without an attempt to reap a fortune on a "lucky strike" without any consideration for the state rights buyer's investment, or the theatre manager's ability to do business.'"



Vic Moore Saves the Life-saver in "Oh, U Boat!" a Klever Komedy Picture

Crown Establishes New Exchange in Texas

P. C. Crown announces that he has organized a new exchange at Fort Worth, Texas. It is known as the American Film Exchange. The first release will be "The Lust of the Ages," Ogden production, the negative to which is owned by Crest Pictures Corporation, New York.

Mr. Crown is one of the pioneer exhibitors, conducting, until recently, the Crown theatre, Houston, Texas. He has a number of other productions under consideration for this territory, it is announced. He is buying also for the Australian market, where he has connections.

"Mother" Shown in New York and Chicago at Same Time

"Mother," George Loane Tucker's production, was shown to the trade last week in New York and Chicago, at the same time. The New York showing was held at the Balboa projection room and the Chicago showing was given at Ziegfeld theatre. Herbert Lubin was in charge of the Chicago showing and Arthur Sawyer conducted the New York showing.

Pathe Adds Another Quality Feature

WITH the completion of "The Other Woman," featuring Peggy Hyland, supported by Milton Sills and Anna Lehr, Pathe has added another high quality feature to its reserved stock of 1918 productions.

"The Other Woman" is an adaptation from a play, stage rights of which are controlled by Al. H. Wood. It has not yet been produced on the speaking stage but it is rumored that the story will be seen behind the footlights shortly after it makes its appearance on the screen.

While it is a social problem play, bringing in the eternal triangle, the story is said to have a unique twist and in its situations it never even remotely approaches the suggestive. The action of the story takes place for the most part in New York City and depicts life in the art studios.

Peggy Hyland is seen as Elenor Gates, a country girl who comes to New York and gains fame as a painter, and in the opposite role is Milton Sills playing the part of Harrington, the husband whose wife loves him too well and thinks that the marriage state is all sufficient even to the exclusion of the diversions offered by the theatres and the restaurants.

This production was staged under the direction of Albert Parker, who has given the feature, it is said, all the life and color made possible by the fascination that attaches to life in the Latin quarter.



Theda Bara, Fox Star, in Her Newest Character Role

"Price of a Good Time" a Winner

Jewel Production Is Greeted by Capacity Houses in All Parts of the Country.

JEWEL PRODUCTIONS, INC., are decidedly pleased with the remarkable success of their feature, "The Price of a Good Time," which has met with capacity houses and "repeat" bookings in all parts of the country. The story of the picture, it will be remembered, deals with the struggle of a young girl employed in a metropolitan department store to resist



Scene from "The Price of a Good Time" (Jewel).

the temptations which beset her on every side. She loves good clothes and wants to have a "good time." She finally gives in and sells herself to a young spendthrift who gives her all that she desires in the way of clothes, money and jewels, but she discovers too late that love formed the essential part of her scheme of life and comes to an untimely end in an automobile crash.

Lois Weber's direction of the delicate situations involved and the appealing acting of Mildren Harris as the "little shop girl," have received considerable attention by the [illegible] of the nation. Critics everywhere have commented favo[illegible]

Twenty-six of the largest and most popular photoplay theaters in New York, Brooklyn and Newark have or are at present playing the feature. At Fox's Terminal theater in Newark, Sunday, Dec. 9, the crowds which were waiting to gain entrance to the performance were so great, that they finally broke through the police lines and smashed their way through the main doors of the theater. Reserves were called out to disperse the crowd and the run of the feature ended with a "record" box-office statement.

In some parts of the country the feature received persona[illegible] it with a view to censoring, but decided instead to endorse it as a powerful weapon for good.

Every publicity help which could be extended to an exhibitor was furnished those who booked the picture. Heralds, one three, twelve and twenty-four sheets were ready to shout from the billboards the quality of the production. "On the spot" publicity was furnished by the various zone exchanges and many of the exhibitors arranged elaborate lobby displays to further attract the public.

The result of all this aid is now centering in "return dates." An example of this is the action of the management of the Mount Morris theater at 116th street, New York, which, after playing the feature as a "first run" for three days, is again to play it day and date in opposition to the same feature booked in Moss' Regent theater in the same locality.

Officials of Jewel Productions, Inc., are confident that when the final returns are all in, the feature will prove to be even a greater attraction than "Where Are My Children," and every exchange manager in the thirty-two Jewel branch offices is striving to make predictions become reality.

FORBES-ROBERTSON BIDS FAREWELL TO AMERICA.

Sir Johnston Forbes-Robertson, the eminent English actor, who came to America to take part in Herbert Brenon's production of "The Passing of the Third Floor Back," has folded his tent like the Arabs.

Having completed his role of the Stranger at the Brenon studios last week he has taken his departure for England. He will arive in London in time to spend Christmas with his family, it is expected.

The last public appearance of the distinguished British actor was at Hero Land, where he spoke briefly in behalf of the Allies' cause and its needs. His final journey to America was made solely for the purpose of fulfilling the contract he had made to appear before the camera in the screen production of Jerome K. Jerome's famous drama.

Another Shorty Hamilton Comedy

W. H. Clifford Photoplay Company Announces Another Release, Named "The Snail."

IN ACCORDANCE with a statement recently made in the trade papers relative to the "Shorty Hamilton Comedies," consisting of twelve five-reel comedy dramas per year, the W. H. Clifford Photoplay Company now announce another release, entitled "The Snail," a Chinese-American story. The title, however, does not suggest in any way the activities of "Shorty" in telling of the story. From its very beginning and continuing through the entire unfolding of the tale there is a rapid succession of action and many provoking incidents with the star in the lead.

Farce comedy has a scarcely irresistible fund of real humor, there is ever-pleasing absence of the slap-stick methods or the over-acting in order to get a laugh. The story is told with full sympathetic dramatic value and interpreted by a company of recognized screen favorites. The W. H. Clifford Photoplay Company operates its own studios and laboratory and with every modern facility turning out the highest type of product. With a guaranteed release on the first of each month, a franchise covering the entire series is of great value to the exhibitors, inasmuch as it permits the booking of a definite program, and a financial arrangement which must prove most inviting.

The marketing of the Shorty Hamilton series is being negotiated in the offices of Shipman [illegible] West Forty-fourth street, New York City, both for the domestic and foreign rights.

HOW LOWRY GOT NIGHT TRENCH PICTURES.

Handling thousands of men at night is not an easy job, even for a movie director who is not expected to acknowledge difficulties.

In making "For the Freedom of the World," Ira M. Lowry's spectacular patriotic film now being extensively booked by Goldwyn offices, the director faced the problem of keeping in touch with thousands of men in both his own and "the enemy" trenches. Supplies of various kinds were experimented with, but when gun fire began the director realized that this system would not work. A battery [illegible] was set out for telephone instruments and a complete system of [illegible] telephones was constructed.

Exactly duplicating positions at the front, transmitters were placed in the dugouts in each trench sector, and the officers were thus able to give the word to charge simultaneously. As a result, the actual construction of the trenches, the use of star shells and light rockets made the battle scenes realistic, but the conduct of the troops was regulated in exactly the same way.

NEW YORK SENSATION IN "THE NAULAHKA."

Doraldina, who is seen with Antonio Moreno in the Pathe de luxe production "The Naulahka," is creating a tremendous sensation on the vaudeville stage at the famous Palace theater, New York City.

Doraldina is credited with being the most accomplished Oriental dancer that has ever appeared on the boards in New York City. And in the [illegible] the screen will be given a special dance, evolved from a number of native East Indian dances that are even more clever than those with which she is creating the present sensation.

In addition to dancing, according to announcements from the Pathe Company, Doraldina has proved herself to be an exceptionally clever screen actress. It is said that Doraldina will prove to be the best vamp that has yet been seen on the screen.

This would seem to indicate that "The Naulahka," with its strong cast, headed by Antonio Moreno, and supported by a current New York sensation, will be one of the big screen successes of 1918.

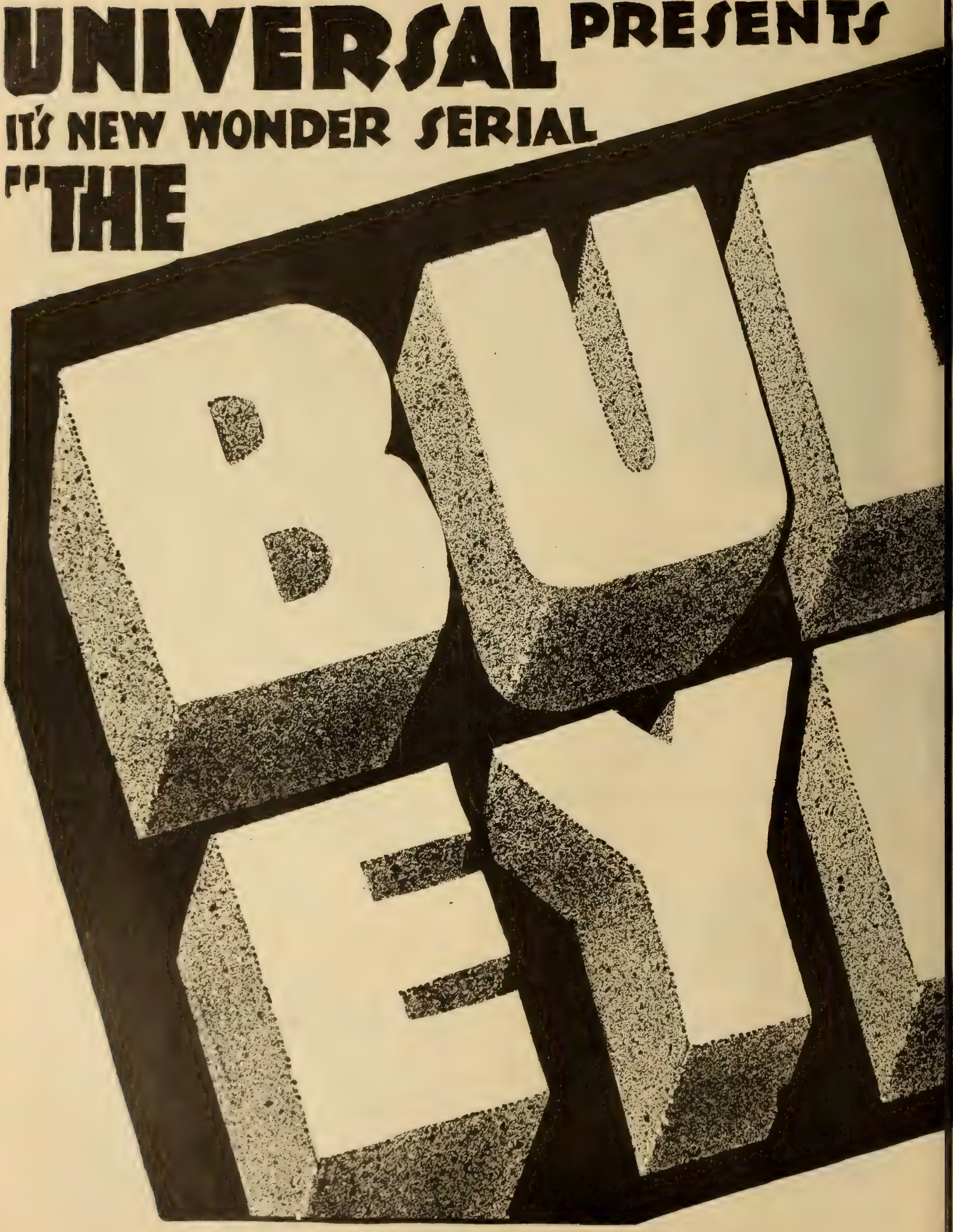
CONSTANCE TALMADGE IN LOS ANGELES.

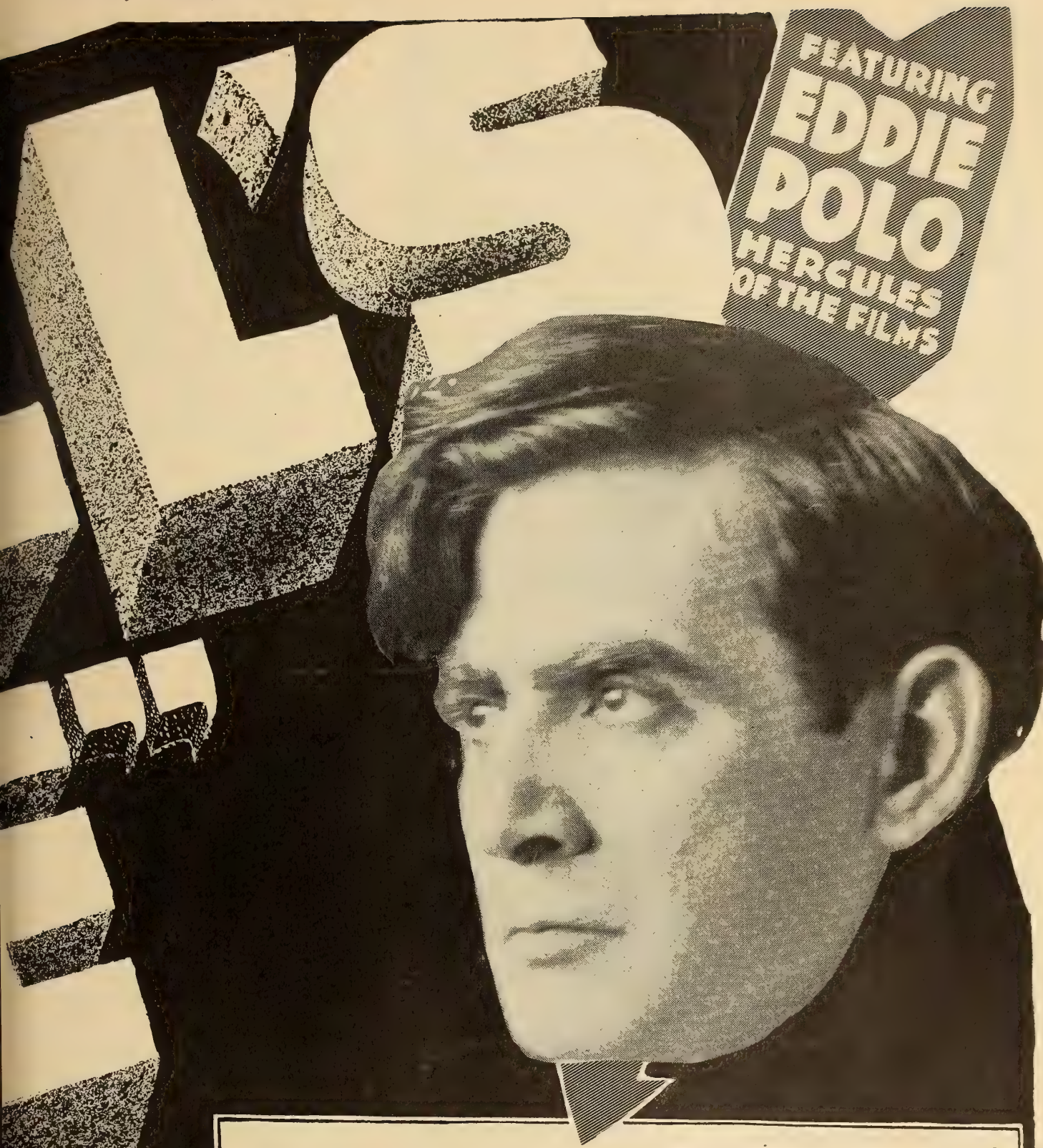
Constance Talmadge, Select's brilliant young comedienne, who left Los Angeles less than a year ago comparatively unknown, returned to the Coast the [illegible] in a blaze of glory, a star in her own right, with a seventy-foot electric sign on Broadway. And [illegible] arrival in the West the occasion for an [illegible] demonstration.

Miss Talmadge will start work shortly on "The Little," which has been [illegible] for the screen from [illegible] Hodgson Burnett's widely-read novel of the same name. Once her immortal story of Little Lord Fauntleroy Mrs. [illegible] has written nothing more fascinating than this story of international love and marriage. In the role of Betty Vanderpoel, fearless, straight-forward and lovable, is [illegible] particularly suited to the star's personality. "The Studio" [illegible] which Constance Talmadge finished just before leaving New York is now being titled and cut and upon release will be distributed through Select Exchanges.

"TROUBLEMAKERS" GETS GOOD START.

"Troublemakers," featuring Jane [illegible] Katherine Lee, William Fox's "Baby Grand" stars, released December 9, found immediate favor with the public, at least this is the substance of announcement by purveyors of Fox publicity, and it is further stated that it is based upon reports from Fox exchanges.


UNIVERSAL PRESENTS
IT'S NEW WONDER SERIAL
"THE
BU
E
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ANOTHER great big smashing Universal box-office serial Winner for Exhibitors—"THE BULL'S EYE," featuring Eddie Polo, Hercules of the Films—in sensational stunts that have never yet been shown on any screen—Unbelievable thrills that defy all precepts of human nerve and daring.

A SERIAL that will set your town afire—a serial that will make your competition look sick—a serial so utterly beyond anything in the line of sensations your town has ever seen, as to make comparison ridiculous. Waste not one second's time in wiring your nearest Universal Exchange for booking or reservation, and positively get a copy of the huge ad campaign book free to Exhibitors. Do it right this minute.

UNIVERSAL FILM MANUFACTURING CO.

CARL LAEMMLE, President

"The Largest Film Manufacturing Concern in the Universe" 1600 BROADWAY, NEW YORK



Billy West and Beatrice Joy Canter the Park, a La Riverside Drive, in "The Stranger," a King-Bee Comedy

Ivan Record Spells Efficiency

I. E. Chadwick, Head of Ivan Film Productions, Inc., Points to Evidence of the High Quality of Ivan Productions

I. E. CHADWICK, general manager and executive head of Ivan Film Productions, Inc., express great satisfaction with the record this company has made during the past year. Mr. Chadwick, who has become head of this producing organization, recently pointed with pride to the record that he says stands for quality in the production of feature pictures.

During the past year the Ivan Film Productions, Inc., has given to the screen such pictures as "Two Men and a Woman," "One Law for Both," "Married in Name Only," "Babbling Tongues" and "Sins of Ambition." The wide field open to Ivan productions is the best evidence of the efficiency and satisfaction that the producing company has established.

The following distributors are handling Ivan films and have made arrangements for the purchase of other pictures to be released by the above-mentioned company:

New England States, Eastern Feature Film Company, Boston, Mass.; Greater New York, Merit Film Corporation, New York City; Upper New York State, Super Film Attraction Co., Syracuse, N. Y.; Northern New Jersey, Mammoth Film Corporation, New York City; Eastern Pennsylvania, Southern New Jersey, Delaware, Maryland, District of Columbia, Virginia, Electric Theatre Supply Co., Philadelphia, Pa.; Western Pennsylvania, Liberty Film Renting Company, Pittsburgh, Pa.; Ohio, Michigan, Ohio Ivan Film Distributing Company, Cleveland, Ohio; Kentucky, Tennessee, Big Feature Rights Corporation, Louisville, Ky.; Indiana, V. H. Hodupp, Inc., Indianapolis, Ind.; Illinois, Southern Wisconsin, Unity Photoplays Company, Chicago, Ill.; Northern Wisconsin, Minnesota, North Dakota, South Dakota, V. H. Hodupp, Inc., Indianapolis, Ind.; Iowa, Nebraska, Quality Feature Film Company, Sioux City, Iowa; Kansas, Missouri, V. H. Hodupp, St. Louis, Mo.; North Carolina, South Carolina, Georgia, Florida, Alabama, Mississippi, E. & H. Film Distributing Company, Atlanta, Ga.; Texas, Oklahoma, Louisiana, True Film Company, Dallas, Texas; California, Nevada, Arizona, M. & R. Feature Film Co., San Francisco, Cal.; Canada, Globe Films, Ltd., Toronto, Can; foreign rights, Piedmont Pictures Corporation, New York City.

Special Publicity During Run of Flynn Serial

An unusual method of publicity will be put into operation during the showing of William J. Flynn's serial, "The Eagle's Eye," now under production by Wharton Bros. at the Wharton studios, Ithaca, N. Y. It is announced that as the episodes are released a series of illustrated special articles and stories will be published relating to the history and the evolution of the German government's system of espionage—industrial, diplomatic, military and naval. These articles will be founded on official facts.

The establishment of a branch of this German spy system in the United States was begun here many years ago and grew as time progressed into a most formidable body, numbering thousands of carefully selected and trained men and women. Its existence here was not appreciated till the outbreak of the war. It soon began to make its presence felt. The real history of this body of military secret agents in this country, never before related, is the theme of Chief Flynn's serial.

Hart Re-Issues Life-Savers for Exhibitors

Abe Warner, who has several of the Hart re-issues for distribution in the Cleveland territory gives these features a word of praise in the following statement:

"These Hart pictures," he said, "are the biggest life savers that the motion picture exhibitor has ever had. With conditions as they are; taxes, the high cost of pictures, more taxes, the increased cost of operating, and still more taxes, they offer the exhibitor a chance to do business and make some money which he could not do otherwise. This is how he does it. He books a Hart re-issue at small cost. He advertises the Hart picture extensively. Some exhibitors have even featured it in electric signs. Then he books an unimportant five-reel picture, also at small cost, advertises a big double bill including a star and a feature, and comes out on the right side of the ledger at the end of the week.

"Forty houses in Cleveland are doing just that," continued Mr. Warner, "two first-run houses among them. And all through the state they are shown at such representative theatres as the Colonial, in Columbus; the Star and the Family, in Cincinnati; the Strand in Louisville, and the Feiber Shea Circuit in Youngstown, Akron and Ashtabula and Canton."

In addition to the Hart re-issues, Mr. Warner releases through the Standard Film Service of Cleveland, the Art Dramas features and "War As It Really Is."

"My Four Years in Germany" Praised by Nigh

"My Four Years in Germany," now under production by Mark M. Ditenfass Productions, Inc., under the direction of William Nigh, is said to possess an entertaining value unlike any other subject that has been prepared for the screen. The story tells of Ambassador James W. Gerard's experiences at the German Imperial Court. The story has appeared in many of the big newspapers. The adaptation was made by Charles A. Logue, with the assistance of Mr. Gerard.

Director Nigh, who has won a reputation as star, director and author, has the following comment to make on this production:

"'My Four Years in Germany,' has been printed in almost every important paper in the United States and has been more discussed than any book of recent years. When the synopsis was prepared by Mr. Logue from which the scenario was made with Mr. Gerard's co-operation there began to stir in me the creative feeling, and I realized that I had the foundation for a masterpiece. This will be the greatest of my work for the screen."

Mr. Nigh's successes as star, author and director are known by "Notorious Gallagher," "The Blue Streak," "Life's Shadows," in which he has played. As author and director he has produced "Salomy Jane," "Mignon" and "Emmy of the Stork's Nest." His picture "The Yellow Streak" was pronounced a perfect production.

Ohio Exhibitor Praises Hoffman-Foursquare Features

George W. Erdmann, manager of the Cleveland Branch Exchange, Hoffman-Foursquare Pictures, is in receipt of the following letter from J. Kennedy, manager of the Majestic theatre, Ashtabula, Ohio, in which Mr. Kennedy praises Hoffman-Foursquare productions. Mr. Kennedy writes:

"I want to hand it to you for being able to deliver the goods. When you talked me into making a Hoffman-Foursquare week I did not feel that I was doing the best thing for a naturally dull week, but you went over big, right 'over the top.'

"'Her Fighting Chance' is a fine drawing card, but that blizzard we had gave me a whack on receipts; but at that I did very well. The picture is a corker and just enough out of the ordinary to put it in the big league.

"'The Fringe of Society' I can not say too much for, as it is fine. Wednesday and Thursday I stood them up. Do this in a 1,200-seat house, four shows at a 25-cent top and it sends you home feeling that it is glorious to be a showman.

"'The Great White Trail' presents a story of the type that pleases any class of an audience and the scenes and photography are beautiful.

"All I can say is—get some more like them and you will always find room in my cozy corner.

(Signed) J. KENNEDY.

Katterjohn Makes Big Change in "Zeppelin" Picture

Monte Katterjohn, who re-edited and revised Ince's production of "The Zeppelin's Last Raid," now being distributed by the U. S. Exhibitors' Booking Corporation, in a letter addressed to the officials of the Booking Corporation, had the following to say on the great change that was effected in the original negative:

"For more than one year this production, because of its similarity to 'Civilization,' and its pronounced pacifist tone, was the white elephant of the New York Motion Picture Corporation. In May, 1917, after the Zeppelin scene had been produced, to substitute for originally made submarine scenes, I re-wrote every title in the picture, utterly changing the story as originally conceived by C. Gardner Sullivan. Prior to that time it was an extreme pacifist production, showing the people of all the nations at war, including the soldiers in arms, organizing against war under the peace banners of the purple cross.

"Because of America's entry into the world conflict I eliminated the pacifist titles and scenes, re-writing the story in the titles so as to picture a revolution in Germany, the overthrow of the Kaiser and the establishment of a government of, for and by the people. To substantiate the changed story I caused additional scenes to be cut in and in every way so changed the picture that it was possible to release it without government censure.

Hall to Enter Producing Field

Frank Hall, President of U. S. Exhibitors Booking Corporation, Announces Plans for Special Productions Under Direction of Prominent Directors

THE United States Exhibitors' Booking Corporation will enter the production field of the industry, it is announced by Frank Hall, president and general manager. Negotiations are pending now for a series of special productions under the direction of four prominent directors. The names of these directors will be announced after the consummation of the deal.

"Having acquired three special productions with which to launch the United States Exhibitors' Booking Corporation," said Mr. Hall, "I want others of equal worth and the surest and most efficient way of getting them is to turn them out under the organization's direct supervision. I am about to close a contract with four of the most prominent directors in the business and under their direction will be produced a series of special productions for the United States company.

"Our first offerings, 'The Zeppelin's Last Raid,' an Ince production; 'Those Who Pay,' featuring Bessie Barriscale and Sidney Olcott's first production for the independent market, 'The Belgian,' featuring Valentine Grant and Walter Whiteside, have received the unanimous approval of all exhibitors who have booked them. In the forthcoming special productions, the first of which I will have ready for release some time in February, I feel sure that the exhibitor will be given a feature that will get the money, will satisfy and will prove the maximum of entertaining value.

"The United States Corporation will assist the directors in question to finance their productions and the company will reserve the right to approve scenarios and to name a supervising director whose duty will be to co-operate with the director in chief in making the productions. These stipulations will be put into the contracts for the purpose of safeguarding the booking concern against possible production errors.

"It is our intention to produce only productions founded upon a successful play or popular book and a star of genuine box-office value will be featured in every subject. We shall exercise care in the selection of both the star and the vehicle and will co-operate step by step with the directors in the making of the production. We shall select only such plays as lend themselves to intensive exploitation. We believe in giving the exhibitors something they can sell to the public, something which, to use an expression of the day, they can make a noise about.

"Despite the wails of the calamity howlers, I think the future holds much of promise for the picture industry. It is up to the picture makers, however, to produce plays that are real attractions, plays that the exhibitors can advertise."

Flynn Serial Progressing Rapidly

King Baggot and Marguerite Snow Having Strenuous Time Impersonating German Spies—Exciting Incidents Reproduced

WILLIAM J. FLYNN'S serial, "The Eagle's Eye," now under production by Whartons, Inc., at its studios in Ithaca, is being reproduced rapidly for screen presentation. The Whartons state that in Chief Flynn's picture they will present a photodrama that will prove most sensational when seen on the screen and yet it will only reflect incidents that have actually happened, staged with dramatic license.

King Baggot and Marguerite Snow are having a most strenuous time playing the leading dramatic roles in Chief Flynn's serial. They are repeating in their work for the screen many of the exciting incidents that actually happened in the experience of Chief Flynn's operatives. Men and women are depicted in most hazardous acts in the carrying out of political, military and criminal plots, actuated by a stronger will that knows neither conscience nor law.

Both Mr. Baggot and Miss Snow have proved equal to every requirement. She has confessed that imitating some of the experiences of a secret service operative for dramatic pictorial effect is no easy job. Mr. Baggot says he believes that the life of "a second-story man" is a primrose path compared with that of a United States secret service operative if a government detective has to do many of the "stunts" that have been put up to him.

"The Eagle's Eye" will reveal not only how closely Chief Flynn and his staff followed the conspiracies hatched by Von Papen, Boy-Ed, Von Igel and Dr. Albert, but it will also show to what extremes they had to go to secure the information and evidence on which they acted to prevent the consummation of several most carefully planned conspiracies against the United States and the Allied Governments.

Spoor Chooses Holmes' New Subjects

George K. Spoor has announced "A Pair of Sixes" and "The Rainbow Chaser" as future subjects for Taylor Holmes, the comedian.

"A Pair of Sixes" was written by Edward Peple, author of "The Littlest Rebel," "The Prince Chap," "The Love Route" and other stage pieces. Mr. Holmes will play the role of T. Boggs Johns, the vivacious patent pill manufacturer.

"The Rainbow Chaser" is an adaptation of the Saturday Evening Post story, "Mr. Williams Takes a Chance," by Freeman Tilden.

Among the Exchanges

Exhibitor Forms Circuit in Nebraska

P. H. Hoppen, formerly an exhibitor at Kearney, Neb., and well known among exhibitors throughout Nebraska, has started a new idea in his state. He has completed a circuit of twenty-four houses, for which he is the booking agent. He books pictures for thirty days each, getting a material reduction from the exchange, as he saves the exchange its cost of help in handling the film during that time. He attends to circulating such films as he books among the various houses, where only those pictures which he supplies are shown. Hoppen is in one sense of the word a "hired" agent, although he developed the idea by showing the twenty-four exhibitors how he could save money for each of them.

Cleveland Footage War Still On

Prosecuting Attorney Samuel Doerfler called a meeting of the Cleveland exchange men, whose officers are charging the exhibitors the fifteen-cent footage tax, last Monday afternoon at 2 o'clock. The conference was the direct result of the efforts on the part of the motion picture exhibitors of Cleveland to indict the exchanges on the charge of violating the Valentine anti-trust law. Nothing conclusive was done at the meeting, however. After hearing the exchange managers' version of the matter, Doerfler said that he needed more evidence before passing judgment, and that when he had acquired the desired information he would call another meeting.

Ellman Handles Press for Wolfberg

J. L. Ellman, for the past few months publicity director for the Harris P. Wolfberg Attractions, has been appointed manager of the home office, Pittsburgh.

He succeeds Howard Stahler, who is in Maryland opening up that territory with "The Crisis." The Wolfberg Attractions now also distribute "The Mad Lover," "To-Day," "Persuasive Peggy" and "The Deemster."

Mr. Ellman is a former advertising agency man and was induced to enter the moving picture industry by the present head of the Wolfberg exchange, Harris P. Wolfberg.

Stout Takes Up Denver Duties

X. K. Stout, who recently resigned his position as manager for Select Pictures Corporation in San Francisco, has arrived in Denver with his family and entered upon his duties as secretary of the Foursquare Pictures Corporation of Colorado.

Breezy Items from Canada

C. J. Briant, former motion picture editor of a New Orleans paper, has been appointed manager of the New Orleans office of Metro.

G. B. Svenson, construction superintendent with Mutual, has been in Omaha supervising the rearrangement of Mutual's new headquarters in Farnam street. Manager Herman, of the Omaha Exchange, expected to move into the new rooms the first of the year.

S. T. Stephens, recently appointed Southern supervisor of the Mutual Film Corporation, was tendered a supper in New Orleans recently in honor of his second anniversary with Mutual. Al Durning, acting manager of the New Orleans branch, was among those present.

B. R. Tolmas, Pennsylvania film man, has joined the sales forces of the U. S. Exhibitors' Booking Corporation in that distirct. He succeeds F. H. Gilman, who has assumed charge of another section.

Lynn S. Card, general sales manager of the U. S. Exhibitors', has received word that the "Zep" picture has been passed by the Maryland Board of Censors without a cut.

George Wilson has succeeded Lewis Greenstein as manager of the Standard Film Service Company in Cincinnati. The latter has joined the army, Quartermaster's Department.

Sidney Harris, late of Goldwyn's distributing organization, is now a marine.

The Laemmle Film Service Company, of Omaha, claims to be the first exchange in that city to reach 100 per cent. membership in the Red Cross, according to word from Manager John H. Calvert.

Raymond S. Nelson, who recently withdrew from General Film's Denver branch to enter the service of Uncle Sam, was given a big send-off.

Walter S. Rand, Denver manager of Goldwyn, has returned from a trip through Utah and Idaho. He reports conditions good.

Edward Armstrong, division manager of Universal, bases his optimistic feeling concerning the coming year on reports and contracts which he is sending to the home office.

Manager Calvert of the Universal exchange in Omaha, has bought his fourth print of "Current Events." The Muse theatre in Omaha recently booked both the "Current Events" and "Animated Weekly."

John W. Drum, Jewel manager in Denver, has lined up a number of contracts on "The Price of a Good Time," released January 1.

George Bourke, of the Denver Bluebird office, has returned from an extensive trip through the Black Hills, where he has placed Bluebirds in all except seven towns.

Manager Grossman, of the Standard theatre in Cleveland, declares he is getting a better look at real money since he discontinued the program policy and started booking on the open market.

E. A. Eschmann, formerly Cleveland manager of World Film Corporation, has been called to the home office to fill a vacancy. C. A. Thompson took up the duties in Cleveland where Eschmann left off.

Mutual Film Corporation in Cleveland now has R. S. Moran as manager. He was in the sales department of Mutual for two years, when W. E. Lusk was manager.

Al Christie was in Cleveland recently, the guest of Standard Film Service.

Sam Morris, manager of Select Pictures in Cleveland, is ill, but expects to be around this week.

Victor Film Service in Cleveland has added Tom Colby, Ferdinand Siegel and F. L. Davie to its sales force. This makes six new road men for Victor since E. J. Schmidt took over the management.

Claude Morehouse, publicity director of Famous Players in Cleveland, spent the holidays with his family in Pittsburgh.

J. R. Johnson, manager of the Cleveland Vitagraph office, spent all of week before last with his sales force, starting the campaign in behalf of the new serial, "Vengeance—and the Woman." Toledo and Columbus were visited before Cleveland exhibitors heard about the picture.

The Standard Exchange in Omaha, Neb., has employed Phil Monsky, Gordon Brown and Jack Radley as salesmen.

Nebraska and Iowa since December 7 have been in the grip of a severe cold wave, but the motion picture business did not suffer except in the smaller places. The Pathe exchange in Omaha reported the week of December 9 the best in the history of the office.

M. S. Wessling has been appointed to succeed W. E. Lusk as manager of the Cleveland branch of the Mutual Film Exchange. Wessling was formerly Pathe manager in Cincinnati.

W. E. Lusk, when he left Mutual, received a smoking stand of mahogany as a farewell gift from old associates at the exchange. He has taken over the First National Cleveland office.

Manager G. W. Erdman, of the Hoffman-Foursquare Pictures in Cleveland, announced that last week three downtown houses in the "sixth city" presented the company's pictures.

E. T. Lux, district manager of Hoffman-Foursquare Pictures, visited Cleveland recently with M. H. Hoffman to look over the exchange there.

John R. Hays, one of the bright lights on the Paramount sales force in Cleveland, has quit his job for a new one that he says will take him much higher. He recently joined the aviation corps for Uncle Sam.

Before Raymond S. Nelson, of Denver, who is leaving General to join the army, departs for his new duties he will be the honor guest of the Rocky Mountain Screen Club at a farewell luncheon.

W. W. Tally is making his first trip on the road for Vitagraph, and is covering the Black Hills territory.

H. L. Knappen, new manager for Select, has booked Eva Tanguay and Clara Kimball Young for two first runs a week at the American in Denver.

G. G. Ebersole, for the past four years in the services of Pathe in Indianapolis, has been transferred to Denver as booker.

Mutual exchange in Denver is displaying a service flag for R. C. Battles, former booking clerk in the Denver office.

Walter S. Rand, of Goldwyn, has returned to Denver from a business trip to Salt Lake City and Boise.

Goldwyn Installs Gold King Screens

To insure the utmost brilliance and clearness in pictures shown to exhibitors in branch office projection rooms, Goldwyn Pictures Corporation has installed Gold King screens in all its exchanges. The quality of picture shown to theatre owners is, of course, of primary importance, and Goldwyn has taken this method of insuring proper presentation of its pictures and consequent satisfaction upon the exhibitor's part.



George Wilson has Succeeded Lewis Greenstein as Manager of Standard Film Service in Cincinnati

Goldberg Joins Big Feature Branch

Lee L. Goldberg, who was formerly manager of the Mary Anderson and Strand theatres in Louisville, Ky., has been appointed secretary and treasurer of the Big Feature Rights Company in that city, with offices in the Rex Theatre Building.

Mr. Goldberg, it is understood, resigned from the management of the theatres only after great consideration and with much urging on the part of Fred Levy, president of the Big Feature Rights Company.

The company controls the franchise on the productions of the First National Exhibitors' Circuit in Kentucky and Tennessee.

Jewel Subjects Go Well in South America

Reports received from South American agents indicate that "The Co-Respondent" and "Pay Me" are meeting with unusual success in the many enterprising cities below the equator.

"Sirens of the Sea" is another feature which Jewel claims the Latin-American brothers have taken to strongly. Beautiful women have ever been the apple of the Spanish eye and with the "flock" of alluring sirens which disport in this feature it is small wonder that the land of the tango takes to Louise Lovely and her frolicsome teammates.

South American managers go in heavy for publicity. They pay special attention to lobby displays and rely greatly on photographs and lithographs. Some of their methods are rather sensational, but like the old-time "ballyhoo," attract the amusement-loving Latins in droves.

In Buenos Ayres, during the showing of "Sirens of the Sea," one enterprising manager had the "stills" of the production enlarged, that his patrons might better view the beauties of our West Coast "Lorelie," while another worked a real "Ballyhoo" of diving girls.

"Hour Has Struck for Exhibitor"

M. H. Hoffman, Hoffman-Foursquare Pictures, Returned Recently from Extended Trip, Says Exhibitors Have Found the Light

M. H. HOFFMAN, Hoffman-Foursquare Pictures, who has returned recently from an extended trip through the Middle West and East, had opportunity to talk personally with some of the most prominent exhibitors in this territory and tells in the following interview his impressions of conditions generally:

"The best undivided surplus a distributing organization can have in these times is a host of exhibitor patrons who have faith in it; who are confident quality will be maintained in the product it offers, and that the prices will be kept down to a reasonable point.

"The hour has struck for the exhibitor. Predictions I have been making ever since Foursquare Pictures was organized last spring are coming true. These men who are the sources of the producers' and distributors' bread and butter see now that certain things are due them, and are beginning to insist upon having these things.

"One of them is the wisdom of increasing the amount of open bookings; of selecting pictures that have been made deliberately without hurry—on a basis wherein economy has been judiciously exercised. The specially produced feature, independently distributed, is gaining headway with significant rapidiy.

"Exhibitors who have been booking pictures with concerns that turn out a vast number each year have awakened to the fact that no single organization, no matter how great, can hit the bull's-eye with each production. That the large producing firms have likewise made this discovery is indicated in the plans now being shaped to reduce the quantity of their annual output. It is quality that is now in demand and the exhibitor, in order to satisfy his patrons' growing taste for unvaryingly good pictures, is choosing with greater care than ever before.

"Foursquare Pictures is beginning the New Year with full cognizance of changing conditions which were foreseen when it was organized. As an independent distributing concern, it will select its pictures with the utmost care and acquire only that which the exhibitor will regard as a good buy at prices that are right."

Mr. Hoffman visited various points in New York, Pennsylvania, Ohio, Indiana, Michigan, Illinois, Missouri and Iowa.

Goldburg Pleased with Venture

Jesse Goldburg, Who Recently Announced His Entrance in Independent Field as Representative, Pleased with Success

JESSE GOLDBURG makes the announcement that since his venture in the exploitation branch of the independent field, he has met with exery success. Mr. Goldburg announces that he has received communications from independent buyers, manufacturers and others interested in this field, for full details as to his plans and asking that he represent them in disposing of their product.

Mr. Goldburg said in commenting upon his success since his entrance into the independent field as an independent representative for the exploitation of manufacturers' products:

"I have signed contracts to act as exclusive advertising, publicity, and sales representative with two independent producers, one of whom has been producing extraordinary attractions of popular appeal for some time past. Announcement of the details of these releases will appear in the advertising pages of this publication in a forthcoming issue.

"The ready response on the part of independent producers as well as state rights buyers to my announcement certifies not alone to the practicability and sound business methods of the organization, but also to the healthy condition of the state rights market.

"While I did expect encouragement and success, I did not believe that things would shape themselves so soon toward a successful operation of my business. I have rejected five in the past two weeks; three of them because the producers expected a return all out of proportion to the character of the production and a legitimate profit on the cost."

Mr. Goldburg has engaged the services of two artists to assist in the creation of advertising matter issued in connection with the productions distributed by him.

Hand Chosen Cincinnati Chairman

At the last meeting of the Associated Film Exchanges of the Cincinnati Chamber of Commerce, Stanley W. Hand, manager of the local office of the World Film Corporation, was elected chairman of the board of control.

Mr. Hand has been associated with the World Film Corporation for the last three years in New York and Boston, and was only recently transferred to the managership of the Cincinnati office. He has, however, been very active in striving for closer cooperation among the film exchange managers of Cincinnati, resulting with his being unanimously elected chairman of that body.

Omaha Manager Predicts Big Things

E. C. Blakeman, formerly the manager of the Paramount exchange in Atlanta, Ga., is manager of the Triangle exchange in Omaha, Neb., succeeding L. B. Thiele, who has gone to Kansas City.

Lucas Supply Opens Little Theatre

The Lucas Theatre Supply Company, Inc., of Atlanta, Ga., opened in that city on December 21 a "miniature demonstration" theatre, called Lucas Baby Grand, seating forty people and conceded to be one of the most complete in existence. It is located on the ground floor of the Lucas Building, at Marietta and Bartow streets.

The opening, which was a formal affair, was attended by all the exchange managers in Atlanta. A half dozen comedies especially selected for the occasion were included in the program. The little theatre will be used for the convenience of local film exchanges.

Bluebird Changes Schedule for February

The publicity department of Bluebird last week announced that a change has been made in the Bluebird schedule as applying to releases previously furnished for February 4 and 11.

Violet Mersereau in "Morgan's Raiders," has been withdrawn from the schedule for the present. "The Wife He Bought," starring Carmel Myers, previously set for release February 11, will be moved up one week to take the place of the Violet Mersereau picture for the week of February 4.

Kent Departs from West Coast

S. R. Kent, sales manager for the General Film Company, who has spent the past three or four weeks in Los Angeles in connection with the distribution problems here, additional releases on the General, has as well as looking after arrangements for departed for the East.

Universal Makes Changes in Omaha

These changes are announced at the Universal Exchange in Omaha, Neb., since John H. Calvert succeeded F. A. Van Husan as manager:

Sherman Fitch is manager of the Colonial Exchange, Universal branch at Sioux Falls, S. D., to succeed J. W. Jackson.

E. P. Abbott, former road man, is named manager of the Bluebird Exchange to succeed Mr. Calvert.

Jake Mitchell has resigned as assistant manager at the Universal and H. F. Lefholtz has succeeded him. Mr. Lefholtz continues to handle the Butterfly pictures.

C. L. Booth, manager of the Jewel Exchange, has established offices in the Universal building at Twelfth and Farnam streets.

Exhibitors Hold Ball

The Exhibitors' Association of Queens County has announced its Movie Ball for January 25, at Schuetzen Park, Astoria, L. I.

EXHIBITORS' PERSONALS

ARIZONA.—Alfred Rabogliatti, manager of the Elks theatre at Martin, recently bought the Martin theatre on South Broad street, Martin, and will personally manage both.

CALIFORNIA.—Fred Autden Kamp of Laguna Beach has bought the Downey theatre at Downey.

R. Derby, J. Enos and L. H. Killingsworth have bought the Lincoln theatre at Richmond from W. S. Godfrey and O. B. Attkisson, and have already assumed management.

C. E. Howard and N. O. Turner have purchased the new Grass Valley theatre in Grass Valley. Mr. Turner will personally conduct the management of the house, having as an assistant Herman Kersken.

Clay H. Powers has bought a motion picture theatre at Klamath Falls, where he has moved and will personally superintend matters.

J. H. Wilson, manager of the T and D theatre at Hanford, has been appointed manager of one of the T and D theatres at San Francisco. C. C. Angley of Bakersfield has been appointed his successor.

George Campbell of San Francisco has purchased from D. D. Baxter the motion picture theatre at San Anselmo, and has already assumed active management.

COLORADO.—L. A. Carlin has sold his Rex theatre at Firestone to F. J. Potestio, who also conducts a general merchandise store at that place.

DISTRICT OF COLUMBIA.—Harry M. Crandall, head of Crandall's circuit of theatres, has taken over the American theatre, at First and Rhode Island avenue northwest Washington, and has added it to his chain of houses. The acquisition of the American gives Mr. Crandall one of the strongest and most compact groups of motion picture theatres in the East, practically covering every section of Washington.

ILLINOIS—I. G. Ingersoll has leased the A-Mus-U theatre, Table Grove, from H. W. Perry.

Allendale now has a motion picture theatre, with Elijah Greathouse as manager. The Clyde King building has been purchased by Mr. Greathouse and new equipment has been installed. Allendale has been without a picture house for a number of years.

Herman Hexter, former Ottawa clothing merchant, has embarked in the theatrical business at Camp Grant, Rockford. He has just completed the erection of a large movie theatre which opened December 15. It is located just north of the main entrance to the camp, with a seating capacity of one thousand. It includes a vaudeville stage, as Mr. Hexter will put on a vaudeville show in addition to the pictures if there is a demand for it.

The grounds and building represent an investment of $12,000, and it is in the thick of the small settlement of commercial houses which has sprung up just outside the camp. Just south of the theatre is a branch of Henry C. Lytton's Chicago Hub.

Dominica Frisina, proprietor of the Majestic theatre, Charleston, has taken an option on the Rex theatre and the deal is expected to be closed in a day or so.

It is believed that Frank Francis will be a partner in the business and both theatres will be operated at less expense and be able to book greater attractions for the Charleston screen fans.

In case the theatres are combined, as expected, Mr. Jackson of the Rex may go into the theatre business in another city.

J. D. Casteel has purchased the Star Opera House at Oakford from J. H. Garber.

INDIANA.—W. C. Senior has assumed the management of the Grand theatre, Decatur.

J. C. Rucker of Attica has purchased the Princess theatre, Williamsport, from Miss Lelia Hollin, who acquired possession only about a month ago.

Julius Nassau has sold out his interest in the Columbia and International theatres at Indiana Harbor.

W. R. Thompson of Gaston has taken the management of the Pastime theatre, Hartford.

IOWA.—E. A. Moon has opened a new motion picture theatre at Knoxville.

KENTUCKY.—C. G. Ginter and several associates have purchased from J. A. Lightner, the latter's half interest in the business of the Colonial Theatre Company, Winchester.

William Small has leased the Tabb theatre, Mount Sterling, from Messrs. Judy and Gay and assumed active management January 1.

MARYLAND.—M. Baumgarten has reopened the Paterson theatre at 1202 Laurens street, Baltimore.

NEBRASKA.—J. W. Crough has purchased the Elite moving picture theatre at Saint Paul.

Thietje and Case have purchased the Ideal moving picture house at West Point.

L. H. Martin has opened a new moving picture theatre at Blue Springs.

George Allgaier, Jr., has purchased the moving picture theatre at Nelson.

NEW MEXICO.—Joseph V. Yeager, owner and manager of the Rex theatre, Caton, has leased the Lyric theatre at Albuquerque from Arthur Everitt, and will assume charge April 1 next.

James Carragien has bought the Princess and Crystal theatres at Deming from the Hull Amusement Co.

NEW YORK.—Mary F. Augar of Utica has sold to Ira B. Cary the theatre property located at 886 Bleecker street.

An important transaction in the theatrical affairs of Geneva was completed recently when L. C. Brady, manager of the Regent theatre, signed a lease to conduct moving pictures at the Smith Opera House.

Mr. Brady plans to produce at the Smith Opera House first class moving pictures in connection with the regular high-class attractions.

Ray Clover of Scranton, Pa., will succeed Mr. Brady as manager of the Regent.

OHIO.—D. M. Detrick has bought the Idlehour motion picture theatre at Kenton and has installed A. W. Reel of Bellefontaine as manager. A new set of projecting machines has been put in and the theatre remodeled.

Carl Stahley of Middletown has been appointed assistant manager of the Rex theatre.

WISCONSIN.—C. A. Nelson and E. H. Neef have leased the Idle Hour theatre at Phillips.

G. W. Leyds and Fred Grunwell of Deerfield have purchased the entire motion picture outfit from E. J. Welsh, and assumed active management last week.

Proctor Takes Over Pathe Chicago Branch

Ralph O. Proctor has been appointed and has taken over his duties as Chicago branch manager for Pathe, succeeding C. W. Bunn, now special representative.

Mr. Proctor is considered one of the most competent and best-known film men in the Central West. He made his entry into the film business with the old Burton and Webster theatres in Chicago. For two years he remained with them. This initiatory process proved so interesting that he decided to learn the exhibiting game from the bottom up. In consequence, after leaving the Burton and Webster Company, he spent some time as a motion picture operator.

After his term of service and acquiring the rudiments in full, he went with the General Film Company, and served in all capacities, ranging from inspector to branch manager in Chicago for two years. He was manager of the office until December, 1915. He then went to Des Moines as special representative there, and in Omaha and Kansas City. He later took charge of the Kansas City exchange until May, 1916.

Exchange Man Joins the Colors

Branch Manager R. S. Nelson, of General Film Company's Denver office, will give up his position on January 1 to enter the new National Army. He expects to be assigned to one of the Western camps, and will leave immediately to join the colors. In his absence Eugene Gerbase will serve as acting manager.

The Denver office will move to its new quarters at 1539 Weltson street the first of the year.

In and Out of West Coast Studios

By J. C. Jessen

HENRY LEHRMAN has two Fox Sunshine Comedies in production at the present time, one headed by Billy Ritchie as the chief comedian, dealing with hotel life. The other has Ford Sterling as his principal comedian, and for it a great quantity of elaborate settings and unusual effects have been built. In addition to directing two Sunshine Comedies, Mr. Lehrman is finding it convenient to appear in many of the scenes in the Ritchie subject. Neither of the comedies have as yet been named.

Triangle Increases Work

Indications at the Triangle studios point to a material increase in production, and by some it is whispered about that within a few weeks productions totaling twenty dramatic subjects per month will be filmed. No statement is given for increasing the output, and up to this time no additions have been added to the producing staff outside of the scenario department and a number of new writers have been added.

But one new subject was put in production last week. This is at present known as "Work and Its Worth," which will have William Desmond as star, supported by Mary Warren, Wilbur Higby, Mary MacIvor and others.

The Japanese photoplay, with Derral Foss and Teddy Sampson as leads, has been completed by E. Mason Hopper, and permanently titled "Her American Husband" instead of "Mr. Butterfly."

Gilbert P. Hamilton has made the last scenes for "Captain of His Soul," which has William Desmond, Charles Gunn and others; and Jack Dillon finished "Heiress for a Day" in record time in order that the star, Olive Thomas, could depart for the East to spend a vacation.

Two companies are working on Western subjects. One is that under the direction of Cliff Smith with Roy Stewart as star. This unit is still on "Keith of the Border." A very brutal fight was enacted between Stewart and Pete Morison this week, and will serve for a number of scenes in this photoplay. Those who witnessed the action say the men fought until almost exhausted.

Weather Conditions Good

Weather conditions have been even better than satisfactory, and up to this date the film companies have been delayed but a few days because of cloudy weather. No rain has prevented production so far this fall and winter. The good weather has been exceptionally beneficial for the Universal Company, as it made possible the filming of scenes for serials otherwise impossible. Both serial companies, under the direction of Harry Harvey and James Horne, have spent the greater part of the past several weeks on exteriors, and when the rainy season does begin they can catch up with their interiors to good advantage.

Two new stories were put in production at Universal City this week. Director Elmer Clifton has Herbert Rawlinson in a photoplay adapted from a magazine story titled "Mr. Cinderella." Priscilla Dean has been chosen to play the feminine lead.

The Western Company, headed by Harry Carey, is now at work on "The Hill Billy." Molly Malone is the principal support, and the company is under the direction of Jack Ford. The story is accredited to George Hively.

Director Wilfred Lucas and company, headed by Monroe Salisbury and Ruth Clifford, were absent from Universal studio last week, having spent the past ten days on the desert north of Los Angeles. Here exteriors for "The Heart of the Desert" are being filmed.



Jack Richardson and Claire McDowell Star in Triangle's "Man Above Law"

Director Allen Holubar has completed the filming of "The Girl Who Dared," with Dorothy Phillips, supported by William Stowell as leading man, and Miss Phillips will shortly begin work with Ida May Park in a new story especially written for her. The subject, just finished, has a Canadian Northwestern atmosphere.

Hart Subject Awaits Name

Until the film is edited completely and ready for the market, no name will be given the fifth William S. Hart production for Artcraft, which was completed last week at the Hart studios in Hollywood. The subject is now being given the final double O's at the laboratories of the Thomas H. Ince studio, and in the meantime the star and producing company is enjoying a holiday vacation.

Mr. Hart, to celebrate the completion of the film, spent an afternoon with his Pinto pony Fritz at Fritz's home near the beach. The star found his pensioned former mount exceedingly glad to see him, and after a month of enjoyable life on pasture and in privately cared quarters was so full of pep he would allow no one but his master to go near him. In appreciation of Fritz's roguish manner of showing his appreciation, Hart presented him with several Christmas gifts, one being a blanket that will cause envy in the hearts of all who see it.

Now that Director R. William Neill and the Dorothy Dalton-Ince Company have completed the first C. Gardner Sullivan story for Paramount or Artcraft program, which is at present known as "Love Me," the organization has taken up the making of an Alaskan story in which picturesque scenery will play a very important part. The making of this film will take the producing unit away from the studio a greater portion of the next three or four weeks.

Russell Completes One

During the past week the William Russell American Company, directed by Edward Sloman, completed the last of the series of six subjects Mr. Russell was contracted to appear in. This is at present known as "Detective Dan Cupid," and spoken of as a comedy-drama filled with athletic stunts of a thrilling type. There is much speculation as to whether Russell will continue with the American Company for the Mutual or not, as no announcement has been made concerning whether Mr. Russell's contract has or has not been renewed. The contract made by President S. S. Hutchinson more than a year ago terminates with the completion of this picture. It is definitely known that President Hutchinson made a special trip to the coast to renew the contract with William Russell, but no information has been given as to whether terms were reached. Russell has proven a very popular player for the American in the three years he has been affiliated with this organization. For two years Mr. Russell has worked under the direction of Edward Sloman, whose contract was very recently renewed for a term of one year, which is a compliment to Director Sloman for his very satisfactory results. Sloman and Russell have worked together for a longer period than any other star or director as far as is known by the writer. The association has been continuous for the past two years, and all of that time the work of making five-reel subjects has been carried on.

In the subject just finished, "Detective Dan Cupid," Russell is supported by Francelia Billington in the leading feminine role and Harvey Clark takes the principal character part, that of an English butler. Some of the thrills for this were secured at the liberty sweepstake races held at Ascot Park, Los Angeles, and the film will show Eddie Hearne in his race against time, in which he lowered the fifty-mile record for the world. Barney Olfield will also be seen in his record-shattering mile in forty-five seconds.

Three Leading Men

With William V. Mong, George Hernandez and Walt Whitman, all character men, playing in one comedy drama, "The Hopper," for T. N. Heffron, leads the production officers of Triangle studio to believe it will be an exceptional picture. It is an adaptation from the story by the same name which appeared in Collier's Weekly. Mong grew a beard to play the leading role in this picture, and is now promised possibilities of a shave on New Year's Day.

Director Walter Edwards has the cooperation of Kate Corbaley, author of "Real Folks," the first prize story of the Triangle Photoplay Magazine Contest. Mrs. Corbaley is spending considerable time at the studio working with the director and his players. Principals are Barney Sherry, Francis McDonald, Fritzi Ridgeway and Alberta Lee.

The scenario department is working more than over-time. Julian Johnson, editor and chief, is giving particular attention to the adaptation of "Shoes That Dance," now in preparation. This play will have as its central figure a department store girl, who saves her lover from arrest by captivating a detective who appears at a mask ball in the make-up of Charlie Chaplin. Pauline Stark has been assigned to play this leading role.

Frederick Bechdolt, magazine writer and author of a number of short subjects for Kalem, is working on "The Hard Rock Breed," and Kenneth B. Clark is adapting his Saturday Evening Post story, "Blue Tattooing."

New Episode Started

The ninth episode of "The Bull's Eye" has been started at Universal City by Director James W. Horne.

Mae Murray is appearing in "The Eleventh Commandment" under the direction of Robert Leonard. F. McGrew Willis wrote the story.

"Dona Perfecta," under the direction of Elsie Jane Wilson, with Ella Hall and Emory Johnson in the leading roles, has been finished. The story was written by B. Perez Galdoz and prepared for the screen by Elliott J. Clawson.

Rea Berger has been engaged by the Universal to direct Zoe Ray, the child actress. Preparations for his first story, "Litte Miss Sherlock," which was written by Norris Shannon, are under way. Gretchen Lederer, William Carroll and Val Paul will constitute the supporting cast.

Wilfred Lucas is at work on "The Heart of the Desert," in which Monroe Salisbury and Ruth Clifford appear. The story was adapted for the screen by Bess Meredyth from the book by Honore Willsie. Other important parts are being played by Val Paul, Gretchen Lederer, Monte Blue, Al Sears and Princess Neola.

Louise Huff Shifted

Jack Pickford has gone to New York for a vacation, and Louise Huff will be shifted from the Morosco studio to the Lasky, where she is to appear in the J. Stuart Blackton production, together with Theodore Roberts and Jack Mulhall.

The next film in which Constance Talmadge appears will be "The Shuttle," which is to be directed by Rollin S. Sturgeon. Harvey Thew of the Lasky scenario staff prepared the scenario and the Talmadge production will be filmed at the Morosco stages.

William C. De Mille has completed the production of "One More American," in which George Beban enacted the leading role. The story is an adaptation of the De Mille play, "The Land of the Free." The next De Mille production will be a Marion Fairfax story with Sessue Hayakawa in the leading part.

Eugene Pallette is not to appear in the next Mary Pickford film. Pallette has been given a commission in the Aviation Corps and is already on his way.

Lucien Littlefield, who went to France with the Ambulance Corps, has also earned a commission in the Aviation Corps. Littlefield was formerly with the Lasky Company.

Metro on Location

The Tod Browning-Metro Company was absent from the studio last week working in the vicinity of Pine Crest, near Bear Lake Valley, on exteriors for the story, "Revenge," which has Edith Story and Ralph Lewis as principals.

Charles Brabin, who arrived last week from New York to become director for the Metro, has spent the week with H. P. Keeler of the scenario department, and together they have written an original story which has a New England seacoast atmosphere. Brabin is now selecting locations for exteriors of this story, which will be taken at Santa Cruz Island, Oceanside, and La Jolla, all on the Califorina Pacific coast. The Metro Company has leased the boat "Fremont," and considerable time will be spent by the producing company on the ocean.

Telegrams from B. A. Rolfe advise that he is on his return trip from New York after spending thirty-six hours there. Mr. Rolfe left the Coast December 15 and is due to arrive in Los Angeles on Christmas afternoon. He took the first two Western-made Metro subjects, "The Legion of Death" and "The Winding Trail," to the New York offices of the Mtro Company.

Real Japanese Lunch

A number of members of the Japanese Photoplay Association of Los Angeles who took part in scenes of "Her American Husband," produced by E. Mason Hopper, on completion of the film tendered a dinner to all members of the cast at a Japanese cafe in Los Angeles. The dinner was served in Japanese style. The guests sat upon mats and used chopsticks instead of the usual tools. Among the guests were O. L. Sellers, Mr. and Mrs. Bryant Washburn, Mr. and Mrs. E. Mason Hopper, Teddy Sampson, Derral Foss and the Japanese players Yukio Aoyama, Goro Kino, Henry Kotani and others.

Practically all Keystone Comedy producing units are at work on new subjects this week. Harry Depp and Max Asher are being featured in "Fork Over," supported by Alatia Marton, Nate Salmon, Rose Carter and others. This comedy is by Albert Glassmire, director of production. The character make-up created by Depp for this subject is considered so good that he will in all probability use it in a series of pictures.

The company, under the direction of Reggie Morris, is filming "Did She Do Wrong?" with a big cast that is topped by Harry Gribbon who has the support of Myrtle Lind, Dora Rogers, Mal St. Clair, Milburn Moranti and others. The comedy is said to be a riddle to the last scene, when the big problem is solved. Harry Gribbon takes the part of a city slicker who has taking ways and bids fair to prove himself a pretty slick article of the brand desired for a correct delineation of the part.



Harry Carey and Molly Malone in Universal's "Back to the Right Trail" Lend Excellent Work to the Director's Equally Good Choosing of Ideal Backgrounds

System Made Stars

"The Triangle system of production and distribution made a large majority of the stars of to-day and carried them to the point where it was necessary to pay them such exorbitant salaries that their pictures could not be offered to exhibitors at a price which we felt to be equitable. There is only one course to follow in producing any commodity, and that is the course which makes the product marketable. Exhibitors will not stand for low quality nor exorbitant prices. These problems have been met by putting in the field an organization of writers, directors, and actors, each of whom is peculiarly qualified for his individual task. All the units are so harmonized that the right sort of plays are acted by people qualified to play the parts assigned them. We depend on the merit of combined efforts for our box-office value, and we get it. It's nothing very new, just a new application of the old axiom that no man is so good that he cannot be replaced.

"The year ahead promises a new era of constructive work. No doubt we shall see some plan worked out to better adjust the natural differences between the producers and exhibitors. Perhaps the movement of the latter to make the distributing field a part of their own work will gain considerable headway. Whatever the means of bringing it about, mutual confidence must have a chance to grow, if all elements are to prosper."

American Makes Additions

Production of "Molly Go Get 'Em," which is being directed by Lloyd Ingraham, continues at the studio where a number of very attractive interior settings have been built. When President S. S. Hutchinson was on the coast recently, he gave explicit orders for the more lavish dressing of all interiors, and the technical staff has, it is reported, gone the limit in the making of a ball room set Director Ingraham is using. Margaret Allen was especially engaged for an important part in this photoplay.

Several additions have been made to the American scenario department. Clifford Howard continues as department head, but will give all of his time in the future to the editing of scripts. James E. Hungerford, who has written a number of pictures for the screen, is now engaged on a story for the William Russell Company. Elizabeth Mahoney is writing a continuity for a Charles Turner Dazey story for William Russell, and Myron N. Stearns is engaged on another.

Harry Edwards, late director of Nestor Comedies at Universal City, is a new member of the Triangle-Keystone directorial staff, and is now casting his first picture. He will probably have the players who were formerly under the direction of Harry Williams. This boosts the number of companies working at the Keystone up to five, the others being directed by William Beaudine, Reggie Morris, Herman Raymaker and Charles Avery.

Monroe Salisbury, who is being starred in another Bluebird feature under the direction of Wilfred Lucas, sprang a surprise on his companions recently when scenes were being taken at Seven Oaks with Rupert Julian. A benefit performance was given and Mr. Salisbury gave two pianoforte solos, disclosing the fact that he is a brilliant pianist. He is a modest man and seldom talks about himself and only recently had a photoplay accepted by one of the big producing companies.



Roscoe "Fatty" Arbuckle Was the Center of Attraction at the Ball Given in His Honor Recently by Horkheimer Brothers

Hollywood Hookum

Jan. 12, 1918 NEWS MORE NEWS

CLOSE-UPS

BY CON TRIB

Why Do They Know Him?

Chief of Police Butler of L. A., according to M. G. Jonas' carbon copy, is the man who never neglects an opportunity to call and say "Hello" to his friends among the Bluebird players at Universal City.

"Good morning, Judge."

Cheerful as a Funeral

Max Asher bidding good-bye to a fellow player who enlisted in the submarine service:

"Well, Eddie Gribbon, old top, whatever happens remember that the best wishes of the gang go down with you."

Famous Sayings by Famous People.

"Fritz is just hellish, but as smart as any man." Bill Hart.

"When I was selling buttons." Hal Cooley.

"Did I ever tell you that story about—." Walter MacNamara.

From the publicity department of Doug. Fairbanks Film Corporation comes an interview supposedly with the wild man himself: "The motion picture game is just in the beginning, and so far it is a 'business' most decidedly. You can't call it an art, when a raw beginner can start at the bottom of the ladder today and in three months arrive at the top. Artists are not made that quickly.

"I have no illusions about it. I know that those of (75 word limit).

Not a cloud.

"The Crusade" is to be the debut production for Sophye Barnard.

In the future it is to be Marion Torrey instead of Marianna de la Torre.

Vester Pegg has joined the army and so he dropped the fictitious name of Perry.

Mario Bianchi, Keystone Triangle Italian comedian, is playing the role of a German policeman.

Cliff Smith has joined the aristocratic class and is sportin' a new automobile of the go-devil type.

American's alliteration Mary has been assigned life insurance by an aviator at North Island, San Diego.

Polly Moran after owning seven automobiles — Saxophones and Buicks, is now dashing about in a Chandler.

The mystery is solved: Double H Van Loan has been found polishing the mahogany near Fifth and Spring.

Ben Turpin was knocked cold when hit by a plaster of paris model, and an unkind person was mean enough to say he was as sensible one time as another.

The "jules" publicity story is out again. This time from the over-worked P. A. of Triangle—J. B. Woodside. Belle Bennett hasn't found them yet.

Bob Leonard is learning to eat spaghetti, and he has become so fond of the wop staple that he has Norman MacNeill play an accordion in all scenes.

We learn that three publicity men are to work in the same room at the Lasky studio—Adam Shirk, Ken. McGaffey, and Irisher Dowling. Gas masks will be used.

R. Henry Grey, who has his hair cut every four days, has been given a bonus of a million shares of stock in Consolidated Crepe Hair, if he'll permit the white wing to follow him on the fourth day.

Al Curtis came in from snow-clad Denver, and has been knocking our weather with the oft repeated statement, "that the mile high city has more sunshiny days per annum than our beflowered midst." Al, this cannot be.

The Fox Company wired a hotel keeper in the heavy snow district of northern California to let them know when the beautiful fell. "Plenty of snow now" came over the wire, and a company of thirty went north. They found the hotel vacant with respect to guests and no snow on the ground. Then they waited a week, and no snow fell. And still there are exhibitors who wonder what makes the pictures cost so.

313313 is the license number on the front and rear of Bryant Washburn's machine. He insists that thirteen or double thirteen or triple thirteen is lucky. The day he got the number he began work in "Skinner's Dress Suit." Since that time he has made a dandy little contract with Pathe and come to Los Angeles for the making of films. Now he's trying to bribe the California authorities into giving him the same number for his 1918 license.

Screen Examinations

Bringing Them Into a Close-Up

By Longacre

A RECENT fortnight gave the trade "The Cinderella Man," "The Auction Block," "Mother," "Uneasy Money," "Brown of Harvard," all pictures to be described in superlatives; all holding forth a golden promise for both exhibitor and public. And there are still those who waste copy paper, time and the amount of gray matter it takes to compose a sentence or so in English to deplore the lack of good pictures. Those five pictures, to say nothing of many which have gone before, are examples of the motion picture art at its best, not at its spectacular height, but at its even best. This seems to be striking a pretty good average. It might even indicate that the "picture business is here to stay," or that it has its "future."

But a close observer of the business will very likely call to mind the fact that none of the five pictures mentioned above were written originally for the screen. Even so. "The Cinderella Man," though a good play, failed to extend any great number of opportunities to the picture producer. "Uneasy Money" was not the type of magazine story to immediately attract the attention of the director. The beauty of "Mother" rests largely in the handling. "The Auction Block" and "Brown of Harvard" conceivably presented an adequate amount of pictorial material, only requiring final whipping into shape by the adaptor.

So the antagonist of the screen might be forgiven if he selected these pictures as owning a source other than the studio or the enthusiastic writer for the screen. But by going back another week, there appear "My Little Boy," "Until They Get Me," "Those Who Pay" and "Convict 993," attractions of as much merit and of equal promise. Not one of these bears the name of an author known without the world of pictures. And yet these are pictures that will send an audience away in a satisfied frame of mind.

Consequently one may pop the question: "What is the score?" "Has the screen its own writers of ability?" To the first there is no answer. To the second the affirmative is obviously the only reply. For the first: As long as works of merit appear on the stage or in magazines, it is only reasonable to advance the theory that their merits will show on the screen, even though their framework must of necessity be altered to meet the new requirements.

And as to the second to say that the screen has no writers of ability is to absolutely belittle the works of C. Gardner Sullivan and Anthony P. Kelly, of Lambert Hillyer and Lynn Reynolds, of Charles Maigne and Roy Somerville, of Monte Katterjohn and Jeanie MacPherson, and of many more who have studied the possibilities of the screen story and developed them to their fullest extent.

Certainly comparing the output of the studios at the present time with the output a year ago, there is an improvement of marked degree. "The deplorable lack of stories" has long been the cry, but the few examples cited above all appearing within the short space of three weeks seems to put this pessimistic assertion quite to route. If this average can be maintained throughout the coming year the producer has just cause to pat himself on the back and laugh at the misdirected innuendos of the few who will forever refuse to award pictures their proper place in the field of entertainment.

All of which is more or less by way of introduction. The future purpose of this department will be to call the attention of the trade to the progress made in the production of pictures, the progress generally referred to as revolutionizing as well as the minor points of progress which cannot be deservedly spoken of in a review. And, of course, mistakes cannot be ignored or avoided. Their mention here will be made purely in a spirit of well-meaning criticism.

To begin with, there are the subtitles in Metro's special production, "Blue Jeans." "Blue Jeans" is, by the way, a picture of the old melodramatic type which should prove commercially successful in the majority of localities. With its thrilling saw mill scene as a finale, and the tremendous amount of appeal which the heroine will attract, it possesses two big assets which are noteworthy in themselves. As for its subtitles. These have probably been more extensively commented upon than any other subtitles since the art directors conceived the idea of embellishing the printed inserts with symbolical sketches and silhouettes suggestive of the action. The background for these subtitles was formed by throwing up a single frame of film, clipped from the action immediately preceding or following the title. Most of them were spoken by one or another of the characters.

The effect created is somewhat inclined to throw the spectator out of the illusion created by the melodrama. Every one knows the misapprehension caused when a film that has previously been running through the machine as smooth as could be desired suddenly buckles and stops dead. The players grow stiff in their tracks. They pause with uplifted arm or open lips, the imperfections, not visible in the moving film suddenly stand out with surprising vividness. It is this result that is produced by the subtitles first introduced in "Blue Jeans."

But while not pleasing in their present state of development, these subtitles deserve further attention. Would it not be possible for the backgrounds to be photographed in motion as is the main action itself? One of the chief faults with these inserts was that while the printed matter on the still action plainly indicated that a conversation was in progress, the figures in the background did not move. Why not allow them to move? Not with the same degree of difference that is allowed in the general line of action, but only slightly so that the desired illusion of reality may be carried through subtitle and all. This method of procedure might be worth experimenting with at least, for if successful it would do away with the sudden and sometimes disconcerting break in the pictured action caused by the insertion of a plain subtitle.

To return to "The Cinderella Man," the exceedingly fine direction of George Loane Tucker's has received an equally worthy complement in the art direction of Hugo Ballin. This includes a number of scenes with snow on the ground—or rather on the roof. Mr. Ballin's property snow is so realistic that it fooled more than one wiseacre into believing it was the real thing. Mr. Ballin and Goldwyn alone possess the secret of its manufacture, it is to be surmised, but the recipe should be placed on the market for the benefit of the industry at large. Then at last would snow be possible in Los Angeles right on the studio lot, snow that would not remind one of a confettied wedding, and which the closest observer would easily mistake for the real article. Now if some director, Mr. Ballin perhaps, would only invent a realistic rain effect we might be spared the agony of watching the results of an automatic sprinkler, buckets, spring water and a property man united in an effort to imitate the storm clouds.

"Quo Vadis"

(*Perfection—Eight Reels*)

Reviewed by Lisle M. Albright

WHEN George Kleine conceived the idea of bringing forth this great photoplay again, after leaving it on the shelf for four years, he judged rightly that it was a production that was not made for an age but for all time. In its present form, after being re-edited, furnished with new subtitles and cut down to eight reels, it again presents an appeal that only the blind, the mentally warped and the dead can refuse to hear.

Taken from Henry Sienkiewicz's great novel dealing with the early Christian era and the voluptuous profligacy of Rome during Nero's reign, "Quo Vadis" synthesises a number of themes any one of which would have made a picture by itself. It has

the spectacular on a grand scale, shows the burning of Rome and revivifies the arena of history with its gladiators, bull fights, and utter disregard of human life when the Emperor's lust for blood had to be satiated.

A love story is introduced in which Vinitius, a Roman patrician, loses his heart to a Christian girl held by Nero as a hostage. One of the best character parts ever seen on stage or screen is played by Chilo, a soothsayer and philosopher, who works his way from beggar up to nobleman through flattery and betrayal of the Christians only to repent when he realizes the enormity of his treachery.

The persecution of the Christians and the historical events of the time are spread before the eye in a way that is especially illuminating, showing, as they do, the analogy between the great crisis then and the world ferment of the present day. All of this, however, is merely a roundabout way of saying that "Quo Vadis" is a long way from being an ordinary picture and that it ought to prove even more of a drawing card now than it did four years ago.

"Sadie Goes to Heaven"

(Essanay-Perfection—Five Reels)

Reviewed by Joseph L. Kelley

"SADIE GOES TO HEAVEN" presents the best work that Little Mary McAlister has done before the camera. A good bit of her success is due to the excellent story which Dana Burnet has created for reproduction on the screen. It is one of the most human, pathetic stories screened in some time and gives the little child actress every opportunity to present her most likable traits for approval on the screen.

The production presents a fine example of properly done continuity and attests in a most favorable manner the care which the author has taken in building the plot. There is just enough plot material for five reels of pictures and the action has been kept at a pace that moves with dramatic precision and advances with a purpose in every scene. The most appropriate descriptive work to use in criticizing this picture is to say that it is a charming photoplay, presenting a most charming little star at her best. There is not a question as to this feature's entertaining value. All will find in this production, clean, unadulterated amusement in the picture theatre.

The story has been worked to perfection. Enough and no more action has been supplied. The homely, human traits of youngsters and the eccentricities of the idle rich, are brought out in such a matter-of-fact, true-to-life manner that old or young can not but enjoy every moment of its run, for every move that the players make can be appreciated for every move is human not feigned or acted.

Little Mary McAlister shines in the production. She acts with a grace of abandoned movement, and interprets the spirit of carefree childhood with the artistry that can be displayed only by an accomplished, talented child. Jenny St. George, in the character role of a tenement-house mother, gives an excellent performance. She is due a lot of credit for her work in this picture. Other members of a good supporting cast are: Russell McDermott, Frankie Raymond, Rodney LaRocque, Kathryn Kennedy and Bobby Bolder. It has been given a careful, detailed production. The photography is of the best. Last, but not least, the sub-title is to be given a full amount of praise. He or she, whichever it may be, has done praiseworthy work with the explanatories.

THE STORY AND PLAYERS

Sadie O'Malley (Little Mary McAlister) is six years old, a daughter of the tenements whose mother (Jenny St. George) is a loving, hardworking woman. Sadie, inspired by a settlement worker because of her mental pictures of heaven, climbs into a laundry basket, just placed in the tonneau of an automobile, for delivery by the servant to the home of rich Mrs. Riche (Frankie Raymond). Sadie and her dog, George Washington Square, are landed safely in the basement of the Riche home. She, with George Washington Square, wanders through the house until discovered by the housekeeper (Kathryn Kennedy). The housekeeper thinks that the little girl is a new novelty with her mistress and provides her with new clothes and gives her a much needed bath. .

Mrs. Riche has left for a trip but misses the train and comes back unexpectedly. In the meantime Sadie is having the time of her life, playing with George Washington Square and Mrs. Riche's nephew, Orval (Russell McDermott). Sadie thinks that she has surely arrived in heaven.

Mrs. Riche is surprised to find the little girl in her home and chides the housekeeper for allowing her in the house. Her heart is softened toward the little girl when she finds that she loves her pet poodle dogs. Then George Washington Square makes his entrance and Mrs. Riche orders the cur to be taken from the house. Sadie refuses to stay unless George Washington Square is allowed to remain, so she is taken back to her mother and father, who have been hunting the city high and low for her. Sadie has been to heaven.

"Daughter of Destiny"

Petrova Pictures—First National—Five Reels

Reviewed by Peter Milne

USING the war for a background and centering on German intrigue in a neutral kingdom of mythical origin, though suggestively called Belmark, "Daughter of Destiny," Mme. Petrova's first picture with her own company, makes a strong bid for popularity, particularly before those whose patriotism is aroused by the somewhat obvious method of flag waving. Marion Ashley, the role carried by Petrova, is unfortunate enough to be the wife of a German spy, and later is still more unfortunate in believing him dead. But it proves to her advantage after all. In Belmark she is wooed and wed by the Crown Prince, a very democratic young man, who favors joining the war with the Allies. A Teutonic chancellor made up like Bethmann Hollweg or some one equally as villainous does all in his power to annul the marriage and force the prince into a union with the German Princess Sophia. But at the psychological moment the United States declares war on Germany, and Belmark casts her fortune on the same side of the line.

The film which was produced under the direction of George Irving is well presented in its scenes of even tenor. There is a view of the West Point cadets on parade in the first reel. The German spy is villainously painted, but not realistically. If all were like Franz Jorn no opposing nation would have the least bit of trouble with them. Of its particular type the story is strong in appeal. The heroine works heart and soul for America's interest—and so does the hero for that matter—and when they finally triumph over opposing forces great will be the rejoicing. The bit of mob stuff in the last reel is theatrically staged. The frantic waving of handkerchiefs is the sole manner in which the mob makes its demonstration.

Mme. Petrova, whose beauty peculiarly fascinates, has seldom shown more life than in her portrayal of Marion Ashley. It is to be regretted that in the love scenes with the prince of whom there are not a few, it reacts to her disfavor. Instead of conveying the impression of a woman deeply in love, Mme. Petrova only succeeds in being excited and overwrought to a most distressing extent. There are too many of these scenes, by the way, and their introduction serves to disrupt the continuity of the action which is otherwise good. Thomas Holding makes a fitting Crown Prince. Anders Randolph is polished as the spy and a most capable actor not named, who appears as the plotting German chancellor, completes the chief support.

THE STORY AND PLAYERS

In Paris, before America's entrance into the war, Marion (Mme. Petrova) discovers that her husband, Franz Jorn (Anders Randolph), is a German spy. She leaves him to join her father, Ashley (Robert Broderick), American Ambassador to Belmark, a neutral kingdom. Jorn is reported burned to death in a fire, but it is merely a ruse—he has made good his escape to Germany. In Belmark Marion renews her acquaintance with the Crown Prince (Thomas Holding), which started in the United States. He proposes a morganatic marriage, swearing that he will never wed another while she lives. They are married in secret, and on the following day the German Chancellor arrives to propose a marriage between the Crown Prince and a German princess. Despite the threats the Crown Prince refuses. The Chancellor produces Jorn, but, despite him, Marion's husband declares his intention of standing by her through thick and thin. At this moment word reaches Belmark that the United States has declared war on Germany. The German Chancellor sees his cause lost. German pacifists in the crowd surrounding the palace throw a bomb intended for the prince, but, though Marion is severely wounded by the explosion, its only victim is Jorn. And so there is nothing left to interfere with the happiness of the Belmark prince and the American woman.

"The Lost Express"

(Signal-Mutual—Two Reels)

Reviewed by F. G. Spencer

THE last two episodes of "The Lost Express" titled respectively "Unmasked" and "The Return of the Lost Express" do not measure up to the standard set earlier in the series, for in the fourteenth episode, although Gaston Pitts' harelip makeup has been found, it is not clearly known that he had worn same when posing as the crook Harelip.

In the fifteenth and final chapter now that the lost express has been found and returned and the reward paid, that automatically concludes the drama.

Helen Gibson has throughout carried herself remarkably well, never hesitating at many hair-raising exploits and finally emerges wholeskinned and with a fetching smile. She is well supported, and this series will go with as great a bang as any of Helen's previous ones.

"The Seven Swans"

(Paramount—Five Reels)

Reviewed by R. E. Pritchard

TAKEN from one of Hans Andersen's universally read fairy stories, "The Seven Swans" is an especially appealing picture for this season of the year, and one that ought to attract unusual attention from the children. But it is interesting not alone to the young, but to every person who has anything of the "refuse to grow up spirit" in his heart. Given an elaborate production, the picture is ably irected by K. Searle Dawley, while the photography adds much to the delight of the offering.

It is unnecessary to say that Marguerite Clark is delightful as the princess. She has never had a role that gives a greater opportunity for her beauty and her grace. Unlike most of our so-called "great" stars, Miss Clark, when she has the role of a child, never makes the character foolish and simpering, with the idea that such [illegible] he only way to picture childhood, but she seems to have kept [illegible] spirit of youth eternally with her, and to be able always to in[illegible]ret it with the greatest charm.

[illegible]he of the most interesting scenes is that in which Miss Clark [illegible] a dance. In this scene and in several others representing [illegible]airies, a troupe of chorus girls from "Chu Chin Chow" ap[illegible]pe[illegible] The cast is an excellent one, but most of the work falls on M[illegible] Clark and Richard Barthelmess, who appears as Prince Cl[illegible]ming.

THE STORY AND PLAYERS

Princess Tweedledee (Marguerite Clark) is living with her father, "the King of the Seven Dials" (William Danforth), and her seven brothers, when the queen of "The Land of the Bouncing Ball" (Augusta Anderson), sets covetous eyes on the kingdom, so she conspires to have her son marry Princess Tweedledee. She then sets about to accomplish the destruction of the seven princes, and calls on the service of the witch of the bouncing ball, who changes them into seven white swans, and leads them far away from the court. But the moon fairies come to the assistance of the princess, and tell her how her brothers have been changed. They give her the sandman's bag, and she puts the inhabitants of the town to sleep and [illegible]ees, and, directed by the sandman, she finds the swans. She determines [illegible] stay and keep house for her brothers, and during this time she is seen [illegible] Prince Charming (Richard Barthelmess), who falls desperately in love [illegible]. her. About that time the moon fairies again appear to her, and tell her [illegible]t she may change her brothers back to human form if she will weave [illegible]en robes of nettles and cover the swans with them. But a condition [illegible] that she must not speak to a human being during that time. The prince [illegible]annot understand her silence, especially when she is heard speaking to [illegible]er pigeons and the swans. Finding that her enforced dumbness was about [illegible]o lose her love she returns to her native land, and there she is accused [illegible]s a witch for putting the inhabitants to sleep when she fled, and urged on [illegible]y the wicked queen she is sentenced to be burned to death. While she is [illegible]waiting in her cell for the morning on which she is to die to come the white mice suggest that she send her pigeons as messengers to summon the Prince Charming and the seven swans to her. The swans arrive just as she is about to be consigned to the pyre, and she hastily throws the not quite finished robes over them, and the swans again take on human form—except that one robe was not quite finished, and one brother is left with a white wing. At that moment Prince Charming appears, and claims his bride, while the wicked queen is sent to the death that she would have had the princess meet.

"Vengeance—And the Woman"

(Vitagraph Serial—First Three Episodes)

Reviewed by Joseph L. Kelley

THE new Vitagraph serial, "Vengeance—and the Woman," if the first two episodes can be taken as a criterion for the quality of the thirteen chapters to follow, presents the melodramatic type of photoplay that is received by the motion picture audience with applause. Like its predecessor, "The Fighting Trail," the new product from the Vitagraph Western studios, spells action with a capital. Events shape themselves in logical, dramatic sequence and Director William Duncan has lost no reelage in superfluous explanatories, but has opened with a flash of meaning action and closed both of the first two chapters with a bang.

"Vengeance—and the Woman" was written by Albert E. Smith and Cyrus Townsend Brady. William Duncan and Carol Holloway are in the featured roles. These two will be remembered as the featured players in Vitagraph's last serial, "The Fighting Trail." In the supporting cast are seen the faces of some of those who contributed such good character work toward the last production. George Holt, Tex Allen, Vincente Howard, Fred Burns, S. E. Jennings and Natalie Warfield are seen in "The Oath," the title of the first episode.

"The Oath," in two reels, is the opening chapter. "Loaded Dice" is the title of the second chapter. The serial is in fifteen chapters of two reels each.

The first chapter opens with a court-room scene. The trial of a notorious bandit has been in progress and the judge pronounces a sentence of fifteen years on the life of the bandit. John Blake (presented by William Duncan) is a prosperous railroad contractor. The seat of action is then taken to the prison where the bandit is taken. He makes a thrilling escape with his fellow-prisoners and seeks revenge from Blake. A good thrill is registered when the prisoners make their escape on a freight train, which crashes through the huge door leading from the prison inclosure. A realistic fire is shown in the final scenes. The action moves fast with some clever horsemanship presented.

The second chapter, "Loaded Dice," opens with Blake returning to his home to find it in flames and his wife, Bessie (presented by Carol Holloway), gone. The action reaches dramatic heights when Blake comes upon the escaped prisoners. The climax of this second chapter shows the bandit and his pals in the hands of the authorities and Blake's wife, who had been kidnapped by the prisoners, returned to her husband.

Practically all the action takes place in the open. Some realistic scenes of Western country are shown and Director Duncan has spared neither time nor money in detailed, careful production. The first two chapters of "Vengeance—and the Woman" are winners and should waive all doubt in the minds of the exhibitors as to the advisability of booking this serial. It's a corker—a sure bet!

"The Unscaled Peak" is the title of the third episode and is a fit companion for the first two, for it abounds in thrills and shows Helen Blake in several precarious situations. Not only is she lassoed and dragged from her horse, but is eventually left to spend a night on a mountain peak, she having cut the ropes of a suspension bridge to prevent her tormentors from following. At the present rate of development "Vengeance—and the Woman" promises many thrills. This episode is scheduled for release on Monday, January 7.

"Framing Framers"

(Triangle—Five Reels)

Reviewed by Peter Milne

"FRAMING FRAMERS," by Philip J. Hurn, is a comedy-drama of many and complicated situations, which interests mildly from start to finish, and which will probably result in average days for exhibitors. Its central figure is a reporter who, through the fell clutch of circumstance is discovered asleep on a park bench by one of two political rivals. Thought to be a bum of the conventional variety he is dressed up as a millionaire, introduced to the daughter of the other political aspirant and told to marry her. This the reporter does, but through his own choice. When at last the first framer is ready to announce the fact that his rival's daughter is the wife of a park bencher and so ruin his career, up steps the reporter with all sorts of affidavits that will ruin him if published. And so the framer is framed on his own account, and the lovers have the laugh on all concerned.

The story in its various twists is unusual, and should, for this reason if for no other, prove of interest. Its presentation gives greater stress to the lighter side rather than the dramatic. In fact, the only trouble with "Framing Framers" is that a number of situations holding forth promising possibilities in the way of suspense have not been realized to the best degree. A more skilfully constructed continuity might have brought forth better results in this line.

Charless Gunn is a hero with a contagious smile, Laura Sears a suitable heroine, and Mildred Delphine an adventuress true to type.

THE STORY AND PLAYERS

Gordon Travis (Charles Gunn), a reporter, after a mixup with gangsters, is left unconscious on a park bench. He is found by Brandon (Edward Martin), political leader, who is anxious to put his rival, Westfall (George Pearce), out of the running. He has previously prevented Ruth Westfall's marriage with a young millionaire by enlisting the service of Grace Carwood (Mildred Delphine), an adventuress. He sets Travis up in affluence, and imparts to him the fact that he will pay him well if he marry Ruth (Laura Sears). Travis proceeds successfully—but love not desire for money is responsible for his marriage. In the meantime from Grace and certain gangsters he has procured sworn statements regarding Brandon's interference in the plans for Ruth's marriage to the millionaire. As a consequence Brandon is forced to admit defeat, particularly when he discovers that his "bum" is the reporter.

Edwin Jobson, Lee Phelps, Eugene Burr, Anna Dodge, Verne Peterson and Leo Willie complete the cast.

"Two Jerry Comedies"

(Cub-Mutual—Single Reelers)

Reviewed by F. G. Spencer

IN "Jerry's Double Cross," poor Jerry being denied the hand of an antique dealer's daughter decides to end it all, and so hires a professional murderer to do the job. Later on he repents his

rash act, but the party of the second part to the killing contract insists on performing his end, with the result that Jerry does some tall dodging to evade his finish. He makes good, however, later to learn the bookkeeper's scheme to defraud the antique dealer's daughter. Release date, Thursday, December 20.

"Jerry's Best Friend" is rather above the average Cub release and shows Jerry in some rather remarkable equestrian stunts. All the sub-titles are couched in rhyme of the Mother Goose style. It will be well received. Release date, Thursday, December 27.

"The Grand Passion"

(*Jewel—Seven Reels*)

Reviewed by Peter Milne

IF gunplay, mob stuff and exceptional lightings were the principal ingredients of a motion picture, then "The Grand Passion," the latest Jewel production, would rank with the highest, for these ingredients it has in great abundance. Unfortunately, however, these elements so profusely employed do not serve to tell a story clearly and straight-forwardly. There is so much gunplay, so many fights, so many surging, urging mobs that the spectator comes away with a bewildered impression of it all.

"The Grand Passion" is derived from a magazine story by Thomas Addison. It appears quite evident that the adaptor sought to bring out the rough atmosphere of the munitions town at every turn. This he has succeeded in doing at the outset. But too much stress on this phase has resulted in its weakening to such an extent that an audience will possibly refuse to take it seriously as the last two reels come in view. At any rate, the adaptor has neglected the love story which, more than likely, was one of the biggest if not the big asset of Mr. Addison's original novel. The rivalry of Dick Evans and Jack Ripley for Viola's heart, meant to be friendly, sacrificing rivalry dwindles down to mere rangling, and only shows sincerity toward the finale when, however, it is almost too late.

Ida May Park has given the picture a production that is spectacular to the last degree. The atmosphere of Powderville as she presents it is typical of its name. It is explosive, wild, lustful, large street settings, huge dance halls, and saloons serve as realistic backgrounds to the almost incessant individual and mob encounters of the play.

The photography and lighting presided over by King Grey are remarkable, and serve to enhance the value of the individual scenes. Dorothy Phillips, William Stowell, Lon Chaney and Jack Mulhall do their best with roles that have not been properly characterized by the scenarioist.

The manner in which a matinee audience at the Broadway received "The Grand Passion" is perhaps a valuable record. It was expectant because of the title, interested at its promising start, impressed with the big scale on which it was done, but disappointed as repetition became obvious and little of the intimate divulged.

THE STORY AND PLAYERS

Dick Evans (William Stowell) is boss of Powderville—a cruel, grafting boss. Jack Ripley (Jack Mulhall) arrives to take charge of a paper contemplated by Evans, with a view of extorting more money from the Powderville citizens. On the train he makes the acquaintance of Viola (Dorothy Phillips), after protecting her from the insults of Red Pete (Bert Appling), one of Evans's henchmen. Jack's sense of fair play awakens in Evans an ambition to make Powderville clean. Viola's father, Argos (Lon Chaney), proves a stumbling-block at first, because he refuses to take Evans's motive as sincere. Both Evans and Jack fall in love with Viola, and when Red Pete makes her captive in the resort conducted by Boston Kate (Evelyn Selbie), they rush to her rescue despite the fact that Pete and Kate have a large following. The mob attacks the print shop where Viola and her protectors, including Mackey (Alfred Allen), Evans's loyal henchman, have taken refuge. When all seems lost, and with the town afire in various sections, Evans urges Jack to escape with Viola. He is mortally wounded himself. Viola insists on returning for Evans when she realizes it is for him that she bears the greatest love, but he dies in her arms.

"In Bad"

(*Mutual-American—Five Reels*)

Reviewed by Lisle M. Albright

IN baseball parlance William Russell would be called a "pinch hitter" if he were as successful at the bat as he is in turning out good pictures. For of late every time he has come up "to look 'em over" he has finished by crossing home plate.

In "In Bad," his latest feature, he starts out with an unquenchable delight in sports and fights and a total disregard of anything that wears skirts. After a trip to the Yucatan peninsula he still would rather meet a riot head on than walk around the block, but his attitude toward women has undergone a complete change. For he finally met a woman, and met her right in "his own aristocratic set," that meant a lot to him. And the rest of the story is an explanation of how he succeeded in getting her to realize that he meant a lot to her.

The picture moves rapidly and is full of clever comedy. Russell as usual has enough fights to last an ordinary man a lifetime and through the greater part of the life to come. In the outdoor mountain scenes and in the unusual lighting effects during the fight in the subterranean vault the American Film Company again achieves most desirable results. Francelia Billington does good work as Russell's lady love, and Bull Montana and Carl Stockdale make a pair of crooks that one would not care to meet except on the screen. Edward Sloman is the director.

THE STORY AND PLAYERS

Monty (William Russell) is a rough young aristocrat who doesn't care a hang for anything outside of a fight. Women don't interest him, and his aunt's offer of fifty thousand dollars if he will settle down and marry a nice girl in his own set makes him laugh.

He is boxing upstairs with Lefty Ned (Bull Montana) when Victoria Harrison (Francelia Billington) calls to see whether his aunt will accompany her father, Richard Harrison (Harvey Clark) on a treasure hunting trip to the Yucatan peninsula. During the boxing match Monty is knocked downstairs and lands at the feet of Victoria. He is smitten with her and she is disgusted with him.

When the treasure hunting party is finally made up Monte is left out, but he follows along later by himself. He arrives just in time to prevent a bunch of crooks from fleecing Mr. Harrison and stealing the treasure. He liberates the party from the tomb in which they have been locked by the workmen, first, however, extracting a promise from each. Victoria has to promise that she will marry him before he will let her out, her father has to agree to the marriage, and his aunt has to renew her promise to give him fifty thousand dollars.

First Toto Comedies

(*Pathe-Rolin—Two Reels Each*)

Reviewed by Peter Milne

TOTO, ex-clown at the New York Hippodrome, now Pathe comedian, makes his debut on the films in "The Movie Dummy," an original and highly amusing type of comedy. Toto imitates no one and offers a type of comedy that, particularly in his first release, registers to exceedingly pronounced effect. Under the understanding direction of Hal Roach, the Rolin producer-in-chief, there seems to be small doubt of his attaining the heights in the field of eccentric comedy.

"The Movie Dummy" is designed to bring out the abilities for which Toto is best known. He takes the place of a dummy being shipped to the Rolin studio with which the companies plan to do rough work. Acting the dummy, Toto reveals himself as completely collapsible, obviously double jointed and as boneless as a jelly fish. He is seized by the property men of the studio and slung hither and thither as carelessly as if he were actually made of rags and paper. The effect of this action is laughable to a great degree.

Toto has been surrounded by a well shaped vehicle in these two reels. The vampire with rolling eyes and the soulful ingenue to say nothing of the other conventional inhabitants of a picture studio all do their bit to assist the lead in a most commendable fashion. The incidental studio business is fine burlesque. Bud Jamieson, Marie Mosquini and Kathlyn O'Connor carry the principal supporting parts. For comparison's sake "The Movie Dummy" takes rank with the high type of two reel comedies the Rolin organization has been turning out featuring Harold Lloyd.

"The German Curse in Russia"

(*Pathe—Five Reels*)

Reviewed by Peter Milne

MANY pictures of military activities on the Western fronts of Europe have made their way to the screen but "The German Curse in Russia" is the first war film of any importance to show the manner in which warfare in the East is conducted. Surprisingly intimate views of trench life were caught by Donald C. Thompson who procured the pictures, obviously at great peril to himself. Time and again the scenes show Russian soldiers going "over the top." Not a few fall dead in their tracks, only a handful manage to stumble through the network of barbed wire and secure control of the enemy trenches—but in the end control is theirs.

An interesting section of the five reels is devoted to activities of the women's Battalion of Death, formed by the patriotic daughters of Russia. With cropped hair, men's uniforms, handling

guns like veterans, they present a most inspiring and unusual spectacle which doubtless will bring a house down with applause. But the fatal side of war is also presented with no sparing of feelings. Literal piles of mangled dead are shown strewn on the bloody fields of Russia. A more heart-rending sight could not be secured.

Of great interest also are the many scenes taken in Petrograd when the social revolution with all its attendant anarchy was at its height. The streets of the city are a mass of soldiers and civilians. Propagandists of all sorts, harangue on every corner. Different sects march after banners bearing different inscriptions. Disorder is in supreme command. Any definite procedure is a thing remote. As a result the spectator gets a suggestion of the chaos that ruled in the city and which is still ruling.

Mr. Thompson has titled his scenes "The German Curse in Russia" because of the fact that he aims to show that the defeats of the Russian army, its lack of supplies and ammunition and the preachments of Linine and the Bolsheviki are directly due to the vicious propaganda offered by agents of "germany." Throughout he spells the enemy name with a small g. And Hun is relegated to the small h with the obvious result of instilling patriotism into the mind of the spectator as well as showing educational topical scenes. And for both his efforts Mr. Thompson should receive great credit. With what are probably the most interesting war pictures ever placed on the market, presented in a decidedly pro-American and anti-enemy atmosphere, he is rendering both the individual and the United States a tremendous service.

"His Own People"

(*Vitagraph Blue Ribbon—Five Reels*)

Reviewed by F. G. Spencer

"HIS Own People," from the pen of William Addison Lathrop and directed by William P. S. Earle, shows Harry Morey and Gladys Leslie at their best, they both being assigned roles in which to display their talents to good advantage.

The film contains many features of everyday life in Ireland and the picturesque localities are screened true to nature. The lowly cot and the stately manor are equally interesting from their different aspects and the kindly old schoolmaster, the friend and adviser of the poorer classes, is shown in vivid faith. The arrogant Lord Percival Cheltenham could perhaps have been portrayed by some one with a more aristocratic appearance, but William Dunn acquits himself fairly well in the role. Gladys Leslie as Mollie the village coquette registers anger and love forcibly and loses not an opportunity. The picture is scheduled for release on the Vitagraph program Monday, December 31, and will prove a strong box-office attraction anywhere.

THE STORY AND PLAYERS

Hugh O'Donnell (Harry Morey) is the blacksmith and leader among the people and very much in love with Molly Conway, charming and fine and who evinces her love for Hugh in mischievous pranks at his expense. Percival Cheltenham owns most of the village and is disliked for his war on the peasantry who poach on his acres.

Lord Percival gives a great party at his manor and among the guests is Lady Mary Thorne (Betty Blythe). She meets Hugh when she calls at his shop to have a shoe of her horse set, and impressed by his rugged manliness, asks him to call, for she is bored by the men guests. Molly, overhearing the invitation, is piqued and retaliates by flirting with Percival.

Hugh finally decides to call on Lady Mary; and Molly, stealing up to the manor, sees him graciously received by the hostess. As she stands outside the window, Percival comes upon her, and to escape his advances, she flees to the library in the manor. He pursues her and locks himself in the room with her.

That night there is a fight between the poachers and Percival's gamekeepers and a peasant is killed. A band of enraged villagers reach the manor bent on hanging Percival, arriving just in time to save Molly from harm at his hands.

Hugh pacifies the mob by promising to turn Percival over to the constable. Searching the manor for its master, he breaks into the library and finds Percival with Molly. The girl in shame and terror flees without attempting an explanation. That comes later when she goes in the night to Hugh's home and in his arms tells her story.

"Betty Takes a Hand"

(*Triangle—Five Reels*)

Reviewed by Peter Milne

ONE of Triangle's first offerings for the new year is "Betty Takes a Hand," a comedy in which Olive Thomas is the star. In the recent scenario contest conducted by Photoplay Magazine in conjunction with Triangle, the story upon which this picture is based submitted by Katherine Kavanaugh, was awarded second prize. While a number of possibilities probably presented themselves in the original 'script, it is difficult to imagine in the completed offering how the story could have been rated high enough to draw the second plum in such a contest. Quite lacking in suspense, the strength of the picture obviously relies on its comedy, but the opportunities provided in the scenario by Jack Cunningham have seldom been realized in the production.

Miss Thomas has done work of a much higher calibre in her previous vehicles. They at least have possessed action and comedy sufficient to cast her engaging presence in enjoyable settings. But too great a burden has been thrown on the shoulders of the little star in this current offering. The caprices and whims of her former appearances are gone and Miss Thomas in the character of Betty does little else than laugh at herself, while Charles Gunn as hero runs firm as a second in this capacity. And when players persist in laughing at themselves it becomes quite exasperating to the mere onlooker, particularly when he is unable to find the joke.

To be sure, there is some humor in "Betty Takes a Hand," but nowise enough to warrant a five-thousand-foot presentation. The boarding-house comedy registers now and then and George Hernandez realizes his few opportunities to exert his abilities in the comedy line with some of his usual success. But an inadequate plot and unsuccessful by-play prevent the picture from entering the list of box office attractions as a strong competitor. Jack Dillon directed and Anton Nagy turned the camera crank.

THE STORY AND PLAYERS

Betty Marshall (Olive Thomas), leaves her father (Frederick Vroom), for a visit with her aunt (Bliss Chevalier), who lives in the city. The aunt and her daughter (Mary Warren), have succeeded in going through a fortune in double-quick time and as a consequence Tom Bartlett (Charles Gunn), son of the millionaire (George Hernandez), is looked upon as a good catch for the girl. These two depart on a yachting trip which Tom is supposed to attend. But Tom gets a look at Betty and decides to stay home. Betty, under the impression that her father was once swindled by the senior Bartlett, at first looks with disfavor on Tom, but he soon puts her prejudices to rout. To gain money for her father Betty opens her aunt's home as a boarding house during her absence. Tom becomes the star boarder in more ways than one. Their romance is rapid and when the picture ends they are married, while Marshall and Bartlett have patched up their old misunderstanding.

Margaret Cullington, Graham Petite, June de Lisle and Anna Dodge have less important parts.

"The Man Above the Law"

(*Triangle—Five Reels*)

Reviewed by Peter Milne

"THE Man Above the Law," by Lanier Bartlett, presents as its chief male character a man both pessimistic and cynical toward civilization, religion and women. He is a squaw-man, holding sway over a settlement of Mexican Indians, providing them with whiskey in the guise of "Pain-Killer" and attaching their property in return. His sense of honor, a realization of his duty toward the Indians and to his wife, is finally awakened by the advent of a school mistress in the lonely place. His love and respect for her lead him to depart from the quarter with his wife and child, leaving the Indians in peace.

This tale is told in a suppressed monotone throughout the entire five reels. Considerable thought has been expended on the story and its theme awakens interest in many places. But the picture lacks action. It bears the old burden of too much space. The same story done in two or three reels would be twice as entertaining and the idea of the author would rise nearer the surface and still be subtle enough to evade being termed a preachment. Its strength and subtlety in its present preponderance of footage are qualities that are dulled.

Raymond Wells furnished a fine production for it. The Mexican village is a thing to be remembered and the vast loneliness of the single white man is driven home with force. Jack Richardson plays this part capably. Claire McDowell is the squaw and Josie Sedgwick the school teacher who acts as rescuing angel. May Giracia as the child contributes an appealing bit.

THE STORY AND PLAYERS

Duke Chalmers (Jack Richardson) maintains the only trading post in the Mexican desert. His chief sales are on whiskey which he sells to the natives at an exorbitant rate. His squaw wife, Natchah (Claire McDowell) is merely his servant although her child, Tonah (May Giracia) is the only human being at the post able to attract any affection from him. Esther Brown (Josie Sedgwick) arrives to teach school. Chalmers' dislike for anything suggesting civilization causes him to keep Tonah away from school at first but after a personal interview with Esther he consents to her attending. Chalmers finds himself attracted by the white girl and soon the two are in love. Esther reminds him of his duty to Natchah but he is inclined to disregard her because she is an Indian. Later Natchah, jealous, makes an attempt on Esther's life. Chalmers saves her. But this act of Natchah's makes him realize her great love for him. The next morning when Esther comes to the post she finds Chalmers and his family gone.

"His Mother's Boy"
(*Ince-Paramount—Five Reels*)
Reviewed by Peter Milne

CHARLES RAY'S thorough appreciation of the title role and his skilful interpretation of it is the outstanding feature of "His Mother's Boy," a picture based on Rupert Hughes' story "When Life Is Marked Down." Mr. Ray, who can portray the bashful, awkward youth better than any other actor on the screen, follows up his individual successes scored in such pictures as "The Pinch Hitter" and "The Clodhopper" with his realistically humorous characterization of Matthew Denton, the mother's boy from a New England town who sallies forth to Texas oil fields, there to be severely shocked by the prevailing moral code so strikingly in contrast to that in which he has been reared.

And it is Mr. Ray's acting that is responsible for the abundant comedy and the few touches of strength that "His Mother's Boy" possesses. Mr. Hughes' story is obvious in the extreme and forgets plot for the detailed character of Denton. But the numerous experiences of the awkward boy, his first sight of the tough barroom and his experience with a glass of condensed milk, his initiation into poker playing, his love making, and his final awakening to the fact that it is better to fight than to be killed, and the fracas that follows form a series of events of high entertainment value.

Victor Schertzinger, who has been responsible for all of the star's latter pictures, directed this one and has left nothing undone in the way of proper and realistic presentation. Doris Lee, a pretty little girl with an admirable sense of facial expression appears opposite Ray. Billy Elmer is a ferocious heavy and Jerome Storm has a comedy part.

THE STORY AND PLAYERS

Angered by the assertions of the townfolk that his late father swindled them in an oil well proposition, Matthew Denton (Charles Ray) finally breaks away from the apron tsrings of his mother (Gertrude Claire) and leaves for Texas to look into the matter. Banty Jones (Billy Elmer) superintendent of the wells has been tapping the main pipe line and selling oil on his own accord, hence the shortage in the stockholders' dividends. By a series of coincidences Denton discovers the perfidity of Banty but the latter is so much of a bully that the New Englander is afraid to act. It is only when Banty openly insults Mabel Glenny (Doris Lee) that Denton is aroused to action and in a fist and gun fight gets the better of his opponent.

Joseph Swickard and Lydia Knott as the parents of Mabel complete the cast with capable performances.

"The Hidden Hand"
(*Pathe—Seventh Episode*)
Reviewed by Peter Milne

"THE FIRE TRAP," the separate title of this episode of "The Hidden Hand," opens with the scene showing Doris suspended over a bed of boiling lime. Ramsey arrives just in time to save her from a horrible death and after a fight with the henchmen of the Hidden Hand succeeds in carrying her away to safety.

Flatt, the detective, who has also been working on the case secures the precious locket from the Hidden Land. To make sure that no one but himself may have admittance to the packet he removes a jewel from the locket. This finished he is attacked by the Hidden Hand and killed. Ramsey secures the jewel.

The Hidden Hand kidnaps Verda. Doris and Ramsey follow to the rescue. The culprits lead them to an apparently deserted shack. Here hero and heroine are thrown into a cellar the walls of which spout poisonous flame. A glass trap door in the ceiling offers the only means of escape. Ramsey breaks this and swinging up hangs by his knees. He reaches down to grasp Doris. At this juncture the Hidden Hand appears above and is about to attack Ramsey with a knife when the episode closes.

"Stolen Hours"
(*World Film—Five Reels*)
Reviewed by Peter Milne

WHILE never soaring to heights acclaimed as "gripping," "Stolen Hours," Ethel Clayton's latest World picture, runs along at a pace that is always interesting. It is a love story quite purely and somewhat more simple in which the obstacle between the lovers is the man's wife who remains unobtrusivly but firmly in the way for the greater part of the reelage and who finally assists in bringing on the happy ending by consenting to a divorce.

Without the sincerity of interpretation which is always associated with Miss Clayton's performances it might be surmised that "Stolen Hours" would have been unequal to meet even the demands of a moderately satisfied public. The picture contains more incident than actual plot, and her fine acting serves to add impetus and appeal to the somewhat scant character of the story.

It is an adaptation of a magazine story by Olive Wadsley. Travers Vale directed. John Bowers presents the role of the hero in good style.

THE STORY AND PLAYERS

Diana Lester (Ethel Clayton), daughter of a gambler (Joseph Herbert), meets Hugh Carton (John Bowers), member of Parliament, who takes an interest in her and places her in the care of his sister (Louise De Rigney). Unaware of the fact that Carton is married, Diana allows herself to fall in love with him. When she learns the truth she is heartbroken. Carton acquaints her with the true facts of his marriage; that his wife refuses to live with him and that she also refuses to divorce him. So Diana comes back to Carton and for a while they live together in perfect happiness. But Carton neglects his Parliamentary duties in his attentions to Diana, and she, urged to leave him by his sister, finally does so. She returns to her old home, where she accepts the attentions of Duran (Frank Mayo), a man she inspired to succeed. He asks her to marry him, realizing her past. She accepts, but before the wedding she breaks under the strain of what she has been through and becomes delirious. Carton, who has learned that his wife will divorce him, eventually finds Diana and his presence proves the means of restoring her to consciousness.

Jack Drumier, Victor Kennard, Richard Clarke and Lila Chester complete the cast.

"Her Awful Fix"
(*Strand-Mutual—One Reel*)
Reviewed by F. G. Spencer

CULLEN LANDIS, as successor to Jay Belasco, playing leads with Billie Rhodes, is improving right along, and in this latest release makes a good lover to the irrepressive Billie, and in "Her Awful Fix" many amusing situations are found. The play is built around a wedding party waiting for the bride, but Mary (Billie Rhodes) is visiting a friend who has a sick baby, and the baby's malady is diagnosed as smallpox and the house with the complete party is quarantined. The groom-to-be recalls that Mary is visiting a friend, and not knowing the facts he calls on her and the result is that he is cornered in the quarantine too. The diagnosis was made by a disappointed lover of Mary's who had been called in professionally. A little later, however, another doctor says the child is simply suffering from prickly heat and the quarantine is raised and wedding bells ring.

This single-reeler will be well received wherever shown. Release date, Wednesday, January 2.

"A Modern Musketeer"
(*Artcraft—Five Reels*)
Reviewed by Peter Milne

IN "A Modern Musketeer," Douglas Fairbanks in one bound again attains the heights of comedy, heights which have been languishing for an occupant since his former successes. For "A Modern Musketeer" is by all odds the best thing he has done while producing for Artcraft. It allows ample play for his athletic prowess, for his ability as a stunt comedian, utilizes his catching smile to excellent advantage, presents ideal romance quickened by swift touches of melodrama so closely bordering on a burlesque of it that one is at a loss whether to be thrilled or amused, and seasons the whole with a fine assortment of clever subtitles.

The fearless Douglas scales houses with his usual ease, travels on a rope faster than an ordinary human would scale a ladder and balances on his hands on the very edge of the Grand Canyon of Arizona! There are innumerable little feats of agility that the actor interpolates every now and then, all of which serve to garner that tremendously elusive pep and can it in five thousand feet of film, so securely that its only avenue of escape leads to the audience. In fact "A Modern Musketeer" is really a typical Fairbanks number, a thing which his last two efforts were not. And "typical" is altogether conservative. This effort can even safely be acclaimed his best.

Allan Dwan prepared the scenario from a magazine story and directed. He has done wonderful work in every department, particularly in the matter of subtitling. For if all the inserts in the five reels are of his creation then indeed he may write "subtitler" after his name in characters as bold as that in which he spells "director." Scenically the picture is a marvel. Many of its exteriors were photographed in all the natural grandeur of the Grand Canyon. Some of the shots procured in this indescribable locality would outshine many a view from even the better class of scenics.

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Marjorie Daw who has from time to time played in Artcraft and Paramount pictures in parts of more or less importance takes the lead opposite Fairbanks. A sweeter, more natural and appealing type than she would be difficult to find. Frank Campeau, Tully Marshall and Eugene Ormonde, polished actors all of them, contribute the type of support that one would expect from them.

THE STORY AND PLAYERS

Ned Thacker is a modern D'Artagnan—restless to the point of being cyclonic, anxious to get out of Kansas and look the world over. He is the soul of chivalry—a perfect optimist. So his father gives him a Ford and tells him to go. And he does. Out on the desert he meets the motor party of Vandeteer (Eugene Ormonde) which consists of himself, Mrs. Morane (Kathleen Kirkham) and her daughter Dorothy (Marjorie Daw). Mrs. Morane is anxious to have Dorothy marry Vandeteer because of his wealth but naturally Ned's appearance forecasts an altogether different conclusion. In the Grand Canyon an Indian guide (Frank Campeau) sets eyes on Dorothy and determines to have her for his own. How she is rescued by the daring Ned and how he eventually wins her for his own provides a strong finish to the delightful picture.

"The Girl by the Roadside"

(Bluebird—Five Reels)

Reviewed by Peter Milne

THE word "kittenish" just naturally fits Violet Mersereau. It is the one word which flashes to the mind when one sees her pouting in a closeup or playing pranks on her sweetheart of the picture. It is this which is the outstanding feature in "The Girl by the Roadside," an adaptation of the novel by Varick Vanardy made by John Brownell and directed by Theodore Mastron.

The plot supplies a moderately interesting tale, concerning a girl who is at first unaware of the fact that her brother is a counterfeiter. Her efforts are chiefly confined to keeping Boone Pendleton, the man she loves, from discovering this shadow that darkens her life, at the same time helping her brother to escape the secret service agents at every turn. It is melodrama of the average type, made more enjoyable by the

(*Continued on page* 302)

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Jan. 14. Fields of Honor (Mae Marsh)..... 5
Jan. 28. Dodging a Million (Mabel Normand) 5

Ivan Feature Productions

Mar. 18. Two Men and a Woman (James Morrison, Christine Mayo, Ruybe De Remer, Guy Coombs, John Reinhardt and Helen Arnold)..... 5
June — One Law for Both..... 9

Jewel Productions, Inc.

Sept. — Come Through (Drama)..... —
Sept. — Pay Me (Drama)..... —
Sept. — Sirens of the Sea (Drama)..... —
Oct. — Man Without a Country (Patriotic). —
Oct. — The Corespondent (Drama)..... —
Nov. — The Price of a Good Time (Drama).. —
Dec. — The Grand Passion (Drama)..... —
Dec. — K (Drama). ..... —

George Kleine System

(PERFECTION PICTURES)

Nov. 5. Two Bit Seats (Taylor Holmes) (Essanay). ..... —
Nov. 19. Kill Joy (Essanay)..... 5
Nov. 26. Gift o' Gab (Essanay)..... 5
Dec. 3. Small Town Guy (Essanay)..... 5
Dec. 10. The Dream Doll (Essanay)..... 5
Dec. 17. Salt of the Earth (Edison)..... 5
Dec. 24. Sadie Goes to Heaven (Essanay)... 5

Metro Pictures Corporation

Dec. 3. The Square Deceiver (Harold Lockwood), Yorke Film..... 5
Dec. 10. Alias Mrs. Jessop (Emily Stevens), Metro. 5
Dec. 10. (Special) Blue Jeans (Viola Dana). 7
Dec. 17. God's Outlaw (Francis Bushman, Beverly Bayne), Metro..... 5
Dec. 24. An American Widow (Ethel Barrymore), Metro. 5
Dec. 31. The Avenging Trail (Harold Lockwood), Yorke Film..... 5
Jan. 7. Daybreak (Emily Stevens) Metro... 5
Jan. 14. The Winding Trail (Viola Dana) Rolfe-Metro 5
Jan. 21. The Eyes of Mystery (Edith Storey) Rolfe-Metro 5
Jan. 28. Under Suspicion (Francis X. Bushman and Beverly Bayne) Metro... 5

Mutual Film Corporation

Nov. 5. A Game of Wits (Gail Kane)..... 5
Nov. 12. (Special) The Planter (Tyrone Power). 7
Nov. 12. Betty and the Buccaneers (American). 5
Nov. 19. Snap Judgment (William Russell), American. 5
Nov. 19. Please Help Emily (Ann Murdock), Frohman. 5
Nov. 26. The Mate of the Sally Ann (Mary Miles Minter). 5
Dec. 3. American Maid (Edna Goodrich)... 5
Dec. 10. Miss Jackie of the Army (Margarita Fischer). 5
Dec. 17. New York Luck (Wm. Russell), American. 5
Dec. 24. Her Sister (Olive Tell) Frohman.. 5
Dec. 31. Her Second Husband (Edna Goodrich). 5
Jan. 7. Molly Go Get 'Em (Margarita Fischer) 5

Paramount Picture Corp.

Dec. 3. The Eternal Temptress (Lina Cavalieri). 5
Dec. 3. The Secret Game (Sessue Hayakawa) 5
Dec. 10. The Land of Promise (Billie Burke) 5
Dec. 10. Tom Sawyer (Jack Pickford)..... 5
Dec. 17. Nan of Music Mountain (Wallace Reid). 5
Dec. 17. The Fair Barbarian (Vivian Martin) 5
Dec. 24. Love Letters (Dorothy Dalton).... 5
Dec. 24. His Mother's Boy (Charles Ray)... 5
Dec. 31. The Seven Swans (Marguerite Clark) 5
Jan. 7. Mrs. Dane's Defense (Pauline Frederick) 5
Jan. 14. Jules of the Strong Heart (George Beban) 5
Jan. 14. The Spirit of '17 (Jack Pickford).. 5
Jan. 21. Rimrock Jones (Wallace Reid)..... 5
Jan. 21. Blackton's The World for Sale..... 5
Jan. 28. The Widow's Might (Julian Eltinge) 5
Jan. 28. The Hired Man (Charles Ray)..... 5

Artcraft Releases

(PARAMOUNT)

Dec. 17. The Devil Stone (Geraldine Farrar). 5
Dec. 31. A Modern Musketeer (Douglas Fairbanks). 5
Jan. 7. Rose of the World (Elsie Ferguson). 5
Jan. 14. Dead or Alive (Wm. S. Hart)..... 5
Jan. 21. Stella Maris (Mary Pickford)..... 5

Pathe Exchange, Inc.

Dec. 2. The Little Patriot (Baby Marie Osborne, Marion Warner, Herbert Standing). 5
Dec. 9. Her Sister's Rival (Vera Colodonaya, L. M. Coronova, V. A. Polonsky) Russian 5
Dec. 16. Vengeance Is Mine (Irene Castle, Elliott Dexter, Edwin Hoyt, Frank Sheridan, Reginald Mason, Ethel Grey Terry) Astra..... 5
Dec. 23. Runaway Romany (Marion Davies, Joseph Kilgour, Matt Moore, Ormi Hawley, Gladden James), Ardsley. 5
Dec. 30. Over the Hill (Gladys Hulette, J. H. Gilmour, Daniel Mason, Wm. Parke, Jr.), Astra... 5
Jan. 6. Convict 993 (Irene Castle, Warner Oland, Paul Everton, Etheyle Cooke, Bert Starkey)..... 5
Jan. 13. The German Curse in Russia (Wat Film), Donald C. Thompson..... 5

Select Pictures

— The Barrier. 7
— The Lone Wolf (Hazel Dawn and Bert Lytell). 6
Oct. — Public Be Damned (Charles Richman). 6
Oct. — The Wild Girl (Eva Tanguay)..... 5
Oct. — Over There (Anna Q. Nilsson and Charles Richman). 6
Oct. — The Moth (Norma Talmadge)..... 6
Oct. — Magda (Clara Kimball Young),..... 5
Oct. — Scandal (Constance Talmadge)..... 5
Nov. — Her Silent Sacrifice (Alice Brady).. 5
Nov. — Secret of the Storm Country (Norma Talmadge) 5
Dec. — Shirley Kake (Clara Kimball Young). 5
Dec. — The Honeymoon (Constance Talmadge). 5
Jan. — Woman and Wife (Alice Brady..... —
Jan. — Ghosts of Yesterday (Norma Talmadge). ..... —
Jan. — The Marionettes (Clara Kimball Young). ..... —
Jan. — The Studio Girl (Constance Talmadge). ..... —

Triangle Distributing Corporation

Dec. 2. The Sudden Gentleman (Wm. Desmond) 5
Dec. 2. The Ship of Doom (Claire McDowell) 5
Dec. 9. Fanatics (J. Barney Sherry)..... 5
Dec. 9. The Learnin' of Jim Benton (Roy Stewart) 5
Dec. 16. Because of the Woman (Billie Bennett) 5
Dec. 16. The Maternal Spark (Irene Hunt).. 5
Dec. 23. Without Honor (Margery Wilson. 5
Dec. 23. Until They Get Me (Pauline Hart). 5
Dec. 30. The Gown of Destiny (Alma Ruebens) 5
Dec. 30. Framing Framers (Charles Gunn).. 5
Jan. 6. Betty Takes a Hand (Olive Thomas) 5
Jan. 6. Man Above the Law (Jack Richardson) 5
Jan. 13. I Love You (Alma Ruebens)..... 7
Jan. 13. Law's Outlaw (Roy Stewart)..... 5
Jan. 20. The Gun Woman (Texas Guinan).. 5
Jan. 20. Mr. Butterfly (Darrell Foss)..... 5
Jan. 27. Evidence (J. Barney Sherry)..... 5
Jan. 27. Real Folks (Jack Mulhall)..... 5

Vitagraph V-L-S-E.

Dec. 3. The Tenderfoot (William Duncan, Carol Holloway) 5
Dec. 10. The Marriage Speculation (Mildred Manning, Wallace MacDonald)... 5
Dec. 17. In the Balance (Earle Williams)... 5
Dec. 24. When Men Are Tempted (Mary Anderson, Alfred Whitman)..... 5
Dec. 31. His Own People (Harry Morey, Gladys Leslie) 5
Jan. 7. The Blind Adventure (Edward Earle, Betty Howe) 5
Jan. 14. The Wild Strain (Nell Shipman, Alfred Whitman) 5
Jan. 21. The Menace (Corinne Griffith, Evart Overton) 5
Jan. 28. A Mother's Sin (Earle Williams).... 5
Feb. 4. The Other Man (Harry Morey, Grace Darmond, Florence Deshon)..... 5

Wholesome Films Corporation

The Penny Philanthropist (Peggy O'Neil and Ralph Morgan), D..... 5
Cinderella and the Magic Slipper (Special Children's Cast), Juv..... 4
His Awful Downfall (Rex Adams), 1,000 feet, C.
Little Red Riding Hood (Juvenile), 4,000 feet.

World Pictures

Dec. 3. The Awakening (Montagu Love and Dorothy Kelly) 5
Dec. 10. The Good for Nothing (Carlyle Blackwell and Evelyn Greeley)... 5
Dec. 17. The Tenth Case (June Elvidge).... 5
Dec. 24. The Volunteer (Madge Evans and Henry Hull) 5
Dec. 31. The Wasp (Kitty Gordon)..... 5
Jan. 7. Stolen Hours (Ethel Clayton)..... 5
Jan. 14. The Strong Way (June Elvidge).... 5
Jan. 21. The Beautiful Mrs. Reynolds (Carlyle Blackwell, June Elvidge)..... 5
Jan. 28. Gates of Gladness (Madge Evans).. 5

Releases in the Independent Field

For Manufacturers' Addresses, Names and Addresses of Buyers handling films in any territory, or any other additional information write—State Rights Department, Motion Picture News

American News Weekly
One reel each week exclusively on Army and Navy activities.

American Standard M. P. Corp.
May 5. Jones' Jonah Day (Sunshine), C..1 reel
May 7. When Justice Errs, D.....5 reels
May 12. (Educational Subject) .....1 reel
May 14. The Daughter of Darkness, Episode No. 1, D.....2 reels
May 19. Ghosts (Sunshine), C.....1 reel
Sept. 17. My Country First.....6 parts
Oct. 7. The Mystery of the Boule.....5 parts
Oct. 15. Blackmailer .....5 parts

Anti-Vice Film Company
Is Any Girl Safe?.....5 reels

Argosy Films, Inc.
The Celebrated Stielow Case.....6 reels
Where D'ye Get That Stuff.....5 reels
Absinthe (King Baggott), Universal Reissue .....5 reels

Arizona Film Company
Should She Obey.....— reels

Arrow Film Corporation
The Deemster (Derwent Hall Caine).....7 reels

Rex Beach Pictures Co.
The Barrier .....9 reels

Bernstein Film Production
June —. Who Knows?.....6 reels

Bluebird Extraordinary
Sept. 3. Mother o' Mine (Rupert Julian and Ruth Clifford) .....5 reels
The Eagle's Wings (Herbert Rawlinson).
Hell Morgan's Girl (Dorothy Phillips).
Mother o' Mine (Rupert Julian, Ruth Clifford, Ruby La Fayette).

Brenon Productions
Lone Wolf .....7 parts
Fall of the Romanoffs .....8 parts
Empty Pockets .....7 parts

JULES BURNSTEIN
Shame .....7 parts

Cardinal Film Corporation
Joan the Woman (Geraldine Farrar).....11 reels

Century Comedies
(FEATURING ALICE HOWELL)
Balloonatics .....2 reels
Automaniacs .....2 reels
Neptune's Naughty Daughter.....2 reels

Benjamin Cahpin Productions
(CHAPTER FEATURES CORP.)
My Mother .....2 reels
My Father .....2 reels
Myself .....2 reels
The Call to Arms.....2 reels

Christie Film Company
Father's Bright Idea.....1 reel
With the Mummies' Help.....1 reel
The Magic Maid.....1 reel
The Milky Way.....1 reel
His Last Pill.....1 reel
The Fourteenth Man.....1 reel
Down by the Sea.....1 reel
Skirts .....1 reel
Won in a Cabaret.....1 reel
His Merry Mix-Up.....1 reel
A Smoky Love Affair.....1 reel

Cinema Distributing Corp.
The 13th Labor of Hercules.

Claridge Films, Inc.
The Birth of Character.....5 reels
The Heart of New York.....5 reels

Clune Productions
Ramona .....8 reels
Eyes of the World.....9 reels

Commonwealth Pictures Corp.
Chariotte.
The Frozen Warning.

Corona Cinema Company
The Curse of Eve (Enid Markey).....7 reels

Coronet Film Corporation
LIVING STUDIES IN NATURAL HISTORY
Animal World, No. 1 Issue.
Animal World, No. 2 Issue.
Birdland Studies.
Horticultural Phenomena.

Cosmofotofilm Company
Incomparable Mistress Bellairs.....4 reels
Liberty Hall .....4 reels
The Black Spot.....4 reels
Victoria Cross .....4 reels
On 18 .....4 reels
His Vindication .....5 reels
I Believe .....7 reels

Creative Film Corporation
The Girl Who Didn't Think (Jane Gail)..6 reels

Dixie Films
Tempest and Sunshine (Evelyn Greely)..5 reels
Just a Song at Twilight.....5 reels

Frank P. Donovan Productions
July—Billy, the Governess (Billy Quirk)..1 reel
Aug.—Butting in Society (Lou Marks)...1 reel
Aug.—After Her Dough (Lou Marks)....1 reel
Aug.—Bunked in Bunkville (Geo. Ross)..1 reel
Aug.—His Dirty Career (Lou Marks).....1 reel
Aug.—Trying it Twice (Mabel Trinneer)..1 reel
Aug.—Helen of Troy (All-Star Cast).....5 reels
Sept.—His Foolish Way (Geo. Thelian)...1 reel
Sept.—At the Barber's Ball (Lou Marks).2 reels
Sept.—Was She to Blame? (in prep.).
Sept.—In and Out (Tammany Young).....1 reel
Sept.—His Flying Flivver (C. J. Van Duesen and Pearl Shepard).....2 reels

Ebony Film Corporation
A Natural Born Shooter.....1 reel
Dat Blackhand Waitah Man.....1 reel
Shine Johnson and the Rabbit's Foot.....1 reel

E. I. S. Motion Picture Corp.
Trooper 44 .....5 reels

Elmont Feature Film Co.
People vs. John Doe.....6 reels
God's Law .....6 reels

Enlightment Corporation
Enlighten Thy Daughter.....7 reels

Eugenic Film Company
Birth .....6 reels

European Film Company
Fighting for Verdun.....5 reels

Exclusive Features, Inc.
Where Is My Father?.....7 reels

Export and Import Film Co.
Robespierre .....— reels
Ivan the Terrible.....— reels

Fairmount Film Corporation
Hate .....7 reels

Flora Finch Film Co.
War Prides .....2 reels

First National Exhibitors' Circuit, Inc.
On Trial.
Charles Chaplin.

Bud Fisher Film Corporation
July 9. Cows and Caws.
July 16. Submarine Chasers.
July 23. Cheese Tamers.
July 30. Janitors.
Aug. 6. A Chemical Calamity.
Aug. 13. As Prospectors.

Fort Pitt Corporation
The Italian Battlefront.

Fox Film Corp.
(Standard Pictures)
The Spy.
The Honor System.
Jack and the Beanstalk.
The Conqueror.
Camille.
Oct. 18. Aladdin and the Wonderful Lamp.
Nov. 18. The Babes in the Wood.

Fraternity Films, Inc.
The Devil's Playground (Vera Michelena)— reels

Frieder Film Corporation
The Birds' Christmas Carol (Mary Louise).5 reels
A Bit O' Heaven (Mary Louise).....5 reels

Friedman Enterprises
A Mormon Maid (Mae Murray).....6 reels

Frohman Amusement Corp.
The Witching Hour (C. Aubrey Smith, Jack Sherrill, Helen Arnold, Marie Shotwell and Robert Conness.....6 reels
Conquest of Canaan.....5 reels
God's Man .....9 reels

Joseph M. Gaites
The Italian Battlefront.

General Enterprises, Inc.
Mother (Elizabeth Risdon, McClure)....6 parts
The Warrior (Maciste) (McClure).....7 parts
The Liar (Jane Gail, Stanley Walpole)...6 parts

Gold Medal Photoplays
The Web of Life (Hilda Nord, James Cruze, George Spencer).....5 reels

Golden Features
A Bit of Life.....1 reel

Grand Feature Film Company
Rex Beach on the Spanish Main.....5 reels
Rex Beach in Pirate Haunts.....5 reels
Rex Beach in Footsteps of Capt. Kidd....5 reels

Graphic Features
The Woman and the Beast.....5 reels

D. W. Griffith
Intolerance .....9 reels

Frank Hall Productions, Inc.
(A. H. Jacobs, Prod.)
Her Fighting Chance (Jane Grey).....— reels
The Bar Sinister.....— reels

Hanover Film Company
Maciste .....— reels
How Uncle Sam Prepares.....4 reels

William S. Hart
The Cold Deck .....5 D
The Two Gun Man.....5 D

Hawk Film Corporation
Monster of Fate.....— reels

Herald Film Corporation
Around the World in 80 Days.....6 reels

Hiller & Wilk, Inc.
The Battle of Gettysburg.....— reels
The Wrath of the Gods (Sessue Hayakawa).5 reels

Hippodrome Film Co.
At the Front with the Allies.

Historic Features
Christus .....8 reels

M. H. Hoffman, Inc.
The Fringe of Society (Ruth Roland and Milton Sills) .....7 reels
One Hour (Zeena Keefe and Alan Hale).6 reels
The Silent Witness (Gertrude McCoy)...6 reels
A Trip Through China (Brodsky's Art Pictures) .....8 reels
Her Fighting Chance (Jane Grey).....6 reels
Should She Obey? (Alice Wilson, Gene Genung and Norbert Myles).....6 reels
Whither Thou Goest (Rhea Mitchell and Orrin Johnson) .....5 reels
The Great White Trail (Doris Kenyon)..6 reels

Iliodor Picture Corporation
The Fall of the Romanoffs (Iliodor, Nance O'Neil, Ekaterina Galanta, Alfred Hickman and Conway Tearle).....— reels

Inter Ocean Film Corp.
Enlighten Thy Daughter.....— reels

Ivan Film Productions
One Law for Both.....8 reels
Babbling Tongues .....6 reels
Married in Name Only.....7 reels
Sins of Ambition.....6 reels

Juvenile Film Corporation
World War in Kidland.....1 reel
A Chip Off the Old Block.....1 reel
Chip's Elopement .....1 reel

(Continued on page 301)

Short Subjects Current and Coming

Educational Film Corp. of Amer.

SCENICS—EDUCATIONAL

Oct. 24. From Studio to Screen.
Oct. 31. A Trip Through Japan, No. 1.
Nov. 7. A Flying Trip Through the Hawaiian Islands, No. 1.
Nov. 14. A Flying Trip Through the Hawaiian Islands, No. 2.
Nov. 21. Me and My Dog.
Nov. 28. The Chain Gang.
Dec. 5. The Land of Enchantment (Yosemite Valley).
Dec. 12. Fishing for Fish.
Dec. 19. A Trip Through Japan, No. 2.
Dec. 26. Beside the Glimmer Glass.

DITMARS "LIVING BOOK OF NATURE"

Nov. 19. The Animals of Australia.
Nov. 26. The Smaller Monkeys.
Dec. 3. Enemies of the Garden.
Dec. 10. Our Vanishing Game.
Dec. 17. Nature's Weavers.
Dec. 24. Nature's Songsters.
Dec. 31. The Animals in Midsummer.

Fox Sunshine Comedies

Nov. 11. Roaring Lions and Wedding Bells..2 C
Nov. 18. A Milk-Fed Vamp.....2 C
Dec. 9. His Smashing Career.....2 C
Dec. 23. Damaged—No Goods .....2 C
Jan. 6. Shadows of Her Pest.....2 C
Jan. 13. Are Married Policemen Safe?.....2 C
Feb. 3. Son of a Gun.....2 C

General Film Company

BROADWAY STAR FEATURES
(O. HENRY STORIES)

The Skylight Room (Jean Paige, Carlton King) .....4 D
One Dollar's Worth (Chet Ryan, Frances Parks) .....2 D
The Last Leaf (Mildred Manning, Bernard Siegel, Patsy De Forest).....2 D
Two Renegades (Chet Ryan, W. L. Rodgers) .....2 C-D
Whistling Dick's Christmas Stocking (George Cooper, Adele De Garde)....2 C-D
The Fourth in Salvador (Chet Ryan, W. L. Rodgers) .....2 C-D
The Clarion Call (Walter McGrail, Alice Terry) .....2 D
The Hiding of Black Bill (W. L. Rodgers, Chet Ryan) .....2 D
The Thing's the Play (Mildred Manning, Jack Crosby) .....2 C-D

ESSANAY
("THE BLACK CAT STORIES")

The Long Green Trail (Virginia Valli, Rodney La Rock).....2 D
Don't Lose Your Coat.....2 C
Star Dust (Margaret Clayton).....C-D

GEORGE ADE FABLES

The Fable of All That Triangle Stuff as Sized Up by the Meal Ticket.....2 C
The Fable of the Film-Fed Family.....2 C
The Fable of the Uplifter and His Dandy Little Opus .....2 C
The Fable of the Girl Who Took Notes and Got Wise and Then Fell Down.....2 C
The Fable of the Toilsome Ascent and the Shining Table Land.....2 C
The Fable of the Back Trackers from the Hot Sidewalks.....2 C

ESSANAY COMEDIES (1 reel)

Hard Luck .....1 C
The General .....1 C
A Depot Romeo.....1 C
Make Your Eyes Behave.....1 C
Lunch .....1 C
Nut Stuff .....1 C
He Loved Her So.....1 C

ESSANAY SCENICS

Salmon Fishing in New Brunswick.....1 Sc.
Lake Louise .....1 Sc.
Banff National Park.....1 Sc.
The Great National Industries of Canada..1 Sc.
Water Powers of Western Canada.....1 Sc.
Through Canada from Coast to Coast.....1 Sc.
How Canada and the Farmer Co-operate in Grain Raising .....1 Sc.

CHAPLIN COMEDIES

The Champion .....2 C
A Jitney Elopement.....2 C
By the Sea.....1 C
In the Park.....1 C
Work .....2 R

FALCON FEATURES

Feet of Clay (Margaret Landis, R. Henry Grey) .....4 D
Brand's Daughter (Kathleen Kirkham, R. Henry Grey) .....4 D
His Old-Fashioned Dad (Daniel Gilfether, Mollie McConnell) .....4 D
Zollenstein (Vola Vale, Monroe Salisbury)..4 D

KALEM
(AMERICAN GIRL SERIES WITH MARIN SAIS)

The Man Hunt at San Remo.....2 D
The Door in the Mountain.....2 D
Sagebrush Law .....2 D

("THE FURTHER ADVENTURES OF STINGAREE" WITH TRUE BOARDMAN)

Through Fire and Water.....2 D
A Bushranger's Strategy.....2 D
The Stranger at Dumcrieff.....2 D
A Champion of the Law.....2 D

(HAM AND BUD COMEDIES)

The Boot and the Loot.....1 C
A Whirlwind of Whiskers.....1 C
The Onion Magnate's Revenge.....1 C
The Bath Tub Bandit.....1 C

GRANT, POLICE REPORTER SERIES

The Mystery of Room 422.....1 D
A Deal in Bonds.....1 D
The Sign of the Scarf.....1 D
The Man with the Limp.....1 D

A DAUGHTER OF DARING SERIES

A Race to the Drawbridge.....1 D
The Munitions Plot.....1 D
The Detective's Danger.....1 D
The Railroad Smugglers.....1 D
The Deserted Engine.....1 D

JAXON COMEDIES

Too Much Alike.....1 C
Barnyard Frolics .....1 C
Breaking In .....1 C
Blundering Boobs .....1 C
Disappointed Love .....1 C
He's In Again.....1 C
How It Worked.....1 C
Their Model Careers.....1 C
His Fishy Footsteps.....1 C

SPARKLE COMEDIES

Week End Shopping (Kate Price, Billy Ruge) 1 C
Pals .....1 C
Ambition .....1 C
In High Speed.....1 C
A Bargain, $37.50.....1 C
Monkey-Maid-Man .....1 C
On the Love Line.....1 C
The Detective .....1 C
Smashing the Plot.....1 C
After the Matinee.....1 C
Double Cross .....1 C
The Best of a Bad Bargain.....1 C

JOHNNY AND EMMA RAY COMEDIES

A Laundry Mix-Up.....1 C
A Peaceful Flat.....1 C
Cheating His Wife.....1 C
A Bathtub Marriage.....1 C

KLEINE
(GEORGE BICKEL COMEDIES

A Suit and a Suitor.....1 C
Nearly a Husband.....1 C
Some Statue .....1 C
Nearly a Husband.....1 C
Some Statue.....1 C
A King of Cooks.....1 C
Love, Luck and Loot.....1 C

SELIG

The Law North of 65.....2 D
Vengeance vs. Mercy.....1 D
Training Our Khaki-Clad Heroes.....2 Military
The Angel of Poverty Row.....1 D
The Rustler's Vindication.....2 D
The Witness for the State.....1 D

THREE C COMEDIES

His Watery Waterloo (Lou Marks).....1 C
Fat and Foolish (Hughey Mack).....1 C
A Harem Romance (Lou Marks, Pearl Shepard, Oom Paul).....1 C
His Winning Ways (Lou Marks, Pearl Shepard, Oom Paul).....1 C
A Boarding House Battle (Lou Marks, Pearl Shepard) .....1 C
Stealing a Sweetheart (Lou Marks, Pearl Shepard, Oom Paul).....1 C
A Hash House Romance (Lou Marks, Pearl Shepard, Oom Paul).....1 C
The Hod Carrier's Million (Claude Cooper, Virginia Tracy Clark, Kenneth Clarendon) .....1 C

HANOVER FILM COMPANY

Camille (Helen Hesperia).....6 D
The Marvelous Maciste.....6 D

PHYSICAL CULTURE PHOTO PLAYS CO.

Physical Culture Magazine (Issued Monthly) .....1 Edc.

PIEDMONT PICTURES CORPORATION
(SELBURN COMEDIES)

Hubby's Holiday.....2 C
Too Much Elephant.....1 C
His College Proxy.....1 C
Wedding Bells and Lunatics.....1 C

Inter-Allied Films

July 14. Cine Topics.....1 Ed.

King Bee Comedies

Nov. 1. The Hobo .....2 reels
Nov. 15. The Pest .....2 reels
Dec. 1. The Bandmaster .....2 reels
Dec. 15. The Slave.....2 reels
Jan. 1. The Stranger.....2 reels

Kleine Exchanges

ESSANAY SERIES—DO CHILDREN COUNT?
(Featuring Little Mary McAlister)

Aug. 1. The Season of Childhood.....2 D
Aug. 8. The Little White Girl.....2 D
Aug. 15. The Bridge of Fancy.....2 D
Aug. 22. The Kingdom of Hope.....2 D

SELIG-HOYT COMEDIES

Aug. 6. A Dog in the Manger.....2 C
Aug. 20. A Trip to Chinatown.....2 C
Sept. 3. A Midnight Bell.....2 C
Sept. 17. A Contented Woman.....2 C

Metro Pictures Corporation

METRO-DREW COMEDIES

Dec. 3. Too Much Henry.....1 C
Dec. 10. Wages No Object.....1 C
Dec. 17. The Spirit of Merry Christmas.....1 C
Dec. 24. The Unmarried Look.....1 C
Dec. 31. Shadowing Henry.....1 C
Jan. 7. Their Mutual Motor.....1 C
Jan. 14. Why Henry Left Home.....1 C
Jan. 21. Their First Love.....1 C
Jan. 28. Under the Influence.....1 C

Mutual Film Corporation

Monday, December 24, 1917

MUTUAL—Mutual Weekly, No. 156.....1 Top

Thursday, December 27, 1917

CUB—Jerry's Best Friend (George Ovey)....1 C

STRAND (BILLIE RHODES)

Dec. 4. Just Kidding .....1 reel
Dec. 11. Putting One Over.....1 reel
Dec. 18. Little Miss Fixer.....1 reel
Dec. 25. Mary's Boomerang.....1 reel
Jan. 1. Her Awful Fix.....1 reel
Jan. 8. A Peach and a Pill.....1 reel

Monday, December 31, 1917

MUTUAL—Mutual Weekly, No. 1.....1 Top

Serials

Dec. 3. The Lost Express, No. 12 (Daring Death) .....
Dec. 10. The Lost Express, No. 13 (The Escape) .....2 D
Dec. 17. The Lost Express, No. 14 (Unmasked) .....2 D
Dec. 24. The Lost Express, No. 15 (The Return of the Lost Express).....2 D

MUTUAL-CHAPLINS

Oct. 29. The Adventurer.....2 C

Paramount Pictures Corporation

KLEVER KOMEDIES (Victor Moore).

Dec. 3. Toothaches nad Heartaches.....1 C
Dec. 19. The Instalment Plan.....1 C
Dec. 31. O. U. Boat.....1 C
Jan. 14. Meatless Days and Sleepless Nights.1 C
Jan. 28. He Got His.....1 C

BLACK DIAMOND COMEDIES

Oct. 7. Susie Slips One Over.....1 C
Oct. 15. Nearly a Baker.....1 C
Nov. 12. A Society Scrimmage.....1 C

ARBUCKLE COMEDIES

Oct. 29. Fatty at Coney Island.....1 C
Dec. 10. A Country Hero.....1 C
Dec. 20. Out West .....2 C

BURTON HOLMES TRAVEL PICTURES

Dec. 3. Osaka to Nagasaki.....1 Trav.
Dec. 10. Canning Time in California.....1 Trav.
Dec. 17. In Glacier Park.....1 Trav.
Dec. 24. Going to the Sun.....1 Trav.
Dec. 31. On the Farm Where the Food Comes From.....1 Trav.
Jan. 7. Sydney, the Antipodean Metropolis.
Jan. 14. A Trip to the Jenolan Caves of Australia.
Jan. 21. Melbourne, the Magnificent.
Jan. 28. 'Round About Melbourne.

WHO IS NUMBER ONE? (Serial)

Dec. 3. Episode 6. The Flight of the Fury.2 D
Dec. 10. Episode 7. Hearts in Torment....2 D
Dec. 17. Episode 8. Walls of Gas.....2 D
Dec. 24. Episode 9. Struck Down.....2 D
Dec. 31. Episode 10. Wires of Wrath.....2 D
Jan. 7. Episode 11. The Rail Raiders.....2 D
Jan. 14. Episode 12. The Show Down.....2 D
Jan. 21. Episode 13. Cornered .....2 D
Jan. 28. Episode 14. No Surrender .....2 D
Feb. 4. Episode 15. The Round-Up.....2 D

(Continued on page 301)

(Continued from page 299)
Chip's Backyard Barn-Stormers.....2 reels
Chip's Rivals .....1 reel
For Sale, a Daddy.....1 reel
Chip's Carmen .....2 reels

A. Kay Co.

Twenty Thousand Feats Under the Sea....
Golden Spoon Mary.....1 C
Some Barrier .....1 C
His Trial .....1 C
(Terry Human Interest Reels)
No. 1. Character as Revealed in the Face...Ed.
No. 2. Character as Revealed in the Eyes...1d.

Klotz and Streimer

Whither Thou Goest.....5 reels
The Secret Treaty.....5 reels

Lincoln Motion Picture Company

The Realization of a Negro's Ambitions...2 reels
Trooper of Troop K.....3 reels

Marine Film Co.

Lorelei of the Sea.....— reels

C. Post Marion Enterprises

The Wonder City of the World (Greater N. Y. by Day and Night).....4 reels

Masterpiece Drama Productions

Who's Your Neighbor?..... —

Masterpictures

LION COMEDIES
Oct. 29. Nathan Busts Into the Movies....1 C
Nov. 5. A Village Villain.....1 C
Nov. 12. Her Fatal Resemblance.....1 C
Nov. 19. An Account of a No-Account Count.1 C
Nov. 26. Hicks and Hornets.....1 C
Dec. 3. Waves and Wimmen.....1 C
Dec. 10. Fizzled Finance .....1 C

Mayfair Film Corp.

Persuasive Peggy.....— reels

Moral Uplifht Society of America

It May Be Your Daughter..... —

Mo-Toy Comedies

Midnight Frolic.
Jimmy Gets the Pennant.
Out in the Rain.
In Jungle Land.
A Kitchen Romance.
Mary and Gretel.
Dinkling of the Circus.
A Trip to the Moon.
Goldie Locks and the Three Bears.
Dolly Doings.
School Days.

B. S. Moss M. P. Corporation

Birth Control .....6 reels
The Power of Evil.....5 reels
Boots and Saddles.....5 reels
The Girl Who Doesn't Know.....5 reels
In the Hands of the Law.....5 reels
One Hour (Sequel to "Three Weeks").....

Nevada Motion Picture Corp.

The Planter .....— reels

Newfields Producing Co.

Alma, Where Do You Live?.....6 reels

Ogden Pictures Corp.

The Lust of the Ages.....— reels

Paragon Films

The Whip .....8 reels

Peter Pan Film Corporation

(Mo-toy Troupe)
July 19. Little Red Riding Hood.....1 reel
July 26. Puss in Boots.....1 reel
Aug. 2. Jimmy the Soldier Boy.....1 reel
Aug. 9. Jimmie and Jam.....1 reel
Aug. 16. In Japoland .....1 reel
Photoplay Magazine—Screen Supplement—One-reel releases, giving intimate interviews of all the stars. (Through independent exchanges.)

Popular Picture Corporation

Corruption .....6 reels

Private Feature Film

Ignorance (Earle Metcalfe).....6 reels

Public Rights Film Corporation

The Public Be Damned (Charles Richman and Mary Fuller).....5 reels

Purkall Film Co.

The Liar .....6 reels

Radio Film Company

Satan the Destroyer of Humanity.....7 reels
The Spirit of 1917 (James J. Harkness and Carl Sturmer).....— reels

Renowned Pictures Corporation

In Treason's Grasp (Grace Cunard and Francis Ford) .....5 reels
Weavers of Life.....5 reels

Select Photoplay Co.

Humanity .....6 reels

Selig Special

Beware of Strangers.....7 reels
The Ne'er-Do-Well.....8 reels
The Garden of Allah (Selig).....10 reels
Who Shall Take My Life?.....— reels

Frank J. Seng

Parentage .....7 reels

Sherman Eliot, Inc.

The Crisis .....10 reels

Sherman Pictures Corporation

I Believe .....7 reels
The Land of the Rising Sun

Signet Film Corporation

The Masque of Life.....7 reels

Standard Newsfilm, Inc.

Demons of the Air.....2 reels

Julius Steger

Redemption .....6 reels

Moe Streimer

A Daughter of the Don.....10 reels

Submarine Film Corporation

The Submarine Eye.....7 reels

Ultra Film Co.

A Day at West Point.....
West Is West.....
The Rustler's Frame-up at Big Horn.....

Unity Sales Corporation

The Bishop's Secret.....4 reels
The Lottery Man.....5 reels
The Marriage Bond.....5 reels

Universal Film Mfg. Company

Robinson Crusoe (Robert Leonard and Margarita Fischer).....4 reels
Hell Morgan's Girl.....5 reels
Come Through .....7 reels

Variety Films Corporation

My Country First.....6 reels
The Pursuing Vengeance.....5 reels
The Price of Her Soul.....7 reels

Victoria Feature Films

The Fated Hour.....6 reels
The Slave Mart.....5 reels

World Pictures

Over Here .....5 reels

RELEASES IN SHORT SUBJECTS

(Continued from page 300)

MACK SENNETT COMEDIES
Dec. 2. An International Sneak.....1 C
Dec. 16. That Night .....1 C
Dec. 30. Taming Target Center.....1 C
Jan. 13. The Kitchen Lady.....2 C
Jan. 27. His Hidden Purpose.....2 C

PARAMOUNT-BRAY PICTOGRAPHS
Dec. 9. Fastest Thing on Four Legs; Woman's Self-Defense; Bobby Bumps; Early Shopper.
Dec. 16. How Doth the Busy Bee; Skiing oa Colorado Springs; A Substitute for Butter.
Dec. 23. A Dog Chauffeur on Fifth Avenue; Binding Uncle's Sam's Harvest; Goodrich Dirt and the $1,000 Reward.
Dec. 30. Knit Your Bit; War Dogs; Bobby Bumps's Tank.
Jan. 6. The New Art of Dress; Destructive Power of T-N-T; Goodrich Dirt and Duke de Whatanob.

Pathe Exchange, Inc.

Sunday, December 30, 1917
The Hidden Hand, No. 6. "The Flower of Death" (Doris Kenyon, Sheldon Lewis, Arline Pretty, Mahlon Hamilton), Pathe.2 D
The Eighth Annual Round-Up, Pendleton, Oregon .....3 top
Argus Pictorial, No. 4.....1 Ed.
Step Lively (Harold Lloyd, Bebe Daniels, Harry Pollard), Rolin .....1 C
Rocky Mountain Park (Combitone), Earle 1 Trav.
Katzenjammer Kids, "Peace and Quiet" (Cart); "Making the Comic Section," International, Ed. .....Split reel
Wednesday, January 2, 1918
Hearst-Pathe News, No. 2.....1 top
Saturday, January 5, 1918
Hearst-Pathe News, No. 3.....1 top
Sunday, January 6, 1918
The Hidden Hand, No. 7 (The Fibre Trap).2 D
The Tip (Harold Lloyd, Bebe Daniels, Harry Pollard), Rolin .....2 C
Picturesque Rivers of France; Here and There in Keswick, Cumberland, Eng....
Katzenjammer Kids, "Der Captain's Birthday" (Cart.); War Bibles (Ed.)...Split reel
Wednesday, January 9, 1918
Hearst-Pathe News, No. 4.....1 top
Saturday, January 12, 1918
Hearst-Pathe News, No. 5.....1 top

Triangle Distributing Corp.

TRIANGLE COMEDIES
Jan. 6. Matrimonial Breaker.....1 C
Jan. 6. His Day of Doom.....1 C
Jan. 13. A Straight Crook.....1 C
Jan. 13. A Marriage Not.....1 C
Jan. 20. Their Indian Uncle.....1 C
Jan. 20. The Price of His Head.....1 C
Jan. 27. A Butler Bust-Up.....1 C
Jan. 27. Too Many Husbands.....1 C

KEYSTONE RELEASES
Jan. 6. His Hidden Shame (Max Asher, Dora Rogers, Alice Davenport, Alatia Morton, Marianne Delatorre).....2 C
Jan. 13. His Punctured Reputation (Wm. Franey, Dale Fuller, Maude Wayne, Milt Sims).....2 C
Jan. 20. Dimples and Dangers (Harry Gribbon, Dora Rogers, Frank Bond, Claire Anderson) .....2 C
Jan. 27. Courts and Cab Ants (Peggy Pearce, Baldy Belmont, Marianne Delatorre, Max Asher) .....2 C

Universal Film Company

Monday, January 7, 1918
NESTOR—Cave Man Stuff (Gale Henry, William Franey) .....1 C
Wednesday, January 9, 1918
L-KO—Torpedo Pirates (Hughie Mack).....2 C
UNIVERSAL ANIMATED WEEKLY—Weekly No. 6.
Saturday, January 12, 1918
UNIVERSAL SCREEN MAGAZINE—Issue No. 53.
UNIVERSAL CURRENT EVENTS—Issue No. 35 (Shipping date, January 5).
UNIVERSAL SPECIAL — New Enemies (Thirteenth Episode of "The Red Ace" Serial) .....2 D
UNIVERSAL SPECIAL—One Minute to Live (Seventh Episode of "The Mystery Ship" Serial) .....2 D
Monday, January 14, 1918
NESTOR—Maimed in a Hospital (Dave Morris, Max Asher, Gladys Tennyson)...1 C
Wednesday, January 16, 1918
L-KO—Home Run Ambrose (Mack Swain)..2 C
UNIVERSAL ANIMATED WEEKLY—Weekly No. 7.
Saturday, January 19, 1918
UNIVERSAL SCREEN MAGAZINE—Issue No. 54.
UNIVERSAL CURRENT EVENTS—Issue No. 36 (Shipping date, January 12).
UNIVERSAL SPECIAL—The Fugitives (Fourteenth Episode of "The Red Ace" Serial) .....2 D
UNIVERSAL SPECIAL—Hidden Hands (Eighth Episode of "The Mystery Ship" Serial) .....2 D

Vitagraph

BOBBY CONNELLY SERIES
Nov. 5. Bobby to the Rescue.
Nov. 12. Bobby's Country Adventure.
Nov. 19. Bobby Takes a Wife.
Nov. 26. Bobby the Magician.

THE FIGHTING TRAIL SERIES
Dec. 3. Epi. 13. The Water Trap.....2 parts
Dec. 10. Epi. 14. The Trestle of Hororrs.2 parts
Dec. 17. Epi. 15. Out of the Flame.....2 parts

BIG V COMEDIES
Dec. 3. Spooks and Spasms.
Dec. 10. Frauds and Free Lunch.
Dec. 17. Noisy Naggers and Nosey Neighbors.
Dec. 24. Dummies and Deceptions.
Dec. 31. Stowaways and Strategy.
Jan. 7. Sleuths and Surprises.

VITAGRAPH COMEDIES
Dec. 3. A Family Flivver (Edward Earle, Agnes Ayres).
Dec. 10. Paging Page Two (Edward Earle, Agnes Ayres).
Dec. 17. He Had to Camouflage.
Dec. 24. His Wife Got All the Credit.
Dec. 31. His Wife's Hero.

VENGEANCE AND THE WOMAN (Serial)
Dec. 24. The Oath (First Episode) (Wm. Wuncan, Carol Holloway).
Dec. 31. Loaded Dice (Second Episode).
Jan. 7. The Unscaled Peak (Third Episode).
Jan. 14. The Signaling Cipher (Fourth Episode).
Jan. 21. The Plunge of Destruction (Fifth Episode).
Jan. 28. The Lure of Hate (Sixth Episode).

Favorite Film Features

Dec. 10. Mrs. Bingle's Melodrama (Flora Finch, Kate Price, James Lackaye, Hughie Mack, William Shea, William Humphrey) .....2 C
Dec. 10. Tim Grogan's Foundling (Norma Talmadge, Kate Price, Helen Costello, Van Dyke Brooke, Courtnay Foote) .....1 D
Dec. 17. The Call (Edith Storey, E. K. Lincoln, Gladden James, Ralph Ince).2 D
Dec. 17. No Sweets (Flora Finch, Kate Price, Hughie Mack, Charles Eldridge) .....1 C
Dec. 24. The Masked Dancer.....2 D
Dec. 24. The Wonderful Statue.....1 C
Dec. 31. The One Good Turn.....1 D
Dec. 31. Pickles, Art and Sauerkraut.....2 C
Jan. 7. The Trap .....2 D
Jan. 7. A Change in Baggage Checks.....1 C

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NEW YORK

"The Girl By the Roadside"

(*Continued from page 296*)

presence of the star, whose many admirers will doubtless revel in "The Girl by the Roadside" in its entirety.

Allen Edwards as Boone and Robert F. Hill as a Secret Service agent contribute good performances.

THE STORY AND PLAYERS

Judith Ralston (Violet Mersereau) is an innocent implement in the hands of her brother Budd (Cecil Owen) and his wife (Ann Andrews) counterfeiters. At the opening of the story they are located in a small town. The appearance of Fayban (Robert F. Hill), secret service agent, causes the guilty pair to take flight. Judith's meeting with Boone Pendleton (Allen Edwards) precipitates a romance, but Budd and his many attempts to evade the watchful eye of Fayban in order to break up his counterfeiting machinery for which he enlists the aid of his sister cause any amount of trouble. The secret service men finally trap Budd in his hut but owing to the interference of Judith his escape is made possible. The suspicion attached to Judith because of her brother's unlawful trade is wiped away and Judith goes to Boone for a happy finale.



Shirley Mason, the Edison Star, Is Expected to Appear in "The Weaver of Dreams" Within the Near Future

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TRADE
JOURNAL

Keep Right on Going!

Some of the most helpful departments in MOTION PICTURE NEWS are found in the Accessory News.

There's "Music for the Picture"—with aids that your orchestra leader will warm right up to and thank you for calling to his attention.

There's "Projection"—a department of sound, hard, common sense and real aid.

There's "Worth While Theatres"—the department that keeps you up to date in knowledge of all the newest things in theatre necessities.

Yes!
Keep Right on Going!
—Or you will lose half your money's worth.

Accessory News

— SECTION OF MOTION PICTURE NEWS —

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MOTIOGRAPH SERVICE is spoken of by every user. Read what Mr. Melvin Godfrey, of Magrath, Alberta, Canada, says about MOTIOGRAPH SERVICE:

"Magrath, Alberta, Can.,
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Universal Film Co.,
Calgary, Canada.

Dear Mr. Walkley:

In regard to the Motiograph which I purchased through you or from you, I am pleased to state that the machine is way above my expectations. The picture is as steady as a rock just as though it had been glued there. It is noiseless and simple to operate.

I am very pleased with the machine and would recommend it to any wishing to purchase.

Yours very truly,
(SD) Melvin Godfrey,
Owner & Mgr., Empress Theatre,
Magrath, Alberta, Can."



Write for literature

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The use of NATIONAL MAZDA lamps for projection costs less. The saving in current alone, to say nothing of the other savings, will pay for rebuilding your projector. Besides, you will have the added benefits of:

(1) Less heat and better air in the booth;

(2) No regulating after the lamp is once focused;

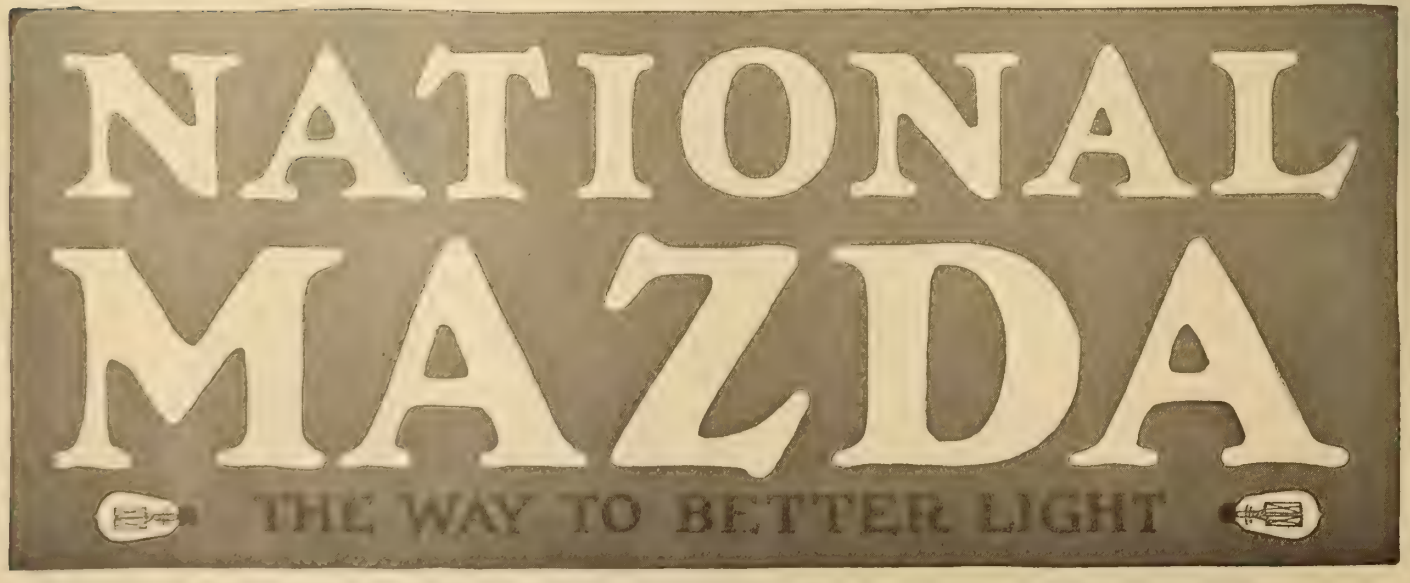
(3) Flickerless light on the screen;

(4) Even illumination all over the screen;

(5) Greatly lessened breakage of lenses;

(6) No more expense for carbon jaws.

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Accessory News

SECTION OF MOTION PICTURE NEWS

Devoted to the technical branches of the motion picture industry, containing records of the latest accomplishments in the mechanical and scientific field; projection helps, inventions and suggestions; camera devices analyzed and commented upon; musical cue sheets for important feature pictures; improvements and innovations in the building and furnishing field.

No charge is made in these departments for answering questions of any nature. Correspondence is invited.

E. Kendall Gillett.....*Editor*

Alfred S. Cory.....*Technical Editor*

National Anti-Misframe League Again Indorsed

WE have published letters from four exchange systems which have indorsed our work—Fox, General, Paramount and Triangle. All are willing and anxious to co-operate.

Now comes a letter from the Pathe Exchange, echoing the same sentiments.

PATHE EXCHANGE, INC.
25 West 45th Street, New York City.

December 21, 1917.

Mr. E. Kendall Gillett,
Motion Picture News, Inc.,
729 Seventh Avenue, New York City.

Dear Mr. Gillett:

I am, of course, in touch with the work of the National Anti-Misframe League. This seems to me to be a splendid movement in the direction of assuring better physical condition of films as shown in theatres.

Pathe exchanges are extending every possible co-operation. In this regard Mr. Hammill, the associate manager of our New York Branch, had a talk with Mr. Cory the other day and Mr. Cory took occasion to speak especially of the pleasure it gave him to be able to say that Pathe exchanges throughout the United States have always shown the finest spirit when approached on the subject of better care of film.

We are constantly on the watch to see that our film inspection department is efficient. While, of course, we do not believe that we should be dictated to by outsiders regarding the proper time when a subject should be taken out of service, yet we are at all times willing to discard films when it means the betterment of service. The movement of the Anti-Misframe League seems to be a meritorious one when you stop to think of the immense good that can be done through closer co-operation between our exchanges and the operators who use our film.

The co-operation which we are extending is this, in accordance with Mr. Cory's request: When a customer complains that a subject run by him is in poor condition, we do not pass it by and forget about it, but immediately investigate the print, replying courteously by letter to the account making the complaint. We do not try to square the kick by promises, but get right to the root of the evil and have the print gone over and put in shape.

I understand that there is a movement on foot to affiliate the Anti-Misframe League with the Operators' Union of Greater New York. This will bring the league a larger membership in the New York territory.

In the case of Pathe, where so much of our output is made up of serials that are booked very closely, great care must be exercised that the film is in good shape. Because of the fact that prints of serials work almost every day, the consequent wear and tear is greater than on features and others that have breathing space between bookings.

Owing to the fact that we endeavor at all times to deliver films to our customers in such shape that there can be no cause of complaint, a movement such as that instituted by the National Anti-Misframe League has our support. Any movement that will help us to keep our films in good condition certainly deserves this support. Only a small percentage of operators in the past have given us the service that is asked for now by the members of this new league. If the league can obtain the co-operation of operators who heretofore have been lax in the matter, the proposition becomes a simple one for the exchange.

Very truly yours,
PATHE EXCHANGE, *Inc.*
(Sgd) F. C. Quimby, *Sales Manager.*

IN the case of all these exchange systems the members of the N. A.-M. F. L. may expect co-operation and if they do not get it they may expect to know the reason why.

There should not be any need at any time to dictate to an exchange as to when a film has reached its limit of usefulness as it is a very poor organization which does not realize this limit of usefulness. The great need, however, is in the checking up of the inspection departments and seeing to it that they make proper patches, keep up the full footage of film, put in new lengths when the sprocket holes are torn out and otherwise send out a product which will encourage theatre patronage.

Promises by an exchange for better treatment in future mean absolutely nothing. Every time film in bad condition goes out it means that motion picture theatre patrons have been driven away—and by the way those who have once become disgusted are the hardest to ever get back again. They are usually out for good. This is something which the film inspectors do not realize.

The suggestion contained in Mr. Quimby's letter that the Operators' Union of Greater New York is to join the League is news, though individuals are members and enthusiastic ones too. As much as we would like to have this happen we could not accept them as a body though all might join as individuals. We say this because every member must sign the pledge, otherwise we will not enroll them. They must know what they are signing and be prepared to live up to this pledge. The mere fact that this causes the prospective members a little trouble and exertion will tend to keep out the undesirables—the vandals—and those who are doing so much to ruin the exhibiting end of our industry. It is not mere members we want; it is workers.

"Only a small percentage of operators in the past have given us the service that is asked for now by the members of this new League." This is significant. It shows that we are on the right track. We have members now. We will soon be past the thousand mark—all striving to improve the physical condition of film and hence increase the popularity of pictures and incidentally the permanency of their jobs.

E. K. Gillett.

Equipment Operating — **Projection** — Questions Answered

Optic Projection

By J. A. Orange,

(Continued from last week)

THE projection of motion pictures, while optically but an outgrowth of magic lantern work, is relatively complicated by the presence of peculiar features. The simplest mode of consideration is to omit all reference to the film movement and shutter action in the first instance, the problem being thus reduced to the projection of lantern slides 2.5 cm. in diameter as against 10 cm. One has, as before, an objective for the actual projection of the picture, and just as in the case of the magic lantern previously discussed the limiting illumination at the screen is $\frac{AB}{x^2}k$, and the ideal means of attaining it would be an extended background of source surface behind the slide (Fig. 3*a*). This is as impracticable as in the case of the magic lantern proper, and the logical thing to do is to provide a condenser immediately behind the slide, followed in turn by a source surface. Even this miniature edition of the complete magic lantern is difficult to use except in amateur work. The reason is best seen from a numerical example.

A regular magic lantern might disclose the following particulars:

Slide diameter	10 cm.
Objective focal length	36 cm.
Effective objective aperture	4 cm.
Source size	1 cm.
Clearance, source to condenser	10 cm.

Now, if one wished to make a change from slide to film (*i.e.,* 10cm. to 2.5) keeping throw, picture size and illumination the same, then the following would be about the scheme:

Slide diameter	2.5 cm.
Objective focal length	9 cm.
Effective objective aperture	4 cm.
Source size	1 cm.
Clearance, source to condenser	2.5 cm.

What one may term the factor of clearance, *i.e.,* the ratio of the last two terms, constitutes a serious difficulty because of the marked heating effect on the condenser and on the lamp bulb, if there is one. This difficulty becomes less marked in the cases of where a smaller screen picture will suffice, and, in fact, there are successful amateur outfits designed along these lines (Figs. 3*b* and 3*c*).

To avoid this trouble it is well to arrange theatre outfits so that instead of having a small condenser immediately behind the film one has a larger condenser further away. So long as the outlook through the film *from all parts of the objective opening* is faced by condenser surface, limiting illumination at the screen is possible, subject to the inevitable condenser losses (reflection, absorption and, in the case of Fresnel lenses, interruptions between rings). (Fig. 4*a*.)

There are an indefinite number of possible condenser positions, *the greater the distance from the film the greater being the diameter of condenser required to give limiting illumination over the screen.* The single advantage of increased source clearance has to be set off against increased absorption and increased cost as well as a slightly decreasing economy, *i.e.,* the more remote condenser positions require a slightly larger extent of source (if the size of the condenser but not its form be varied). *For these reasons it is well to adopt a condenser position which is as near the film as is consistent with a satisfactory source clearance.* The maximum useful extent of condenser opening in any plane is defined by the locus of points from which it is possible to see through both aperture plate (*the frame of the film*) and objective simultaneously. The best position for the source and the maximum useful extent in that position are most easily determined by back-testing as described in the magic lantern section. This point should be noticed, however; for some condenser arrangements back-testing will reveal two well defined spots in different planes, one being rectangular and the other circular. Naturally the smaller spot is the more economical source-position and either spot may be the smaller according to circumstances. *The only kind of source which may be placed in correspondence with the rectangular spot, however, is one devoid of structure, such as a flame, because any source structure will be more or less clearly imaged in the film position and in turn on the screen.* With a rough source it is essential to place it nearer to the condenser; how much nearer is a question which depends on the degree of roughness of the source (*coarseness and contrastiness of structure*), the relative aperture of the objective and the degree of evenness desired in the screen illumination. In the case of a suitable tungsten-filament and customary objective aperture it is sufficient in practice to adopt the sharpest circular spot as source position. (*In short, while a perfectly smooth source may sometimes advantageously be placed conjugate with the film, a rough source must be placed more nearly conjugate with the objective opening.*)

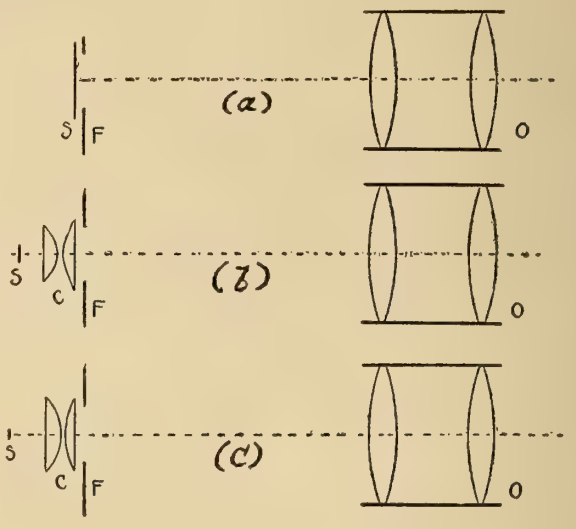


Fig. 3.

Motion Picture Systems. (a) Ideal, (b) Magic Lantern Type; adapted for theatre use, (c) The same adapted for amateur use.

It is advisable to consider at this stage what effect is produced in the general case, if one "stops down" or reduces the opening of a condenser so that it no longer satisfies the primary condition for limiting illumination over the screen.

In general the condenser opening is imaged some little distance ahead of the objective. (*It may be readily found by using a slip of paper.*)

The effect is this: *from any viewpoint on the screen one sees as much of the objective opening at standard brightness as may be seen through the imaged condenser opening.* Thus with some particular example of condenser opening it may happen that central points on the screen have a view of the objective opening quite unrestricted by this imaged opening, while peripheral points are not so fortunate. The result is a waning illumination as one moves towards the edge of the screen, a so-called vignetting action.

It is important to notice the various stages in the transition arising from a gradually shrinking condenser opening in the general case where the condenser is not very close to the film. First: with the condenser opening sufficiently large, limiting illumination is possible at all screen-points. Reduction of the

opening is first effective in a slight darkening of the corners of the picture. The effect becomes more marked and eventually it is impossible to get limiting illumination even at the center of the screen. Carrying the reduction of the condenser opening further and further, the screen illumination steadily decreases but it becomes gradually more uniform. At a certain stage it becomes quite uniform, and although further reduction of condenser opening leads to decreased illumination, yet the distribution stays uniform. These changes are illustrated in Fig. 5, representing the distribution along the diagonal of the screen.

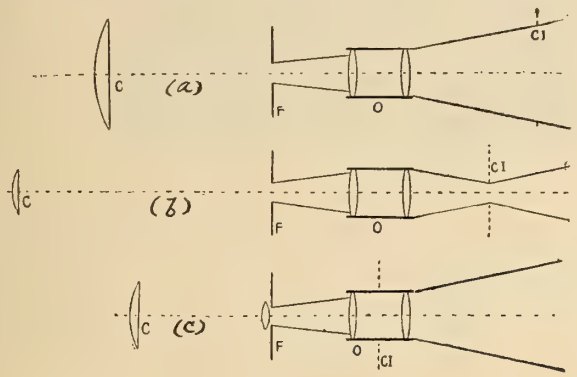


Fig. 4.

Motion Picture Systems. (a) Large remote condenser for limiting illumination, (b) Small remote condenser for low, even illumination, (C) Use of a field lens adjacent to the film. C = condenser, F = film CI = image of condenser opening. Outlines of useful beam shown in each case (for shutter design).

It may well be asked, of what interest is it to consider anything but the primary condition in which the condenser opening is large enough to secure limiting illumination all over the screen?

The extreme case of restricted condenser opening is very interesting because it is a condition advocated and practised largely in the theatres to-day (Fig. 4*b*). That is, a plano-convex condenser system of 4 in. (10 cm.) opening is often placed at 15-20 in. (35-50 cm.) from the film. The arrangement approximates to the stage *e* shown in Fig. 5, low but uniform illumination. There are advantages unconnected with illumination associated with this arrangement; these advantages will be related later and shown to be overestimated.

The case of a slight restriction of condenser opening is of practical interest for the following reasons. The slight vignetting is not a *serious* disadvantage at least; some even go so far as to claim it as a positive improvement of the picture. There is quite an advantage in being able to use a smaller condenser size, both on account of cost and, more important, the saving in thickness of glass which results in an improved source-clearance.

To summarize, the condenser for motion picture projection may conform with any of three conditions:

(1) Miniature magic lantern arrangement; condenser a little larger than the film and placed close behind it.

(2) Condenser at a distance from the film and of such a diameter as will lead to limiting illumination over the screen, or at any rate over the greater part of the screen.

(3) Condenser at a distance from the film and of such small diameter as will given even or practically even illumination.

(There is a fourth arrangement which has had various supporters; this employs in addition to the condenser proper a small field-lens close to the film such that the condenser opening and objective opening are respectively conjugate, or in the relation of object and image. Lack of space forbids more detailed mention). (Fig. 4*c*.)

As regards the form of condenser best suited to motion picture projectors, a few remarks may be of interest.

Amateur outfits using the magic lantern arrangement will give satisfaction with plano-convex condensers. The mode of operation resembles that of the arc lantern; that is, the effective objective aperture is less than the gross opening (Fig. 3*c*).

Corrected, *i.e.*, non-spherical condensers have greater possibilities with such outfits, but it is largely a question of cost. Such condensers would be very desirable if any attempt were made to use this arrangement in theatre work, in fact, they would almost be essential (Fig. 3*b*).

Of the other condenser positions, it may be said that the non-spherical construction is always an advantage in spite of the fact that spherical aberration is not always a detriment (*in limited amounts*). There is always a saving in lens thickness and hence a diminished absorption and an improved source clearance when the corrected surfaces are used.

A peculiar form of condenser of the Fresnel type can be used for any position not immediately adjacent to the film. In estimating the relative utility of such a condenser it is necessary to set off the advantages of small thickness (hence low absorption and good source-clearance) and cheapness against the disadvantages of considerable "discontinuity" and surface-scattering losses.

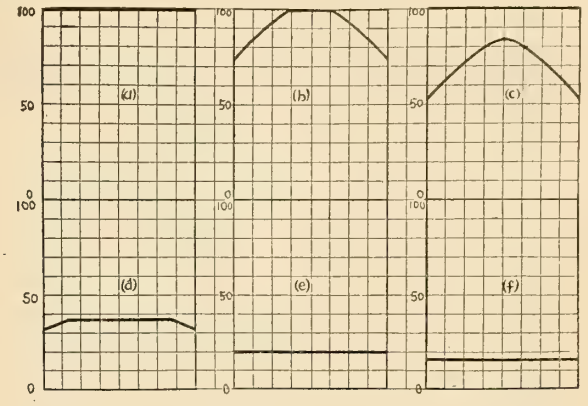


Fig. 5.

Distribution of illumination along screen diagonal as affected by relative opening of motion picture condenser; openings diminish from (a) to (f). abscissae = points along screen diagonal —— ordinates = intensities.

(*A Fresnel lens necessarily has interruptions of aperture between the prismatic rings; in its aperture relations it is analogous to an ordinary condenser having black paper rings pasted on it.*)

There is a possibility which has not been discussed, namely, the use of an extent of source which is smaller than that really called for by the optical train. This alternative which involves using a smaller effective aperture of objective for any particular screen-point than would otherwise be used, cannot be adequately treated here. The resulting illumination is correspondingly low and there is no apparent advantage associated with this arrangement.

(*To be continued next week*)

The Universal 4 K.W. Generating Set

The popularity of the Universal Generating sets for moving picture work and theatre lighting has advanced by bounds since this reliable outfit came on the market in 1914. The design of this set seems to have embodied every requirement of the showman, and in its design every angle of this work was kept in view, such, for instance, as compactness and lightness in weight, reliability and smoothness of operation.

The weight, 500 pounds, makes it the lightest set on the market, and this is brought about by precision in design and manufacture, and the combining of the armature and fly-wheel. This is especially important where the outfit is used for portable work and will be appreciated by traveling show men.

The Universal Motor Company has just completed a large addition to its plant to double the previous capacity, so that at present the production of the 4 K.W. sets is six per day complete.

The Universal set, shown in the illustration, comprises a four-cylinder four-cycle engine with built-in governor running in oil, and combined generator of special design which is eight-pole compound wound, 110 volts 40 amperes or 60 volts 70 amperes as desired.

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after

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Have Been Submitted

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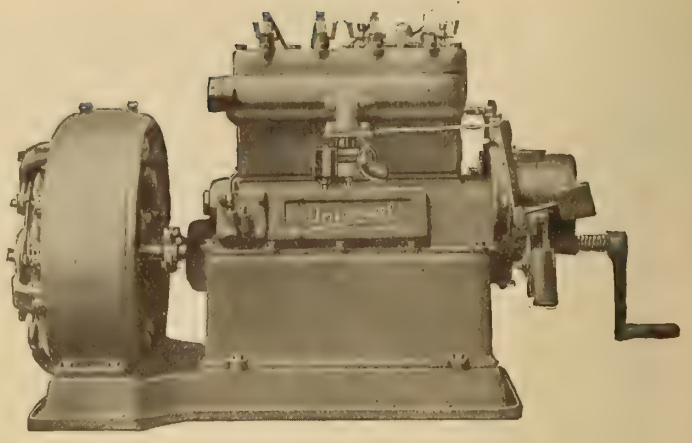
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Full description of this attractive unit can be had by writing the Universal Motor Company, Oshkosh, Wis., for bulletin No. 26.

Unsteady Picture

J. H. JENKINS, Boissevain, Manitoba, writes: "I have a Motiograph machine which I have run for a good few years, running one or two nights a week. I get a jump in the picture in running. The faster I run, the worse it is, and especially when a joint passes through the intermittent. My sprockets are nearly new, and I have also just put in a new aperture plate and spring shoes. I have no lost motion in the intermittent sprocket and my framing device seems to be solid. Can you tell me where to look for the trouble?"

IN reply: Inasmuch as the correspondent has not described the jump in his picture, as it appears on the screen, we cannot advise the particular mode of removing it right offhand, but we can, as the correspondent requests, suggest some places to look for the trouble.

Firstly, it is just possible that the machine is not securely fastened to the floor of the operating-room, or, even if it is firmly anchored, there may perhaps be vibration present. When a projector is not firmly mounted the picture will move up and down, and sometimes sidewise, on the screen in exact accompaniment with the turning of the crank, and in such a case, the faster the machine is cranked the more rapid will be the jumping movement of the picture on the screen.

It seems to us, however, that were the correspondent's machine not firmly mounted he would be aware of this, so we will suggest some other causes of unsteady projection. It might, for instance, be found that the tension-shoes which bear upon the film at the aperture-plate are not bearing with sufficient pressure against the film. This could also account for the correspondent's statement that the jump in the picture increases with increased speed of projection. As a rule, it is found that most operators carry too tight a tension on the shoes, or springs, but the correspondent is, nevertheless, advised to investigate this point.

We note that the correspondent has recently installed new sprockets, but he says nothing about the renewal of the star-wheel or cam. It may happen that the star-wheel or the cam, or both, are badly worn and need renewing, although the design and mode of adjustment of the Motiograph intermittent is conducive to a long period of usefulness on the part of the star and cam. It can further be premised in view of the recent installation, by the correspondent, of new sprockets, that either in removing the worn intermittent sprocket, or in putting on the new one, the spindle carrying the star and sprocket may have become sprung or bent slightly out of true. It is hard to imagine how this could occur, as the Motiograph intermittent sprocket is secured to its shaft with set-screws and no punching is necessary to remove it. We mention it as a possible cause of the jump in the picture and many other causes of the same annoyance could be mentioned, not the least of which is excessive wear in the bearings of the intermittent movement.

With regard to the jumping of the picture when a splice passes through the intermittent, this is a common occurrence and is sometimes due to the type of the join, a thick splice generally causing the picture to climb momentarily on the screen. This jumping of the picture when a splice traverses the intermittent can also be caused by having the idler-roller set too close to the sprocket, and we recommend that all idler-rollers be adjusted so that they are at a just perceptible distance from the faces of projector sprockets.

Christmas Brings New Equipment to Simplex Office

KRIS KINGLE was up bright and early the morning of the 23rd, and when the office force of the Precision Machine Company arrived at the Simplex factory, they were surprised by finding an entirely new set of office equipment installed for their use. Kris didn't forget the trimmings either, for he had placed a nickel-plated Simplex Projector in front of a large American flag and for a frame used a large wreath of laurel.

The second surprise of the day came when Miss Terese Hogan of the office force, said something about remembering the Red Cross, and before she knew it fifty-six members had been enrolled.

Then the mail started to arrive with orders for thirty machines, pretty calendars, cards and well wishes from all parts of the country, which goes to make one feel this is not such a large world after all.

Then another surprise was sprung when word went the rounds that pay-day was advanced two days in order that all might have money on Christmas Day, and to cap the climax, Old Kris remembered all with a present or an increase in salary, making it the end of a perfect day, to all at the Simplex factory.

Lang of Power's Returns from Mexico

MR. A. J. Lang, of the Nicholas Power Company, has just recently returned from Mexico, where he has been for the past month in the interests of his firm. Mr. Lang reports the successful outcome of his mission, which was, no doubt, connected with the introduction of the Cameragraph into the land of cacti and tortillas.

Attention Arizona Managers

WE have received word from Mr. E. E. Wise, secretary of Local 415, Miami, Ariz., that two of the members of that organization are now at liberty and would be pleased to resume work as soon as possible. The gentlemen are Mr. F. L. Gibson, of Miami, Ariz., and Mr. W. W. Garrett, Globe, Ariz. Letters addressed to them in care of Local 415, I. A. T. S. E., Miami, Ariz, will reach them promptly, and any manager requiring a reliable and experienced operator will do well to get into touch with these men. Both are married and neither is subject to the present Federal draft.

Fort Wayne Local Has Successful Dance

WORD has just been received that the dance held on Christmas week by Local 466, I. A. T. S. E., of Fort Wayne, Ind., proved a great success and netted a substantial sum for the treasury of the organization.

The Fort Wayne boys form a real live organization and all hustled their limit for the social affair, which gained real notice from the city at large.

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The Camera

Prizma's Latest Color Pictures

An Advance Over Former Demonstration

NEARLY a year ago we described the Prizma system of color cinematography, and gave our impressions of the screen results by the Prizma process. After a great deal of further experimenting, Prizma, Inc., have introduced a new method, the results of which are now on view at the 44th Street theatre, New York City.

Under the title "Our Navy," the Prizma concern is exhibiting a multiple-reel subject depicting the doings of our sailor boys, and the tremendous strides by which the United States Navy has been augmented and raised to fighting strength in the course of the past year. The subject "Our Navy" is of paramount interest of itself at the present time, but when it is considered in addition that the entire picture was recorded and reproduced by color photography, it was, to say the least, a pleasure to witness this exhibition.

The purpose of these paragraphs is to review the results from the technical standpoint, which we preface by a brief outline of the earlier Prizma process. As readers of the Camera Department will recall, the original Prizma Process was a four-color process, the color-sensation records being produced successively in series of four images; an orange-red, a blue-green, a yellow and a blue image comprising each color cycle. The positives (*black and white prints representing the respective color values*) were projected by a Simplex machine equipped with a rotating filter-disk divided roughly into two sections—one-half being red-orange and the other half blue-green.

The rate of projection for the earlier Prizma color pictures was (*for best results*) thirty-two per second; and in this respect the latest Prizma results are similar. In the case of the Prizma system as worked at present, there is no rotating color-filter attached to the projector, because the projecting colors are on the film itself —each film image on the positive strip carrying its own projecting filter. Although this may sound strange, the explanation is very simple, as is also the practical operation of the method.

The color-sensation negatives are photographed on panchromatic film stock, the exposures being made successively through alternating red-orange and blue-green filters. This yields a negative bearing alternate red-and-green sensation images as in the case of the Kinemacolor system.

From the color-selection negatives thus produced, black-and-white positive prints are made on ordinary positive stock, but the alternating red-and-green sensation images of these positives represent, respectively, the redness and the greenness of the subjects photographed.

Now, by passing the film through ingenious and highly accurate machines, each red-sensation image is covered with an even coating of transparent red dye, and each green-sensation image is covered with an even transparent coating of green dye, and thus each image on the positive strip is provided with its own projecting filter of proper hue.

When, now, the positives thus prepared are projected on an ordinary projecting machine (*with no special attachments*), at the rate of thirty-two or more pictures per second, the result is a reproduction on the screen of the subjects photographed in approximately their natural colors, and the degree of fidelity of coloring will be governed by the usual factors, such, for instance, as: the spectral sensitiveness of the negative film stock; the transmissions of the taking-filters; the adjustment of the ratio condition; the quality of the positive prints; the transmissions, or hues, of the projecting-filters and their approximation to fulfillment of the neutrality condition.

In an earlier article we pointed out some of the scientific desiderata in the case of just such a color process as we have now under consideration, so, instead of dwelling longer on the purely technical phases of this latest Prizma method, we pass to the consideration of the results as revealed on the screen at the 44th Street theatre.

It can be stated at once, in connection with these successive processes in which each alternate color-sensation image is provided with its own projecting-filter (*in the form of a transparent layer of dye*) that the screen results are not free from pulsation at a lower projecting rate than thirty-two images per second, and a higher projecting rate is (*with most subjects*) essential to absolute freedom from eye-fatigue, as we have pointed out on several previous occasions. When the projecting speed was unduly lessened momentarily at the 44th Street theatre, as occurred on one or two occasions, the pulsation in the bright colors was very marked, while if the projecting speed is very considerably decreased, a stroboscopic flickering effect follows, which is more severe than any flickering which can be produced in black-and-white projection.

The color projection at the 44th Street theatre was, in the main, kept rigorously up to the proper speed, however, so that the performance could be appreciated and the reproduction of colors closely studied. The whites of the subjects exhibited are of sparkling clearness in these latest Prizma results, which indicates that the projecting colors used are actually complimentary to one another, or very nearly so, and, as in the case of Prizma's earlier exhibitions, a wide range of warm tones were well reproduced, including a close approximation to pure red in some scenes. Some remarkably vivid and interesting volcanic scenes, showing fountains and rivers of molten lava, had obviously been specially prepared to accentuate the reds, but this was a virtue, as it enhanced the realism of the picture.

When we reviewed the earlier Prizma results, we stated that greens were not in evidence, and that yellows were likewise lacking; and the same holds true for the present showing, but not so rigidly, because the blue-greens which should be greens in the latest results are nearer to green than in the case of the former method, and a flash of yellow can be seen now and then when conditions have been favorable to its reproduction. The cause of this absence of greens and yellows is that the projecting colors used on these Prizma films lie somewhat more toward the blue of the spectrum than the ideal scheme for two-color additive reproduction. As the green projecting color is much more blue than green, the greens cannot be depicted on the screen, while the absence of sufficient green also prevents the formation of yellows, which latter, as is well known, are formed by the admixture of red and green light. The Prizma projecting red is complementary to the decidedly bluish blue-green projecting color, as was previously stated, and has, therefore, a wide transmission band making the hue orange-red.

Although this combination of projecting colors has its limitations as regards the reproduction of certain hues, we are of the opinion that it is a very useful combination for most work, and the results shown were of such uniform quality, and reproduced the subjects photographed with sufficient accuracy to justify the statement that it is probably more practical to employ this synthesis consistently than it is to use filters more near to theoretical correctness and be continually altering the color balance to secure certain effects.

The exhibition at the 44th Street theatre represents a notable advance over Prizma's earlier demonstration.

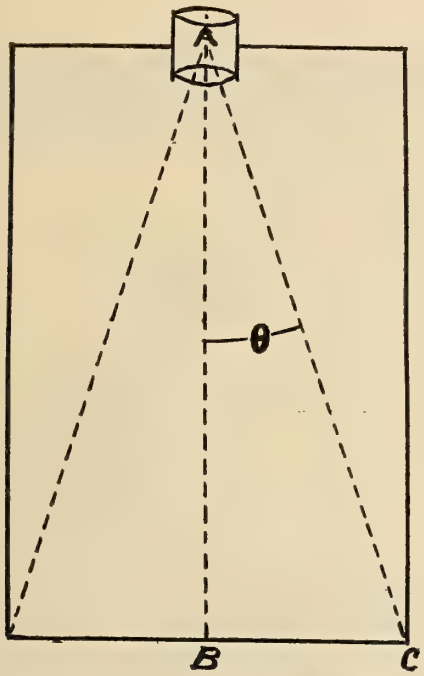
ALFRED S. CORY.

Calculating Angle of View of Photographic Lenses

R. C., New York City (name withheld by request) inquires: "Could you describe a method of determining the angle of view included by various lenses? I have some tables of view angles, but they do not cover all cases, and I would like to know of some method of ascertaining the angle of view which a lens takes in."

In reply: In speaking of the angle of view included by a lens,

we must always take into consideration two factors upon which the result depends, *i.e.*, the equivalent focal length of the lens and the size of plate with which the lens is to be used. Both of these factors will be known to any photographer; the size of the plate is known exactly, and the E. F. of the lens as marked on the mount will be sufficiently accurate. The only other requisites are the ability to add, subtract and multiply, and the possession of, or access to, a table of natural tangents of angles. A good set of mathematical tables, *i.e.*, logarithms, sines, cosines, tangents, etc., should be in the possession of all photographers and users of apparatus for optical projection.



Referring now to the annexed diagram, in which the solid lines represent a camera with lens attached, we proceed as follows:

Let the dotted line A B represent the E. F. of the objective, and let B C represent half the width of the longest side of the plate. (*Makers of photographic lenses use the diagonal of the plate, instead of the longest side, as the basis of their computations. This gives the absolute view angle, included on a plate of given size, but it is not generally as suitable for practical requirements as the view angle calculated for the longest side of the plate.*) The angle θ, or B A C, represents, therefore, *one-half* of the angle of view included by any given lens on a plate of specified dimensions, while the *entire* angle of view will be represented by 2θ.

We require to find the tangent of the angle θ, and by simple trigonometry the tangent of the angle B A C is represented by the ratio $\frac{B\,C}{A\,B}$

Taking now a concrete example:

What angle of view will be embraced by a 5″ lens on a 5 x 7 plate?

Putting the values of the equivalent focal length and the half of the longest side of the plate into the proper sides of the above equation, we have $\frac{3.5}{5.0}$, or .7, for which we require the numerical value of its tangent. By reference to a table of natural tangents, we note that the tangent of .7 is 35°, which represents one-half of the angle of view included on the plate considered. Twice 35° is 70° the angle of view of the 5″ lens on the 5 x 7 plate.

The foregoing is the method by which published tables of view angles have been computed and will be found accurate. If it is desired to calculate the absolute view angle along the diagonal of the plate, the diagonal should be measured and one-half of its length inserted in the above equation, in place of the half of the longest side of the plate.

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Benjamin Chapin Devises New Arrangement for Cooper Hewitt Lights

MR. BENJAMIN CHAPIN, the well-known motion picture star, was dissatisfied with any lights that he could purchase for getting certain effects "close up," so he evolved a novel combination which gives perfect lighting in taking a close-up set.

Calling his technical director and chief electrician to his office, he outlined his invention and instructed them to make the new bank at once out of various parts of late model Cooper Hewitt banks which were installed in his studio.

The accompanying photograph shows the completed bank in use with the actor-inventor inspecting them.

When interviewed by General Sales Agent Hubbard, of the



Cooper Hewitt Electric Company, Mr. Chapin explained the influences that led him to invent the new unit.

"As you doubtless know," explained Mr. Chapin, "the character of Abraham Lincoln, which I portray in the Lincoln Cycle, is a very difficult subject to photograph for various reasons. In the first place, Lincoln wore a black suit, and with the dark beard it does not offer much contrast photographically. I found it particularly difficult to arrange the lights, as we are using both the ordinary side banks and the combination side and overhead. In numerous tests I noticed that the black beard was hard to be distinguished from the black coat that I wear. I figured that if I could get sufficient light from underneath, it would act as a back light and throw the dark outlines into relief. When the combination bank was made and tested, it proved to be just as I anticipated, and gave wonderful results, which can be especially noticed in our recent "close ups." The effect is a soft, natural tone which we could not get in the glare of carbon lamps generally used in these close-up scenes."

The Cooper Hewitt Company realizes the big advantages of Mr. Chapin's novel invention, and will add it to their line of banks, so that in the near future other producers will find a difficult phase of lighting solved through Mr. Chapin's ingenuity.

Music and the Picture

Musical Review of Latest Compositions

1—"We'll Follow Pershing into Old Berlin," by R. C. Young. A patriotic Song hit, published by the R. C. Young Music Co., Columbus, Ohio.

2—"Reflections Waltz, by Foster." A melodious Waltz most appropriate for Society Dramas. (Published by W. A. Quincke & Co., Los Angeles, Cal.)

3—"Alexander's Got a Jazz Band Now," by Schonberg. A comic composition suitable for slapstick work. (Published by Deely De Sylva & Schonberg Music Co., Los Angeles, Cal.)

4—"Boy Scouts Parade" (March), by J. K. Johnson. A typical march suitable for Military Scenes. Koninsky Music Co., Troy, N. Y.

5—"Yock-A-Hilo Town," a typical Oriental Song by Donaldson. (M. Witmark edition.)

6—"Tiger Rose," One or Two Step, by Louise Maurice. A splendid number suitable equally for concert or dance work. (Leo Feist edition.)

7—"We're After You," by Lloyd. One of those typical up-to-date march songs most appropriate for cartoons of political character. (Jeff Branen edition., 145 W. 45th Street, New York City.)

8—"Dramatic Recitative," by Sol. P. Levy. An exceptionally fine composition depicting scenes of intense danger and heavy dramatic situations. This number is obtainable from the Cinema Music Co., Columbia Theatre Bldg., 47th St. and 7th Ave., New York City, at a special reduced price.

9—"I'll Come Back to You When Its All Over," by Kerry Mills. No matter what you do buy this month, do not under any circumstances neglect to secure a copy of this wonderful number. (Leo Feist edition.)

10—"Ten Minutes of Drama." A suite of two very long numbers. (A) Illustrates the dramatic in a neutral style; (B) Melodiously expresses a romantic or pathetic aftermath. (Obtainable from J. W. Stern, 102 W. 38th St., N. Y. C.)

11—"Your Voice Came Back to Me," by Clinton Keithley. A charming slow movement with a most delightful melody, growing constantly in popular favor. It is an "Andante Expressivo" of exceptional beauty; a really exquisite composition which every music lover will appreciate. (Published by the Frank K. Root Music Co.)

12—"I Don't Know Where I'm Going, But I'm On My Way." An inspiring and catchy melody, by Geo. Fairman. (Published by Harry von Tilzer.)

13—"Homeward Bound," by Geo. Meyer. A typical composition of popular appeal introducing a new surprise in every bar. A fine snappy number with unusual attractive chorus and arrangement which leaves absolutely nothing to be desired. (Published by Leo Feist, Feist Bldg., N. Y. C.)

14—"Fifteen Minutes of Pathos." A suite of two long concert numbers that will maintain a pathetic appeal interestingly. Both numbers will permit of dramatic interpretation.

15—"United We Stand," by F. E. Holly. A snappy two-four March Movement, most appropriate for Scenes of military character. (Edition Schubert, 11 E. 22nd St., New York City.)

16—"Nocturne," by A. Nepomuceno. A decidedly welcome addition to the somewhat restricted literature of a special field. This composition has a true lyric beauty, a distinctive quality of charm, and the appeal of sentiment melody to commend it. It will please every pianist who cultivates a genre whose chevaux de bataille for years have been such numbers as the Sextet from Lucia and Count Geza Zichy's celebrated waltz. (G. Schirmer edition.)

17—"Elks March." A brand new novelty March, by M. L. Lake (Carl Fischer edition.)

18—"Berceuse," by Huerter. Another wonderful composition by this gifted writer. "Berceuse" by Huerter is a delightful and charming melody very effectively arranged and obtainable for any combination of instruments. (Published by the Boston Music Co.)

19—"A Russian Pansy," by Otto Langey. An attractive new Intermezzo from the pen of Otto Langey. It has much of the appeal of the familiar "Flower Song" by Gustav Lange, together with the freshness and the interest attached to a new composition. (Published by G. Schirmer, N. Y. C.)

20—"At Twilight"—Theme and Romance, by Earnest S. Golden. A delightful concert number with a Theme accompanied by chimes. This number is indispensable when playing to pictures. (J. W. Stern, New York City.)

21—"Constance"—Theme and Romance, by Earnest S. Golden. A concert number of serious intent with a melodious theme that will allow for musical synchronization to tense and emotional situations on the Photo Play screen. The Romance is a natural illustration for passion. (J. W. Stern, New York City.)

22—"Venetian Barcarolle," by Earnest S. Golden, a beautiful melody in Venetian style. Adapts itself wonderfully for Theme use. The interlude is in minor, permitting the most dramatic musical interpretation. A beautiful number with harp accompaniment. (J. W. Stern, New York City.)

Out of Town Publishers

JUST at present the music business appears to be in a very healthy state, and patriotic songs have first call—that is, the novelty patriotic numbers. And the out of town publishers are turning out their share. Many of them, however, are not losing sight of the fact that the public likes a variety, and the publishers are getting out some good ballads and novelties. The Harmony Music Hall, a new one in the field, and located at Coney Island, has "All the World is in Love with You," and "I'm Goin' to Peck in Pekin."

David G. Baltimore, Lakeside Building, Chicago, has a big feature patriotic number in "Peace and Liberty," which should be good for picture work.

"We'll Have Peace on Earth and Even in Berlin" is a novelty war number that is making a great many friends and sales for the Thomas J. Flanagan Music Co., Syracuse, N. Y.

Boosey & Co., the House of Song Fame, has started to make a hit of "We'll Keep Old Glory Flying." The firm is exploiting it in the vaudeville world, feeling that it is the kind of a song that will appeal to the masses.

C. Arthur Pfeiffer keeps on the job and after his catalog. Day by day he is growing bigger and bigger. His "Flanders" song is getting many calls from singers and musicians.

"Soul of the Rose" and "My Sweet Hawaiian Love Beside the Sea" are two numbers that are going very big in the West. They are published by the Allanson Publishing Co., Chicago, and are just beginning to make themselves felt here in the East. Edward C. Allanson wrote both numbers, much to his credit.

The Hopewell Publishing Co. of Hopewell, Va., is making big strides with its new number, "You've Gone Too Far with Uncle Sam."

The Acme Publishing Co., Philadelphia, Pa., has just issued a new recruiting song that is stirring things up in the city of brotherly love. "What Do You Say, Boys," is the number.

The Song Mart of Santa Cruz, Calif., has a lively gang song suitable for comedy pictures, called "What Do you Care?" The Song Mart has a big following on the coast.

The James S. White Company of Boston winds up the old year by offering a fast novelty in "Who Told You You Knew How to Love?"

The Red Star Music Company of Fayetteville, Ark., has made a special edition of "Astralita Serenade" for small orchestras.

"Mothers of France" is a new patriotic song just published by Friedman, Guthman & Co., of Chicago, Ill.

O. E. Howard, publisher, Chicago, has a stirring march song in "Hurrah for the Red, White and Blue." It is a good picture number.

"We're Off To-day for the Mighty Fray" is John E. Wall's latest contribution to the song world. Wall is doing business in Quincy, Ill., and is giving "Pot" Pfeiffer a run for first honors.

The Sovereign Publishing Co., of Buffalo, has several war songs, including "Go, My Son, God Bless You."

"After the War is Over" has a fine swing, and is published by Frederick H. Green, Muscatine, Iowa. Green has been in the business some time and knows how to get his songs over.

John H. Bingemann, of Buffalo, is making a special play on instrumental numbers suitable for picture work.

"Can the Kaiser" is a new one just put out by Adkins-Fennell Company, of Kansas City, Mo.

Harry Tenney, a Patriotic Song Writer

HARRY TENNEY, connected with Jos. W. Stern & Co., is anxious to do his bit towards furnishing the boys in the trenches with cigarettes, and as a result has made arrangements with his publishers to turn over 25 per cent. of his royalties from his new song, "Send Back Dear Daddy to Me," to the "Our Boys in France Tobacco Fund." If the song lives up to expectations many a soldier will be made happy by the cigarettes that will go over as the result of Tenney's generosity. E. B. Marks thinks that it will be equally as popular as their other juvenile hits, "A Little Lost Child" and "In the House of Too Much Trouble." And if the reception that Bailey and Cowan received at the Colonial theatre two weeks ago when they introduced it is any criterion of its future success, the song will be one of the biggest juvenile ballads this country has ever seen. Bailey and Cowan stopped the show every time they put it on.



Harry Tenney, Author of "Send Back Dear Daddy To Me," Donates His Royalties to the Cigarette Fund for Soldiers

"Send Back Dear Daddy to Me" is a splendid number for motion picture work.

Some new writers have published songs and offered to give a certain percentage of the earnings to one of the societies interested in the welfare of the soldiers, but they did not have the proper facilities to exploit the numbers, and in most cases hoped that patriotism would sell the copies. In Tenney's case it is different. The song was published and put out in the regular way, and the same amount of money and energy would go behind the song regardless of any donations to the soldiers. So every cent that goes to the soldiers comes out of his pocket, and will in all likelihood amount to more than a thousand dollars.

Tenney, however, is not the only one of the Stern staff who is contributing to the smoke fund. Frederick Rath, now at Camp Upton as a private, has also arranged to turn over one-quarter of his royalties from "When the Moon Is Shining Somewhere in France" to the "Our Boys in France Smoke Fund." Rath has been with the boys in khaki for months and he knows just how necessary smokes are. In giving to the soldiers Rath is doing two bits.

E. M. WICKES.

Joe Morris Has a Live Catalog

JOE HOLLANDER, professional manager for Joe Morris, is one of the busiest men in Melody Lane these days. And as a result of the time and energy he has put into Morris's catalog he has several real hits in "Say a Prayer for the Boys Over There," "There's a Service Flag Flying in Our Home," and "My Heart's Tonight in Old New Hampshire." Hollander is the first to offer a service flag song to the musical world, and the way the calls are coming in for the number it looks as if Joe has stolen a march on the rest of the boys. However, it is nothing new for Joe, as he has been a long time in the game, and what he does not know about placing songs is scarcely worth knowing.

"Who Said Dixie?" and "We're Going Over the Top" are two other songs in the Morris catalog that are showing up very well. Morris expects 1918 to be the biggest year he has ever had, which means that he will have to go some, when you take into consideration what he did with "There's a Quarker Girl Down in Quaker Town," "America, Here's My Boy," and others. But Morris feels that having Hollander on the job constantly, he has nothing to worry about but depositing checks in the bank.

E. M. WICKES.

"BECAUSE OF THE WOMAN"

(Triangle Production)

(Reviewed on page 4399)

Theme: "Love Song" (Dramatic Melody) by Flegier

1—"Longing" (Moderato) by Armand until—T: "A storm foretelling sunset."
2—"Characteristic" (Tremolo) by Lovenberg until—T: "Above the noise of the Storm."
3—Continue ff until—T: "Gwynne Manor, blocked, etc."
NOTE—Effects of wireless apparatus
4—"Sweet Jasmine" (Melodious Allegretto) by Bendix until—T: "Hasn't Barrett returned yet?"
5—"Garden of Memories" (Reverie) (Vandersloot & Ed.) until—S: Girl and young man near big trees.
6—Theme until—T: The epilogue of dining.
7—Chorus of Popular Song "Come back to me, Sweetheart" until—T: "We'll excuse Noel, etc."
NOTE—To be played as a Vocal Solo with Piano accompaniment
8—Continue Piano Solo improvise ad. lib. until—S: Young man kissing Girl.
9—Theme until—T: Awaiting Colonel Gwynne's return.
10—"Heavy Mysterioso" by Sol. P. Levy until—T: "Prestige won by years, etc."
11—"Dramatic Recitative" by Sol. P. Levy until—T: "Looks to me like the Colonel, etc."
12—"Dramatic Tension" by Funck until—T: "If you think you've got anything on me, etc."
13—"After Sunset (4/4 Dramatic Moderato) by Pryor until—S: Flash back to lonely hut.
14—"Furioso" (for Storm Scenes) by Becker until—T: "Two years is a long time out here."
15—"Dramatic Agitato" by H. Hough until—T: "Write a confession or—"
16—"Ein Maerchen" (Dramatic Fantasia) by Bach until—T: "Yes I married Muriel, etc."
17—Theme until—T: "You Win."
18—Repeat "Furioso" (same as Cue No. 14) until—T: "After trying for hours."
19—Pathetic Andante by Paul Vely until—S: Incoming Train.
20—Railroad effects—followed by
21—Theme until—T: Finally the desire to Kill.
22—"Le Retour" (Allegro) by Bizet until—T: "Welcome, my boy, Welcome."
23—"Pastel Menuet" (3/4 Allegro giocoso) by Paradis until—S: Woman near Piano.
24—"Bring back my daddy to me, Song (deo Feist Ed.) until—S: Automobile on road.
25—"The Vampire" (A dramatic Theme) by Sol. P. Levy until—T: "I have some influence with Allen."
26—Piano Solo—improvise to action until—S: Change of scene.
27—Repeat "The Vampire" until—T: That's the Greenway Girl.
28—"Intermezzo" (Moderato) by Bohm until—T: Determined that his sacrifices, etc.
29—"Mysterioso" to action until—S: Interior of Restaurant.
30—"Tiger Rose," Two Step by Maurise (Leo Feist ed.) until—T: Dinner over, with honors even.
31—"Reflections Waltz" by Foster until—T: All is fair in.
32—Repeat "The Vampire" (same Cue as No. 25) until—T: Monopolizing one to bring, etc.
33—"Dolorosa" (Poem Moderato) by Tobani until—T: At the Tilden Ball.

34—Popular Waltz until—S: Night Scene in Garden.
35—Popular One Step until—T: There must be some truth, etc.
36—Popular Waltz until—T: Obeying a loving impulse.
37—Theme until—S: The Fight.
38—Agitato to action until—T: "Gentlemen why make, etc."
39—"Erotik" (Dramatic) by Grieg until—T: "Mother what's a girl to do?"
40—Theme until * * * * END.

"THE ROSE OF BLOOD"

(Fox Standard Production)

(Reviewed on page 3665)

Theme: "Chanson sans Paroles," by Tschaikowsky

1—"Chanson Triste" by Tschaikowsky until—T: "The Samovar Party."
2—"Intermezzo Russe" by Franke until—T: "You will need no other recommendation."
3—"Sweet Revery" by Tschaikowsky until—T: "At the home of the Arbassoffs."
4—Continue to action until—T: "You will serve such people."
5—"Russian" (Characteristic) by Moszkowsky until—T: "Let me see how they look, etc."
6—Theme until—T: "Wass ya and his comrades."
7—Continue ff until—S: Prince riding through streets.
8—"Herodiade," Fantasia by Massenet until—S: Explosion.
9—Produce effect, followed by—
10—Repeat "Herodiade" ff until—S: Interior of the Prince's room.
11—Theme until—T: "Every day adds to your chance."
12—"Dramatic Recitative" by Sol. P. Levy until—T: "Although you are not, etc."
13—Continue or repeat pp until—T: "Only too eagerly are the orders."
14—"Allegro" by Bach until—T: "I have been assured that, etc."
15—Orchestra Rest until—T: "By this Rose the Color of my Blood."
16—"Cavantine" by Bohm until—T: "Love levels all ranks."
17—Theme until—T: "Lisza, this is General Doring."
18—Continue pp until—T: The Day of the Celebration.
19—"March Slave" by Tschaikowsky until—S: Interior of Church.
20—Organ to action until—S: Lisza fires the shot.
21—Continue "March Slave" to action until—T: The Arbassoffs Reception.
22—"Polly with a Past," Valse by Maurice (Leo Feist Ed.) until—T: "Just as I thought you are the Red Rose."
23—Part 1 from "Orestes" by Bendix until—T: "But still the work, etc."
24—Theme until—T: "And at this very moment."
25—Long Heavy Furioso until—T: "The Imperial Council, etc."
26—"Maximilian Overture" by Ascher until—S: Lisza lighting fuse on bomb.
27—Silence until—S: Explosion.
28—Produce effect—followed by—
29—Theme until * * * * END.

"THE HONEYMOON"

Theme: "The Vampire" (a Dramatic Theme) by Sol. P. Levy

1—"Polly with a Past" (Valse) by Maurice (Leo Feist Ed.) until—T: "The loveliest rose has its thorn."
2—Theme until—T: "Not unless you help me break."
3—"Air de Ballet" (3/4 Allegretto) by Chaminade until—T: "Get me out of this pickle."
4—"Characteristic Tremolo" (for Waterfalls) by Lovenberg until—T: "Phil has told me everything."
5—Theme until—T: "Yes Darling! you are the only woman, etc."
6—Repeat "Characteristic Tremolo" by Lovenberg until—T: "A shock that brings Dick back to earth."
7—Dramatic Recitative by Sol. P. Levy until—T: "I'm Phil Lane's brother-in-law."
8—"Illusion Intermezzo" (2/4 Moderato) by Bustanoby until—T: "Just before dinner."
9—Continue to action until—T: "I'm curious to see the stage."
10—Theme until—T: "After Dinner."
11—Continue ff until—T: "The short cut, through the alley."
12—"Aurora" (Ballet Intermezzo) by Von der Mehden until—T: "Shall we say ten thousand dollars."
13—"Dramatic Tension No. 9" by Andino until—T: "My wife won't believe me."
14—Dramatic Agitato by H. Hough until—T: The relatives compare Telegrams.
15—"Le Retour" (Allegro) by Bizet until—S: Mrs. Creer reading telegram.
16—Theme until—T: "On the outing that is to terminate, etc."
17—"Forest Whispers" (Gavotte) by Losey until—S: Interior of Court room.
18—Continue pp until—S: View of Niagara Falls.
19—Repeat "Characteristic Tremolo" by Lovenberg (same as Cue No. 4) until—T: "Absolutely precious the only girl, etc."
20—"Heloise" (Moderato Intermezzo) by Langey until—T: "What have you done with, etc?"
21—"Vanity" (Allegro Caprice) by Jackson until—T: "I paid no attention to."
22—Continue ff until—T: "Thanks to that fool, etc."
23—Galop to action until—T: "Don't disturb us."
NOTE—Play pp during "Interior Scenes" and "ff during "Exterior Scenes."
24—Theme : until * * * * END.

"THE PLANTER"

(Mutual Production)

(Reviewed on page 3307

Theme: "Mexican Kisses" (Hobanera) by Roberts

1—"Serenata" (3/4 All. Mod.) by Tarenghi until—T: "While in the far off tropics."
2—"Tropico" novellette (2/4 All. Mod.) by C. Smith until—T: Mrs. Man entertains.
3—"Electric light" Quadrille by Schlepegrell until—T: "So we're in need of a new manager."
4—Missouri, Waltz (Forster Ed.) until—T: And the hand-reared son goes forth.
5—"Manzano" Intermezzo by Brooks until—T: "Lying at the junction, etc."
6—"Besos Y Pesos" Mexican Waltz by Martinez until—S: Woman showing phonograph record to young man.
7—Silence until—S: Woman starts phonograph.
Important NOTE—Just watch effects—Church bells ringing.

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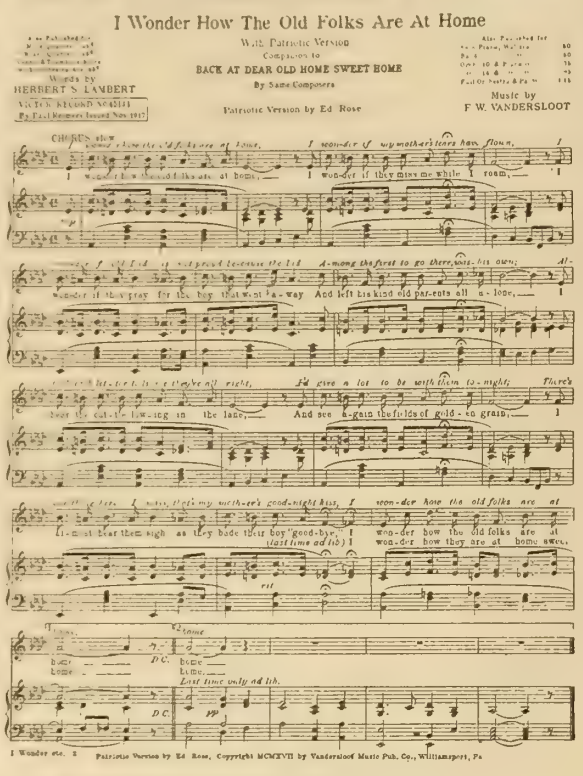
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8—IMPORTANT: This must be played on a phonograph, "Nearer My God to Thee," in the direct cue for this scene until—T: Dawn brings Hertzers Yaqui slaves.
9—Theme until—T: "He was a Yaqui Chief."
10—"Indian Love Theme" by Winkler until—T: "Always short in funds, etc."
11—"Intermezzo Pittoresque" by Kocian until—T: New England versus the tropics.
12—"Evening Breeze Idyl" by Langey until—T: True to his New England training, etc.
13—"Lola's Dream" Mexican Song by Tobani until—T: "His spirit unbroken under, etc."
14—Hurry to action, begin pp until—T: "Puritanical ideals suffer, etc."
NOTE—Watch alarm bell—also shots.
15—"Moraima" (Caprice) by Espinosa until—S: Indian fighting near grave.
16—Heavy Agitato—to action until—T: "Some day you'll remember that you refused my hand.'
17—"Prelude (heavy Dramatic) by Rachmaninoff until—T: "Time and environments are, etc."
18—Theme until—T: "And that night's fiesta of the slaves."
19—"Cantar Llorando" (Mexican Dance) by Moreno until—S: Girl standing near door—looking at Davis.
20—"On the Mountain" No. 2 from the Suite "Scenes Poetiques" by Goddard until—T: "Fever, the yellow fever, etc."
21—Second Movement "Pui Vivo" from the "Torch Dance" from the Suite "Three Dances from Henry VIII" by German until—T: With the passing of Guadaloupe.
22—Theme ff until—T: A norther brings the rain storm.
23—"The Tempest" by Lake to action pp or ff until—T: Days and nights of sleepless nursing.
24—"Love and Passion" by Messinah until—T: "Consuela adds the final touch, etc."
25—Theme until—T: "And as David speeds back."
26—Short Rest, Organ improvise until—T: "Lynch them! Lynch them!"
27—Short Hurry to action until—T: Hertzger urges his suit.
28—"Nocturno Op. 15," No. 2 by Chopin until—T: "While David again in the tropics, etc."
29—Open with Ad. Lib. Railroad effects—followed by—
30—"Ein Maerchen" Fantasia by Bach until—S: Hertzer sitting on bench (near House).
31—"Heavy Dramatic No. 37" by Ochmler until—S: Hertzer struggling with girl.
32—Heavy Agitato or Hurry to action until—T: "Mercy! Mercy Senor! you can not do this."
33—"Lamento by Gabriel Marie until—S: Yaqui fighting with girl.
34—Heavy Furioso or Hurry until—T: "Take me, Take me! I will go anywhere."
35—Another Hurry for heavy fire scene with Tympany rolls until—S: Girl and David in Woods.
36—Theme ff until * * * * END.

"REACHING FOR THE MOON"
(Artcraft Production)

Comic Maestoso Theme: "Little General" (Caprice Heroique) by Tobani

1—"Blissful Dreams" by Meyer until—T: "Our Hero, Alexis Cesar."
2—Comic Maestoso Theme until—T: Alexis' prison.
3—"Bitter S[illegible]" (Intermezzo) by Engleman) until—T: That Evening Alexis calls.
4—Love The[illegible]il—T: "In the hope of a lookin', etc."
5—Comic Meastos Theme until—T: "At least after many hours."
6—"Comedienne" by Hosmer until—T: Back to the sympathetic listener.
7—Love Theme until—T: "A gloom all silence, etc."
8—Comic Maestoso Theme until—T: At the dock.
9—"Olympia" (Overture) by Ascher until—T: "When Morning Joy cometh."
10—"Creepy Creeps" by Taylor until—T: "After Darkest half hour of liberty."
11—Hurry to action begin pp then ff until—T: "As our old friend said."
12—Short Rest Organ Improvise until—T: "In Vulgaria."
13—Short Heavy Mysterioso until—T: "After a hungry voyage."
14—"Marche Grotesque" by Klugescheid until—T: The Water Fete on the Canal.
NOTE—Tympany Rolls ff during tumultuous scenes.
15—Continue to action until—S: Bomb Explosion.
16—Crash (Effect)—followed by—
17—Hurry to action until—T: "Sire you must hurry and dress."
18—Continue pp until—T: On the way to the ball.
19—Short Rest until—T: The Fete in the palace.
20—"Funeral March of a Marionet" by Gounod until—T: "Beware of Black Boris."
21—Short Dance Waltz until—T: "After the Ball is over."
22—Continue pp until—T: "You have insulted the Princess."
23—Hurry to action until—T: At Dawn.
24—"Presto" by Lake begin pp then ff with ff Tympany Rolls during S—when Alexis rolls down the big mountain until—S: Alexis falls out of his bed."
25—Cymbal Crash ff followed by—
26—Silence until—S: Alexis running out of his house.
27—Galop—Allegro until—T: Alexis in his office.
28—Continue pp until—T: "As the Evening Shadows fall."
29—Love Theme until * * * * END.

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Theatres Worth While

Automatic Installs New Theatres

THE Automatic Ticket Selling and Cash Register Company announces that one of its most recent installations is in the new Loew theatre in Toronto, one of the show places of the Dominion.

It has also equipped the Loew theatre in New Orleans and many other amusement enterprises in the South.

Among the installations in the East is included the Rivoli, New York.

Since the war tax went into effect, there has been a particularly acute demand for Automatic Systems, since the government inspectors naturally look with favor upon a device like the Automatic System that records all the ticket sales made.

The Automatic Ticket Selling and Cash Register Company has shown an enterprising, accommodating spirit by compiling a simplified, practical working edition of the government regulations about war taxes. This booklet may be had free by writing to the company.

Directory of New Theatres

ARKANSAS

The new theatre being erected at Russellville is fast approaching completion and when finished will be one of the most up to date and best equipped theatres in the state. J. R. Baker is the owner of the new project.

CALIFORNIA

According to a report from Santa Barbara, the Pantages theatre circuit is planning to launch theatres in Bakersfield and Fresno.

E. V. Cook's new theatre at Exeter is now completed and opened a week or so ago to capacity business.

The new Kinema theatre at Los Angeles was opened a week ago with Geraldine Farrar in "The Woman God Forgot" as the attraction.

The new million dollar theatre being erected at Third street and Broadway, Los Angeles, will be known as "Grauman's" and it is expected to be ready for opening early in January.

Christmas Day saw the opening of Stearn and Crescy's new theatre at Huntington. It has a seating capacity of 500.

The new Chimes theatre, situated at College and Keith avenues, Oakland, was opened two weeks ago under the management of the Beach-Krahn Amusement Company. This is the third theatre under this management in this city, the others being the Strand and the Lorin.

The Strand theatre at Grass Valley was opened December 19 under the management of C. E. Howard and Herman Kersken of Oroville, who leased it from George Trotter immediately on its completion.

The remodeled Fresno theatre, renamed "The Hippodrome," was formally opened December 23, under the personal supervision of Lester J. Fountain. The improvements that have been made on the old theatre building which adjoins the Cory block in Fresno street, give it the resemblance of a new building, both on the exterior and interior. A new lobby on the street level takes the place of the old stairs at the entrance, while on the interior, the loge and box seats on the lower floor have been removed and a number of new chairs installed in their place. In the balcony all new seats have been installed. A restroom for ladies and a nursery for the kiddies are new additions to the second floor. The upper gallery has been closed, leaving the theatre a seating capacity of about 1,500. The larger part of the seats are new and much more comfortable than the old ones.

Ward Morris, a former Fresno boy, will be the resident manager of the local Hippodrome, Mr. Fountain being here only to launch the theatre. Morris has been associated with Hippodrome in San Francisco for a number of years, and comes to Fresno as manager after a successful theatrical career.

Fountain states that he will go to Sacramento from here to assist in launching the theatre there that the Hippodrome is taking over on the first of the year. Fountain is resident manager of the Los Angeles Hippodrome and has charge of the opening of all new holdings on the Pacific Coast Hippodrome circuit.

IDAHO

The American theatre, on East Center street, Pocatello, has been opened to the public, and is presenting a good class of movies for the crowd. It is located in the building that was built for the New York theatre a year ago, has been remodeled on the inside, painted and generally fixed up, and is under the management of N. B. Crossman. Pictures will be changed four times a week.

ILLINOIS

Frank Francis of Charleston announces that he and C. D. Mitchell contemplate erecting a new theatre on Sixth street, Charleston, and ground will be broken as soon as the weather permits.

The new Empress theatre at Taylorville was opened a few days ago under the management of Messrs. McCarthy and Humphreys.

INDIANA

A. F. Brentlinger, general manager of the Bankers and Brokers Co., which is affiliated with the Terre Haute Theatres Co., builders of the new theatre at Eighth and Wabash avenue, is spending a few days in Terre Haute looking over the local theatrical situation.

"We have altered the plans of the new theatre so as to give us more room for the stage," he said.

"The revised plans give us a depth of thirty feet instead of twenty-five feet—ample room for the presentation of almost any sort of a vaudeville act.

"Personally, I think it would be folly to build a theatre for motion picture and curtailed vaudeville acts only. With plenty of stage room we will be able to change the policy of the house from pictures and vaudeville to out-and-out vaudeville or even dramatic stock if it should be deemed advisable to do so at any time in the years to come."

C. J. Wacker, the Indianapolis builder, who has the contract, has agreed to have the theatre finished by May 1.

MARYLAND

Blanke & Zink, architects have the plans ready for a palatial theatre at Baltimore for the Homewood Amusement Co. It will be located on North avenue near Charles street.

The New Guilford, a beautiful theatre, is going to be built by the Parkway Theatre Co., in Baltimore.

MASSACHUSETTS

The Globe theatre at Brockton was reopened recently under the management of Charles A. Gregoire of Newbury street, and he intends making a special feature of children's plays.

The new theatre being erected on Moody street, Waltham, by W. Kingsbury is fast approaching completion, and will be ready for occupancy early in January.

MISSOURI

The South Side playhouse in Jefferson City, recently remodeled and rechristened "The Royal" was formally opened a few days ago, presenting "Within the Law" as the opening feature.

MONTANA

The Marlowe theatre, Helena's newest motion picture house will be ready for opening about the middle of February, according to C. E. Eckhardt of Butte, who will assume active management of same.

NEBRASKA

York's newest motion picture theatre "The Sun" opened its doors a week or so ago and was generally conceded a winner from every point of view.

NEVADA

C. R. Silva, proprietor of the Big Casino, Tonopah, is arranging to open at an early date a theatre in connection with his place of business. Alterations will soon be made for this purpose. B. Steinberger, of San Francisco, who has taken the position as amusement manager, is arranging to put on soon a big musical comedy, with a chorus of twenty girls. In addition, there will be vaudeville acts and motion pictures.

NEW MEXICO

Ground is being broken and excavating for the new theatre building at Tucumcari is in progress. The contractor promises to push this work as fast as possible. The name will be H & H theatre and the plans show it to be one of the very latest as well as largest in the state. It will help make Tucumcari the convention city of New Mexico.

NEW YORK

The new Temple theater at No. 132 Water street, Binghampton, was formally opened a few days ago.

Inside this playhouse a transformation has occurred. It has been made new by carpenters, painters, electricians and decorators into one of the cosiest, most inviting playhouses in the city.

Money has been lavishly spent. Its every appointment is new and up to the minute, from the latest models of Powers' projecting machines installed in a fire-proof booth in the balcony to the organ in the orchestra pit.

The entrance is entirely made over, box office rearranged to give a more spacious prepossessing lobby.

The lighting arrangement is especially well planned; attractive fixtures enhancing the beautiful color scheme of light blue and deep cream that is carried out on side walls and ceiling. The corporation owning and operating this newest amusement venture is headed by Lee M. Cafferty as president, F. B. Newell, vice-president, and A. W. Newman, secretary and treasurer. Mr. Newman will act as manager, and announces as the policy of the Temple the best pictures obtainable at an admission of 10 cents.

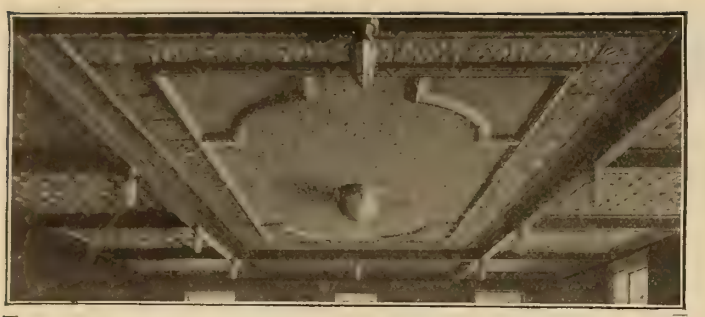
OREGON

After a half year's darkness following the fire in the Weatherford building last summer, the Rolfe theatre, Albany, was reopened a few days ago under the management of Everett Cummings.

PENNSYLVANIA

A motion picture theatre will be erected at Bethlehem. It will be conducted by E. H. Schwab.

Wilmer & Vincent, owners of the Orpheum theatre at Allentown, will demolish Hotel Hamilton at Harrison street, Wilkes-Barre, and will erect a new theatre on the site.



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Can give character, attractiveness, beauty and distinction to your theatre—or it can mark your place as a poor, second-hand make-shift; a place the best people will not patronize.

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They are successful, and we have had no trouble with them whatever.

Ford Motor Company,
M. P. Department."

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W. J. Ross & Sons and the Thiel Construction Co. are remodeling the theatre in the Pythian Temple at Johnstown. It will be conducted by Scherer & Kelley under the name of the "Temple Theatre."

William J. Snyder, a manager of the Aurora theatre at Pennsburg, has leased the moving picture there.

The Pittsburgh Opera House Co. of Pittsburgh has given a contract to Henry Busse & Co. for a theatre building to cost $9,000.

The Dunbar Amusement Company, Philadelphia, has decided to go ahead with the moving picture project for Borad and Lombard streets. Plans were prepared for a photoplay house there some time ago, but were laid aside, it was said, because of difficulty in financing the building.

Lachman & Murphy have got out new plans for a one-story structure, 70 by 130 feet, to be built of brick and concrete. The Standard Construction Company and Alexander Chambley, of this city, and F. H. Keyser, of Pottstown, Pa., are estimating.

VIRGINIA

J. C. Johnson & Brother are going to convert a store building at Berkley into a motion picture theatre at a cost of $2,000.

Elmer D. Heins of Roanoke, has leased the Trenton theatre at Lynchburg from the Trent Corporation.

WASHINGTON

C. G. Vaughan has leased the Hancock Building at Kelso and will convert it into a motion picture house.

WISCONSIN

Several weeks ago there were reports current that the Frellsons were contemplating the erection of a new theatre at Waukesha but not until last week did it become generally believed that such an enterprise would materialize. Now, however, since the corner property known as the John Gaparar homestead just west of the Hotel Waukesha has passed into the possession by purchase of the Frellsons and plans are prepared there remains no doubt of the accuracy of the reports.

The real estate for this enterprise was purchased at the price of $7,000. The estimated cost of the new building is from $35,000 to $40,000. It will have a ground dimension of 60 by 128 feet, and besides the theatre portions there will be two store rooms and two upper office rooms.

The theatre will have a seating capacity of 850. It will have all modern conveniences and for safety will have exits on all sides.

"SOCIETY'S DRIFTWOOD"

(Butterfly Production)

Theme: "L'Adieu" (Andante Melody) by Karganoff

Opening—Good Galop to action.
T—"William, the county judge," "At Sunset" (Moderato grazioso) by Brewer.
T—"Mary's career as a fortune teller," "Gipsy Serenade," by Jerwitz.
T—"County fairs are figured, etc.," Continue to action.
T—"I'm going to give your show," "Dramatic Tension," by Funck.
T—"When an arrogant judge," "After Sunset" (4/4 Dramatic Moderato) by Pryor.
T—"In the local jail," Theme.
T—"Two years later," "Dramatic Mysterioso," by Bach.
T—"A Steady Toilsome Climb," "Canzonetta" (Allegretto) by Godard.
T—"Through their walks in life, etc.," "Album Leaf" (4/4 Moderato) by Kretschmer.
T—"The president of the Pacific," Theme.
T—"When the public finds, etc.," "Petals" (Moderato Intermezzo) by Raymond.
T—"In the time that followed," Theme.
T—"Tison's story on the Pacific," "Dramatic Tension," by Winkler.
T—"Mary still gives her time," Continue pp.
T—"You thief," "Dramatic Tension," by Borch.
T—"Hello! little fortune teller," Continue pp.
T—"Several evenings later," "Intermezzo" (Moderato) by Bohm.
T—"The Spell of Romance," Good (6/8 Moderato).
T—"No. 1730 ordered, etc.," Theme.
T—"A Thirst for gain," "Lanette" (Valse Lento) by Henton.
T—"Late the following afternoon," "Sweet Jasmine" (4/4 Allegretto) by Bendix.
T—"I haven't spoken of it," Theme ff.
T—"I'm going to open that safe," "Dramatic Tension," by Ascher.
T—"Get out of town," "Dramatic Mysterioso," by Bach. (Note—Watch shot.)
T—"Get a doctor, etc.," Theme until * * * END.

"THE WOLF AND HIS MATE"

Theme: "To Spring" (Dramatic Melody) by Grieg

Opening—"Dolorosa," Poeme d'Amour (Moderato) by Tobani.
T: "The court gave you the title"—Agitato to action.
T: "I reckon you're a liar"—"Intermezzo" (Allegretto) by Pierne.
T: "You old song of, etc"—"Woodland Whispers" (Characteristic) by Czibulka.
S: "Old man reading letter"—"Love Song" (Moderato) by Puerner.
S: "Girl reading letter"—"Andante" (Mysterioso) by Lake.
S: "Men chasing after thief"—"Hurry, No. 42," by Becker.
T: "We're letting you off"—"Gavotte" by Gossec.
S: "Man robbing child"—Hurry to action.
S: "Child on bed"—Theme.
T: "A harbor of refuge"—"Tulips" (Moderato) by Miles.
T: "Steve Nolan! he's dead"—"Dramatic Tension" by Funck.
S: "Girl with coffee can"—"Erotik" (Dramatic) by Grieg.
T: "I see you ain't moved"—Agitato to action.
S: "Girl packing her things"—Theme ff.
T: "The law also makes it"—"Dramatic Tension, No. 1" (for disputes), by Ascher.
T: "With the passing of the days"—"Ballet Sentimental" (Moderato) by Zamecnik.
T: "Are you afraid of my, etc"—"Blissful Dreams" (Characteristic Intermezzo) by Meyer Helmun.
T: "Want I want I take"—Theme.
T: "I reckon if you want, etc."—"Melody Op. 16, No. 2," by Paderewsky.
S: "Man robbing child"—Hurry to action.
S: "Gian returns with child"—Theme * * * END.

THEATRES

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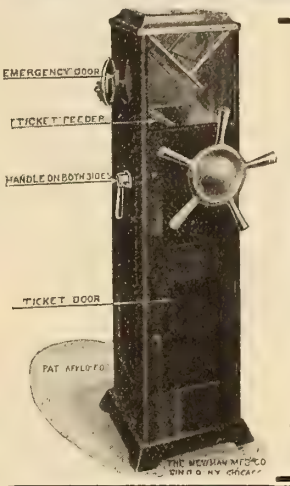
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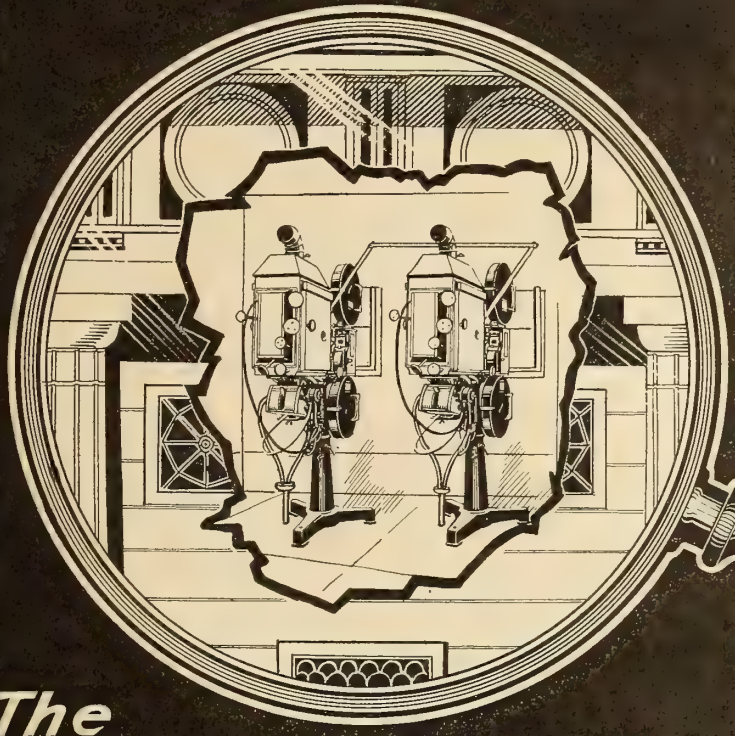
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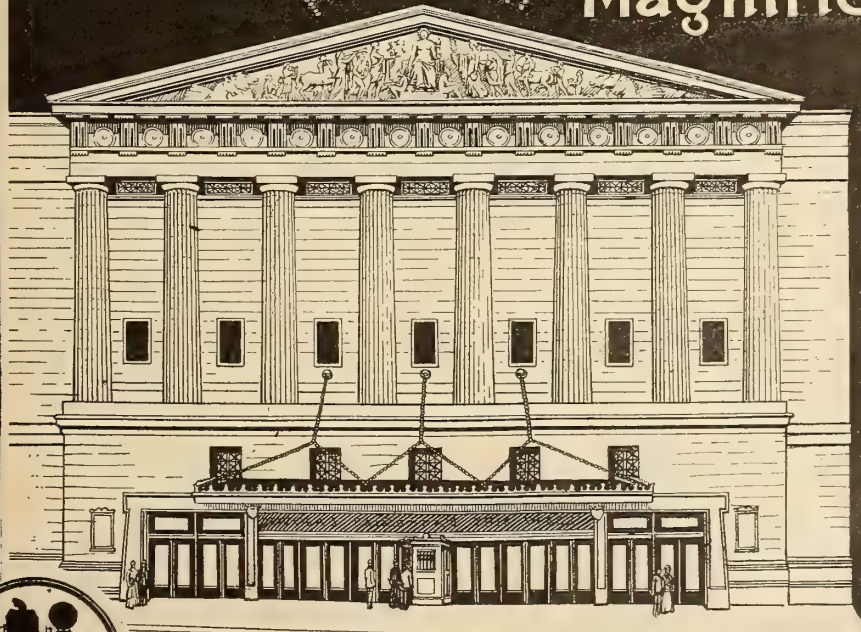
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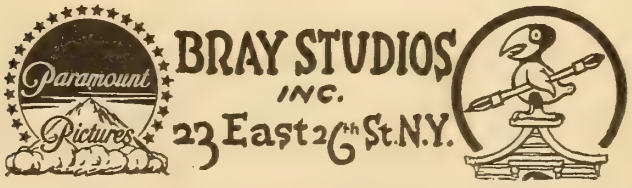
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— make the people talk, and send them out smiling.

— the single reel part of your show is most important.

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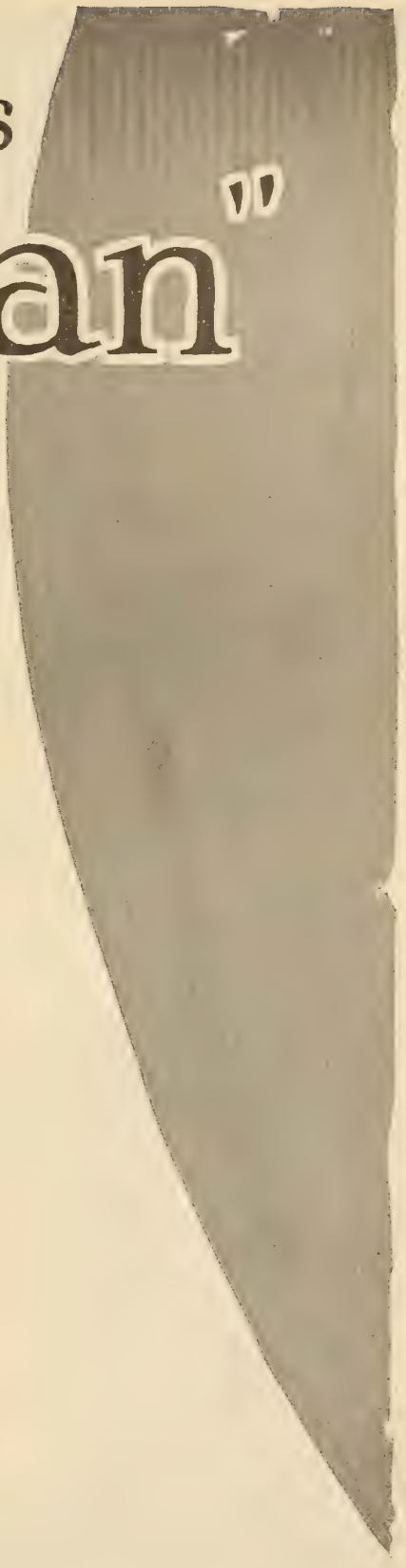
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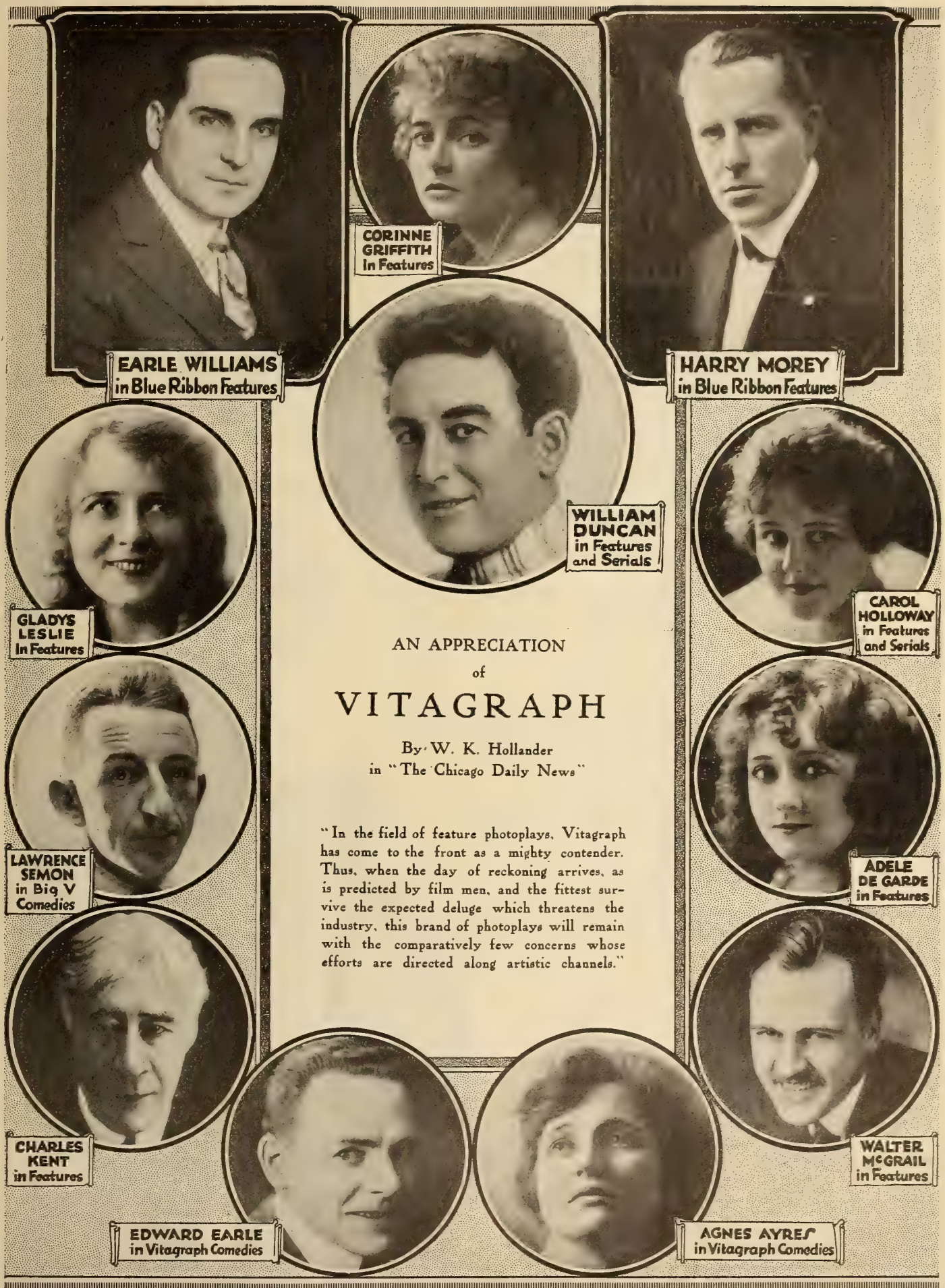
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In 15 Smashing Episodes

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Directed by WILLIAM DUNCAN

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YOUR BOX-OFFICE STATEMENT WILL TELL YOU IN FIGURES WHAT THIS REVIEWER WRITES IN THE CURRENT ISSUE OF THE DRAMATIC MIRROR:

"A serial that gives promise of outclassing that super-serial, The Fighting Trail,' in its exposition of hair-raising episodes and with its rapidity of action and death-defying thrills. The all-star cast, headed by the widely popular William Duncan and Carol Holloway. William Duncan's splendid accomplishment as a director of serials.

"At the close of the 'Fighting Trail' we felt that all in the way of thrills had been accomplished, but it seems we were wrong. 'Vengeance—and the Woman' gives fair promise of outclassing the preceding western melodrama. The story is better, and will appeal to all classes. The action leaves one breathless—so rapidly are the death-defying activities of the players unfolded.

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Taunted beyond endurance, Jane turned on her tormentor furiously.



Organized Charity raised its hands in horror: Jane would be suppressed.



Jane Eyre suffered their scrutiny in silence; Rochester could not doubt her.

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SELECT PICTURES



The gendarmes found Marston prone on the rug—La Fleur hovering over him.



"This isn't a very gay party, is it?" asked La Fleur, bored.



La Fleur's heart seemed to stop while she waited, and life itself to hang in the balance.

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Goldwyn Pictures

Mary Garden in "Thais" Draws *New* Audiences into Theatres

GOLDWYN'S presentation of the famous prima donna for the first time on the screen has proved, as we knew it would, *a master-stroke for the box-offices of the nation.* We knew that Mary Garden in "Thais" would be the sensation that the newspapers now proclaim her to be, but even we in our enthusiasm had underestimated this wonderful star's drawing power.

Needing patronage, as all amusement enterprises do at this moment, your surest way to increase receipts is by booking Mary Garden in "Thais." Here you find the verification of these statements:

BOSTON: *The Globe:* Men and women rarely, if ever, seen in motion pictures houses have flocked to the Boston Theatre to see the remarkably notable Goldwyn production, Mary Garden in "Thais." Patrons have swamped this theatre all week. *Boston Post:* Mary Garden's popularity is drawing capacity audiences. *Boston Herald:* One look at the long lines waiting outside the Boston Theatre gives you proof of Mary Garden's great success in motion pictures.

NEW YORK: *Evening Sun:* Mary Garden in "Thais" is the acme of photoplay perfection. *Morning Sun:* Tremendous assemblages are greeting Mary Garden in "Thais" at the Strand this week. *N. Y. Tribune:* Goldwyn's presentatation of Mary Garden in "Thais" is magnificent beyond one's fondest dreams. Miss Garden is a beautiful, sensuous priestess of passion. *N. Y. Times:* "Thais" is one of the greatest and finest films of the year. *Evening Mail:* Mary Garden in "Thais" is a joy to behold.

BALTIMORE: *The American:* Mary Garden in "Thais" is the year's most memorable production. Miss Garden is a revolutionary artist in the drama of silence. Goldwyn is to be congratulated for bringing her to the screen.

Goldwyn Pictures

Book This Production Lauded By the Best Brains of the Nation

HERE is one truth that can never be denied: The critics of one or two cities occasionally may be wrong in their judgments but there never has been a time when the critical judgment of *the nation* was wrong. Goldwyn's presentation of Mary Garden in "Thais" is approved without one dissenting opinion in every section of North America.

These tremendous approvals should cause all exhibitors to book or increase their playing time for the assured attraction that will fill their houses to capacity.

CHICAGO: *Evening Post:* Mary Garden in "Thais" is an artistic triumph that will thrill the picture audiences of the world. Miss Garden is magnificent. *The Examiner:* Emphatically a picture that all the world is hungry to see. *The Tribune:* Permit this critic to assert that Mary Garden's form divine is the sensational hit of Goldwyn's "Thais." *The Herald:* Mary Garden justifies the Goldwyn faith in her screen art. A picture of gorgeous splendor.

CLEVELAND: *The Plain Dealer:* At The Standard Mary Garden in "Thais" besides drawing the customary big attendance has broken all house records and also attracted a patronage that usually never sets foot in motion picture theatres. *The Leader:* Goldwyn's "Thais" is the big sensation of the screen year. Mary Garden is wonderfully alluring.

Mary Garden in "Thais" will receive more newspaper attention in your city or town than was ever bestowed upon a screen or dramatic production in your community.

GOLDWYN PICTURES CORPORATION

SAMUEL GOLDFISH, *President* — EDGAR SELWYN, *Vice President* — MARGARET MAYO, *Editorial Director*

16 East 42d Street New York City

Goldwyn Pictures

Three Powerful Goldwyn Dramas



Mabel Normand — Madge Kennedy

MAE MARSH
in
Fields of Honor
By Irvin S. Cobb
Directed by Ralph W. Ince

A tremendous emotional drama. Two beautiful and sympathetic love stories—and a dramatic portrayal of what women are sacrificing to the world war. The strongest Ralph Ince production of the past year. Released: January 14

MABEL NORMAND
in
Dodging A Million
By Edgar Selwyn & A.M Kennedy

A memorable mystery-drama with frocks and thrills for added zest. Directed by George Loane Tucker. Released: January 28

MADGE KENNEDY
in
Our Little Wife
By Avery Hopwood

The daring story of the beauty who wanted her rejected suitors along on her honeymoon. Directed by Edward Dillon. Released: February 10

GOLDWYN PICTURES CORPORATION

SAMUEL GOLDFISH, President — EDGAR SELWYN, Vice President — MARGARET MAYO, Editorial Director

16 East 42d Street — New York City

OUR representative leaves New York within a few days for a tour of the open territory on *Pyramid Comedies*. He will carry prints of the four completed pictures. His trip is for the purpose of disposing of the remaining franchises and we are going to release *Pyramid Comedies* throughout the entire world simultaneously.

We have refrained from quoting prices or negotiating with any one who has not seen these four completed pictures. Such is our confidence in our product; it has not been done before in film history.

We have received numberless letters from substantial exchangemen saying they were in need of such comedies as we are making, but that they could not possibly come to New York at present.

We are going to them.

If interested write or wire us and the Four Completed Prints will reach you shortly.

Address

Pyramid Comedies, Inc.

220 West 42nd Street New York City



VARIETY Says:—

"The Cross Bearer"

is a really big photoplay in theme and execution. MONTAGU LOVE'S interpretation is quite the best that he has contributed to the screen.

Pathé

The NAULAHKA

by

RUDYARD KIPLING

and WOLCOT BALESTIER

is now presented as a superlative feature in

EIGHT PARTS



The magic, the witching mystery of the East, is in this superb production.....

ANTONIO MORENO

AND

DORALDINA

with WARNER OLAND, HELENE CHADWICK *and* MARY ALDEN *in the cast .....*

Directed by GEORGE FITZMAURICE, the man who has never made an unsuccessful picture.....

Produced by ASTRA

COMING SOON

Pathé

TOTO

IS HERE!

The MOVIE DUMMY

TWO PARTS

RELEASED JANUARY 13th

Produced by ROLIN ... Direction of HAL ROACH

There is no other screen comedian like him.
This quaint little man had all New York laughing;
Now he will cause a roar from Maine to California.

Ask the nearest **PATHÉ** exchange to show you this funniest of comedies — *TOTO'S* first

ONE TWO REEL comedy every month



Pathé



IN GOOD COMPANY!

The exhibitor who shows

HAROLD LLOYD

IN THE

"LONESOME LUKE"

(TWO REELS)

AND

ROLIN COMEDIES

(ONE REEL)

is in good company. The best houses <u>everywhere</u> show them and swear by them!

The best in Comedy is not too good for <u>you</u>! .....

Pathé

BOOKED SOLID OVER the LOEW CIRCUIT

The HEROINE OF "WHO PAYS" and "The NEGLECTED WIFE"

RUTH ROLAND
in
"The PRICE OF FOLLY"



The Series that's short in length but long in interest. Each episode is complete in itself. Like "Who Pays" and "The Neglected Wife" it deals with heart interest subjects in every day life.

EIGHT CHAPTERS of TWO REELS EACH

FIRST CHAPTER
RELEASED JAN. 20th



ANN MURDOCK

star in "Outcast," "The Beautiful Adventure," "Please Help Emily," every one a box office success, appears in another of Charles Frohmans plays in pictures

"THE IMPOSTOR"

in which she is supported by the able actor David Powell

Produced by Empire All Star Corporation
Available January 14
at all exchanges of the
Mutual Film Corporation

WE CONFESS

That the Mutual is doing a big business.

OUR SECRET

Is merely in serving a lot of theatres at prices which pay a profit to both of us.

OUR PRICES

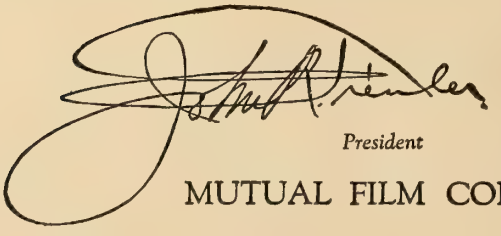
Are lower, all values considered, than some competitors offer, and are higher than others.

WE ARE FIGHTING

Nobody at all, and we are doing very well thank you.

EVERY EXHIBITOR

Properly presenting Mutual pictures is making money. There is a Mutual proposition for your theatre.



President

MUTUAL FILM CORPORATION

Mutual Pays the War Tax



"CLASS"

is the word for
BILLIE RHODES
in Strand-Comedies

She has no competition in the big houses and with the discriminating trade

One reel a week is *available at exchanges of*
Mutual Film Corporation

MUTUAL PAYS THE WAR TAX



On Metro's recommendation book this picture for long runs

METRO

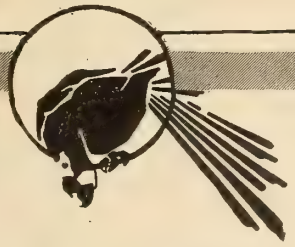
METRO
starts your new year with the
present tremendous stage success

DAYBREAK

starring wonderful

EMILY STEVENS

Directed by
Albert Capellani



Adapted by June Mathis and
Mr. Capellani from the play
of Jane Cowl and Jane Murfin
5 ACTS

MAXWELL KARGER, *Production Manager*

METRO

The "NEWS" advertisers believe YOU worth while; justify them.



VIOLA DANA IN BLUE JEANS

is the sensational box office success of the year

Exhibitors are cashing in with MABEL TALIAFERRO IN Draft 258

Yes-they both are Metro successes.

An Advertisement by W. W. Hodkinson

PICTURES

PARALTA PLAYS are being booked with an enthusiasm which justifies all my faith in this great and pleasing product. The three star series are being received in a way that goes down to a BED-ROCK APPRECIATION of the three great artists who head the Paralta Casts:

★ ★ ★ ★ **J. WARREN KERRIGAN** ★ ★ ★ ★
★ ★ ★ ★ **BESSIE BARRISCALE** ★ ★ ★ ★
★ ★ ★ ★ **HENRY B. WALTHALL** ★ ★ ★ ★

The first three PARALTA PLAYS were made known to the industry by months of intensive advertising. Today they are three guideposts which mark the path of appreciation for clean, bright stories, portrayed by talent fitted and worthy of the story and Paralta Production:

A MAN'S MAN with **J. Warren Kerrigan**	**MADAM WHO** with **Bessie Barriscale**	**HIS ROBE OF HONOR** with **Henry B. Walthall**

These three plays, the first two of which are now released, and the third, "HIS ROBE OF HONOR," released this month, will be followed by twenty-one others; in all, eight for each star during the year. These three "star series" are worthy of any theater in the world, and an asset to every theater which has contracted for them.

They are availiable for bookings in "star series" contracts through "HODKINSON SERVICE" of the various GENERAL FILM EXCHANGES.

Wm. W. Hodkinson

W. W. HODKINSON CORPORATION
527 FIFTH AVENUE NEW YORK

Telephone, Murray Hill 2123

PARALTA PLAYS

PICK OF THE PICTURES

The Second Paralta Play

Bessie Barriscale *in*

Directed by
REGINALD BARKER

"Madam Who?"

Written by
HAROLD MacGRATH

ROBERT BRUNTON, Manager of Productions

Now YOU go and see PARALTA Plays.

And remember;

when you book PARALTA PLAYS

YOU get the advantage of

six months of the most intensely efficient publicity

ever expended on any brand of pictures.

Cash in on it.

Obey that inspiration.

Book PARALTA PLAYS.

The Public is sold.

Now get the money that's coming to YOU !

Coming ! The Motion Picture Plus (?)

PARALTA PLAYS, Inc.

729 SEVENTH AVENUE
NEW YORK CITY

Foreign Distributors: Inter-Ocean Film Corporation

DISTRIBUTED BY
W.W. HODKINSON CORPORATION

PARALTA PLAYS
PICK OF THE PICTURES

The First Paralta Play

J. Warren Kerrigan in "A Man's Man"

Directed by OSCAR APFEL

Written by PETER B. KYNE

ROBERT BRUNTON, Manager of Productions

Six months' Advertising and Publicity
by the highest priced staff
in the industry
have been telling the Public
via Tradepapers, Newspapers, Magazines, Billboard Circulars,
in every City, Town, Village and Hamlet
throughout the width and breadth of the land
about the Sterling Quality
of PARALTA PLAYS.
And the Big News is that the Quality of PARALTA PLAYS
is now backing up this six months' campaign
at the Box Office.

Coming! The Motion Picture Plus (?)

PARALTA PLAYS, Inc.

729 SEVENTH AVENUE
NEW YORK CITY

Foreign Distributors: Inter-Ocean Film Corporation

DISTRIBUTED BY
W.W. HODKINSON CORPORATION

A magazine's success is measured by its advertising. Look at the "News!"

GENERAL FILM COMPANY.

THE THRILL SERIAL FOR PATRIOTIC AUDIENCES

A DAUGHTER of UNCLE SAM



with

JANE VANCE

and

William Sorelle

A Most Dramatic Story of German Spy Plots in America Exposed

The Great War at Home in Its Most Sensational Phases

How a Beautiful, Spirited Heroine "Does Her Bit" in Baffling the Conspiracies against the Nation's Lives, Munition Supply and War Plans.

The Sensible Serial

One Reel Each Week
Twelve Weeks

Produced by the

JAXON FILM CORPORATION

Commercial Trust Co. Bldg. 41st STREET and BROADWAY, NEW YORK

Distributed Exclusively by General Film Company

GENERAL FILM COMPANY does not exact the 15c charge on any of its releases.

MR. FOREIGN BUYER

PARALTA
"THE HIGHEST OF THE HIGH"

PARALTA PLAYS
ARE
THE PICK OF THE PICTURES

PARALTA STARS
ARE
J. WARREN KERRIGAN - BESSIE BARRISCALE
HENRY B. WALTHALL

PARALTA PLAYS
ARE NOW BEING SOLD
FOR FOREIGN FIELDS

SEE US NOW
THE LARGEST DISTRIBUTORS OF FILMS IN FOREIGN FIELDS
EXCLUSIVE EXPORTERS OF SPEER CARBONS

INTER-OCEAN FILM CORPORATION
PAUL H. CROMELIN
PRES. & GEN'L. MGR.
220 W. 42ND ST.
NEW YORK CITY

WE OPERATE EVERYWHERE

SCHLES

TRIANGLE

"How Does Triangle Pay the War Tax?"

TRIANGLE is paying the war tax. It is not passing it on to the already burdened exhibitor.

The reasons "why" have been clearly stated in the trade papers and in other advertising media. We are not surprised, however, that the question is still asked, "How does Triangle pay the war tax?"

The "why" and the "how" of the matter are different problems.

Triangle believes that the government intended the tax to be paid by film manufacturers, producers and importers, and was not to be transferred to exhibitors. We believe it is "our bit" and we are glad to make any sacrifices to do our part. That is the "WHY."

Exhibitors whose confidence has made Triangle a leading factor in the industry, are entitled to know "HOW" we can afford to pay this tax. It means a large sum of money and it must come from somewhere. *Triangle wants every exhibitor to know from what source this money comes.*

The answer is simple and is best given by another question, "How can the people of this country afford to buy Liberty Bonds, pay increased prices for necessities, and send their sons to the battlefields?" Economy, which is the answer the American public would make to these questions is also our answer to the tax question.

Ruin faces us if we believe the prophets. The air is full of accusation and insinuation. These clouds of dust may obscure some men's vision, but these men are not exhibitors.

(Continued on opposite page)

TRIANGLE

TRIANGLE

(Continued from preceding page)

Exhibitors know that Triangle prices have not been raised, that Triangle pictures are better than in the old days of individual stars and producers, and that Triangle service has set new standards for the whole industry.

Triangle did not wait for the crisis, to economize. Months ago the eye of scientific management was turned on production. *The result is a dollar's worth of picture for every dollar spent, and a better dollar's worth in story, cast, settings and photography.* If these things had not been done, who would have paid the bill? First, the producer—and then the exhibitor, who in turn must pass it on to the public. But, these things have been done, with the result that a margin has been left out of which Triangle pays the war tax.

Months ago plans were made for a Traffic Department. Transportation waste, an enormous item in overhead, was cut to a minimum.

Triangle is also serving a large number of new exhibitors—increased business means decreased expenses. The famous Triangle pictures made by Hart and Fairbanks have been reissued. Hundreds of exhibitors are making money on these pictures because of their unusual drawing power and the reasonable prices at which they are sold.

These are only a few of the many reasons why Triangle pays the war tax.

The Triangle exchange nearest you is willing to do business with you in the same frank way.

TRIANGLE DISTRIBUTING CORPORATION

1457 Broadway, New York

S. A. LYNCH	R. W. LYNCH	FRED KENT	Y. F. FREEMAN
President	Vice President	Treasurer	General Manager

TRIANGLE

You are wasting your opportunities if YOU ignore advertising.

FOX SPECIAL FEATURES
ONE-A-WEEK—52-A-YEAR

ALMOST READY
RELEASED SOON
CONTRACT NOW

William Fox Presents

GEORGE WALSH



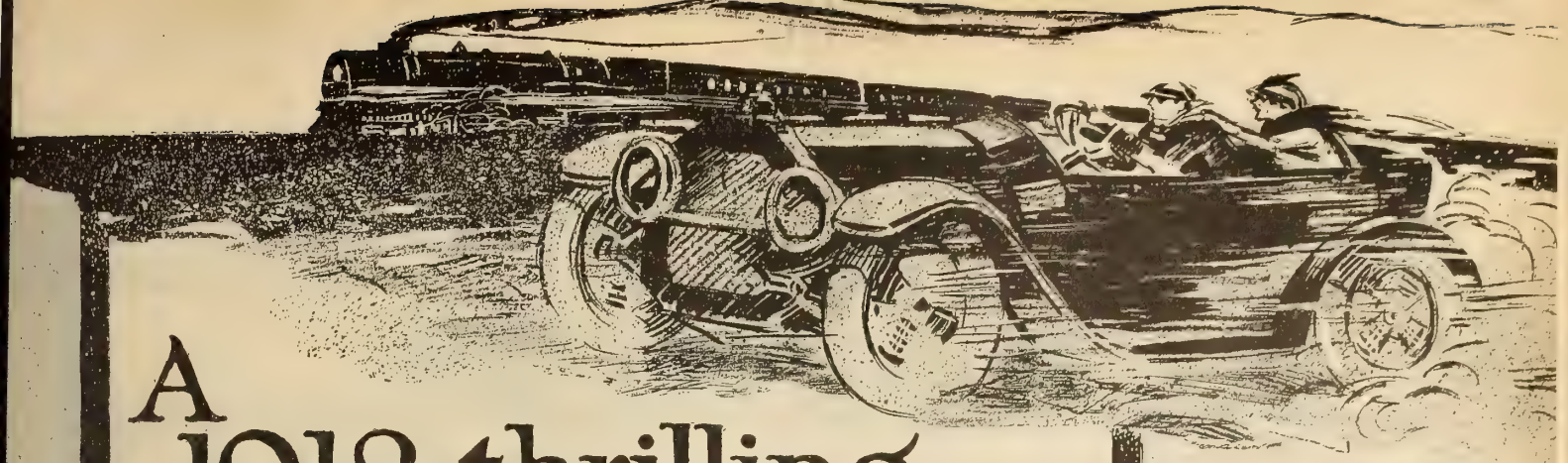
In JACK SPURLOCK-PRODIGAL

by George Horace Lorimer
Adapted from the Saturday Evening Post Story in five acts
Directed by Carl Harbaugh—Read by 5 million people
NO EXTRA CHARGE FOR THIS SENSATIONAL PICTURE
Released only to exhibitors who have contracted for
FOX SPECIAL FEATURES

January Releases

VIRGINIA PEARSON in STOLEN HONOR
TOM MIX in CUPID'S ROUND UP
SONIA MARKOVA in A HEART'S REVENGE
JUNE CAPRICE in THE HEART of ROMANCE

FOX FILM CORPORATION



A 1918 thrilling Cinemelodrama

STANDARD PICTURE

William Fox Presents

CHEATING the PUBLIC

Story by Mary Murillo
Scenario by Richard Stanton and Ed. Sedgwick
Staged by Richard Stanton

The Most Marvelous Miracle of Modern Massiveness depicting the Monster Manacle of Monopoly



THE FIGHT ON THE GOLDEN STAIRS

SEE

THE GREAT FOOD RIOTS
THE 90-MILE-A-MINUTE RACE—TRAIN AND AUTO
THE ELECTRIC CHAIR IN OPERATION
THE FIGHT ON THE GOLDEN STAIRS
THE GREAT SCENES OF HAIR-RAISING SUSPENSE
THE SCENE IN THE JURY ROOM
THE THRILLING COURT ROOM SCENE

Great all star cast



Mr. EXHIBITOR the time has come when the great picture with a big punch every minute has arrived

Book Now! Release Jan. 20.

See your nearest branch manager today

FOX FILM CORPORATION

Lyric Theatre—Two weeks beginning Jan. 13



SIDNEY OLCOTT'S
STUPENDOUS HEART INTEREST SPECTACLE



The BELGIAN

STARRING
WALKER WHITESIDE
and VALENTINE GRANT

BOOK THROUGH THE FOLLOWING EXCHANGES:

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CLEVELAND—310 Sloan Bldg.
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U.S. EXHIBITOR'S BOOKING CORPORATION
FRANK G. HALL PRES.

MARTYRED BELGIUM

FURNISHES THE **OVERWHELMING APPEAL**

of The Belgian

BY FREDERIC ARNOLD KUMMER

WHILE IN ADDITION TO THE BIG SPECTACULAR FEATURES OF THIS GREAT SPECIAL PRODUCTION, THE TWO EMINENT STARS

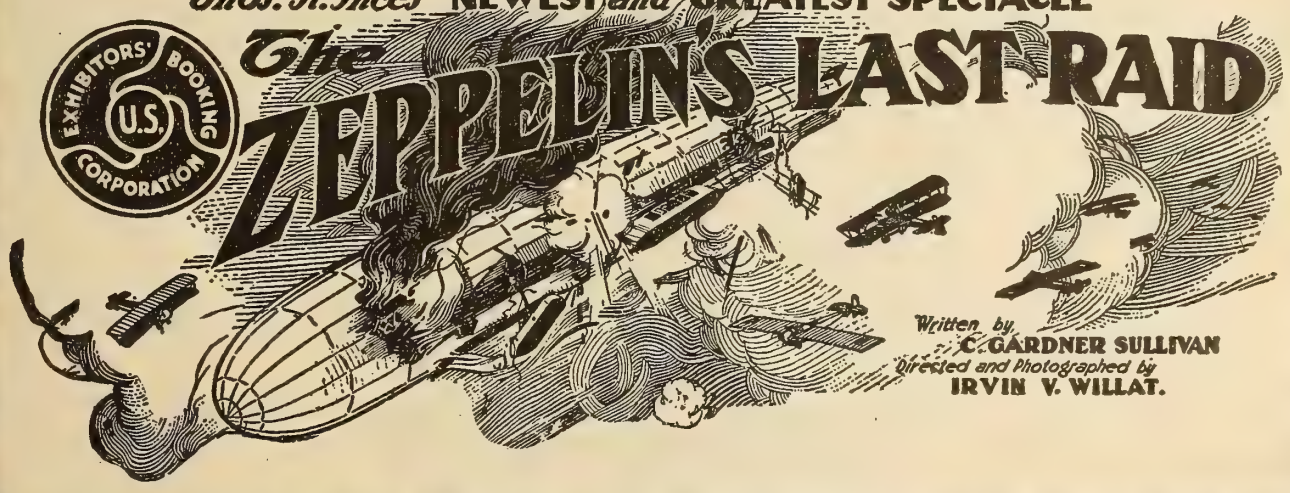
MR. WALKER WHITESIDE AND MISS VALENTINE GRANT

MAKE IT AN EXTRA ATTRACTION OF EXCEPTIONAL BOX OFFICE VALUE

Thos. H. Ince's **NEWEST and GREATEST SPECTACLE**

EXHIBITORS' BOOKING CORPORATION U.S.

The ZEPPELIN'S LAST RAID



Written by
C. GARDNER SULLIVAN
Directed and Photographed by
IRVIN V. WILLAT.

THOS. H. INCE SPECIAL PRODUCTION

Bessie Barriscale

in

THOSE WHO PAY



Written by
C. GARDNER SULLIVAN
Directed by
RAYMOND B. WEST"

YOU NEED THESE UNUSUAL SHOWS

To State Rights Buyers—

WE CAN PROVE that OUR

WILLIAM S. HART

SUPERFEATURES

Are the greatest BOX OFFICE
ASSETS in the WORLD

EXCHANGES HAVE PROVEN IT
EXHIBITORS ARE PROVING IT

ONE HART SERIES
of FIFTEEN 2 Reelers
is already SOLD
for the entire country

Some territory still
open on the following—

1 "The TWO-GUN MAN" in "The BARGAIN"
6 reels

2 "The BANDIT and the PREACHER"
5 reels

3 "The HELL HOUND of ALASKA"
5 reels

Communicate NOW for Your Territory

W. H. PRODUCTIONS CO.

71 WEST 23rd ST. Phone: Gram. 3027 NEW YORK

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers

The most APPEALING photo-play ever made



The long waited for
MACK SENNETT
$300,000 Production

MABEL NORMAND

in

"MICKEY"

"THE LITTLE GIRL
YOU WILL NEVER
FORGET"

7 reels

REPLETE WITH PATHOS,
HUMOR,~LOVE,~INTRIGUE,
ACTION AND ADVENTURE.

IT IS PERFECT IN ARRANGEMENT
IT IS PERFECT IN PRESENTATION
IT WILL BE PERFECT IN
DISTRIBUTION

WORLD RIGHTS
CONTROLLED BY
WESTERN
IMPORT CO.
1010 BROKAW BLDG.
NEW YORK CITY.

TO STATE RIGHTS BUYERS


D CHAPLIN


CHESTER CONKLIN


FORD STERLING


MABEL NORMAND

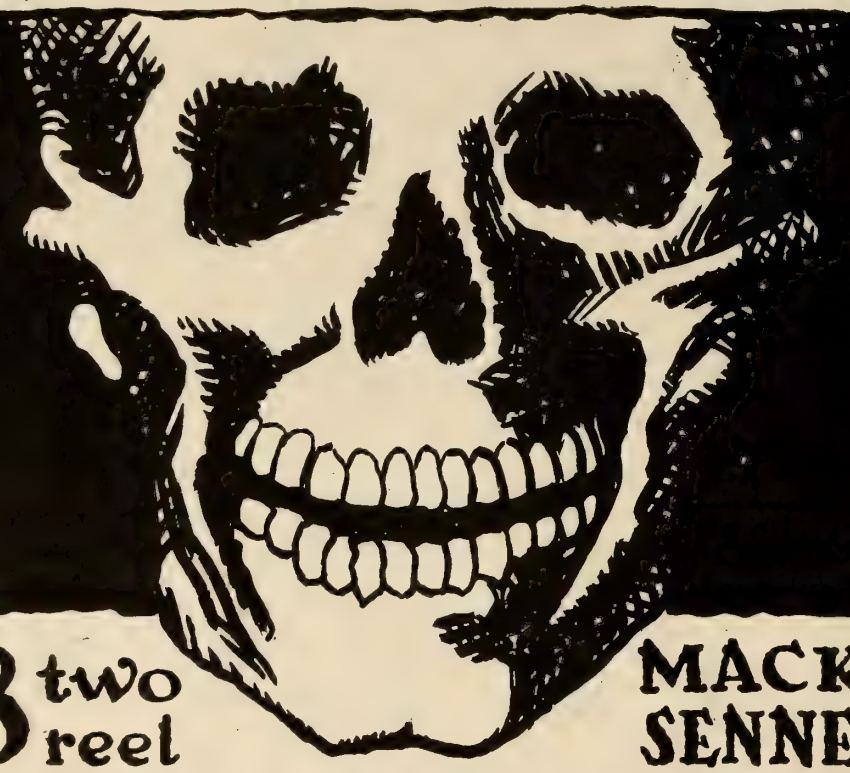

CHARLIE CHAPLIN


MACK SENNETT


CHAS MURRAY


MACK SWAIN


FATTY A



28 two reel MACK~SENNETT KEYSTONE COMEDIES

That would make a SKULL grin!

They are the selected best of the entire output,
including 3 of the funniest CHARLIE CHAPLINS,
AND THEY ARE COPYRIGHTED!!!

All Prints from ORIGINAL NEGATIVES,
Which we absolutely OWN and CONTROL

Wonderful Lobby Display of Photographs,
and ONE~THREE and SIX Sheet POSTERS

Communicate immediatly for your quota

W·H· PRODUCTIONS CO

71 West 23rd St. Phone Gram 3027 NEW YORK CITY

To all Independent Producers:

We are now prepared to profitably exploit good independent productions for the entire world to the mutual advantage of the five component parts of the industry, – viz: – the Producer, – the Distributor, – the Exchangeman, – the Exhibitor and the Foreign Buyer.

In every foreign country we have our own office with a highly efficient organization, who are successfully handling most of the best and biggest productions. These offices with their complete facilities are at *your* service.

W. H. PRODUCTIONS CO.

71 WEST 23rd ST. Phone: Gram. 3027 NEW YORK



SINS OF

WITH A GALAXY OF

Ivan



MADALINE TRAVERSE



ANDERS RANDOLF



BARBARA CASTLETON

MORE THAN SURPASSING ITS

"A pretentious theme well treated and a mighty good entertainment."
NEW YORK TRIBUNE

"Forges ahead with a strength and purpose that impresses."
MOTION PICTURE NEWS

Iva

CROWNING

RECEIVING THE WELL EARNED LAUDATORY

A CONTRIBUTION O

Ivan FILM

130 WEST 46TH

STATE RIGHTS

AMBITION

POPULAR STARS

Ivan



WILFRED LUCAS



LEAH BAIRD



JAMES MORRISON

UCH HERALDED EXCELLENCY

n's

"A powerful drama in every sense of the word."
EXHIBITOR'S TRADE REVIEW

"Holds the spectator's interest by the force & variety of the vigor of its punch"
MOVING PICTURE WORLD

CREATION

OMMENDATION OF ALL THE PRESS

ERIT TO FILMDOM BY

RODUCTIONS (INC)

TREET, N.Y.

NOW SELLING


Yes! something surely did happen to Bobby at "FIVE TO FIVE"
It's a sparkling
CHRISTIE COMEDY
with
Bobby Vernon
Being booked by
BEST THEATRES EVERYWHERE
Your audiences will like it
directed by
Al E. Christie
CHRISTIE FILM CO
LOS ANGELES

FRANK A. KEENEY

WILL SHORTLY PRESENT

THE LADY BEAUTIFUL OF THE SCREEN



Catherine Calvert

in a

series of feature photoplays by the world's best authors

General Offices, 1493 B'way.
Ray C. Owens, Representative

GENERAL ENTERPRISES INCORPORATED

1476 BROADWAY NEW YORK, N.Y.

ANNOUNCE

A WORTHY SUCCESSOR TO
"WARRIOR" AND "MOTHER"
THE TWO BIG BOX OFFICE HITS OF THE YEAR

NOW READY FOR WISE STATE RIGHTS BUYERS

THE

A STIRRING FILM ADAPTATION OF
BARTLEY CAMPBELL'S WELL-KNOWN BROADWAY SUCCESS "FAIRFAX"

Crucible of Life

7 REELS
PRODUCED BY AUTHOR'S FILM COMPANY

FEATURING

GRACE DARMOND

(THE DRAMATIC BEAUTY OF THE SCREEN)

SUPPORTED BY

FRANK O'CONNOR JACK SHERRILL
WINNIFRED HARRIS



THE ROBBERY AND THE DISCOVERY



STATE RIGHTS ONLY

GENERAL ENTERPRISES, INC.
1476 B'WAY., N.Y. CITY

"DISTRIBUTORS OF BIG SUCCESSES"

Of Course

on the Opening Program

of the New

RIVOLI THEATRE

Mr. S. L. Rothaphel featured

One of Our Pictures (the Only Scenic on the Program)

entitled

"A World o' Dreams"

"A picture of which Broadway is still talking"

"Many times during this the audience broke into applause."—*from M. P. News, Jan'y 12.*

A PICTURE IN EVERY THEATRE ON BROADWAY

During the Opening Week of the RIVOLI we also were showing at the

RIALTO THEATRE, B'way, N. Y.

"Beside the Glimmer Glass"

By Robert C. Bruce

STRAND THEATRE, B'way, N. Y.

"Nature's Songsters"

By Raymond L. Ditmars

and also a picture at the following prominent BROADWAY THEATRES:

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BROADWAY PHOTOPLAY
BUNNY
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THE CLAREMONT
LOEW'S GREELEY SQUARE
LOEW'S NEW YORK
PROCTOR'S 5th AVE.
SAVOY
STANLEY

EDUCATIONAL FILMS CORPORATION OF AMERICA

729 7th AVENUE NEW YORK, N.Y.

Which Two?

"The point for you to consider is whether or not your advertising announcements are in this one paper each week—

"If not, then for that week you are not heard by the majority of the members of the trade."

This one paper is MOTION PICTURE NEWS.

We won't waste our space, nor your time, with arguments, Mr. Advertiser.

We have proofs.

—Proofs of other advertisers who have found MOTION PICTURE NEWS indispensable.

—Proofs of *complete* results had from MOTION PICTURE NEWS alone.

—Proofs interesting, conclusive and worth many dollars to *you*

—*incontestible* proofs.

Any week your announcements do not appear in MOTION PICTURE NEWS then for that week you are not heard by the majority of the members of this trade.

The Kind of Pictures That Make Money In War Times

BECAUSE:

They are first class entertainment.
They are fascinating and intensely interesting.
They carry pleasing, cheering comedy action.
They raise the spirits and your patrons go home thoroughly satisfied.

AND BECAUSE the public in these times of depressing war conditions are satiated with the grim and tragic and wish to see pictures with the joy of life.

LOOK THEM OVER

"SADIE GOES TO HEAVEN"
presenting Little Mary McAlister

"THE DREAM DOLL"
written and directed by Howard S. Moss

"THE SMALL TOWN GUY"
presenting Taylor Holmes

"GIFT O' GAB"
presenting Jack Gardner

"TWO BIT SEATS"
presenting Taylor Holmes

"YOUNG MOTHER HUBBARD"
presenting Little Mary McAlister

"THE FIBBERS"
presenting Bryant Washburn

"FOOLS FOR LUCK"
presenting Taylor Holmes

Screen time: 65 minutes

Essanay

Distributed by George Kleine System throughout the United States

Perfection Pictures



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"They say that a serious subject is much more welcome but this picture ought to explode that theory."

From Peter Milne's review of "Uneasy Money" in the Motion Picture News.

This picture is backed by a National Billboard Advertising Campaign with 24 sheets like the above.

Distributed by Geo. K. Kleine System Throughout the United States

Perfection Pictures

Motion Picture News

Vol. 17 No. 3. Jan. 19, 1918

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WM. A. JOHNSTON, *Pres. and Editor.* HENRY F. SEWALL, *Vice-Pres.* E. KENDALL GILLETT, *Sec. and Treas.*

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IN

Men Who Have Made Love To Me

AT ALL FIRST CLASS PICTURE THEATRES—Ask When!



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3. The widespread curiosity aroused by this story from her own pen.
4. The first opportunity to see her in pictures and meet her intimately.
5. Revelations of the unusual love episodes of her own life, as written and enacted by herself.
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Perfection Pictures

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"When you see it in 'The News' It's News"

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

"The Exhibitors' Medium of Communication"

Volume 17. No. 3 January 19, 1918 80

Business or Roulette

A PRODUCER'S wife came into his office the other day and listened to a talk involving new productions and plans on the marketing of them.

"Do you really mean to say," she asked, suddenly, "that you expect to get one hundred thousand dollars for a picture that will cost you twenty thousand?"

"Well, you see—"

"Yes or no." She demanded.

"Yes," said her husband.

"Then I want you to get out of this business," she said, promptly. "It isn't business; it's roulette."

We give this story—a true one by the way—as indicating, concretely and simply, a very large, perhaps the largest and most central, trouble spot in this tremendous and tremendously disordered and discontented industry.

Big profits!

We don't suggest a cure-all for the industry simply through the elimination of this fatuous, foolish effort after Captain Kidd's treasure chest.

But we do believe that here lies the starting point of the or any cure-all process.

* * * *

THERE are some new and big shaping policies at work right now. They are very interesting. Some may be just short, though true, sighted efforts; others may see the true light ahead—in a big and broad way. All of them are struggles after co-ordination. Some of them ought to win out and put this industry or a large part of it into a smooth running groove.

But any such policy has first got to be based upon the clear cold principle that underlies any legitimate manufacturing industry today, namely, that the return will be a more or less steady yield upon the capital and ability invested.

Otherwise—if this be not true—then this is not an industry. It is roulette where a franc in a fool's hands has been known to break the bank.

We can hear some manufacturers—a large number perhaps—saying: "Big profits? Good Lord! There are *no* profits."

Very true. But isn't it also a fact that your business is *still* geared up to big profits expectations? What salaries are your big executives getting? What is your office organization? How about your manufacturing and selling costs? How, finally, do you check up all along the line with other businesses in other fields having the same capital investments or plants or gross incomes?

Others will say: "Oh well, the big profits era is gone by. This is the era of stable investment and steady return."

It ought to be; but is it?

* * * *

ONLY last Spring we saw a substantial state rights market broken up through a species of roulette playing where prices asked and got varied all the way up to one thousand percent. There wasn't an attempt at even a loose and wide standardization of values and prices. Some producers got less than one-tenth of what they asked. Some buyers paid over ten times what their territories were worth. Roulette, not business!

We once looked with vast respect upon what was conventionally termed: "a ten-thousand-dollar-a-year-man." He was always a man who had gained recognition after many years of specialized work. Such a salary carries no especial distinction in the picture industry. Men jump to it from much less than half that yearly income in other fields.

We still hear the phrase used, "One good picture and your fortune's made!" True of roulette; true of mine prospecting, pearl-fishing. But it isn't business, not even theatrical business. The producer who makes pictures on this basis wastes a dozen or more fortunes—somebody's—while he's after the elusive success. And he's not in a state of mind to make pictures economically. The stakes look too big.

This angle of great expectations is not confined to the producing end of the business. It has been the ruling passion of the exhibitor end. How many theatres have been started by men disqualified not alone by utter inexperience but more particularly by inability ever to make a showman's success; who were attracted by the hope of easy money and nothing else?

* * * *

WE referred just recently to the fact that the time has entirely passed when an average exhibitor could hope for one hundred or fifty percent return upon his investment. And the chances for the lucky exception are growing less and less each day. Larger investments, made with the policy of lower but longer profits have entered the field. And more and greater investments will come.

A big profits aspect is bad for an industry. It attracts the gamblers. And it fools the better and more experienced business element. It establishes false values and encourages waste and inefficiency.

Everyone is agreed that waste—in some form or another—is the besetting sin of this industry to-day. It is

(*Continued on next page*)

Speaking Editorially:

Where "Letters to the Editor" Help

FRANK A. VANDERLIP is quoted in newspaper dispatches as saying, "If, instead of buying that theatre or movie ticket, you buy a thrift stamp, your money goes direct to the war coffers. You then have the satisfaction of feeling that you have helped win the war."

Walter W. Irwin and Stanley Mastbaum are among the picture men who have taken up the cudgels to combat the short-sighted doctrine that would kill legitimate industry under mistaken ideas of war aid. P. C. Mooney, district manager for Fox at Cleveland, is doing his bit by furthering the distribution of "Are Business Men a War Time Menace?" a booklet by Chas. W. Mears, of the Winton Company.

The National Association, we understand, is planning a broad campaign with the aid of the Hearst publications to show the public the aid they can give in the prosecution of the war by maintaining a healthy support of amusements.

To the individual exhibitor, however, there is given the best opportunity to combat the "kill the goose" doctrine. Don't hesitate to take your pen in hand and write to your local editors whenever their columns show any signs of preaching this scrimping gospel.

Diagnosis Complete; Now for Action

REPORTS are already coming in in response to the request of the General Committee of the industry for information regarding the effects of the war taxes.

Such reports as we have seen would occasion no surprise to readers of Motion Picture News.

They tell the same story that our special correspondents have told in these news columns, the same story that our exhibitor readers have told in the department "The Reader Has His Say"; the same story that prompted our editorials on "the eighty per center."

They bring the tale of an eighty per cent in sore straits; they tell of an eighty per cent whose ills are even deeper than taxes, of an eighty per cent whose cure must be drastic and speedy.

The story had already been told; let's hope that the retelling will bring results.

Meanwhile, have you written the committee?

Ready-Letter-Writer Note

WE often wish that we could give our readers—in addition to Motion Picture News—the pleasure of reading all the mail that comes to our desk.

It would answer many questions for them. It would particularly answer the question, "Why do the Times Square fellows do this, and that, and the other thing? Why, oh why, oh why?"

Some pertinent questions might be answered by the letter from a company publicity representative which declared:

"I don't believe in all that exhibitor service stuff you run. I think most exhibitors know all that anyway, and those who don't know it think they do."

Yes, it's a big industry.

Beware the Calamity Howler!

LISTENING to the chattering of our teeth in our cold, cold office (for last week was celebrated in New York as Heatless and Fuelless week) we began to believe that Sherman's celebrated remark was not without an element of truth.

Then we picked up from our frosty desk a letter from an Illinois exhibitor, who is a cripple. He said:

"I am glad to see that the News has the courage to be optimistic and happy. I feel real chirpy when the mailman brings me that little red bundle of cheer!"

Somehow, even in face of all the calamity howling we heard and read last week the office temperature slid up a degree or two after that!

The Cold Did Tempt Us—

A THOUGHT, not quite so pleasant, came to us last week when the waste basket at our side began to fill up with the neatly typed stories of Tottie Tinseltoe's latest escape from a frightful death, and how many letters Harold Bushwood has received from feminine admirers, according to the latest census.

But the thought died unexecuted. Because——

There is a law in our building against starting bonfires, no matter how much frost collects on the radiator.

Merely in Passing

A WRITER in a dramatic publication asks us if we know of any industry that has raised its prices in a time of depression.

The answer is clear. Its logic may be loose but it rattles no more than the sense of the question.

The writer in question considers the present a time of depression. Does he, then, know of anything he can buy to-day—from butcher, baker or candlestick maker—that does not cost him more than it did a twelve-month ago?

Business or Roulette

(*Continued from preceding page*)

waste—somewhere along the line—that washes away the profits.

But isn't it true that this waste is fundamentally due to a state of mind—a belief in big profits? Haven't we been led into waste and almost criminal extravagance—led blindly by following the false fetich of—big profits?

And doesn't it follow that no matter what line of business reform we inaugurate—be it producer or exhibitor or distribution amalgamation or all three—we shall first have to get wholly rid of the state of mind that motion pictures mean big profits and permit big waste?

A good question for every concern to ask of itself is this: how would this organization stand up with other concerns in other fields? How would we get along in competition with concerns long used to cutting sharp corners in running expense and speeding efficiency up to a high notch?

Perhaps—right here—is the answer to lost or shrinking profits.

W. A. Johnston.

Serving It with Speed and Ginger

WILLIAM WRIGHT, of Kalem, is among the prominent film men who have written to tell us that this "busy man's department" is a good idea.

We are grateful.

But we have had the opportunity of watching Mr. Wright while engaged in his trade paper reading. And, frankly, we don't believe he needs this page.

For "Bill Kalem" is one of the film men wise in his generation. Busy man as he is, Brother Wright takes his two trade papers (Which Two?) and starting at the one cover goes to the other, page by page, missing nothing.

And as a result "Bill Kalem" knows whereof he speaks whene'er he speaks.

* * * *

BUT, then, healthy men and prudent men seldom fail to take out insurance. And this page is insurance—against accidents.

Against the accident of being unable during a seven-day week to go over your NEWS from cover to cover. Give me the fifteen minutes and the accident won't happen.

After which few inevitable pats on our own back we will go on with the story.

* * * *

THE news of the week holding the biggest promise of future developments is that coming from Fort Lee, where the local fuel administrator shut off the coal supply of the numerous film laboratories.

It resulted in a New York conference and now the industry's fight has been carried to Washington.

Moderating weather may possibly bring a natural solution of the coal problem. But the incident has importance of another kind.

Transportation difficulties are already with us in abundance. An acute crisis is certain even should conditions continue as they are.

But with the railroads in the hands of the Government, what is to be the McAdoo attitude? Are we a luxury or a necessity? Are we to fare better, the same, or worse?

Thus, from the village of Fort Lee develops the fight that sends the industry to Washington for the first time seeking Uncle Sam's answer to the question:

"Are we flesh, fish, or fowl?" Page 389.

* * * *

"SELZNICK Sizzles; Laemmle Lambastes." That is somewhat the sort of head we would have put on one of the stories in this week's NEWS—that is, we would have many, many years ago when we first wielded the heavy black pencil at an editorial desk. Isn't it funny how alliteration is the acme of ambition in the adolescent age?

Then we would have gone on to say:

"Lewis larrups Laemmle lustily for scorching story saying screen is sick. Carl counters quickly with clever cutting quips."

Now that you know how we *might* have said it you know that it is SOME story. Turn quickly to the page. Page 385.

* * * *

WE have another page in this week's issue that just screeches with ginger and dynamite.

An exhibitor wrote to the Rothapfel "Question and Answer Department" saying, "It's all right for you with all the money back of you, and your big theatres, and big orchestras and New York to draw on to tell us what to do. I could do the same as you if I had your chance."

Quite a peppery question. But, say, you ought to read the answer by "S. L."

That's paprika. Page 403.

* * * *

THERE'S one big story that "almost"—if a miss is as good as a mile—got into this week's book.

Rector's buzzed with it at the lunch hour last Friday. Broadway echoed it later. Then, every half hour during the afternoon, someone opened our editorial door to whisper:

"Got a big tip for you—Brenon's studio and laboratory caught fire this morning and burned to the ground."

Just about the time two well-known theatrical magnates had donated their strings of houses for a series of benefit performances we succeeded in getting the Brenon studio on the phone.

"Fire? Fire, nothing," came the answer in Fort Lee accents. "Why we can't even get coal enough to start a fire in the furnace. We're shivering. Br'r'r. R'ring off."

* * * *

MOTION PICTURE NEWS' force was frozen to a standstill until Friday. We imagine most of the press agents suffered a similar fate, for producer news was slow in coming and scarce when it arrived.

From warmer climes came a batch of rumors linking the names of many Coast stars with J. A. Berst. But the only definite announcement was a burst of enthusiasm on the part of the Pathe head for the new serial, "House of Hate."

The rumors we never give you.

Life is too short. White space too valuable. Your time too important.

* * * *

THAT last section is an indirect answer to the few who say, "Why don't you give us behind the curtain news—the inside stuff?" We notice they always change front quickly when we happen to quiz them on a "strongly confirmed rumor" concerning their own companies.

What Happened

When I Raised My Prices

[ED. NOTE.—*Two more cities, Omaha and Newark, are covered in this instalment of "What Happened When I Raised My Prices?" Exhibitors who have written us their high opinion of the initial instalment will find an equally meaty and valuable feature in this week's story. The facts are "on-the-ground" facts, secured by* MOTION PICTURE NEWS *exclusive correspondents, and told in the words of the exhibitors themselves. Meanwhile—"What Happened When YOU Raised Your Prices?" Why not add your contribution if you have recently passed through the crisis of price raising? What lessons did you learn? How would you go about it the next time? Just scribble off your experience; we'll polish the rough edges,—and you'll be a full-fledged member of* MOTION PICTURE NEWS *Experience Club.*]

IN a New York restaurant—one of Broadway's "gilded palaces"—recently one of the oldest patrons of the place ran his eye down the menu, and frowned.

His waiter—the waiter who had taken his orders for lunches and dinners for the past five years—also—frowned.

The old patron had just discovered that the restaurant had boosted prices twenty per cent.

That was why he frowned.

That was why the old waiter also frowned.

It was very tense.

Then the old patron's expression cleared. His look indicated that he was resigned, meek

"I expected it," he said in a sad, dry voice. "Everything else is up. In fact, I was wondering why you hadn't boosted 'em sooner!"

From Times Square, New York, to Twenty-Fourth and Farnum Streets, Omaha, Nebraska, is about two thousand miles. But when we consider that the whole nation is squirming under the same pains, grinning under the same sacrifices; that one hundred million shoulders are bending under the same burden—we conclude that Times Square is almost brushing shoulders with Twenty-Fourth and Farnum, Omaha.



Two Thousand Miles from Broadway—the Muse Theatre, Omaha.

The business man who did not kick when he found the restaurant prices had ascended is in the same frame of mind as the first man who entered the Muse theatre, Twenty-Fourth and Farnum, Omaha; and found that the admission prices had gone up.

"The war tax, two cents more, sir," said the cashier.

"What's two cents to me!" grinned the patron. "I'm a patriot!"

R. D. Shirley is the proprietor of the Muse theatre. Let's listen to the story in his own words.

"I was going to make a blanket increase in prices at the time the war tax was assessed against the exhibitor, but when the move did not become general, I contented myself with adding the tax to the admission prices. I put up a big sign in the lobby, ran an advertisement in the newspaper, put on my best smile, and waited for the first purchasers under the tax.

"'War tax, two cents more, please,' my cashier had to keep saying, over and over again. But it was a mighty patriotic bunch I had to deal with, only one or two kicking at all. Most of them laughed, a good many said, 'Anything to lick the kaiser,' and the others dug down and added the money needed. Most of them, apparently, had forgotten the tax, but they had heard about it. When asked for the extra money they paid willingly without asking why or wherefore. Quite a few of my patrons spoke to me about it, but very few objected in the slightest, even when mentioning it in a conversation."

Jackson Freeman, Palm theatre, Fourteenth and Douglas streets, Omaha, Neb., said, "My house was one of the oldest 5-cent theatres in the city and it was a decided step when we began to charge 10 cents straight. We had to do it, that was all. We were not making expenses under the tax, the increased overhead and the promises of higher charges to come. It was as I expected, during the first day of the tax. Most of my patrons are transients and they had been used to all sorts of prices, you could see that. I booked a little better picture, put out better paper and went out in front to call them in. Nearby was a house still charging 5 cents. I was afraid my patronage would desert me for the cheaper house, but it didn't. The people paid, and they paid without a murmur, except for a few who had been used to paying 5 cents at my theatre.

"I have been charging 10 cents ever since and my business has grown, instead of falling off. I wouldn't return to a 5-cent house, as you have to buy junk and are never satisfied with the show you can give your patrons. I have just bought a new theatre in Sioux City, Iowa, and you bet the price is 10 cents right off the bat, and one of these days it will be 15 cents or more. I haven't been accused of being unpatriotic, because I wasn't. It was life or death with me; I had to do something or run the danger of a loss every day."

JULES RACHMAN, Grand theatre, 2918 Sherman avenue, Omaha, Neb., said: "I was charging 10 cents and not making enough money to keep myself in the kind

of breakfast food I liked, when the war tax lit upon me. I had to do something. I held down a front seat at every meeting called to talk over increase in admission prices and I urged it every time I got a chance.

"I may live to be 100 years old but I never will forget the first night when I raised the admission price to 15 cents. I was there all smiles outside, but shaking like a leaf inside. One minute I hoped they had not seen my advertisements of higher prices, because I was afraid it would make them stay away. The next minute I hoped they had seen the ads, because they wouldn't then be astonished and angry over the increase of 5 cents. I was expecting anything from a fist fight to an empty house. A regular patron was the first. He brought his wife and three children. They had been coming several times every week for months, paying the old price.

"'On account of the war?' he asked, jokingly, as the cashier informed him of the increased price. (He had overlooked the sign, ads and everything, apparently.) I never will lose my admiration for that man. That admiration leaped to its heights in that one instant when he joked instead of frowned. My cashier said something about it being a better picture (I had conscientiously chosen a better and higher-priced picture than usual to give myself an excuse if my heart thought I needed one, for raising the price), but my blessed patron did not pay attention to her. He told me after seeing the picture that it was a good one. He and his family still come.

"I am now charging 15 cents four nights a week and soon will make it unanimous. I am paying my expenses and making a profit that makes my efforts worth while. On these four nights I put on pictures just a little above the ordinary, but I advertise them bigger, and the people think sometimes they are more than they really are. But you know what old man Barnum said? And he was right. The people are paying more for their coal and for their tooth-paste, why shouldn't they pay more for their pictures? I don't pity an exhibitor who doesn't raise his prices; he makes me too mad for pity. Why doesn't he wake up to the fact that the people not only will pay, but they are expecting him to ask it? Here he goes along, trying to argue with himself that it isn't the wolf at the door, when he might as well step to the door and kick the wolf in the ribs."



WILFRED LEDOUX, Empress theatre, Omaha, Neb., Sixteenth and Douglas streets, said: "We increased our admission prices before the war tax made it necessary. Our increased cost was already making it necessary. Within the last year we have increased our higher-priced seats 20 to 35 cents and our lower-priced seats from 10 to 20 cents. Each increase—there were two of them—has been made without the loss of patronage. Instead, our business is better now than at this time last year, and has been consistently better ever since we began raising the prices. The motion picture business is on too permanent a foundation and is climbing upward too steadily for an exhibitor to be afraid to ask more. Personally, I would not charge a price so low I could not show pictures I deemed were worth showing; I would go out of the business first."

E. A. OLSON, of the Olson Opera House at Alliance, Neb.: "When I increased my admission price from 10 to 15 cents, a number of people said they would not pay it. I closed the theatre, put up a sign saying I would not open it to conduct it at a loss. I returned to Omaha, where I have business interests. Within a few days I got a letter from a man there saying the people were ready to pay the increased price of admission. I went back and opened the house for two nights a week. I put on the same class of pictures I had been showing and charged a higher price. I cannot notice a loss of patronage, but I can notice a healthy increase in profits."



MRS. L. WEBBE, proprietor of the Goodwin theatre of Newark, is an optimist. Although she does not underestimate the probable necessity for further and additional increases in the admission prices to local motion picture playhouses, she is a firm believer that these conditions are the results of two causes, first, the public demand for better, more elaborate and more spectacular photoplays, and second, and of least importance, the Government's war tax. Mrs. Webbe is convinced that the day of advanced admission prices has come to stay.

Cashier:
"The War Tax—two cents more, Sir!"

Patron:
"What's two cents to me! I'm a patriot!"

"Patrons ask for a variety of entertainment in distinct contrast to what might be described as popular a year ago," explained Mrs. Webbe.

"Their new demands can only be met by increased expenditures. The Government's war program, the higher cost of labor and other expenses coming at the same time has supplemented the necessity for new admission prices."

"What happened when you raised your prices?" Mrs. Webbe was asked.

"Nothing material from the standpoint of attendance records," answered Mrs. Webbe. "I saw it coming just as I see other advances on the horizon. I prepared for the present condition just as I am preparing for the next. In other words, I waged an educational campaign among my patrons. Every exhibitor should have done, should be doing now, what I have attempted to accomplish.

"The public is not unreasonable. Brought to understand the necessity for the increased prices they have been accepted without complaint. It is not a drain on their resources. I think it safe to say that the majority of motion picture patrons the country over have larger sums of money at their disposal for entertainment than ever before in their lives. They don't like to feel that they are imposed upon or robbed. Hence the necessity for educational work. If this is effectively done the exhibitor will not be the financial loser by the changes that have and will be necessary.

"There are several ways to conduct an educational cam-

(*Continued on page* 447)

Kleine Answers Economy Speech

In Letter to Stanley V. Mastbaum He Declares Industry Is Doing Its Part, and Infers Vanderlip Should "Begin at Home"

IN a recent letter to Stanley V. Mastbaum, of Philadelphia, which resulted from the effect created by a newspaper clipping Mr. Mastbaum had sent him concerning certain economy preachings of a Mr. Vanderlip, George Kleine abandoned gloves in handling the situation and inferred that Vanderlip should "practise what he preaches" in urging the people to economize. This doctrine of Mr. Vanderlip's is understood to have included the phrase that "picture shows and the like should be abandoned."

Mr. Kleine said in his letter: "I have your circular letter of the 15th inst. enclosing a newspaper clipping which quotes a speech of Mr. Vanderlip, in which he recommends among other things that the public stay away from moving picture theatres.

"He made a speech along similar lines in Chicago beseeching the public to give up everything that is not an absolute necessity, inferentially all forms of amusements; this preachment was made to a group of heavyweight citizens at a banquet that cost more than thirty cents per plate, which I assume might have been adequate for simple food along the lines of Mr. Vanderlip's propaganda.

The evidence covering dramatic theatres as well as moving picture houses shows that the public is economizing to the utmost in its amusements. Whether the principle of economy carried to the point of parsimony is being overdone is an open question. The argument that cites an individual case is not usually powerful, but the question might be asked why Mr. Vanderlip uses a private Pullman in his travels, in view of the enormous stress that is put upon the railroads and the troubles to which the traveling public is patiently submitting.

"I read in a press dispatch yesterday the statement that some twenty-five million train-miles had been saved this year by the taking off of trains, etc. The consequent inconvenience to the public may receive compensation in the fact that Mr. Vanderlip is attaching his private car to trains to spread the preachment of the utmost economy. It might also be asked whether he has given up his automobiles, shut down his beautiful estate near Yonkers, N. Y., discharged his force of helpers and servants; whether his charming family is staying away from theatres and picture houses and all other forms of amusement, and confining itself to a diet less elaborate than the banquets at which Mr. Vanderlip advises people to avoid the seductive five and ten cent moving picture show.

"I think that all of us are in accord with Washington on the broad principle that waste must be avoided and our lives patterned upon economical lines. We know that the entire country is under high tension, both mentally, emotionally and financially. The film industry has proven, not vociferously, but practically, its sympathy with the government in its efforts to win the war. Producers, distributors and moving picture theatres have quietly and without the trumpets of publicity assisted the government effectively.

"When the government publishes the figures showing the amount of tax collections from producers of films and picture theatre admissions, the sum will be found to be enormous. To cut off this income from the government is bad financial policy, and of equal importance is the fact that there is not sufficient compensation for the ruthless ruination of thousands of exhibitors and others in the industry to say nothing of the major point that the interests of the country require that the masses have some form of diversion.

"From time to time I have seen editorials in metropolitan newspapers which do not approve of the wholesale stoppage of cheap entertainment, and I believe that the highest interests of the nation are served by encouraging attendance at motion picture houses. Many of them advertise in the daily press, which is largely in sympathy.

"England has not found it necessary to discourage attendance at amusement places and Washington will probably reach the same conclusion eventually. It remains for the press to teach sane procedure in this matter."

New Corporations

A LIST of new corporations in the State of New York for the week ending January 5, as furnished from the records of The Corporation Trust Company, 15 Exchange Place, Jersey City, N. J., is as follows:

IDEAL SCREEN MAGAZINE, INC.—Deal in motion picture films, capitalized at $1,000 at Manhattan. F. W. Brooker, Albert Teitel and Saul Wilchins, are the incorporators.

MASTERCRAFT PHOTO-PLAY CORPORATION.—Motion pictures, capitalized at $1,000, at Manhattan. Isaac Wolper, 145 West 45th street, New York City; Hannah L. Geller, 850 Kelly street, Bronx, and A. G. Scheer, 149 Broadway, New York City.

MOTION PICTURES LECTURES, INC.—Moving picture educational play and lecture series, capitalized at $1,000, at Manhattan. Dr. Leonard Sugden, Carl P. Winther and Joseph R. Miles are interested.

Reeves on Way to Chaplin Studios

Alfred Reeves, Charlie Chaplin's old vaudeville manager, arrived in New York from London last week on his way to Los Angeles where he will be connected with the comedian in a managerial capacity. To Mr. Reeves belongs the distinction of bringing the laugh maker to America. It was also on Mr. Reeves' advice that Chaplin accepted Mac Sennett's offer to appear in pictures. "I hated to see him leave us," said Mr. Reeves, "but I knew it was a big chance for him."

Mr. Reeves seemed pleased about being in America, and at the prospect of again being associated with Chaplin.

Universal Announces Changes

Joe Brandt Named General Sales Manager and Assistant Treasurer —Carl Laemmle Chosen Director General by Board

ONE of the most important internal changes announced by the Universal Film Manufacturing Company for the new year is President Laemmle's appointment of General Manager Joe Brandt to the position of general sales manager of the Universal's world-wide organization.

Immediately preceding this appointment, the board of directors of the Universal Company named Mr. Laemmle as director general as well as president of the corporation, and elected Mr. Brandt to the post of assistant treasurer.

C. H. MacGowan, for some years auditor of the Universal, was appointed assistant to the director general.

E. H. Goldstein was appointed to take complete charge of merging the various New York City exchanges of the Universal, the Bluebird, the Longacre (Alice Howell comedies) companies into one large unit, occupying the entire seventh floor of the Mecca Building at 1600 Broadway.

"The advancement of Joe Brandt is simply a reward of merit," said Mr. Laemmle after the meeting of the board of directors. "It is the result of long and loyal service. Away back in the days of the old Imp Company, I took Mr. Brandt from the Dramatic Mirror and made him my private secretary. He continued as such after the Universal was formed. In this capacity he had splendid opportunities to learn every branch of the business and he made the most of them. Shortly after the Universal was formed he became advertising manager and from that he has advanced from time to time until he became general manager.

"Now that we are contemplating revolutionary changes and improvements in our sales system, not only in this country but in foreign lands, I have again called on Mr. Brandt to take up a more important work than he has ever had before.

"Mr. Goldstein and Mr. MacGowan are also given recognition for splendid and faithful service. Both have been with the company a number of years, working their way up from minor positions to positions of trust and importance."

Goldburg Not Handling Rapf Productions

Through error, Jesse Goldburg has made an announcement that he is handling exclusively "The Struggle Everlasting" and "The Accidental Honeymoon."

The error was made by Mr. Goldburg's press department. Mr. Goldburg is not the exclusive representative of these pictures. Harry Rapf has not announced how he will dispose of these features.

Selznick Answers—Laemmle Retorts

"To the Sick All Are Sick," Is Selznick's Reply to Universal Head's Interview—Laemmle Counters with Reiteration of His Statements and Some Personal Digs

LEWIS J. SELZNICK stepped to the foreground last week with a sizzling reply to Carl Laemmle's recent interview in MOTION PICTURE NEWS, in which the Universal head told some frank facts regarding conditions in the producing ranks.

Mr. Selznick declared, "To the sick all are sick," and then went on to twist the scalpel just a trifle after inserting it. After reading the Selznick declaration Mr. Laemmle also consented to issue a statement to MOTION PICTURE NEWS before closing the incident. The Laemmle reply also shows an abundant admixture of pepper.

Following is the statement issued by Mr. Selznick:

"You May Be Sick; I'm Not!"

"The calamity howlers are loose again.

"Certain producers who kept telling us not long ago that moving pictures were in their infancy, now say that they are on their deathbed. Is the disease infantile paralysis or old age? Do these gentlemen know that to the sick all men are sick, to the insane all men are crazy, to the dying man the world is coming to an end?

"Carl Laemmle confesses that Universal has 'close to a million dollars' tied up in short pictures that they can sell only at a loss. Therefore, he wails, the picture business faces disaster. Every one, producers, distributors and exhibitors, 'will become ripe for the receiver.' The only salvation he can see is for some one to pay him more for his dead stock pictures than he ever asked for them.

"Mr. Laemmle doesn't seem to figure that brains are of much use in his business. He says that even after they found eighteen months ago that they could not sell his kind of pictures at a profit they went on and made a million dollars' worth more. If he were in the clothing business, and found there was no money in a certain style, would he turn out a million dolalrs' worth more of the same style, and tell the retailer the only thing to do was raise the price on them? Not if he wanted to keep out of Bloomingdale. Yet this is what he did in the picture business!

"Mr. Laemmle's cure for the condition he himself has created, is higher admission prices. But the truth is that Mr. Laemmle has proved that he doesn't mean what he says about admission prices. Together, he and I leased the Broadway theatre, charging 25 cents to $1.00 admission. He insisted upon reducing the price to 15 cents, so I sold my interest and let him do it. Mr. Laemmle, the exhibitor, apparently does not take much stock in the theories of Mr. Laemmle, the producer. I always have to laugh when I see a man quarrelling with himself.

"Samuel Goldfish is also quarrelling with himself. He recently said the film business would go to the dogs if producers didn't stop paying big salaries to stars. And yet he has paid some of the highest salaries in the history of the industry. Is this an admission that he bunkoed himself? If not, what is it?

"I violate no confidence when I tell Mr. Laemmle that there are no Fairbanks, Clara Kimball Young, Pickford or Talmadge pictures stored on shelves waiting for the business to regain its health. And every one who has common business brains knows that the high salaries for stars will cease the minute the public ceases to pay those salaries at the box office. We have stars because the public wants them!



Lewis J. Selznick

"The industry is not in its infancy. Neither is it on its death bed. But it is afflicted with several minor ailments. One of the worst of these is the presence in its midst of men who blame general conditions for their own stupidity. If a soldier deliberately stands in full view of the enemy and is shot, it does not mean the whole army is defeated.

"When the war tax was imposed I said it was a good thing, as it would force out of business the producers of bad pictures. I do not know what corpses we are about to find scattered along the roadside, but I do know that there will be few mourners."

Straight from the Shoulder

After reading the above statement, Mr. Laemmle came to bat with the following:

"So Selznick is clowning it again, is he? He had added to the gaiety of the nations ever since he laughed himself into the moving picture business, but this is no time for his foolery.

"Laughing it off is not the way to meet the conditions that are confronting the whole business to-day. Getting a little publicity for himself on the strength of the fact that my recent expose of true conditions has set the whole industry talking the way to solve the big problems of the hour.

"I suppose I have piqued Looey by daring to call attention to the fact that the ruinous salaries paid to stars are choking the very life out of exhibitors today. This is the leech that is sucking the life blood out of the business and Mr. Selznick has helped, in his own jovial way, to apply the leech. The fact that the exhibitors made the stars and now have to pay a killing price for them, is not serious to him because he considers it a good joke on the exhibitors, which it probably is.

"As for his reference to the Broadway theatre, this is either very serious or very funny. The fact is that I asked Mr. Selznick to get out of the Broadway theatre and he got. The fifteen-cent price had nothing to do with it, as he well knows, but chooses to forget. I admire his nerve in forgetting it. It is well known that when we cut down the length of the show at the Broadway we also cut down the price, but what is more important, we are getting more money in proportion to what we show than we got before. And that is what every exhibitor ought to do—either get more money for his show or else get the same money for a smaller show. Either one means more to the exhibitor, of course. Also Mr. Selznick forgets that at the Broadway theatre we get 15, 25 and 35 cents for Bluebird pictures, while Mr. Selznick's pictures are shown at Loew's New York theatre—his best house—for 10, 20 and 30 cents. The figures speak for themselves. Incidentally it would be interesting to know how many thousands of dollars Mr. Selznick lost on "The Lone Wolf" and "The Eternal Sin" at the Broadway at dollar prices; also how many, if any, houses in the United States are showing his pictures at dollar prices.

"I doubt very much, however, if Mr. Zukor authorized Mr. Selznick to give out such a piece of publicity as this latest Joe Miller of his."

Fenimore Cooper Towne Dies

Fenimore Cooper Towne, the young actor playwright, son of Edward Owings Towne, the dramatic author, and grandnephew of James Fenimore Cooper, the novelist, died at his father's residence, New York, last week.

Exhibitors Adopt Hamlin Plan

Associated Theatres, Inc., Also Elects Officers at Meeting in Minneapolis—Is Six Months Old with 500 Membership

FIFTY exhibitors, representative of every section of Minnesota, Wisconsin, North Dakota and South Dakota, unanimously adopted the Hamlin plan of marketing and distributing film, at the recent annual meeting of Associated Theatres, Inc., in Minneapolis.

This organization is only six months old and has a membership of more than five hundred and fifty theatres. The election of officers for the ensuing year resulted as follows:

President, Charles W. Gates, Aberdeen, S. D.; vice-president, William S. Smith, Menomonie, Wis.; treasurer, Henry P. Greene, Minneapolis; chairman board of directors, H. L. Hartman, Mandan, N. D.; secretary and general manager, Thomas J. Hamlin, Minneapolis, Minn. The above mentioned officers are the board of five directors and the executive board is composed of Messrs. Gates, Greene and Hamlin.

"We are going to open one large central film exchange in Minneapolis, where a master booking sheet will be used in conjunction with seven distributing and inspection stations throughout the four states," declared Manager Hamlin.

"Operations will start about January 28, just one month ahead of our previous schedule. I have noticed with great interest the recently published admissions of the leading national film heads; 'that the present system of marketing and distributing film is all wrong and a tremendous waste.'

"When they study our simplified but efficient plan, I predict that they will give it a thorough trial in this zone. In the meantime we will send our organizers out to organize another zone.

"The good feature pictures only get from seventy to 170 days' run in this territory now and under our plan they can be assured from twice to treble the number of showings at a bigger gross and net to the producer and a lower film rental for the exhibitor," continued Mr. Hamlin.

Shipping Amendment Drafted

Sub-Committee of National Association Works Several Months With Bureau of Explosives and Proposes to Amend Regulations

THE National Association of the Motion Picture Industry after having for the past several months a sub-committee working with representatives of the Bureau of Explosives for the purpose of amending the present regulation concerning shipment of film so as to properly protect pictures in transit, last week announced that the revised draft of the proposed amendment has been compiled.

Owing to the scarcity of tin and sheet-iron occasioned by war requirements, it has been found necessary to make radical changes in the specifications.

The proposed amended paragraph 43 of express regulations, and the specification for film containers, is as follows:

(a) Motion picture films must be packed in sparkproof metal boxes or cans complying with Specification No. 32. Not more than eight reels (approximately 1,000 feet each) may be packed in one such outside container.

(b) Motion picture films may also be packed in outside wooden boxes complying with Specification No. 19, provided each reel is placed in a tightly closed inside metal container. The gross weight of such a package must not exceed 400 pounds.

Shipping Container Specification No. 32.

1. Cans or cases must be made of sheet iron not less than 0.02 inch thick. These cans or cases must be lined throughout with hard fiber board at least ⅛ inch thick, or with some other equivalent insulating material approved for this purpose by the Bureau of Explosives.

2. Covers may be permanently attached to metal boxes, cases or cans by not less than two hinges, which must be securely riveted, or they may be slip covers, closely fitting. The covers must lined with insulating material of the same character and thickness as required for the body of the container.

3. Hinged covers must fit tightly against the shoulder of the body, and lap over or inside the body not less than ⅞ inch on all sides. A strong metal hasp must fit over staple or eye bolt, and must be provided with a permanent non-detachable catch to engage in staple or eye bolt.

4. Telescope or slip covers must fit tightly against the shoulder of the body and lap down over or inside the body not less than 3 inches (except that for a 1-reel box the lap may be 2 inches). Telescope or slip covers must be secured to cans or cases by a strong, positive, mechanical device, made of metal. This device must be approved by the Bureau of Explosives, both as to design and construction.

5. Each outside metal container must be plainly marked "Complies with I. C. C. Specification 32," or if desired this marking may be indicated by a symbol consisting of a rectangle as follows:

I. C. C., No. 32.

The letters and figures in this symbol must be at least ½ inch high.

When offered for shipment the package must also be plainly marked "Motion Picture Films," as required by the I. C. C. Regulations for the particular article contained therein.

Note.—Shipping containers complying with Rule 43 (a) effective October 1, 1914, and purchased prior to February 1, 1918, may be used for the shipment of motion picture films until September 1, 1918, provided they are securely closed and in good condition, and provided further, that if fitted with telescopic covers, the covers fit tightly against the shoulder of the box body. Leather or web straps, if used, must be in good condition and tightly fastened—string or rope must not be used.

The sub-committee of the Transportation Committee of the National Association which has had the matter in charge includes A. E. Siegel, Vitagraph; Herbert S. Clark, Paramount; Allan Rock, Paramount; W. E. Atkinson, Metro; J. C. Clark, Wm. L. Sherry Features; A. E. Rousseau, Pathe; J. H. Stilson, Paramount, and G. J. Schaefer, World Film.

Motography Denies Rumor

Rumors that Motography was about to suspend publication, which apparently have been circulated in some quarters, are denied emphatically in a telegram to Motion Picture News from which the following is quoted: "We learn that malicious report has been circulated that Motography will suspend publication. Nothing could be further from the truth. Motography has been greatly strengthened by new business alliances."——E. R. Mock."

In and Out of Town

Charles Rankin, who is offering "A Modern Lorelei" to the independent buyer, left for Baltimore and points South, last Saturday in the interest of the feature. Mr. Rankin expects to be absent from New York about a week.

M. E. Merhie, official photographer, West Virginia Department of Agriculture, Charleston, W. Va., was in New York last week to make arrangements for the disposition of the pictures, disclosing the work of the Agricultural Department. Mr. Merhie will announce later the method of disposition—independent of program. Mr. Merhie is at the head of his own company, West Virginia Amusement and Film Company.

Joseph F. Lee returned from a trip through the Central West last week. Mr. Lee reports business to be quiet.

William Russell, whose contract has expired with Mutual, arrived in New York during the holidays. Mr. Russell is a free agent now and expects to announce, in the near future, the selection of a director for the production of his own features. He will be in New York for an indefinite period.

Jesse J. Goldburg left New York last week for an extended trip, which will take him to every important city from here to the Coast. Mr. Goldburg has been appointed, recently, sole agent for Ivan productions.

William L. Sherrill, president of Frohman Amusement Company, left New York shortly after the holiday season for Jacksonville, Fla., where he is producing a special feature. Tony Kelly, scenario writer, accompanied him. Mr. Sherrill expects to remain in Florida for some weeks.

Ouida Bergere Increases Agency Scope

Ouida Bergere, following the recent announcement in Motion Picture News that she has established a motion picture agency at 516 Fifth avenue, New York, announced this week that she has perfected all plans for a complete and independent organization to cater to the requirements of the industry. Her organization, it is announced, has an affiliation contract with Hughes Massie, 40 Fleet street, London, and with the Mabel Condon Exchange in Los Angeles. Miss Bergere expects these affiliations to give greater scope to her business operations.

Parsons Opens Office

The National Film Corporation of America, of which William Parsons is president, has taken offices at 1604 Broadway, New York. The National Film Corporation of America controls "Tarzan, of the Apes."

What Kind of a Fellow Is—Sherrill?

MR. SHERRILL was rehearsing a speech as we stepped, unobserved, into his office.

"It is the bone and sinew of the industry," he was saying with considerable vehemence, "as the steam is to the engine and as electricity is to the dynamo, so—"

"Is what?" we responded, by way of introduction.

Mr. Sherrill jumped. "Why—er-er—what's that? Oh! Howdy do, Mr. Johnston. Howdy! Good morning, sir. Come right in, sir. Yesser. Quite well, sir. How are you, sir?"

Mr. Sherrill was looking the pink of perfection—cold bath, shave, manicure, valet service, pear scarf pin, fresh linen; as pink and fresh as a pink carnation. Most men of decided personalities give you a color impression. Mr. Sherrill's is that of pinkness—a color of general warmth and optimism. True his automobile is finished in Alice blue, including even the victoria top; but then, pink and Alice blue go nicely together.

"Mr. Sherrill," we began, "the exhibitors like you."

Mr. Sherrill waved deprecatingly. "They like my pictures," he suggested.

"Yes, but they like you. You made a hit at the recent convention in Washington."

Mr. Sherrill grew a little more pinkish.

"They say you are the first producer who has ever appeared before them with no cards up his sleeve. They like your spirit and intentions."

Mr. Sherrill gestured largely and generously, like a Southern plantation owner indicating his broad acres from off a sunny Colonial porch. Mr. Sherrill, by the way, is a native of Macon, Georgia.

"Thank you, sir," he replied, "that's mighty nice in you, sir; and I think exhibitors are mighty nice folks, sir. And they're not fairly treated, sir." Mr. Sherrill looked serious and earnest. "I could make a speech on the subject," he suggested.

"No doubt," we replied. "But, you see, we are cramped for room here. The exhibitors want to know about you."

Mr. Sherrill was, for the moment, nonplussed. "Well," he said, "I'm an independent—and a pioneer independent."

"Exactly."

"And I always will be independent. I'd rather be William L. Sherrill, independent, than President of the U. S. on a program. Solidly independent—that's Sherrill, yesser, one hundred percent!"

"Exactly."

"But I believe in co-operation—*business* co-operation—between all branches of the industry. Yesser, we've got to make this a regular business. That's my slate. Yesser. One hundred and fifty per cent!"

"You don't mean profits—by one hundred and fifty per cent."

"God bless you; no, sir," exploded Mr. Sherrill. "Certainly not, sir. I was just being emphatic. That's the trouble with this business—this idea of big profits and quick profit taking. No siree, sir. I stand for legitimate profits and business co-operation, run on business principles."

"Certainly."

"I'm not a producer—"

"Be careful," we continued.

"That's all right," said Mr. Sherrill. "I mean I don't know the technical side of picture-making. I leave that to those who do. I'm a business man. But I do know fine pictures and I make them."

"You certainly do," we acquiesced.

"So long, Bill," we said, as we arose.

"So long, Bill," said Mr. Sherrill.



What Others Say

"He's a sure-fire success. He just naturally and instinctively manipulates things to a successful ending."

"He believes in quality production as a business proposition. Whatever business he was engaged in he would conduct it along high-grade lines—as a business principle.

"He has never made, nor considered making other than clean pictures. He believes in them; he believes the other kind are bad business."

"He's a natural born leader. He wants to be William L. Sherrill—or he won't play ball."

"He's human and likable."

"He's genial—always has a laugh ready."

Next Week: Walter W. Irwin

Spain Wants U. S. Pictures

Frank J. Marion Cables Creel That Time Is Now Ripe for American Films in Theatres of That Country

THAT there is an excellent opportunity for the rental and sale of American motion picture films in Spain is indicated by official information to this effect cabled to George Creel, Chairman of the Committee on Public Information at Washington, by Frank J. Marion, president of the Kalem Company, who is a member of the National Cinema Commission, and was recommended for important service by William A. Brady, president of the National Association of the Motion Picture Industry. Chairman Creel has referred the matter to President Brady, who is Chairman of the Motion Picture Industry's War Council.

Commissioner Marion is said to be very enthusiastic over the opportunity which is afforded for the showing of motion pictures in Spain, and states that agencies or branches directly owned and controlled in certain centers would make big returns. The Commissioner recommends that only film men speaking Spanish should be assigned to these branches, and that films should be shipped by Spanish liners sailing from either New York or Havana. Any film companies desiring to open up negotiations should communicate direct with Hon. Frank J. Marion, Commissioner of the National Cinema Commission, care of Captain Decker, U. S. Army Headquarters, Madrid, Spain.

The text of Commissioner Marion's cablegram to Chairman Creel follows: "Progress favorable. Naval Attache, Eastman and Pathe Freres Company operating. Going to Barcelona for today but return here, headquarters with Captain Decker. Splendid opportunity Spain for leading film features, sensational drama, big spectacles and lively comedies, also Western life. Hartwell films now distributed by agents from Barcelona but think directly owned and controlled agencies at Coruna, Madrid, Cadiz, Barcelona, would make big money and stocks could be shipped by Spanish liner from New York or Havana. Exchange should be in charge of film men speaking Spanish. I will gladly assist and personally agree with such campaign. Would greatly enhance my work."

Mastercraft Company Formed

Dr. F. Eugene Farnsworth Is President and Director General—E. R. Sherburne Is Treasurer —Hollywood Studio

ANNOUNCEMENT was made this week that a new motion picture producing company, to be known as the Mastercraft Photo-Play Corporation, has been formed, and that a studio will probably be constructed at Hollywood, Cal.

At the head of the new organization as president and director general is Dr. F. Eugene Farnsworth, and E. R. Sherburne as treasurer.

According to J. H. Walraven, through whom the announcement of the formation of the new company was made, the entrance of this new corporation into the motion picture field promises to be an epoch making event, as it will bring, Walraven declares, additional works of Thomas Dixon, Jr., to the screen. Thus far "The Birth of a Nation" is the only work of Dixon that has been filmed, and it is said the new company believes the public will welcome more stories in screen form by the same author.

In speaking of the new corporation Mr. Farnsworth said, "There was a time in the early beginning when the success in the manufacturing of motion picture depended on their novelty, pure and simple. But that time has passed. Men who succeed in the future must be men who are well qualified and know the business from every angle, the handling of scripts, the technique of the studio, the casting of a production, its staging, as well as the many scientific details of the laboratories and the photography. I believe that we have in this corporation just such an organization. Mr. Dixon who took an active part in the making of "The Birth of a Nation" and who is thoroughly familiar with the workings of that organization which has thus far never been surpassed, agrees with me that in the Mastercraft Photo-Play Corporation we have an organization which will, within a very short time, be one of the potent factors of the film industry."

Mr. Farnsworth left New York last week for California, where he will devote his energies in arranging the details at the California studios of the new company which will be located in Hollywood just outside of Los Angeles. Work on the first production is expected to start within four or five weeks. The name of the production has not been announced as yet further than the fact that it will be a visualization of one of Thomas Dixon's novels. Before leaving Mr. Farnsworth stated that he had about closed negotiations with a director to handle the making of the picture and that he would announce the director's name as soon as the agreement was consummated.

Jack Pickford Visits Effete East

Jack Pickford arrived in New York recently on a short-time vacation between pictures, having completed two pictures ahead of his Paramount schedule.

The young Paramount star, whose most recent picture was "Tom Sawyer," believed he might make a picture in the East before returning to the land of sunshine. Meantime, "The Spirit of '17," starring Jack Pickford, will be released and followed by "Huck and Tom," or "The Further Adventures of Tom Sawyer."

Chicago Gets Industry Mixed with Printers

The Chicago Association of Commerce is all tangled up on the motion picture question. Although this industry is ranked as fifth with the great industries of the world, the Association of Commerce tucked it away among the Printing Industries when they were sorting out committees for the coming year.

They said the motion picture industry could line up with the lithographers, if it preferred, or it could train with the bookbinders and the printers, unless it would rather run with the photographers.

It was a new interpretation for the industry, and Richard R. Nehls, manager of the American Film Company, Inc., of Chicago, protested. Mr. Nehls has been chairman of the photographic committee for the past year. The motion picture industry has been formerly placed under the photographic list; but Mr. Nehls considered it of sufficient importance to have a committee all to itself, or at least to be placed where it rightfully belongs, under theatres.

Greene Predicts Big Year for Pictures

Walter E. Greene, president of Artcraft, who last week assumed supervision as head of the Paramount Pictures Corporation, said on the occasion of the beginning of his new duties: "I believe the year 1918 is going to be the biggest year in the history of motion pictures, and I am glad to be able to link up the possibilities for the future at the head of an organization with such splendid heritage of the past. We are approaching the new duties and problems with a spirit of optimism."

The further changes in the personnel of the departmental activities of Paramount have been announced in Motion Picture News as follows: Al Lichtman, general manager; Louis E. Loeb, comptroller; Frederic Gage, sales manager; C. Lang Cobb, Jr., assistant sales manager and J. K. Burger, manager of department of exchange requisitions. John C. Flinn continues as general director of publicity and advertising.

Bronx Exhibitors Elect New Officers

At a regular meeting of the Cinema Exhibitors' Association, Bronx Local No. 2, Motion Picture Exhibitors' League of America, held on December 27, the following officers were elected for the ensuing year:

John J. Wittman, president, this making his sixth term; Nathan Vinegrad, vice-president, second term; Henry Cole, executive secretary, second term; Abe Suchman, treasurer; Sam Spanier, financial secretary; Abraham B. Samuelson, trustee; Herman Bolte, sergeant-at-arms.

The delegates to the Allied Exhibitors Convention in Washington December 11 and 12, 1917, made their report, which was well received and accepted.

Fuel Denied—Appeal to Washington

Fort Lee Producers Denied Coal by Local Authorities—Big Interests Affected—Garfield Appealed to—Plants Compelled to Close—Transportation Also Big Problem

THE coal famine, which has been no respecter of persons or corporations, has probably affected the motion picture industry more keenly than any other branch of business. Although at the present time the shortage is felt acutely only in the Fort Lee district, the conditions, entailing in some instances financial losses in addition to discomfort and inconvenience, were spreading during the past week.

To such an acute stage had the fuel famine advanced in the East that an appeal has been made to Fuel Administrator Garfield at Washington, D. C., and a decision that will affect the entire industry, from Coast to Coast, or wherever studios, laboratories and other factories devoted to the making of motion pictures are located, is expected within a few days.

The matter of transportation is also taking on proportions that threaten an acute crisis unless relief is soon secured. Shipments of negative film from the Eastman plant at Rochester are suffering delays that have forced many of the bigger companies to send their work to outside laboratories that were so forunate as to have a supply of film on hand.

Producers Appeal to Washington

Representative men of the producing companies located at Fort Lee, met Friday afternoon at the Craftsman Laboratories, Nineteenth street, New York, for the purpose of taking immediate steps to counteract the danger anticipated and already visited upon the industry—as localized in Fort Lee, because of the drastic action taken by the local authorities in suspending the sale of coal to the motion picture manufacturers located within their jurisdiction.

At Fort Lee there are located the factories of Universal (Eastern producing companies and laboratories), Fox, Peerless, Goldwyn, Blache, Solax and World. Each of these companies was represented at the meeting held Friday. These factories represent a good percentage of the number operating in the country. The inconvenience caused by the lack of fuel for heating purposes, is not felt so keenly and this can be tolerated without apparent effect on the actual carrying out of the industry's purposes but when fuel is denied for the purposes of generating power—this means that the producing and developing end of the business is paralyzed.

Shortage Localized—May Spread

The situation in New York is apparently normal, the studios and laboratories in this State, entering no complaint. They are on par with the communities in general and although there has been a State-wide coal shortage, the industry has not suffered more than any other industry or business in the State.

The action taken at the meeting Friday was of little importance when considering actual results accomplished for the bettering of conditions. It was found that the matter had to be taken up with the authorities in Washington before an impression could be made on the local authorities in Jersey. The producers present, representing every company with laboratories and studios located at Fort Lee, communicated with George Creel, chairman of the committee on public information, in Washington, and Mr. Creel informed the producers that he would take the matter up with Fuel Administrator Garfield, immediately. Mr. Garfield's action in the matter will be communicated to the New Jersey State authorities, thence to the county authorities and finally to the local town authorities presiding over the municipal affairs of the town of Fort Lee.

Powers Gives Opinion

P. A. Powers, of Universal, in commenting upon conditions and the action taken at the meeting, said:

"In view of the fact that only about three carloads of coal are required to supsuply the needs of the producing companies in Fort Lee, for the period of one week, and considering also the invaluable assistance the industry has been and still is to the Government, it seems strange that the business would be practically crippled for the want of this comparatively small amount of fuel. For two days last week Universal was unable to accomplish any work at its laboratories in Fort Lee, due entirely to lack of fuel. This same inconvenience was experienced by the other producers.

"As far as I can learn, the shortage is confined to the interests located at Fort Lee. The action was taken by the local authorities after the county authorities had advised them to act. The action was taken, no doubt, with good intentions, but the effect it will have unless remedied, will be to practically paralize the industry."

The Fort Lee producing companies represented at last week's meeting are, World, Goldwyn, Fox, Solax, Paragon, Universal Peerless and Blache. P. A. Powers represented Universal; William A. Brady, World; Jules Brualtor, Eastman Kodak Company, and Mr. Loew represented Paragon. It is expected that Mr. Garfield will take action immediately, and that his decision will cover the entire industry as to the question of fuel supply.

LIGHTLESS NIGHTS

You'll Have to Make the Best of Other Exploitation

USE of electric illuminations in front of motion picture houses is important, and it is to be regretted that the government's rule of "lightless nights" has forbidden them. But the nation is at war and we must make the best of it.

That means that you should pay more attention to the other methods of exploitation at your command, and that you ought to use every little thing that will attract more people to your house. Last week we printed a story about the way that the leading theatres of Milwaukee are meeting the problems of "lightless nights" by advertising more liberally. Let us hear what you are doing in this regard.

And remember, if you complain that the war has taken away many of your regular patrons, one of your chief problems is to create new patrons. What are you doing along this line? You'll find many valuable suggestions in studying these pages carefully.

Jacksonville Supplies Weather Reports

The Chamber of Commerce of Jacksonville, Fla., believes in co-operating with the motion picture producers and aiding them in the saving of as much time and money as possible, and as evidence of this effort, the organization is sending a telegram daily to MOTION PICTURE NEWS of the climatic conditions in and near the city, and the weather forecast for the following day, which will be given to prospective visiting producers to Jacksonville.

The motion picture service department of the Jacksonville Chamber of Commerce is rendering great service to the visiting producers, who advise them just what is wanted on the day they leave New York, and upon their arrival have nothing to do but go to work.

W. A. Johnston Upheld by Court

Judges in the Appellate Division, First Department, on December 28 handed down a decision upholding the complaint of W. A. Johnston against the Exhibitors Trade Review in his suit against that publication alleging libel. The defendant is given twenty days in which to answer the complaint.

Chicago Owners Hold Meeting

Officers for Coming Year Are Nominated and Convention Reports Are Received — Exhibitor Amalgamation Holds Floor

THE nomination of officers for the coming year and the report of the committee sent to the Allied Exhibitors' Convention in Washington, Dec. 12-13, were the outstanding features at the last meeting of the Chicago Motion Picture Theatre Owners' Association, held in their headquarters at 19 West Adams street.

Louis Frank, speaking for the committee sent to Washington by the local association, told of the proceedings there and of the favorable impressions he gained of the convention as a whole.

"At no time," he said, "was either the A.E.A. or the M.P.E.L mentioned. It was a case of a united body rather than divided factions and it was a good thing to see."

Mr. Frank said that the amalgamation committee, of which he is a member, had not met yet and that he had no idea when it would. The resolutions passed at the Exhibitors' Convention were read to the meeting and approved. After explaining that one section of the resolution referred to the 15 cents per reel tax and that the legislative committee had been instructed to ask Congress to make a definite decision as to who should pay the tax. Mr. Beatty got to his feet and said that he had heard that one of the members of the local organization had refused to cancel an exchange the rest of the members had cancelled because of the reel-tax troubles.

A committee was appointed to see the backward party and it was intimated that unless he agreed to work in harmony with the organization that he would be dropped from membership.

E. Thomas Beatty, representing the executive committee, told of the results of a visit to the City Fuel Administrator's office. He stated that the worst might be still lurking in the office and that exhibitors might even be requested to add another "lightless" night to the two they already observe. At least, according to Mr. Beatty's version, there is little hope of modifying the present lighting restrictions as they apply to theatres for the authorities' determination to save coal is something the whole nation is asked to bow to.

Following further discussion on the subject nomination of officers was declared in order by President August Krug and the following names were proposed: E. Thomas Beatty for president, George Henry and August Zilligan for vice-president, Louis H. Frank and H. A. Gundling for treasurer, Miss Anna Kesner for financial secretary, Adolph Powell and M. A. Choynski for secretary and August Zilligan for sergeant-at-arms.

On the executive committee for the coming year the following were nominated: Max Jesselson, A. J. Krug, W. J. Mulligan, A. Zilligan, M. A. Choynski, Jacob Cooper and H. A. Gundling.

Paramount-Artcraft Confer

Greene and Lichtman Call Meeting of District Managers of Exchanges —Optimism Keynote of the Conference

UPON assuming supervision of the distribution of both Paramount and Artcraft Pictures for the new year, Walter E. Greene and Al Lichtman, general manager, called a meeting in New York last week of the district managers of the Paramount and Artcraft exchanges. The meeting continued over the week-end.

The keynote of the meeting, it developed, was one of most satisfactory optimism, a feeling that seemed to be shared by all the men present.

Many of the district managers attending are among the best known territorial distributors in the entire film industry and the large proportion of them have been associated with the Famous Players-Lasky organization since the inception of its integrals six years ago. The fact, therefore, that optimism for the future was the prevailing sentiment of the meeting is one of distinct interest to the film world.

The first meetings were concerned with the problems of general distribution and a discussion of problems that affect the exhibitor and how to meet those problems with proper distribution service.

Reports were made in detail, based on complete and accurate information as to the attitude of the public in regard to the Paramount and Artcraft pictures and the reception given them by the picture theatregoers.

At the first meeting discussion was led by Walter E. Greene, with Al Lichtman presiding. Among those present were: Frederic Gage, general sales manager of Paramount; William L. Smith, C. E. Tandy; William L. Sherry, J. V. Chamberlain, James Steele, Max Goldstine, Harry Asher, Herman Wobber, A. D. Flintom, Louis Marcus, Louis E. Loeb, comptroller of Paramount; Carl H. Pierce, general representative, and John C. Flinn, general director of publicity and advertising.

At the conclusion of the discussion led by President Greene, General Manager Lichtman said, "We want to congratulate the district manager and the representatives of the exchanges in placing so successfully the Paramount and Artcraft pictures under the new distributing star series policy. We feel the optimism for the future that the members here are feeling. A work to which we are all giving our most earnest attention now is toward strengthening the bond between the exhibitor and our company and to this end we are inviting expressions of opinion on how to improve our service."

While in New York, the district managers attending the meeting visited singly and in groups many of the picture houses of the city, as guests of S. L. Rothapfel, Harold Edel, Marcus A. Loew and other prominent exhibitors.

Mastbaum Observes Lightless Nights

It was announced last week in Philadelphia by the Stanley Company that Stanley V. Mastbaum, managing director of the organization, has voiced his intention of voluntarily observing at every theatre under the direction of his company, six lightless nights each week in an effort to conserve tons of coal.

"When the war started," said Mr. Mastbaum, "I considered it my duty and the duty of all the interests with which I am connected in the amusement world to give every aid to the Government in any way that we could. That the motion picture industry has responded nobly is now a matter of history and they are still doing their 'bit' every day and giving largely of their time, their money and their talents that democracy may triumph. Now the country, and especially Philadelphia, is threatened with even a more drastic crisis than ever before in the matter of the health and welfare of our people—the stoppage of the natural fuel supply—coal—without which the wheels of industry must stop turning and misery untold be inflicted on everyone—especially the poor.

"I feel that, so far as I can through the many houses that the Stanley Company represents, it is a patriotic duty to do away with as much lighting as can possibly be spared, not only on Sunday and on Thursday nights but six nights each week, leaving only Saturday night when some extra illumination may be made. Therefore I have sent a telegram to National Fuel Administrator Garfield in Washington informing him of the fact that all the large signs and other illuminations in front of the theatres and all other lights except those which are needed to insure safety to patrons and the public, are to be extinguished on six nights each week. The saving in coal this will accomplish will be of the utmost importance in this crisis and it is hoped that material aid will result to the people from this effort on our part as we believe it will."

Maryland Expects Repeal of Censorship

According to developments, active steps toward securing the repeal of the Motion Picture Censorship Act of Maryland may be expected at any minute. The Maryland Legislature held its first session of the 1918 term Tuesday night, January 1, at Annapolis, and it is this term that the motion picture exhibitors of the Terrapin state expected to have the Legislators repeal the Censor bill.

Much work has been done preliminary to having the repeal bill introduced at Annapolis. A group of earnest, energetic men have given nearly all their time to the preliminary work, which is now about completed and the repeal measure is about ready to be drafted.

Maryland exhibitors have a number of pledges from members of both Houses of the Legislature and there is strong hope that this year will see the end of picture censorship.

Hammons Pleased with Bookings

E. W. Hammons, vice-president and general manager of the Educational Films Corporation of America, expressed great satisfaction last week over the bookings their pictures have been getting in up-to-date theatres.

The new Rivoli theatre, which opened December 28, presented on its program a scenic entitled "A World of Dreams." "This was the only straight scenic on the program, although some industrial pictures were shown of an outdoor nature," said Mr. Hammons.

In further commenting on their recent bookings, Mr. Hammons added that the following was particularly significant because of the fact that, while they were showing a picture at the Rivoli theatre, they also were showing another Bruce picture at the Rialto, entitled "Beside the Glimmer Glass," and at the Strand theatre a Raymond L. Ditmars picture, entitled "Nature's Songsters."

Other bookings during the same week at other theatres were as follows: Academy of Music, Broadway, Photoplay, Bunny theatre, Eighty-first, The Claremont, Loew's Greely Square, Loew's New York, Proctor's Fifth Avenue, Savoy and Stanley.

Hal Roach Entertains Navy Men

More than a thousand sailors of the United States Submarine Base at San Pedro, California, were the guests, recently, of Hal Roach, president and general manager of the Rolin Film Company of Los Angeles, at a great vaudeville and entertainment, given at the Base headquarters.

Members of the Submarine Base are, to a great extent, isolated from the other branches of the Naval Service, because of the necessary secrecy of their work, as well as the fact that their training must be carried on at points, as a rule, located some distance from the regular Naval training quarters. For this reason the San Pedro Submarine Base had, to a certain extent, been neglected in the big entertainments which have been given from time to time for the entertainment of the boys in naval training.

Among the Rolin players providing entertainment were the comedian, Toto, the Rolin quartet, Harry Pollard and Paddy McGuire, comedy dancers; Harold Lloyd of "Luke" fame, and Bebe Daniels, in ballroom specialties; Alf. Goulding and wife, Billy Fay, Jimmy Blyler and Fred Brown.

Goldwyn Photographer Joins the Colors

Goldwyn has lost its director of photography. George Hill, now of the United States Army Signal Corps. With a first lieutenant's commission in his inside pocket he made a flying trip to Hollywood, Cal., to spend a day with his parents, following which he reported at Washington for further orders.

WE GIVE IT UP!

MOTION PICTURE NEWS,
729 Seventh Ave.,
New York City,
New York.

Gentlemen:

Enclose please find photograph; for which two persons have a difference of opinion; one believes it is Mary Pickford. We wish for you to decide whether or not it is.

Thanking you for this favor.

Yours truly,

Theo. Desky,
Brush, Colo.



This is the photograph Mr. Desky sent in.

Hodkinson Re-States His Plan

Believes Intermediary Organizations Can Best Serve Exhibitors and Producers and Promote Beneficial Growth

W. W. HODKINSON, in a statement last week to a representative of MOTION PICTURE NEWS, concerning the all-around amalgamation of the motion picture industry as an aid to its growth or as a preservative for its present status, re-asserted his former announced belief that no such amalgamation or affiliation will benefit the industry, at this time.

Instead of an amalgamation of manufacturers, distributors and exhibitors, as suggested by several exhibitors and others, Mr. Hodkinson believes he has a better plan, part of which he has previously set forth in MOTION PICTURE NEWS. For further progress, at least until such time as a better value can be placed on what the exhibitor and the producer have, and until their interest can be merged, Mr. Hodkinson harbors the opinion that an intermediary organization such as he has created can best serve the interests of both parties and create a balance that will help to do justice and establish mutual confidence between the two present conflicting forces of production and exhibition.

Mr. Hodkinson's intentions are, in part, as he states them: "First: To contract with producers on a basis whereby my company or its affiliations will not assume production risks nor be required to continue to utilize any product that will not stand up on its own account. (That this can be done is witnessed by the fact that I have such product as Paralta on this basis and am now negotiating for other equally attractive product.)

"Second: Having secured product from a producer on a basis that would be impossible for an exhibitor, due to the producer's unwillingness to put himself into the hands of the exhibitor, I have geared up my proposition so that at least half and as much as three-quarters of distribution profits can be passed on to my exhibitor associates and yet I have no ties or affiliations with them that would make me deal unjustly with producers under my contracts with them which give me so much latitude for the exhibitor's protection.

"Third: The natural results of what I have in mind as the outcome of such a connection between producer and exhibitor, is to insure the producers dealing with me a market for their product and to the exhibitor desiring to perpetuate a condition under which he is assured justice, the added incentive of some of the profits of distribution. With this support to offer producers, as well as the fact that I shall continue striving to lower distribution costs, the best producers will gravitate toward us. The exhibitor, on the other hand, will not object to his distributing profits being reduced by my arrangement with producers, provided by so doing he secured the best product, as this insures the success of his theatre and this is his first consideration.

"Fourth: And the most important part of my plan is that I am trying to create a constructive circle of activity whereby every incentive is offered Exhibition, Distribution and Production to make better product to be handled economically and to remove from the exhibitor the cares he now has so that he may be free to develop his individual business more efficiently."

The Reader Has His Say

Ready to Do His Bit—But Not the Other Fellow's

Editor Motion Picture News.

Dear Sir: I have been in this business for several years and it is the first time I have ever opened my mouth, and if business don't change soon it will be closed, as I will be among the dead. These heavy war taxes have just about put a finish to me. Like a good many others, I love our flag and we are willing to do our part in this dreadful war, but do not think it fair for a few of us to do it all. I think the film companies and the exchanges should stand their share. The film companies could lessen their expenses by cutting down some of these outrageous salaries they are paying. Just think of it, some of these stars are getting higher salaries than the president. If the greater part of the exhibitors that have thousands of dollars invested would make a profit of one-fifth of their salary we would feel independent and could have a little of the pleasures of life instead of worry and wondering what tonight's business will be.

When the tax went into effect I raised my admission price 5 cents all around, and my books will show that business has dropped two-thirds. I am losing money every day. My patrons say that living and other commodities are so high that they can't afford to go to the show. I know them personally and know they are telling the truth. What will the film companies do if the exhibitor closes his house. I should think they could see far enough ahead to see that by hurting the exhibitor they are hurting themselves. This 15-cent reel tax is a shame, and I for one am cancelling them and taking service from the exchanges that have cut it out. And the exchange that stands by me will get my little business when this war tax is over. Heretofore the exhibitor has stood everything and said nothing, but the time is almost ripe when we will have something to say. It has been only a few years ago when the General Film Company undertook to put a license on the film—$2 per week. It fell flat. And only a short time ago we had to put up a deposit for film. The exhibitor did without his money while the film company used it to produce the picture with. Some business. And it will continue so just as long as the exhibitor stands for it. If we would wake up and put our feet down flat there would be a change very quick. I for one am ready to clear my house in order to get justice.

We are in this war to the finish and are going to win it, and can easily do so if we all do our part. But if some of us stand back it will be harder on the rest of us and take much longer time. So I say whatever war tax is placed on the show business let it be divided equally between us all. Then those that can stand it will have to close up.

Well, so long, I may be looking for a job by the time you get this.

C. F. PERKINS.

Silver Star Theatre, Freewater, Oregon.

Exhibitor Kimball Does Some Figuring on the Reel Tax

Editor, MOTION PICTURE NEWS.

Dear Sir: Another angle on the film tax. Many discussions on this matter have been reported in MOTION PICTURE NEWS and the other trade papers, but in not one that I have read has anyone seemed to hit upon the real heart of the matter. That is, the amount of this film tax (15c per reel per day) has been based upon absolutely false premises. The fact that a film may work fifty days or five hundred days is entirely beside the question under present conditions.

Instead of charging a tax of fifteen cents per reel for the first fifty days of use, as worked out by their accountants, the manufacturers added it to every reel they rented.

Consequently, the basis of the matter under the present plan is not the number of days a film will work, but something entirely different; i. e., the proportion of reels of film rented to the number of reels released.

Suppose, for instance, a system of Exchanges rented on an average of 5,000 reels per day. This would give them, at 15 cents per reel, $750 per day or $5,250 per week, and pay the U. S. film tax on 700 new reels each week. If they release more, they lose, if less than 700 they make something regardless of whether the films work fifty days, or more, or less.

Since the ratio of the number of reels rented to the number of reels released would vary widely with each distributor, it would seem that this 15 cents per reel per day might prove a windfall to one while to another it would represent a loss.

Under these circumstances is this charge of 15 cents per reel per day fair to the distributors, to the exhibitors, or to anyone else?

S. F. KIMBALL.

New Alamo Theatre, Alamogordo, New Mexico.

Here's the Man Who Would Confiscate All Film Over a Year Old

Editor, MOTION PICTURE NEWS,
New York City.

Dear Sir: I may be starting a rumpus in the business but it seems to me that just now is a good time for the Federal government to do the motion picture business a good turn by confiscating all films one year of age and older. In the trade papers I have read of a warning from the Eastman Company to the producers to curtail any extravagance in the use of film as the government was in need of the ingredients used in its manufacture for the munition plants.

We all know that one of the banes of the exhibitor is the use by many theatres of old "stuff," especially the Chaplins and other popular star releases. With these off the market, and the only chance of their re-issue being with the owners of the negative the picture business would benefit and the public be less shy of many star films. It would be the means of keeping the projection in better shape and save many booth fires. By the government confiscating the old films it would put all producers and exhibitors on the same footing, and at the same time help the film manufacturers keep the supply of raw film at a normal output.

If there is any logic in my suggestion let it go to the public, otherwise you can consign my letter to the waste basket and not at all hurt the goodwill of the writer for MOTION PICTURE NEWS.

With best wishes of the approaching holiday season,

Very truly yours,
ALLEN JENKINS,
Manager.

Bijou Theatre, Roanoke, Va.

What Can Be Done for the Eighty Per Cent. Man?

Editor, MOTION PICTURE NEWS.

Dear Sir: I have read very near every comment passed upon the "REEL TAX" and have carefully noticed what leading exhibitors and film men have had to say about it, but all this talk is not saving the small town exhibitor, yet SOMETHING MUST BE DONE and very, very quickly. There are hundreds and hundreds of these small town men who will close their theatre doors on the account of poor business and the taxes levied on them and a half dozen other reasons why they are going out of business. Some are as follows:

(1) Many young men who were strong patrons of the theatre have gone to give their services to their country, and then the draft has taken a lot more, and these men counted as they were all young fellows who carried the young ladies out to the theatres, not one night a week, but from two to five nights each week, and now they have gone, of course the young ladies continue to go to the theatres, but not as often as before. These men have gone, thousands of them from small towns that depended on them for their patronage at the picture theatre, and none have taken their places, as in a big city where thousands gather every day from all parts of the country.

(2) Then film rental has advanced considerably, and yet business has decreased. The average exhibitor wants the best and is willing to pay for it, but he must make more than the cost of the picture, if not, then his investment is a losing proposition and in some places it is hard to raise prices, and in others it is very, very easy. I myself firmly believe in higher admission prices for I think that it has got to come sooner or later.

(3) The war tax is keeping away a few from the theatres and some say the theatres should pay it, but I am of a different opinion and think it is a tax that the patrons should pay; teach it to them, tell them that it is a tax that must be paid in order that America can support her end of this World War by using slides and other ad. matter.

(4) Then the last, but not the least of the whole thing, THE REEL TAX. The exhibitors should not pay this, it should be paid by the makers or distributors as others, namely The General, W. H. Productions and others. WHY COULDN'T ALL OF THEM PAY IT?

Now, Mr. Editor, why not cheapen rentals, let the distributors book pictures on the strength of the exhibitor's business; if he does business on their pictures he is willing to pay for them at good prices, but HE CAN'T PAY AND STAY IN BUSINESS ON SOME OF THESE SO-CALLED HIGH STAR PRODUCTIONS that the little town theatre manager's patrons never heard of, and have that high salaried star in a picture that the exhibitor had to charge high admission prices on to turn out to be a lemon, and now

WHO IS THE GOAT?

The exhibitor, of course.

Can't something be done to remedy this for the small town man? I read Mr. Mastbaum's letter and think it is great, and it has stirred up a bunch of those high priced film men in New York who set prices from an office there on Broadway, and never once dream of the thousands of small town fellows who keep them there.

Accept my good wishes for a glorious New Year and may the MOTION PICTURE NEWS continue to grow greater every day, and as far as making it better, IT CAN'T BE DID, for I certainly see no room for improvement. It is now THE EXHIBITORS' IDEAL ADVISER OF THE HAPPENINGS OF THE TRADE.

Yours very truly,
ALBERT H. ESTES.

Bluebird Theatre.

Mrs. Blackton Presides at Criterion Luncheon

The fifth annual motion picture luncheon of the Criterion Club of New York was held at the Plaza Hotel in the Grand Ball Room on Friday, December 7. Mrs. J. Stuart Blackton presided for the afternoon, a number of the Country Life series, not exhibited heretofore being shown for the large gathering of New York society women who make up the membership of the club.

Mrs. Blackton, a producer in her own right, believes that these meetings go a long way toward forming an understanding between the manufacturer and the public. As she produces children's features she believes it advisable to get in touch with the mothers once a year in this way and talk over the problems arising from children's matinees and similar performances.

As one of the most distinguished members of the Criterion Club, Mrs. Blackton has presided over this luncheon since its inception five years ago. She furnishes additional entertainment by bringing prominent stars with her to talk of the production of pictures. This year Alice Joyce and Virginia Pearson were the guests of honor.

Vitagraph President Hurt in Accident

Albert E. Smith, president of the Vitagraph Company, had a narrow escape a few days ago when his limousine leaped head-on against a telegraph pole. The crash threw him from his seat and his head struck against the front wall of the tonneau. He was stunned for a few moments and suffered several painful injuries.

Mr. Smith was on his way to the Vitagraph Studio, in Brooklyn, and the car was proceeding down Ocean avenue. It got into a rut of frozen snow and the chauffeur, in trying to turn out, lost control of his wheel temporarily and before he could halt the machine it plunged against the pole. Mr. Smith, who was reading, was hurled against the front of the tonneau, the impact causing a deep cut on his forehead. In addition, his leg was wrenched and his hand badly lacerated.

Exhibitors Box Office Reports

TITLE, STAR, AND BRAND	E.	N.	S.	W.	EXHIBITORS' OWN REPORTS OF BOX-OFFICE VALUE
ADVENTURES OF CAROL (Madge Evans—World)	Ave.	Ave.	Ave.	Ave.	"Fair show; did not draw." "Star good, everyone liked it" (E.). "Don't care for child stars."
ALIAS MRS. JESSOP (Emily Stevens—Met.)	Ave.	Ave.	Ave.	Ave.	"Good show, star not popular." "Very good picture."
ALL FOR A HUSBAND (Virginia Pearson—Fox)	Poor	Ave.	Ave.	Ave.	"Big business, but without any exception the biggest piece of cheese I ever ran" (N.). "Worth the money—good comedy" (N.). (For further comment, see issue of Jan. 12.)
ANTICS OF ANN (Ann Pennington—Para.)	Big	Big	Ave.	Ave.	"Very clever picture" (W.). "Fair picture." "Great—a knockout." (For other comments, see issue of December 29.)
ANYTHING ONCE (Franklyn Farnum—Blue.)	Ave.	Ave.	Ave.	Ave.	"Full of action" (N.). "Very good, much like Doug. Fairbanks" (W.).
APPLETREE GIRL, THE (Shirley Mason—K.E.S.E.)	Ave.	Ave.	Ave.	Ave.	"Photography good, pleasing picture."
AUCTION BLOCK, THE (Rex Beach Production—Gold.)	Big	Big	Big	Extra	"Went big with little advertising" (S.). "Very good." "Great—capacity four days" (W.). "Wonderful business, repeat, total seven days' run." "Great business, many new faces; such a picture helps the industry" (E.). "Very good." "Great, one of the best I ever played" (E.). "Too much action, great finish" (N.). "Fine picture, but too long." "Second day held up fine." "Went big." (For further comment, see issue of Jan. 12.)
AWAKENING, THE (Montagu Love, Dor. Kelly—World)	Ave.	Ave.	Ave.	Ave.	"A good interest-sustaining picture." "Better than average."
BABES IN THE WOOD (Fox Kiddies—Fox St.)	Ave.	Ave.	Ave.	Ave.	"Fairy tales do not draw." "Good for kids only."
BAB'S MATINEE IDOL (Marguerite Clark—Para.)	Ave.	Ave.	Big	Big	"Three days' fine business—good picture" (N.). "A few more 'Bab's' and Miss Clark will be through as far as I am concerned; why don't Paramount make something with a little 'jazz'—timely—less 'art'—will get something through the box-office" (E.). "Title too confusing for patrons; am not in favor of any more 'sub-Deb' stories, glad they're over" (E.). (For further comment, see issue of Jan. 12.)
BABBLING TONGUES (Ivan Production—St. R.)	Ave.	Ave.	Ave.	Ave.	"One of best acted dramas ever produced, good surprise finish" (S.). "Fine picture." "A very good picture" (S.). "People seemed to like it" (N.).
BABY MINE (Madge Kennedy—Gold.)	Ave.	Ave.	Ave.	Ave.	"Business better after the first day." "Great cast and direction." "Very ordinary production, drawn out and too long." "Rain hurt business, but picture great." "Business fair, production excellent; star unknown, but watch her grow." (For other comments, see issue of Dec. 15, 1917.)
BECAUSE OF THE WOMAN (Belle Bennett—Tri.)	Ave.	Ave.	Ave.	Ave.	"A good show."
BLIND MAN'S LUCK (Mollie King—Pathe)	Ave.	Ave.	Ave.	Ave.	"As good, if not best, 5-reel feature this house has shown" (N.). "Fine production."
BONDAGE (Dorothy Phillips—Blue.)	Ave.	Ave.	Ave.	Big	"This star is getting more popular." "Very fine production." "Bluebird improving remarkably."
BOTTOM OF THE WELL, THE (Evart Overton—Vita.)	Ave.	Ave.	Ave.	Ave.	"A good interest holding picture."
BRANDED SOUL, A (Gladys Brockwell—Fox)	Ave.	Ave.	Ave.	Ave.	"Melo—pleased; elaborate production" (S.). "Too much sex; program stuff." "Poor." "Public does not care for Mexican stories" (E.).
BURGLAR, THE (Carlyle Blackwell—World)	Ave.	Ave.	Ave.	Ave.	"Splendid picture; stars lack draft." "Good picture, very sad, not kind that will draw." "Stars popular, good story" (N.). "Neglected wife, forget-me-not story, big business" (N.). "Great." "Excellent, but bad ending."
CALENDAR GIRL, THE (Juliette Day—Mut.)	Ave.	Poor	Ave.	Ave.	"Not up to Mutual standard." "A pleasing picture."
CALL OF THE EAST, THE (Sessue Hayakawa—Para.)	Ave.	Ave.	Ave.	Big	"Good play, well liked by all." "Very slow, but holds the audience." "A fair picture." (For other comments, see issue of Dec. 29.)
CAMILLE (Theda Bara—Fox)	Big	Big	Big	Big	"Seven reel production made it difficult to handle crowds." "The story has been done to death." "Bara's followers liked the picture." "Well liked star." "Big—Bara is great, but story has small appeal" (N.). "Not a good picture for Bara, women like it, though" (W.). "An excellent production, got me money two nights" (N.).
CASSIDY (Dick Rosson—Tri.)	Poor	Poor	Poor	Poor	"Good picture—no name—no star—no business." "Most morbid production—a business killer." "Leading role very well done—fine storm scenes—holds interest—title only chance for improvement." "No attraction." "Just plain rot" (S.). "Good picture, but morbid" (W.). "Rosson's acting overdone, good story" (N.).
CINDERELLA MAN, THE (Mae Marsh—Gold.)	Extra	Big	Big	Big	"Very good—great cast." "Entertaining, appealing, elevating" (N.). "This picture I would call 'beautiful'; direction, 'wonderful'; settings, 'magnificent'; cast, 'exceptional'; the kind of picture I like to rave over" (S.). "Deserves a niche among the screen's greatest" (N.).
CLEVER MRS. CARFAX (Julian Eltinge—Para.)	Ave.	Ave.	Ave.	Ave.	"Clever female impersonator; not so good in this one, though they seem to like it" (S.). "Deserved better biz" (W.). "Just a picture, that's all" (E.).
COLD DECK, THE (William S. Hart—Lynch)	Big	Extra	Big	Extra	"A picture that pleased." "He is a good drawing card." "Dandy Hart picture." "Best Hart ever made." "Pleased—big business."
COME THROUGH (Herbert Rawlinson—Jewel)	Ave.	Big	Ave.	Big	"Rattling good picture." "Four big days on this." "Did greater business on this than Hart two weeks before" (W.). "Patrons well pleased." "Photography splendid." "Too much footage." "Good picture, pleased all."
CONSCIENCE (Gladys Brockwell—Fox)	Ave.	Big	Ave.	Ave.	"Did not entirely please—too allegorical" (Middle). "Interesting story, and the production end ranks well among the program class—average business" (South). "Fair only." "A very fine picture—only like others before, failed, too allegorical" (W.). "A picture that is hard to take up, unless seen from the beginning." "A good picture of its kind, but allegorical subjects not wanted." "Fine, S. R. O." "Small appeal, but great" (N.). "Excellent picture, poor business."
CORNER GROCER, THE (Madge Evans, Lew Fields—World)	Ave.	Ave.	Ave.	Ave.	"Star is not a drawing card." "Much too long to please." "A very pleasing picture." "Very good."
CY WHITTAKER'S WARD (Shirley Mason—K.E.S.E.)	Poor	Poor	Poor	Poor	"No drawing power." "Patrons like star, but not story." "Poor—not much to it."
DEAD SHOT BAKER (William Duncan—Vita.)	Ave.	Ave.	Ave.	Ave.	"Too much blood and thunder." "We're getting too much Westerns." "Excellent. Western subject." "A good picture, pleased patrons."
DESIRE OF THE MOTH, THE (Ruth Clifford—Blue.)	Ave.	Ave.	Ave.	Ave.	"Good Western, title misleads fans." "Title not appropriate. Good picture. Monroe Salisbury a comer."
DEVIL DODGER, THE (Roy Stewart—Tri.)	Ave.	Ave.	Ave.	Ave.	"Type of play that takes well in Arizona." "An extra strong picture. "Not good" (W.). "Good drama, Stewart a second Hart if properly directed."
DORMANT POWER, THE (Ethel Clayton—World)	Ave.	Ave.	Ave.	Ave.	"Very good picture" (S.). "Star popular, story fair." "Good subject, and star, Clayton a great favorite" (N.). "Good." (For other comments, see issue of Dec. 29.)
DRAFT 258 (Mabel Talliaferro—Met.)	Extra	Extra	Extra	Big	"Very nice picture for this time" (E.). "A great patriotic picture (N.). "A strong patriotic picture, not quite up to our expectations as a business getter." "Excellent, but public confuses with 'Slacker'; Miss Talliaferro's acting specially commented on as superb" (N.). "We change every day as a rule; ran this three days, to better business third day than first—a winner."
EASY MONEY (Ethel Clayton—World)	Ave.	Ave.	Ave.	Ave.	"A pleasing picture; this star is improving" (W.).
ETERNAL MOTHER, THE (Ethel Barrymore—Met.)	Ave.	Ave.	Ave.	Ave.	"Good picture, not much drawing power" (N.). "These kind of pictures don't draw." "Good picture, not much drawing power." "Pleasing, good story with moral." "Star not popular."
ETERNAL TEMPTRESS (Lina Cavalieri—Para.)	Ave.	Ave.	Ave.	Ave.	"Just a picture—nothing to rave over." "Star does not register, poor picture."
FETTERED WOMAN, THE (Alice Joyce—Vita.)	Ave.	Ave.	Ave.	Ave.	"Ordinary picture." "Star not popular." "Program stuff."
FIBBERS, THE (Bryant Washburn—K.E.S.E.)	Ave.	Ave.	Ave.	Ave.	"Not up to Skinner." "Star well liked. A few more good pictures will make him a big drawing card." (For other comment, see issue of Dec. 29.)
FIGHTING BACK (William Desmond—Tri.)	Ave.	Ave.	Ave.	Ave.	"Good Western." "Only fair." "Fair picture."
FIREFLY OF TOUGH LUCK (Alma Reubens—Tri.)	Ave.	Ave.	Ave.	Ave.	"Splendid, will repeat this." "Good Western." "Good Western stuff—what they want." "Routine Western."

TITLE, STAR, AND BRAND	E.	N.	S.	W.	EXHIBITORS' OWN REPORTS OF BOX-OFFICE VALUE
FOOLS FOR LUCK (Taylor Holmes—K.E.S.E.)	Ave.	Ave.	Poor	Ave.	"Fair picture." "Patrons clamor for this type" (S.). "Patrons seemed to enjoy themselves with this" (N.).
FOR THE FREEDOM OF THE WORLD (Special—Gold.)	Big	Big	Big	Big	"Good picture." "Nice picture." "Two days' capacity and pleased everyone."
FOR VALOR (Winifred Allen—Tri.)	Ave.	Ave.	Poor	Poor	"Good picture, bad display." "A good program offering with poor title." "Average program picture." "Good, but did not draw" (W.).
FRANCE IN ARMS (Pathe)	Big	Big	Big	Big	"Great stuff—should go big." "Too monotonous." "Great picture."
FUEL OF LIFE, THE (Belle Bennett—Tri.)	Ave.	Ave.	Ave.	Ave.	"Pleased average audience." "Poor." "Title Very Bad" (S.). "Does not hold the interest" (N.).
GAME OF WITS, A (Gail Kane—Mutual)	Big	Big	Big	Big	"Best Mutual we have ever played" (S.). "Patrons all satisfied" (N.).
GARDEN OF ALLAH, THE (Selig Special Production)	Big	Ave.	...	Big	"Too dry—yet good picture. Not a money getter" (N.). "Great big money getter, fine picture" (N.). "An elaborate picture, but didn't draw."
GIFT O' GAB (Jack Gardner—K.E.S.E.)	Ave.	Ave.	Ave.	Ave.	"Very pleasing; Gardner a comer." "Good picture, but failed to repeat after first day" (W.). "Light comedy—very entertaining" (W.).
GIRL ANGLE, THE (Anita King—Mut.)	Ave.	Ave.	Ave.	Ave.	"Very cute picture." "Forced comedy, not liked generally by patrons." "Good Western."
GOOD FOR NOTHING, THE (Blackwell-Greeley—World)	Ave.	Ave.	Ave.	Ave.	"Average picture" (W.). "Good picture" (S.).
GRELL MYSTERY, THE (Earl Williams—Vita.)	Ave.	Ave.	Ave.	Ave.	"Excellent picture." "Best Williams picture in some time—held the interest." "Good picture" (N.). "Rattling good detective story" (E.) "Not up to Williams' standard." "Rotten" (N.).
HEART OF EZRA GREER (Frederick Warde—Pathe)	Ave.	Ave.	Ave.	Ave	"Good picture and cast." "Good."
HER COUNTRY'S CALL (Mary Miles Minter—Mut.)	Ave.	Ave.	Ave.	Ave.	"Fair patriotic feature, nothing out of the ordinary." "Very pretty picture—star becoming a favorite." "Fair picture—she always draws well" (Middle). "Good photography—direction poor in spots, some settings not elaborate enough." "Well liked." "Title killed this one" (West). "Patrons tired of war plots." "Poor story, star not popular here." "An appeal to patriotism."
HER HOUR (Kitty Gordon—World)	Ave.	Ave.	Ave.	Ave.	"Very good picture." "Average program."
HUNGRY HEART, THE (Pauline Frederick—Para.)	Big	Ave.	Ave.	Ave.	"Good." "Picture did not please—climax melodrama of the 10-20-30 type." "Good picture, appealed mostly to women." "Interesting problem play with weak finish." "Very good, average business." "Good picture" (E.). "Average business" (S.). "Pleased fairly well; picture took an awful slump at finish" (W.).
INDISCREET CORINNE (Olive Thomas—Triangle)	Big	Big	Big	Big	"Olive Thomas is a comer." "Fine picture." "Pleased my patrons." "This star getting very popular." "Ordinary." "Fair picture." "A great picture."
JACK AND JILL (Pickford-Huff—Para.)	Ave.	Ave.	Ave.	Ave.	"Pickford a young Douglas Fairbanks. Huff also clever. "Only fair." "Very good." "Name hurts this." "Pleased men only." "Play it—a sure-fire hit—I shall repeat it." "Very good picture." Good picture."
JOHN ERMINE OF YELLOWSTONE (Francis Ford—Butterfly)	Ave.	Ave.	Ave.	Ave.	"Good Indian picture." "O. K."
JUDGMENT HOUSE (Stuart Blackton Production—Para.)	Ave.	Poor	Ave.	Ave.	"Only a fair production." "Fair picture only." "Will do business if handled well—it pleased all." "Fairly interesting production of a big story."
KILL-JOY, THE (Mary McAlister—K.E.S.E.)	Ave.	Ave.	Ave.	Ave.	"Pleasing, no drawing power; McAlister clever, but the story is absolutely unreasonable, and director on location bad" (W.). "Fair picture" (N.).
LAND OF PROMISE (Billie Burke—Para.)	Ave.	Ave.	Ave.	Ave.	"Has the merit of being different, only my patrons did not care for the story."
LIFE'S WHIRLPOOL (Ethel Barrymore—Metro.)	Ave.	Ave.	Ave.	Ave.	"Best Barrymore ever appeared in, but did not draw." "Very ordinary." "A good picture—star just fair here." "Photography good, settings good, star good." "Too much misery."
LITTLE PRINCESS, THE (Mary Pickford—Art.)	Ave.	Ave.	Ave.	Ave.	"Interests children only; will hurt star unless given a play to interest grown-ups; substituted another picture to finish the week" (E.). "A good picture, but did not draw as most Pickfords do" (W.). "Not up to standard of last two pictures—good entertainment, but lacked the drawing and pleasing qualities of Rebecca of Sunnybrook" (S.). "Did not draw like Rebecca of Sunnybrook, or other late Pickford" (N.). "Poorest Pickford business ever in our history." "Too much of a kid picture, does not draw grown people" (N.). "Star had to carry the whole load—less than average business." "Too much fairy tale story, not a comparison with Sunnybrook Farm or Little American."
LONE WOLF, THE (Brenon Production—Sel.)	Big	Big	Big	Big	"Excellent." "Return business to capacity." "Going big on second week" (W.). "Extra big entire week." "Swell picture" (N.). "A great picture, and a good drawing card, with plenty of exciting situations." "Could recommend this subject for any theatre."
LOVE DOCTOR, THE (Earl Williams, Vita.)	Big	Big	Ave.	Ave.	"A winner." "Story 'impossible'—star going back as drawing card." "Star draws, picture not up to standard." "Good stuff." "Not up to standard but went big."
LUST OF THE AGES (Lillian Walker—Ogden Pict. Co.)	Big	Big	Ave.	Big	"Fine production—good theme." "Fair box-office picture—draggy" (W.). "Fine—artistic, but didn't draw, or please any too well." "Very good feature, story great; big money-getter if handled right." "Pleased."
MAGDA (Clara Kimball Young—Sel.)	Ave.	Ave.	Ave	Ave.	"Started good, but did not hold up." "Business poor in comparison to what she has done" (West). "Splendid" (Middle). "Very poor" (West). "Did not please audience" (W.). "American people want to laugh." "Good picture, but did not get the money" (E.). "Didn't draw—picture fair" (N.) "Very pleasing, but did not draw" (E.). "Picture poor, not a proper vehicle for the star" (N.). "Very good picture."
MAID OF BELGIUM (Alice Brady—World)	Ave.	Ave.	Ave.	Ave.	"Very good." "This star always does average business." "Good picture and very pleasing." "Fine, good photography."
MAN TRAP, THE (Herbert Rawlinson—Blue.)	Ave.	Ave.	Ave.	Ave.	"Not especially well liked, about 50-50." "Interesting, entertaining, big business." "High class picture."
MANX MAN, THE (Geo. Loane Tucker Production—Gold.)	Ave.	Big	Ave.	Big	"Turned hundreds away first night" (N.). "Very good picture, not so much pulling power" (W.). "Wonderful picture—a little too long" (N.). "Fine picture."
MAN WITHOUT A COUNTRY (Jewel Production)	Big	Big	Big	Big	"Great, if publicity is properly handled." "Fine patriotic production that any American audience will like." "Extra good attraction." "Great busines second day."
MARKED MAN, A (Harry Carey—Blue.)	Ave.	Big	Ave.	Ave	"Good business, fine, pleased."
MARK OF CAIN (Mrs. Castle-A. Moreno—Pathe)	Ave.	Ave.	Ave.	Ave.	"Good picture, excellent photography, beautiful settings, no pulling power" (W)
MATE OF THE SALLY ANN (Mary Miles Minter—Mut.)	Ave.	Ave.	Ave.	Ave.	"Very good offering" (N.). "Great entertainment." "Not popular kind of picture" (N.).
MEDICINE MAN, THE (Roy Stewart—Tri.)	Ave.	Ave.	Ave.	Ave.	"Good Western." "Average production." "Good business, hardly up to standard of previous Stewart productions."
MISS U. S. A. (June Caprice—Fox)	Ave.	Ave.	Ave.	Ave.	"Good picture" (S.). "Best program picture in long time; second day S. R. O.; should have run at least three days" (N.). "Great matinee picture; held against coldest day this year" (E.).
MOLLY ENTANGLED (Vivian Martin—Para.)	Ave.	Ave.	Ave.	Ave.	"Very nice picture, star well liked" (E.). "Good picture" (W.).
MORE TRUTH THAN POETRY (Petrova—Met.)	Ave.	Ave.	Ave.	Ave.	"Petrova's best picture." "Same old stuff." "Nothing extra." "Best Petrova yet." "Splendid picture, did not draw especially." "Went only fair." "Good photography, good settings, good story. Petrova does not draw here" (W.).
MOTH, THE (Norma Talmadge—Sel.)	Ave.	Big	Ave.	Big	"Only fair—fine photography, but draggy." "Excellent picture." "Extra big business." "Star growing in popularity." "Excellent photoplay—star well liked here." "Don't come up to her previous releases." "People well pleased with star and picture. A coming big favorite."
NAN OF MUSIC MOUNTAIN (Wallace Reid—Para.)	Big	Ave.	Ave.	Big	"Good." "In a dress suit would make a bigger hit." "Very good." "Exciting Western with splendid scenic effects—very pleasing" (E.).
NEARLY MARRIED (Madge Kennedy—Gold.)	Ave.	Ave.	Ave.	Ave.	"Splendid picture, star good, but does not draw." "Splendid high class comedy" (N.). "Not a big drawing card" (S.). "Fine picture, fair business, star not known." "Good picture, but very light" (E.). "Best Goldwyn yet." "Will repeat; many favorable comments on work of Barthelmess" (N.). "Fair." "Star fascinating."

TITLE, STAR, AND BRAND	E.	N.	S.	W.	EXHIBITORS' OWN REPORTS OF BOX-OFFICE VALUE
NORTH OF FIFTY THREE (Dustin Farnum—Fox) ...	Big	Big	Big	Big	"Cave man stuff." "This star draws well." "This type of play very popular here" (North). "Great picture." "Well liked." "Good picture, star well liked, and book very popular."
OUTSIDER, THE (Emmy Wehlen—Met.).....	Ave.	Ave.	Ave.	Ave.	"Beautiful picture." "Poor title—fair picture." "Star always dr ws." "Good picture."
ONE SHOT ROSS (Roy Stewart—Tri.).....	Ave.	Ave.	Ave.	Ave.	"Very good; lots of my patrons like him better than Hart." "Routine Western." "Picture fair; photography extra." "Good picture, but star not well enough known to have much pulling power." "Fine Western, good business" (S.). "Drew good crowds." "Fair Western."
OUTWITTED (Emily Stevens—Metro.).....	Big	Ave.	Ave.	Big	"Story unusual—pleased" (E.). "Wonderful picture" (N.). "Exceptionally good feature" (W.). Fine picture, didn't draw" (S.).
OVER THERE (Charles Richman, Alice Q. Nielson—Sel.).	Ave.	Ave.	Ave.	Ave.	"Very good war picture—drew good business at advanced prices."
PAINTED MADONNA, THE (Sonia Markova—Fox) .	Ave.	Ave.	Ave.	Ave	"Good picture, star not known" (N.). "New star—did not draw" (W.).
PARADISE GARDEN (Harold Lockwood—Met.).....	Big	Big	Big	Big	"Good picture, but long." "Star popular, photography fair, fair business." "Star very popular." "Subject excellent, photography delightful, star always draws." "Good story, but peculiar; beautiful scenery." "Very nice picture, Lockwood pretty good individual card." "Some picture—Lockwood gets me as much as Marguerite Clark." "Very good picture, little slow." "Patrons liked this best of all Lockwoods." (For previous comments, see issue of Dec. 22, 1917.)
PAY ME (Jewel Production).....	Big	Big	Ave.	Big	"Fine Western." "Great production that lives up to its advertising."
PEGGY LEADS THE WAY (Mary Miles Minter— (Mut.)	Ave.	Ave.	Ave.	Ave.	"Very popular star—appealing" (N.). "Fair picture." "Cute star, cute picture—pleased" (W.).
PLEASE HELP EMILY (Ann Murdock—Mut.).....	Ave.	Ave.	Ave.	Ave.	"Light entertainment." "Not as good as other Empires." "Pleasing comedy drama."
POPPY (Norma Talmadge—Sel.).....	Big	Big	Big	Big	"Above the average production."
PRICE MARK, THE (Dorothy Dalton—Para.).....	Ave.	Ave.	Ave.	Ave.	"Good picture" (W.). "Better than average program, did not draw." "Hope to see Miss Dalton get better parts—too much 'horrible' stuff in this to draw" (W.). (For further comment, see issue of Jan. 12.)
PRIDE OF NEW YORK, THE (Geo. Walsh—Fox).....	Big	Big	Big	Big	"This is a dandy." "Great favorite here." "Ran close second to Fairbanks' Reaching for Moon." "Fast gaining in popularity in all our houses."
PRINCESS VIRTUE (Mae Murray—Blue.).....	Ave.	Ave.	Ave.	Ave.	"Very artistic picture." "Liked by some, not by others."
QUEEN X (Edna Goodrich—Mut.).....	Ave.	Ave.	Ave.	Ave.	"Very fair subject, star popular here." "Good picture." "Nothing to waste 5000 feet on" (E.). "Fair picture, star didn't show to advantage."
REACHING FOR THE MOON (Douglas Fairbanks— —(Art.).....	Big	Big	Big	Big	"Good." "Not up to Fairbanks' standard." "Not his best." "Not as good as usual." "Pulled him off fourth day." "Fair—star great card." "Same old smile gets 'em, and they like it." "Just a moving picture, but Fairbanks popular as ever." (For further comment, see issue of Jan. 12.)
REDEMPTION (Evelyn Nesbit Thaw—State R.).....	Big	Extra	Big	Big	"An exceptionally good picture, well acted, good attendance at raised prices." (For other comment, see issue of Dec. 29.)
RISE OF JENNIE CUSHING (Elsie Ferguson—Para.) ..	Ave.	Ave.	Ave.	Ave.	"Very pleasing subject." "Pleased—fair crowds." "Pleasing to look at but did not get over for me." "Too much art—a little more 'hokum,' please." "Very good." (For further comment, see issue of Jan. 12.—)
ROSE OF BLOOD (Theda Bara—Fox St.).....	Big	Big	Big	Big	"'Ideal' picture." "Bara always gets the money here."
SCANDAL (Constance Talmadge—Sel.).....	Big	Big	Big	Big	"Splendid subject, beautiful settings, the kind of story the great majority of the fans want" (S.). "Splendid picture and star" (E.). "Fair picture—star is a real light and a comer" (N.). "Clever picture" (N.).
SEA MASTER, THE (William Russell—Mut.).....	Ave.	Ave.	Ave.	Ave.	"He is capable of better work." "Star a general favorite." "Not a children's picture." "Good fight picture." "Good—pleased generally" (W.).
SECRET GAME, THE (Sessue Hayakawa—Para.).....	Ave.	Ave.	Ave.	Ave.	"Great—one of the Jap's best yet" (W.).
SECRET OF THE STORM COUNTRY (Norma Talmadge—Sel.).....	Big	Big	Big	Big	"Good picture; star always draws; best she has done." "Fairly good picture—star deserves better vehicle than this. In my opinion star in 6 months will be biggest box-office attraction in the business" (S.)
SEVEN SWANS, THE (Marguerite Clark—Para.).....	Big	Big	Big	Big	"An excellent Christmas fairy tale." "Good matinees, poor evenings."
SILENT MAN, THE (Wm. S. Hart—Art.).....	Big	Big	Ave.	Big	"History repeats—they are killing off the Westerns" (W.). "Not up to Hart standard" (N.). "Hart pictures seem to all look alike, guns, cowboys, cards, saloons, gambling." "Give Hart a change, like 'Between Men'—dress him up, if only for a reel or two; my patrons say, 'The same old Hart with the same old gun.'"
SIRENS OF THE SEA (Jewel Production).....	Big	Big	Big	Big	"Patrons liked this" (N.).
SLEEPING MEMORY, A (Emily Stevens—Met.).....	Ave.	Ave.	Poor	Ave.	"Very good picture, though too deep and too long" (W.). "Had some walkouts on this; only a fair play" (N.). (For other comment, see issue of Dec. 29.)
SNAP JUDGMENT (William Russell—Mut.).....	Ave.	Ave.	Ave.	Ave.	"One of Russell's best."
SOCIETY'S DRIFTWOOD (Grace Cunard—Butterfly).	Ave.	Ave.	Ave.	Ave.	"Very good" (South).
SON OF HIS FATHER, THE (Charles Ray—Para.) ..	Big	Big	Big	Big	"Very good." "Average program picture." "Only average." "Good picture and the kind that pleases." "Kind that pleases all." "Ray more popular each picture" (W.). (For other comment, see issue of Dec. 29.).
SQUARE DECEIVER, THE (Harold Lockwood—Met.).	Big	Big	Big	Big	"Lockwood always draws." "Much better than average." "Good picture."
STAINLESS BARRIER, THE (Triangle Players—Tri.)..	Ave.	Ave.	Ave.	Ave.	"Good picture without a star." "Ordinary." "N. G." "Good title, poor story." "Not a picture to rave over."
SUNSHINE ALLEY (Mae Marsh—Gold.).....	Ave.	Ave.	Ave.	Ave.	"Fair picture, business bad." "Star never favorite here, production below Goldwyn standard." "Poor story, photography and star weak." "Patrons seemed pleased with this." "Good picture." "Story light, but entertaining, star is great, well liked." "Nothing to picture." "Just a moving picture, that's all." "Star too good for such a poor story." "Some picture." "Good picture." "Pleased, that's all."
THIS IS THE LIFE (George Walsh—Fox).....	Ave.	Big	Big	Ave.	"Good comedy drama, star great." "Far superior to Fairbanks." "Star great." "Good picture, practically as good as Fairbanks." (For other ocmments, see issue of Dec. 29.)
THOU SHALT NOT STEAL (Virginia Pearson—Fox)...	Ave.	Ave.	Ave.	Ave.	"Too much of a detective drama." "Average feature—director-actor steals show from star." "Fair picture." "Poor picture." "Pleased nine tenths of patrons." "Pleased my audience, a good many said it was Miss Pearson's best." "Excellent picture, but V. P. does not draw here."
TOM SAWYER (Jack Pickford—Para.).....	Big	Big	Big	Big	"Bully picture, had us guessing to handle the crowds." "Excellent—pleased greatly."
TROUBLE BUSTER, THE (Vivian Martin—Para.).....	Ave.	Ave.	Ave.	Ave.	"Well liked by patrons." "This picture nothing more than 2-reeler; poorest of hers yet, I think." "Good, clean picture, very entertaining." "Only fair." "Extra good."
UNFORESEEN, THE (Olive Tell—Mut.).....	Ave.	Ave.	Ave.	Ave.	"Star unknown and a fair release." "Story no good."
UP OR DOWN (Geo. Hernandez—Tri.).....					"Very poor picture" (N.). "Fair, that's all" (N.). "Fair production" (W.) "Rotten" (W.).
VOICE OF CONSCIENCE, THE (Bushman-Bayne— —Met.).....	Ave.	Ave.	Ave.	Ave.	"An excellent picture." "This picture is good, I think star is getting better." "Fair picture." "One of the best pictures we have run this season—too much Bushman" (W.).
WAR AND THE WOMAN (Florence Labadie—Pathe)	Ave.	Ave.	Ave.	Ave.	"Good photography. Some striking effects." "As a whole too dry for a war picture." "Fair—too imaginary."
WHEN A MAN SEES RED (William Farnum—Fox St.)	Ave.	Big	Ave.	Big	"A very fine picture." "Good picture." "A good picture but it will take a little time to bring back this star." "One great show—star ditto."
WHIP, THE (All star cast—Paragon).....	Big	Big	Big	Big	"Return engagement almost equalled first showing" (E.). "Sort of picture you can count on almost anyone liking" (S.). "Very big on return" (W.). (For other comment, see issue of Dec. 29.).
"WHO GOES THERE? (Harry Morey-Corinne Griffith— Vita.).....	Ave.	Ave.	Ave.	Ave.	"Not up to standard" (S.). "Star popular, picture fine" (N.). "Stars appear lost—no acting—no punch; always expecting one and don't come" (W.).
WITHIN THE LAW (Joyce-Morey—Vita.)	Big	Big	Big	Big	"Very big, each day better." "Too long—great show, very interesting." "Picture good, but business slacking." "Alice Joyce is particularly well cast as Mary Turner. The subtitles make a fat part of Aggie Lynch." "A good picture with apparently no drawing power" (local). "Best picture I have seen in a long time." "A box-office record-smasher, everybody highly pleased."

Exhibitor Service Bureau

Getting In Harmony With Pictures

You Have To Carry It Out In All Elements of Presentation, and Especially In Advertising

IT is pretty hard on the exhibitor when he gets in succession several features that some person has spoiled in the course of their creation. And sometimes this happens. You recognize that there was an excellent opportunity to start with and that everything looked right to make this or that particular picture a regular knockout, but someone slipped in the course of the production.

Now after you have seen this picture once and merely have the feeling of being disgusted sit down and look it over again and figure out what was wrong with it. Nine times out of ten you will find that some one was out of harmony with the spirit of the picture during its making. It may have been the man who put the story into scenario form, the director or the interpretation of the star. On mighty few occasions will you find that the producer deliberately put on a poor picture because of cheapness or for any other reason.

This thing is worth thinking hard about. The part that concerns the creation of the pictures you cannot help except by refusing to book pictures from a company that continues to offend, but there is a whole lot for you to do in the way of getting in harmony with the picture after it has been created. It makes for longer runs, it makes for the public appreciation and it makes for greater profits for you and increases the popularity of the screen generally.

There are lots of ways that you can show that you are in harmony with the picture—by your special decorations for the day, by your lobby display, by your stage settings, by the music that you play with the picture and by the other pictures that you use on the same program.

But right here, in this series of articles we are more concerned with advertising than any other point. So let us look for the harmony here. *But understand first that there can be no harmony without understanding.*

To illustrate the possibility of harmony with pictures and reflected in advertising we have taken a number of newspaper advertisements on two of the big current productions, Mary Garden in "Thais" and Geraldine Farrar in "The Devil Stone." These pictures represent the work of two of the biggest producing organizations, Goldwyn and Artcraft. Both of the stars are from grand opera, both names household words through the land with Mary Garden possibly slightly better known to the country generally and Geraldine Farrar better known to the screen because she has appeared in other pictures.

See how they line side by side. Now what, off hand is the first difference in the pictures that presents itself to your mind? Aside from the question of merit, what is the wide line that separates these two pictures into two different harmonies so far as advertising is concerned?

Mary Garden is appearing in the first screen version of a noted opera in which she scored a wonderful success. What is its story?

Geraldine Farrar is appearing in an original story. What the theme?

Does that seem a little thing to you? If it doesn't you could give neither of these pictures justice in your advertising. Here is a case where the star is already wonderfully advertised. You don't have to tell any one who she is. But don't think that is a case of simply slapping in the type and letting it go at that.

Take the advertisement of the Boston theatre which is reproduced on the opposite page. Of course Boston is supposed to be the city of culture and all that sort of a thing, so the bare announcement of Miss Garden in "Thais" might be considered enough to draw the thousands of opera lovers in that city. But reading the remainder of the advertisement shows that the writer certainly was not in harmony with the production for he turns from heavy Gothic type to unconvincing superlatives with such lines as "stupendous photoplay production" and "the biggest picture sensation of the year." Granted that these things may be true, no one will be convinced with these statements. The reader will be convinced that the man who wrote this advertisement really didn't know anything about the picture itself—that he resorted to mere verbiage and simply hurled adjectives. There isn't the slightest element of appeal in that advertisement—there isn't the harmony to it that carries the convincing.

Let us carry the examination further. Take the display of the New theatre Baltimore. Now remember that this is the first picture appearance of Miss Garden. The announcement that she was to appear on the screen has been discussed for months. Certainly if no other opportunity is offered the exhibitor, he is given the chance to see whether one of the world's greatest opera stars will make a hit in a noted opera. But the writer of the New theatre advertisement has merely regarded this film as "a picture." He has carefully and evenly divided his space with the Earle Williams picture that is to be seen at the latter end of the week—which we have impressed upon you as always a bad practice—that of putting two pictures before the public attention at once. But aside from that there isn't the slightest excuse in the world, even if the Earle Williams picture is one of the greatest ever made, of dividing attention here. If the Mary Garden picture is worth your booking at all it is worth making a special appeal for it. Here, too, is another writer who evidently knew nothing about the picture itself—and we told you at the start of this article that where knowledge is absent harmony cannot exist.

Except for the fact that he has used one of the advertising cuts provided by Artcraft the Salt Lake theatre whose single column display doesn't deserve much more credit, though it must be fairly stated that this part was taken away from the rest of the advertisement.

Both the Standard theatre, Cleveland, showing the Garden picture and Loew's Stillman, in the same city, showing the Farrar production hold to the generally excellent plan of using as little reading matter as possible and making the picture effect dominate. This is used most strikingly in these two displays and the harmony of the productions are followed in the illustrations used. The Standard carries the idea of the opera star by showing her stepping from the parted curtains and the Stillman cut carries out the spirit of mystery which runs all through the Farrar story. As we have said these are both in perfect harmony with the spirit of the stories, yet we would have said a little more about the pictures in the two displays. We would have referred in the Garden picture to the character of the story and in the other case we would have thrown in a line further defining the elements of the picture, something like this—"The story of a gem that brought a curse upon all its owners." That is rather trite, but people like to have an inkling of the nature of the picture, and everyone does not always get the illustration appeal, though we'll admit that they ought to in this case.

Majestic theatre, Columbus, should have used the space giving the supporting cast to something about the picture. It would have made the appeal much stronger. A long string of names means little to the patron.

We have been slow in getting to the point of this story, but we have it in the display of the Strand theatre, Syracuse—a perfect example of the harmonizing of the advertising with the production itself. It bears all the earmarks of the work of a man who was thoroughly familiar with what he was going to write about before he "took his pen in hand." Without knowing anything about the mental processes through which this man went

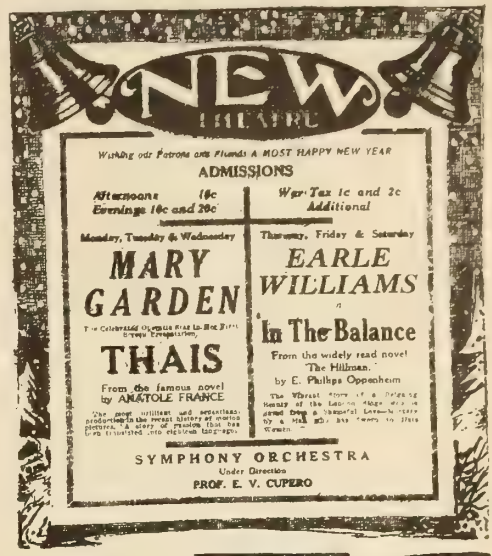
(*Continued on page* 404)

Studies in Contrast—the Jarring Types Against Harmonies

Here are some good and bad advertising specimens on two of the big current productions. They tell a lesson in themselves, but on the opposite page you will read of the difference in patronage resulting from such specimens.















Seeing the Rialto with Rothapfel

AT the Rialto this week there is one of the most "versatile" of bills, ranging from grand opera to Mack Sennett comedy. It is an unusually diverting show—it is the sort of a show one wants after the strain of the holidays. Many New Yorkers probably stopped and wondered whether there would be a let down at the Rialto, under the strain of the new Rivoli. And those who have been hearing the cry that "there are not enough good pictures" wondered, too, whether there would be sufficient material for the two houses. The answer is a large YES. And when one considers that there must be two full two-hour shows without duplication of even a piece of the animated weekly one realizes the pace that Mr. Rothapfel is setting and the proof that he is giving that the picture, with the aid of music and the lighting, is still the thing.

Hearing remarks about the excellence of this week's bill at the Rialto as we left the theatre there was mingled with these the statement of one man in reply, "Oh, you never see a poor show at the Rialto." There's a whole lot to this. It is a word of mouth guarantee for your house. *It is the sort of a thing that every exhibitor should strive for. Suppose those who left your house said: "You never see a bad show at the ————," how much do you suppose your box office receipts would increase?*

And, as a matter of fact, looking back over the more than three months that we have been writing these articles, we can say truthfully that we have never seen a mediocre show at the Rialto. There have been some features that we did not rave over, we have pointed out some little faults from time to time, but it stands strong and bold before us that every time we have left this house we have gone away with the feeling of intense satisfaction. *And the thousands with us have come away boosters for the Rialto.*

Suppe's "Pique's Dance" got one of the biggest receptions that an overture ever received in any theatre. Dr. Hugo Reisenfeld, musical director of both theatres, conducted the overture at the opening performances, and Erno Rapee thereafter. There is a crashing effect to the ending of this number that literally brought the blood to the hearer's faces. This was followed by another one of the Robert Bruce Educational scenics, "Just for Joy," a series of scenes of out of door life, including some clever pictures of aqua-planing which delighted the audience. This was shown to the music of "Shades of Night," intermezzo, turning into "This is the Life."

Then followed a minuet, "Pavanne," cleverly executed by Misses Reille Doree and Yvonne Robert, which was made all the more beautiful by the clever lighting effects. Panels on the side showing river scenes added to the effect.

Rialto Animated Magazine opened with official war pictures of our aviators being trained by the French "aces" and brought a tumult of applause as it was shown with the "Invincible Eagle" march, the same tune carrying through the cartoon which follow, "A New Bird in the Vulture's Nest" showing America taking the place of Germany. Rushing work on war locomotives was shown to "Hero of the Isthmus" march and then came another one of the blending cartoon effects with the railroads enlisting in the war. Ice boating in New Jersey was shown to the accompaniment of a gavotte, which, dimmed down, was continued through pictures of a "nut" in San Francisco throwing pennies to newsboys. Directly from this picture with a laugh there came in the pictures of fires set by spies, the ones in Norfolk and Hoboken, these being taken from the Universal and Pathe weeklies. They were shown with "Fire agitato" and the full fire effects including the ringing of bells, galloping horses, the water and crashing effects, etc., while just above the screen slow flashes of red, gradually fading away gave a perfect illusion. Now note this point. *Here were pictures of enemies' work in this country. They got every one good and stirred up against the Germans.* Then came pictures of breaking the ice in Boston harbor, which recalled the sufferings in New York for the past week largely due to war conditions and the cold—and brought the situation home to every individual. Mark you, the avenue for relief. Then came the picture of a scene one year ago to-day when Pershing, little known, came marching with his men out of Mexivo. "When the Boys Come Marching Home" stirred the enthusiasm to a riot. Every one in the audience knew what was coming *and when Pershing was shown in command in France and the huge orchestra played "Over There," the walls needed to be strong.*

An immense success was scored with Mlle. Madelein D'Espinoy singing "Miserere" from "Il Trovatore," which a male chorus of sixteen voices which could not be seen accompanied her. The stage setting gave the cathedral effect, and the lights of the house were in a deep purple, leaving the figure of the singer in her black robe barely visible on the stage. It was an unusually long musical number, but the audience sat silent through it and burst into an avalanche of applause such as rarely greets a number in any motion picture house.

Mr. Rothapfel did something that every exhibitor can do during the showing of Charles Ray in "His Mother's Boy," an intensely human picture. There is one point where the phonograph in the workers' boarding house plays "Suwanee River," and here orchestra dropped out and the full effect was carried through with the organ. *Every one can go this—every one who studies his picture before hand.* (Rothapfel changed his feature at the last minute, too.) And this is the sort of a thing that convinces the public that you know your business and are getting the most out of your show. No, you can have every one saying, "We never see a bad show at the ————," if you will keep your eyes open for the many little things like this.

Selections from "Sari" were then played by the orchestra and the performance was rounded out with a Mack Sennett comedy, "Taming Target Center," a burlesque on the Western pictures which delighted the audience.

This Week at the Strand

MANAGER HAROLD EDEL is trying at the Strand theatre this week the experiment of tabloid opera as a considerable portion of the entertainment, taking the place of the usual solo numbers. One at once associates grand opera with all that its name applies, massive scenery, big chorus and wonderful effects. The tabloid version of "Carmen," the first of the series to be produced, was rendered by four singers on a stage constructed in the space usually occupied by the screen. One set, showing a street scene in Spain, was used through the three acts. The version of the audience was that the tabloid opera was a success for there was great applause, and as the writer left the theatre at 9:30 it was necessary to use the side exits, so large was the crowd that packed the immense lobby and reached far into the street.

Retaining the same effects which were described last week, "The Star Spangled Banner" continues to be played just before the overture, which during the present week is "Tales of the Vienna Woods."

Strand Topical opens with pictures of Mayor Hylan arriving at City Hall and includes the Hoboken fire, below zero bathers at Coney Island, New York harbor frozen over with coal barges wedged in and then a very clever Ditmars-Educational, "Nature's Songstress." Pictures of the bullfrogs "singing" got a good laugh. Great applause greeted pictures of allied motor trucks rushing supplies to Italy and then followed some official war pictures of French soldiers teaching Americans bombing. The Topical closed with pictures of a soldiers' rodeo at Fort Riley. Except otherwise noted these were Hearst-Pathe pictures.

Pauline Frederick in "Mrs. Dane's Defense" is the feature and the scenic is "Here and There in Keswick."

There was continuous laughter with James Montgomery Flagg's "Girls You All Know," the subject this week being "The Bride," which was exceptionally well done and helped along with clever titles.

Diary of a Successful Exhibitor

This is the first of a series of articles by a successful exhibitor who will tell week after week what he has done to develop his house, the lessons that he has learned and the errors that he has discovered. It will be a frank discussion of the pleasures and evils of exhibition in a town of 15,000, and the tips contained here will probably be of value to managers in all sections.

STARTING in the motion picture exhibition business without any actual experience, but after making a more or less careful survey of the field, I decided to record the errors that I made week after week and the successes that I gained. I believe that any exhibitor who will go into his business along similar lines will profit by these records that he keeps. There is something convincing about recording your activities. You are made to think that at the time you are writing them down, and you think over these things again when you read over the record at a future date.

The city in which I started this theatre has something over 15,000 people. It is an average community with the greater portion of the prosperity depending upon the factories of the city and the employes of the railroads—it being a junction point. The territory around is an average farming community with many of the farmers owning automobiles and good roads prevailing over half of the section. In the remainder of the territory the roads are passable in good weather, but heavy rains or snows are likely to make them very bad. There had been motion picture houses in this town for nearly ten years when I decided to enter the field. Their existence was more or less uncertain and the ones that remained changed hands very often.

I returned to my native town after six years spent in one of the larger cities because I felt that my aged parents needed my care and companionship and they were unwilling to leave the old homeplace to make a new home in the city. I had several thousand dollars that I had saved and I determined to invest it in my own town, but in some way that it would be a permanent investment. The amount would not have been a large one to put in any established business. In fact there was such a solid prosperity in this town and the people who were in business had been there so long that it would have been impossible to buy an established concern. The only thing apparently left for me to do was to start something of my own, and this I did.

I surveyed the entire business field so far as I could, and at first I did not think of entering the motion picture game, but I simply dropped into each of the three theatres as a matter of recreation. I had been a "movie fan" in the larger city from which I had just come, and I was struck with the crudeness of these exhibitions in my home town. The first impression that I got was that there was not one of these that was making any money; and certainly there was not one that deserved to make any.

The first suggestion that came to me to enter the game was when my father, in talking over conditions, spoke of the small rental that he was getting from a building which he owned on one of the fair corners of the main street. The ground floor was occupied by a small grocery store which paid its rent with irregularity and the second and only other floor was used as a lodge room. It was rented a couple of nights a month for a nominal fee to each of two lodges and in addition picked up a small sum from such dances and entertainments which were given to the public. The building itself was sound, but unattractive for any purpose. It was large and gawky, with a peaked roof and a cupola effect above—the reason for which architecture I never was able to guess. No first class butcher would have ever taken the place on a bet. It looked like a cross between something that tried to grow up as a half brother to a church and a cousin of "the mart of busy trade."

But my father's discussion of the "investment," for it wasn't even paying for the taxes and depreciation, persuaded me that we wouldn't lose anything by charging the rent off and trying an experiment. The more I thought of it was I convinced that there was a possible chance to do something real in my town. There were successful men in all other lines, compared with the limits of the town, but there was not a really successful motion picture house. Finally I determined that this was my opening, and, even with my inexperience, I set out to try to fill this need. I figured the physical side of the remodelling as well as I could. I had $4,000 in ready cash myself, and as I kept talking over the matter my father volunteered to put in $2,000 himself. I determined that I would not call upon him for this unless it was really needed.

I carefully took the dimensions of the house and had a local contractor see just what part of the old building could be utilized. Then I went to a nearby city, put the measurements before him and asked him to draw the plans for remodelling the house so that it would not cost me more than $2,000, exclusive of all equipment. What he did was to tear away rather than add to. The cupola and peaked roof disappeared, the house was moved back from the street twenty feet and a colonial lobby effect was arranged with a false balcony above. A much lower and a flat roof was provided for. The most of the other arrangements consisted of arranging the floor for proper seating and the construction of a stage on which small acts could be displayed and a box effect on either side. In these I arranged to use floral effects, with palms and the like to add attractiveness. I also had space left for a six-piece orchestra, including a piano. While I wasn't a carpenter, I watched myself everything that was done in the way of rearranging the house. The result was that I got at least what I thought I wanted.

Just as I started work on the building I wrote to the Accessory Department of the Motion Picture News and there secured a mass of information about equipment, tips which probably saved me several hundreds of dollars. I regret that in every case I was not able to buy the best, but where I could not I carefully made mental notes that these points would be given my attention when I was able to spend any additional money.

Then I took up the question of film service. Every house in town was changing its bill daily. There was constant trouble about the failure to receive pictures which were announced, and there was constant criticism from the public, which could not understand that this substitution was not basically the fault of the manager. I use the word basically because it was partly my fault. I selected the film services that I thought that I wanted and then went to the nearest exchange city to do my booking. But before I did this I determined that with a local population of 15,000 and probably a possible 5,000 more to draw from it would be foolish for me to expect to get all possible patrons into my theatre in one day's showing. Therefore I went to the city prepared to change my bill three times weekly (Sunday shows not being allowed).

FOR YOUR ADVICE

We Are Very Glad to Give You Private Criticisms of Displays

WE are receiving letters every day from all sections of the country offering advertising for criticism. We are very glad to reproduce specimens from various theatres and comment on them, but we cannot undertake to reproduce a whole group of displays from the same house, especially when many of these refer to pictures that are no longer in circulation.

Remember that we want to make everything we print in this department helpful to all the exhibitors. Send us along your matter and we will select those that we think offer the best topics of discussion, and use those.

If you want criticism on a considerable number of advertisement, we will be glad to give you this by mail without any charge to you.

Pictures of lobby displays, accounts of unusual stunts, and anything of the unusual is always welcome.

Your Idea---and Ours

GENERAL FILM COMPANY has responded to the request of the Government for posters which will aid in the recruiting campaign. It has just issued a clever color poster for "Bud's Recruit," the first of the Judge Brown stories which

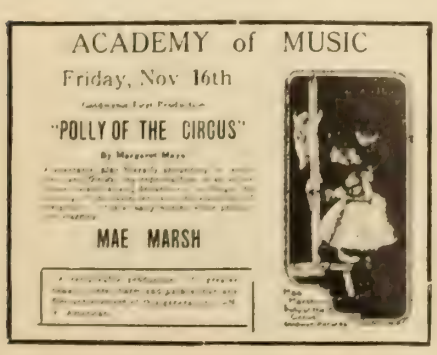


are now being released. It will be noted that a full copy of a naval recruiting poster which shows a bugler blowing the call to arms has been included and reproduced in colors on the one sheet.

Many other posters and cards issued by the Government were introduced during the filming of "Bud's Recruit," which is a dramatic patriotic story telling how a young boy answered the call to arms by winning a slacker as a recruit for the army. Appeals issued to the public by the navy and army recruiting departments and the food administration were used liberally in the various sets and locations used by the producers and add greatly to the charm and interest of the story.

The public likes to be knocked out with a real punch, but use the sort that doesn't come back and put you down for the count.

RECENTLY we printed some advertising of the Academy of Music, Selma, Ala., as an example of some of



the display work in the smaller dailies. With most of it we found considerable fault. However, here is a manager that is evidently studying his problems and he sends us another series of displays that show great improvement.

In this particular advertisement of "Polly of the Circus" the manager shows that he knew what the picture was about and that he tried to tell the public without any exaggeration. The use of the cut improved the display and the whole advertisement is better printed than the others that we reproduced. It's always a good idea in cases where the printing is bad to talk to your editor about it and see if you can not get better results. In cases where the newspapers have stereotyping outfits, it is possible to "underlay" the advertisements and get stronger effects.

Anybody can make hay while the sun shines. It's the wise man that knows how to save it in threatening weather.

LOEW'S Stillman theatre, Cleveland, is another one of the live advertisers. This week a novel effect has been accomplished in the exploitation of "The Manxman."

First a scene picture has been used. Of itself it does not mean much except that



it gives a little touch of Manx life, but standing out in front of this is an alipse that tells you in a few words what the production is about.

Then in short sentences there are several punches sent home. This is one of the so-called "big" pictures. Most exhibitors in advertising such a production dig up all the adjectives that the good old dictionary holds, adds a few of the "marvelous" and "stupendous" and lets it go at that. Simply as a patron whose cash is sought, which sort of an advertisement appeals to you?



For those who have not forgotten their "make believe" and to revive it for those who have. "Seven Swans" classes with "Snow White" and "The Goose Girl"

"Damaged—No Goods,"
A comedy in two parts.



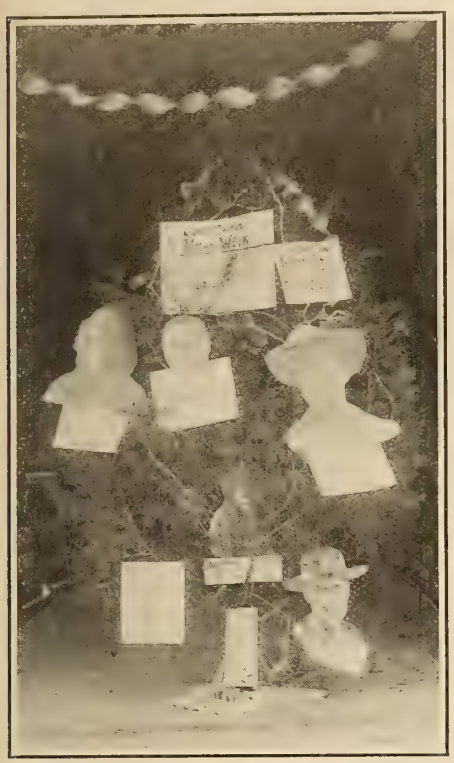
LAST week we printed an advertisement on Mae Marsh in "Sunshine Alley," as arranged by the Circle theatre, Indianapolis, as the best example of Christmas advertising that we had seen. That was before we had received the copies of the papers from the Northwest Pacific. There we find one that belongs in the best class. It is the product of the Coliseum theatre, Portland, Ore.

Note the perfect holiday effect that is given with the use of the cut of Marguerite Clark. This display is in the usual four full column space used by the Coliseum and as Hundred Per Cent Fullerton does in writing all of his displays there is no waste of words.

Interest is an important part of every business. See that your interest is there—not meaning as part of the proceeds but as a part of the original capital.

HERE is a clever Christmas stunt which was used by Harry M. Bird, manager of the Dreamland Amusement Company, Maryville, Tenn. He decorated the lobby of his house with crepe streamers, holly and fir and then placed a large Christmas tree right in the centre and on this he hung cut outs of the various stars who were to be seen at the theatre during the week. W. S. Hart and "Fatty"

What Live Wires Are Doing



Arbuckle will be quickly recognized from the accompanying photograph. Mr. Bird reports that this Christmas tree was the talk of the town and the display stopped everyone who passed the house, the result being that he had a capacity week during a time which is supposed to be bad for business.

What a lot of "advertising" has been wasted on people who were once fooled by it. Answer: Don't fool them in the first place.

HERE is a clever little idea that is worth filing away for the next New Year. Manager S. Barret McCormick, of the Circle theatre, Indianapolis, who is always using novelties, is responsible for this, which is nothing more than a special midnight matinee on New Year's eve. But it is something more than that when one considers the program, for there were not only the regular features for the week shown but there was a special program of music and special settings.

Here is a mighty good chance to get the community interest. There is no reason why you couldn't center practically the public New Year celebration of your town in your theatre. Take the question up with several of the societies, arrange for community singing and give your house a holiday setting for the occasion. Even if you find it necessary to give the proceeds to charity in order to arouse this community interest, you will find that you have done a mighty good thing, for it is a sure way of getting to your house people who have rarely been there before.



You don't merely want to make people look at the front of your theatre; you want them to look themselves in.

BLUEBIRD makes a specialty of incorporating some specific idea in the poster they furnish exhibitors, departing from the fixed method of confining the design to a still selected as the basis of the drawing. These art designs do not always apply directly to any scene or incident in the story told by the films, but



are created to attract attention by the striking nature of the work.

There is shown herewith a reproduction of the original design for a most effective poster that has been created for "My Unmarried Wife," a regular program release in which the Bluebird star, Carmel Myers, is shown in an exceedingly "nifty" pose. The lettering is intended to carry out the intuition of daring that the drawing indicates.



SIDNEY S. HAAS, publicity manager for the Colonial theatre, Columbus, Ohio, has grasped the rule of advertising that we have been preaching here. "Newspaper space is valuable only when copy is carefully prepared, and we have found that a bare statement of fact is accepted more readily by our patrons than the endless chain of superlatives that our competitors use."

This display bears out his statement. Here he has used a portion of a display suggested by Paramount so as to bring the main facts out with striking effect. The references to Mutt and Jeff and to the Topical Review are given the prominence that they deserve in relation to the feature. The Charles Ray picture is made to stand out; the rest is incidental. The Colonial sends us a number of other excellent displays which we haven't room to reproduce here.

Samson wouldn't have been a success in the motion picture business, but Solomon would have had a whole string of money making houses.

DR. H. S. CLEMMER, manager of the Clemmer theatre, Spokane, Wash., has been successful in organizing a chorus of fifty young women who will appear at the theatre from time to time as part of special programs. The chorus will be under the direction of Charles W. Hawley, Jr., organist at the Clemmer.

A peculiar thing about the organization of the chorus is that it was perfected largely through announcements made on the screen.



Here is an attractive lobby display made by the Strand theatre, Montreal, on the Mutual seven-reel special, "The Planter." The tropical setting obtains throughout the setting. Cut-outs and one of the three sheets are used.

Universal Continues its Plans to Aid Thrift Stamp Sales With New Serial

Universal is to use another test, this one entitled "What Eddie Polo Should Have Said" in connection with "The Bull's Eye," the serial in which Polo and Vivian Reed will be starred. Plans for the contest have been passed by the Postoffice department. The awards will total $1,000 and will be paid principally in Liberty Bonds, War Savings and Thrift Stamps. "The Bull's Eye" contest will allow competition by boys and girls of sixteen or under.

There will be a title in each of the first seven episodes, but partially complete, starting with a few words, and finishing off with dashes to indicate an uncompleted sentence. Contestants will be expected to tell, in 25 words, what Eddie Polo should have said in the specific instances, using the words printed in the unfinished title as an integral part of the caption submitted in the contest. Thus "The Bull's Eye" competitions will be unique in that the excitement begins at the very outset of the serial.

The matter of awards will be entirely vested in the judgment of a committee of referees, comprising the editors of trade papers that serve the moving picture industry. The contest begins February 1 and ends June 1, forthcoming and the journalists who have consented to serve as sole judges of the awards include: James L. Hoff, Moving Picture World; William A. Johnston, Motion Picture News; Martin J. Quigley, Exhibitors' Herald; P. L. Woodruff, Motography; Lesley Mason, Exhibitors' Trade Review; Lynde Denig, Dramatic Mirror; Sime Silverman, Variety; William H. Donaldson, The Billboard; Paul Sweinhart, The Clipper.

Exhibitors will be supplied by the Universal, with circulars, explaining the contest in full detail, to be distributed to patrons or to be given upon request to children who express a desire to enter "The Bull's Eye" competitions. There will be no restrictions or entrance fee, apart from the age limit for boys and girls of sixteen years or less. The descriptive circulars will carry the contest title in its incomplete form; but children are not required to use these accompanying blanks.

Public School Aids in Xmas Patronage

Manager Michael Warshower, of the Penn theatre, Brooklyn, used a number of special plans which developed increased business during the Christmas holidays, according to reports received by Triangle Distributing Corporation, whose pictures were used.

Early in December Mr. Warshower got in touch with the Brooklyn Teachers' Association and Mothers' League and selected Public School No. 149, located in the center of his community with which to conduct a motion picture carnival along unusual lines. Numbered tickets, good any time except after six o'clock on Friday, Saturday and Sunday, were sold to the children and alloted to them for sale to their parents and friends, the various teachers acting as agents. Several teachers made speeches from the stage during evening shows, urging people to attend the Penn theatre.

Half of the value of each ticket presented, was given to a fund out of which food and clothing were purchased for the needy people of the neighborhood. When started, the fund had but thirty-three cents and during the month the $500 mark was passed. This money provided necessities for many children who would otherwise have been deprived of all Christmas comforts.

During Christmas week a solid Triangle program was run, the following features being selected because of their general appeal: "The Sawdust Ring," "Slumberland," "Sudden Jim," "Golden Rule Kate," and "The Food Gamblers."

Newspaper Pays Tribute to Woman Exhibitor Who Made Good

AN unusual honor is paid a motion picture exhibitor—and a woman—by the Marion, Ind., Chronicle, which devotes its leading editorial, set in much larger type than usual, to the success of Miss Dolly Spurr, whose activities have been familiar to readers of the Motion Picture News.

Miss Spurr has made a great success with the Royal Grand theatre, so great in fact that she has just taken over the Lyric and the Indiana. In fact she has become the "film trust" as Marion through the attention she pays to details and the excellent service she gives her patrons. This unusual tribute to an exhibitor—a successful exhibitor and a woman—is well worth reading and profiting by:

MISS SPURR'S ENTERPRISE

To Marion belongs the distinction of having produced the most enterprising and successful woman moving picture manager in the country. Miss Dolly Spurr began her career in connection with the movie business in this city about eight years ago. She has applied herself to it with an intelligence and a directness that has enabled her to master its details to the very last item. She goes about the work as one "to the manner born." The fact that she has grown up among us and has under our very eyes made her attainments in the moving picture field has to a great extent prevented us from perceiving the extent of her success. We all know that she puts up a show that is mighty fine, and that she has made a success of the enterprise. We have scarcely realized that her success has put her in the very front rank of the people who are engaged in the business.

Miss Spurr has given Marion a high-class moving picture theatre. She brings to this city from week to week a grade of moving pictures and a class of vaudeville that afford us opportunity for a high form of entertainment. Under her direction we have found entertainment, pleasure, instruction, travel and inspiration. In many ways she has broadened and deepend our lives and enlarged our vision and made the world brighter and more interesting. And she has done it as unostentatiously as she has done it effectively.

Miss Spurr has recently taken over the Lyric and Indiana theatres, which she will operate in addition to the Royal-Grand. With her insight into the business and her extensive experience she will be able to put the Lyric and the Indiana into the same high class of movie theatres that she has put the Royal-Grand. In the management of these theatres she will be able to bring to Marion the quality and quantity of diversion that will give to the people the entertainment and inspiration we need. She has in her power to do more for the happiness and enjoyment of the people of this community than any other person. It is up to us, the people of the city and county, to recognize both her wonderful ability as a theatre manager and to show our appreciation of it. Having done all that she has for the city along these lines, it will be eminently becoming to us, all of us, to turn in and help Miss Spurr make a big success of her theatre enterprise.

Quick Thinking Saves Electric Sign Cost

Here is a case of quick thinking saving the day for a theatre. Elbert and Getschell of Des Moines recently built a large house at the Fort Dodge cantonment and intended naming it the "Liberty." In fact a huge electric sign had been ordered at a cost of $700 and was practically completed when the owners received notification that the word "Liberty" was being used by the government-built theatres and that the name would have to be changed. The management hit upon the word "Trilby," so that it was necessary to buy only one new letter for the sign.

Rothapfel's Answers to Exhibitors

Mr. Rothapfel Will Answer Here any Questions Regarding Problems in Exhibition. The Only Conditions Are That the Questions Must Not Bear on the Merits of Particular Pictures or Services and That They Must Come Through the NEWS. Address Your Inquiries "ROTHAPFEL ADVICE, EXHIBITORS' SERVICE BUREAU, MOTION PICTURE NEWS."

XIII—Through a typographical error in my question—No. 12—I appeared to ask about NEW reels when what I meant was NEWS reels, such as Pathe, Universal and Mutual. I am repeating that question. At present I get these reels about four weeks after their issue, and by that time many of the events pictured have been forgotten. I now have a chance to get one of these brands regularly for a two day run four days after their release. How can I feature these—for I have to run a five reeler in addition—so that I can cover the amount of increased rental.—NORTH CAROLINA.

I WOULD suggest that in the case of news release you co-operate as much as possible with your newspaper. Of course it is hard to get first-run news releases in small towns or even a release close to the date, but they come so rapidly nowadays that news necessarily is not old even after three weeks. I would advertise my news items, taking clippings from some of the leading papers that have articles on what you are showing and paste them on a big board on the outside of your theatre, so as to call attention to them and remind the people of the fact that you are going to show pictures of what is happening. A little ingenuity will bring results. Of course the newer and hotter the news the better, but I would suggest that you try the above first and if you can't do with that get as close to release date as possible and make a feature of it.

XIV—I have been reading the answers to question by you with great interest, as well as "Seeing the Rialto With Rothapfel." It is all right for you with your great theatre, your immense orchestra and all the money that you want to spend to go the limit, but I want to know how a theatre in a town where the patronage is limited can afford to spend any more money. I believe that I am as game as the next one, but certainly it is a physical impossibility for me to spend more than I get in. The Samaritans are all dead these days. I have no opposition, but I must get more people into my theatre if I would have more money to spend. What's the answer?—L. L. L.

MY DEAR BOY: I have been waiting for just such a question as yours to come up and I can hardly blame you for feeling as you do, but I want you to remember that I started in a town much smaller than the one in which you started and under conditions much more adverse than those under which you work. My first show was behind a bar room and I hired 250 undertaker's chairs, a second-hand piano, and a Powers No. 4 Projector. I charged five cents admission and there were 6,000 miners in the town and I operated my machine myself. I went down to the station and got my film and I spent three hours examining it and fixing it up, even as I do to-day. I tried my best to make my show just as good as I could. I did not always have all the money I wanted to spend on my immense orchestra. *You write as though you were licked and you are NOT game because the tone of your letter proves you are afraid and, gee, old man, don't say "impossibilities."* I hardly ever use that term and it is not necessary for you to spend more than you get in. Take heed of the following words, carefully: IT IS NOT WHAT YOU SPEND, IT IS HOW YOU SPEND IT. Of course, if you think you can't improve your show any more than you have done, then kismet! It is because of your statement that "the Samaritans are all dead these days" that I believe you are one of those fellows that stand outside of your theatre with a plate in your hand waiting for someone to come along and drop something into it. *Go out and find Old Man Opportunity and take the geezer by the neck and shake him to death; get a little pep into your system.* "No opposition" against you—nothing in the world to oppose you, and yet you are kicking. What's a poor fellow going to do who has two or three theatres all around him each trying to gain a greater patronage and who, because of this opposition, has to pay a higher price for films. I say BUNK, and MORE BUNK. Pardon me for being so perfectly frank with you but you need it. I would like to take hold of you and shake you. Now that I have got it out of my system, take my advice: Take an inventory of yourself. Grit your teeth; get under a shower-bath and get freshened up and go after your show. Get down two or three hours earlier in the morning and go over your film; see if you can't improve it and get a paint brush and some paint and make your house and your show just a little better. *Things have been going too easy for you.* Don't ever, again, let me hear you say to me that it's "all right for you with your great theatre and immense orchestra and all the money you want to spend," etc. Man: Many a day I have gone to my room and locked the door and cried like a baby. I wouldn't let anyone see me do it, but many a day, even when failure was staring me in the face and I didn't know if I had enough money to pay my help and I had lost $17,000, and everything looked black, I did not give up. I wasn't born with a silver spoon in my mouth. *The fact that I have a big theatre and an immense orchestra and all I want to spend is because I have earned every single dollar of it and the reason I can spend it is because I have made it and the reason why the crowds are in front of my theatre is because I have never fooled them and I have always given them their money's worth—every cent of it and just a little more, and the people are my friends, and I am their friend. Forgive me if I have been a little harsh with you.*

XV—Some weeks ago I read an editorial in the MOTION PICTURE NEWS called "Mary's Lamb," which referred to the exhibitor who always followed the lead of others and never thought for himself. I'll admit that I have been one of these for a long time, but I've decided to turn over a new leaf with the New Year. But I am greatly handicapped in that I do not get the feature picture more than a couple of hours before the show is to begin. I cannot get it earlier unless I pay an additional day's rental, which is impossible. How am I going to arrange the music or plan any special stunts in connection with the showing of pictures under such conditions?—FACTORY TOWN.

EXCELLENT, good for you, boy. After the foregoing I like to see a fellow turn over a new leaf and say he is going to try and I congratulate you. You have a very hard proposition in front of you. If possible, it would pay you to find out where the pictures are playing before you get them and have reviews sent to you on them, or go and see them yourself and arrange the music and stunts. If you can't do this, try and teach your pianist or the leader of your little orchestra to be good improvisors. I'll tell you what I will do with you: You write me a long letter and explain in detail what your house consists of; tell me about your orchestra; the kind of pictures you show and what kind of opposition you have. I will then take the time to write you a long personal letter and give you the information which space here forbids. I like a fellow who will try. I will do anything in the world for anyone who shows a disposition to be benefitted or will try to be. I am no different from other men—I am just like yourself and it gives me much pleasure to help a brother exhibitor if I think he is taking it in the right spirit—I enjoy it much more than if someone would give me a check for a thousand dollars. Honest, old man, I mean it—I'm not throwing any "bull" either.

XVI—I have a peculiar problem and without entering into the merits of any film service, yet I must come close to the point. Without any controversy as to whose fault it is, I have lost from my program the stars whom I helped to make famous in this town and my competitor has them. I believe that there are other pictures just as good, but it still remains that stars I no longer have are the most popular players here because I worked so hard to make them popular. I don't care to go to such labor again to make another set of players popular and then possibly lose them to a competitor. I am impressed with your idea of building up the theatre itself and making the people come to the theatre and not merely to see a certain picture. I wish that you would outline for me a model program—everything included in a town of 15,000. There is one other house here and this is an average New England small city.—NEW ENGLAND.

WELL, here is the result of one of the things I have been preaching. For three years I have been trying to make the exhibitor realize that if he is going to feature stars he will lose his business just as soon as he loses the stars. Understand me, I am not against the stars. Frankly, if a star is big enough to make himself or herself an institution he or she deserves everything that's to be got. *But you should also make your theatre the Star and make your theatre just as important as the pictures you play.* While this may be hard in a town of 15,000 it can be done. Don't be discouraged because the other fellow with the

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Here are two of the Christmas stage settings at Shea's Hippodrome, Buffalo. Harold B. Franklin, the manager, has attracted much attention by these settings in which he commemorates the holidays and other important events. They have come to be looked for by the people of Buffalo as an integral part of the production.

Rothapfel's Replies to Exhibitors About Their Problems

(*Continued from page* 403)

star is doing a little more business than you. Get a good show, some little stunt or novelty. Go after your house a little bit—advertise. The expense won't be much more and you will find that the net result will be greater in the long run. You probably have had a bad day or two and are a little discouraged. Many times I have felt the same way. But remember that the sun hasn't stopped shining. If it isn't shining today it will be tomorrow and if it don't tomorrow, it will the next day. In other words, the sun has not stopped shining, so don't be discouraged. As a model program, I would try a scenic or an educational—very short at first, until they get more accustomed to them. Take the best part of a news or topical picture. Inject a little cartoon with a humerous touch. Get a so-called four- or five-reel feature. Introduce some little stunt or novelty into your program—a quartet or a good voice from the town; get them to sing the old songs that people know—and then have a good one or two-reel comedy—preferably a one-reeler. That will run to about a two-hour performance. If you will run your pictures just a little faster than you usually do you will find they are a little brighter and more full of pep. Some houses get to running their machines in such a doleful, sorrowful way that it takes the heart and snap out of everything. An illustration is easily found in two men. One walks with a sharp, brisk step and another will slouch along in a "don't give a whoop and damn" sort of fashion. You would put your money on the brisk walker anytime. Of course if he ran too fast it would get ludicrous. If you want any more information, write again but don't expect an answer immediately because I am very, very busy, but I will do my best for you.

Exhibitors Must Get Into Harmony With Pictures to Win Their Greatest Success

(*Continued from page* 402)

we would reason it out something like this. He knew that Mary Garden's name was a household word, but still he knew that a lot of people had never seen a grand opera, in fact, that a lot of people were liable to be "bluffed" by it for the fear that they would get into something too "high-brow." He wanted to get something that would make the appeal general. He reached those who would be interested because of their appreciation of opera by announcing that this was her first appearance on the screen. Then he uses two illustrations. The first carries the appeal of the star's beauty, her physical charms, a touch of the physical. Then the big punch with the name of the star and the production. He doesn't take up space for the author, or even the fact that it is an opera, but he jumps into a punch line with "The Story of the Saint Who Became a Sinner and the Sinner Who Became a Saint." We had seen this picture before we saw this display and these lines struck us as the best lines descriptive of a picture that we had ever seen. The writer was in harmony with the story, and he put before the public the impression that had been stamped upon him.

Then he goes further. In smaller type he adds to the appeal with the fact that Miss Garden does a sensational dance and two other short sentences that are convincing.

Here is a case of harmony plus, and we'll wager that the Strand did a record business.

Now don't sit there and say that the man who wrote this display probably had seen Mary Garden in the opera, or the picture itself. Without knowing, we doubt both suppositions. But we do not doubt what he did do.

First he had followed up the advance advertising and news stories that had appeared in the Motion Picture News. He had watched the reviews, he had read every line of the press matter sent out and he had availed himself of all the publicity helps, although all the physical evidence of this is a picture of the star furnished by the producers. He may have gone to his library and have read the opera for himself, or he may have made it a point to learn in a dozen ways the full story of it in advance. *He had brought himself into the spirit of the production before he started out to get results.*

You can do this.

Even if you are changing every day, sit down and try this on one production and you will soon find that you are able to run the pictures that last only one day run for two or three or more. You are probably complaining now that there are too few good pictures being made, but if you will get in harmony with the good ones and carry that through all the elements of your presentation you will find that there are good pictures enough for all your needs.

Study everything that you see printed. Go over the catch lines that are sent out by the producers, for you will often find a gem there. Don't merely follow the suggestions of a producer, us, or any one else blindly. *Know absolutely* what you are about. Get yourself into harmony with the picture and there will be the appeal in your advertising that convinces.

"Star Spangled Banner" Ordered in Baltimore

Playing of "The Star Spangled Banner" at every performance where a regular orchestra is used has been made mandatory by a Baltimore City ordinance which has just been signed by Mayor James H. Preston. Fines up to $100 are provided for violations of the ordinance.



Mob of children storming the doors of the Liberty theatre, Portland, Ore., for the Christmas festival, and the stage setting at the same house during the holiday season.

Kansas City Paper Entertains 500,000 Free at Great Christmas Picture Fete

CARL H. PIERCE, head of the service department of Paramount, has just returned from Kansas City, where he superintended the details of a real Christmas gift to the children by the Kansas City Star. This consisted of a showing of the Marguerite Clark feature, "The Seven Swans," and a special holiday program.

Over a half-million people were accommodated at the five performances which started Saturday morning at 10.30 and ended at 8.15 Sunday evening. The pictures were shown in the immense Convention Hall, which accounts for the large number who could be cared for. It was probably the greatest advertising stunt ever used by a newspaper, and shows what can be done by press co-operation with pictures.

Mr. Pierce, in commenting on the showing said:

"At 8 o'clock Saturday morning, a woman appeared at the hall with her brood. The showing was scheduled for 10.30. From that time—with the thermometer at 9 degrees below zero—children and grown-ups poured from street cars and every conceivable kind of conveyance, filling to the rafters at the roof, the tremendous auditorium, where once Bryan was nominated for the Presidency.

"At 10.30 Leo Forbstein, director of the orchestra, struck up a patriotic march to accompany the Paramount-Bray Patriotic Pictograph, especially compiled for the star's party. You have heard enthusiasm. You may have seen Madison Square Garden packed—but never before in screendom has such a shout gone up as when, after singing "The Star-Spangled Banner," and waving flags at the soldiers going to France, Miss Marguerite Clark's face appeared upon the screen and the children realized that at last they were to have the treat of seeing Princess Tweedledee rescued from the grasp and intrigues of the wicked witch.

"Such a stupendous undertaking can hardly be grasped by the mind. Carpenters and electricians worked on the place as if they were preparing for an encampment. in fact, it was to be an encampment—during those precious hours—for happy children's hearts.

"The Kansas City Star paid over $1,400 for the music; $1,200 for the hall for two days; insisted on paying for the rental of the picture itself; would not permit itself to take one iota of credit or advertising for the affair, and admitted through its officers that it had been well repaid, if only it had made one little child happy at Christmas time.

"The Kansas City Feature Film officials worked ceaselessly on the showing; Manager Frank L. Newman, of the Royal theatre, worked 20 hours a day for a week to bring the showing to perfection; the hotels lent their musicians; the Powers Machine Company donated eight new machines for the occasion; in fact, every one worked as if all the money in the world was in the balance—when in reality, the entire effort might be summed up in two words—Christianity, Service."

Mirrors Used in Clever Lobby Displays

Scenes from photoplays forthcoming hand-painted on mirrors on one side of the theatre lobby and reflected in mirrors on the lobby wall opposite—to be then reflected in countless duplicate scenes progressively diminishing in size with each counter reflection—is the novel lobby display attained by Manager Billy B. Watson of the New Garden theatre here. The scenes, with the titles of the pictures in which they appear, are painted in colors, with particular emphasis placed on "cream"—a color found peculiarly emphatic when painted on mirror glass. The door leading into the parquet, during the Christmas and New Year's holidays, showed a cheery scene of warmth, a crackling fire casting a glow through the window of a farmhouse with a row of pines in the near distance.

4000 Kiddies Guest of Portland House at Xmas Festival

E. J. MYRICK, one of the live wire exhibitors of the country, scored another hit with the public, and incidentally another bull's-eye against his competitors, on the day before Christmas, when he staged the biggest Children's Festival ever held in Oregon. His Liberty theatre, Portland, was host to nearly 5,000 children, seating more than 4,000 kiddies, one, two and three to a seat, and turning away many hundreds.

He provided the youngsters—ranging in age from two and three years to those who question the man from the Far North and the reindeers—with two Christmas trees, a Santa Claus, a special film program of Bill Hart and Fatty Arbuckle, and for each a box of chocolates.

The show was billed for 9:30 in the morning, but at 8 the crowd began gathering. A couple of cops and all of the house attaches, to say nothing of numerous papas and mammas, were required to keep the mass of tender humanity in check.

Mr. Myrick worked indefatigably for weeks and spent many dollars preparing for the holidays. The many compliments he received from patrons delighted with the decorative effect more than compensated, however, for his efforts. The entire lighting system was given a colorful renovation, with red, white and blue predominating. On the stage, below and above the screen, three-foot colored lights flashed the seasonal greetings, "Merry Christmas" and "Happy New Year." Flanking the screen were gayly decorated and illuminated 24-foot Christmas trees, while the opening of the show was preceded by a cartoon hit on the screen, "Uncle Sam's Christmas Gift to the Kaiser."

Lobby and foyer were a mass of greenery, including holly and other evergreens, while a profusion of Japanese fruit plants were everywhere in evidence.

Now's the time to be planning what you are going to do for your next holiday—say Washington's birthday.

Ready Made Ad-Talks

Ethel Barrymore in "An American Widow"—Adventure, Romance of Unusual Interest

(Metro Five Reel Production)

Ethel Barrymore is to appear on the screen of the ——— theatre on ——— of ——— week in "An American Widow," picturized from Kellett Chambers's play of the same name by Frank Reicher. The production is in five reels, made by Metro under the direction of Frank Reicher. Miss Barrymore presents the role of Elizabeth Carter. In her supporting cast are Irving Cummings, who has the principal supporting role; Dudley Hawley, Ernest Stallard, Charles Dickson, Alfred Kappler, Arthur Lewis and Pearl Browne. Elizabeth Carter is a wealthy American widow. The Earl of Dettsmister comes to America in search of a rich wife. He is hounded by his creditors. Elizabeth is one of the many society women who entertain the Earl, and although she does not love him, she consents to marry the title, not the man. A title is the only thing that her money has not been able to buy. A brother of her deceased husband is in love with Elizabeth, and when he learns that she is engaged to the Earl he carries the news to the family lawyer in order that he may use his influence to prevent the marriage. The lawyer shows Elizabeth her deceased husband's will, and points out the clause in said will which states that if she were to marry again, the man must be an American, or the bulk of the estate would go to Pitney, the deceased husband's brother. The will specifically refers to a second husband, not a third. Elizabeth plans to carry out her original plans, but first advertises for the hire of a husband who must be an American. She will give him $50,000 if he will give her grounds for divorce. Bacon, the lawyer, locates a man, Jaspar Mallory (Irving Cummings). She and the stranger are married, after which he leaves her. Mlle. Albani, an actress, agrees to pose as the corespondent. From this marital entanglement Elizabeth is drawn by a series of events which, when presented in logical, dramatic order on the screen, give an exhition of drama on the screen that is seldom equaled.

Ethel Barrymore in "An American Widow" at the ——— theatre on ——— of ——— week.

"The High Sign," with Herbert Rawlinson, Strange Adventures of College Student

(Universal Five Reel Production)

"The High Sign," the late Universal feature to be shown at the ——— theatre, has Herbert Rawlinson in the principal role. In the supporting cast are Brownie Vernon, who has been seen in some of the best features in which Franklyn Farnum has appeared; Hayward Mack, Nellie Allen, Ed. Brady, Marc Fenton, Frank McQuarrie and Al. McQuarrie. The story was written by J. Grubb Alexander and Waldemar Young, and produced for Universal under the direction of Herbert Clifton. Mr. Rawlinson has the role of Donald Bruce. Bruce is expelled from college for participating in the activities of a secret society. A fellow student, who initiated Donald into the society, tells Donald that the signs that have been taught to him are the ones employed by the ancient Vogi. Another college friend of Donald's lives in Burgonia. He tells Donald that he has received a letter from his native land, requesting him to return at once to marry the Princess Yvonne of Thespania. The friend tells Donald that he does not wish to go back because he loves Vonia Grayley. He asks Donald to take his place. Donald consents. On the steamer he meets Hulda Maroff. He flirts with her. Posloff, who is traveling with her, sees him. That night Donald is practicing the signs, and Posloff, looking in at the keyhole, sees him. He recognizes the signs are the same as employed by "The Black Seven," a band of anarchists. He then introduces Donald to Hulda. Hulda is a member of the society, and she arranges to meet Donald at a secret address when the steamer arrived. He attends the meeting of "The Black Seven," and is selected as the one to assassinate the Prince Arno, an enemy who is to marry the Princess Yvonne of Thespania. He is given a black box containing the "vapor of death."

"The High Sign," with Herbert Rawlinson and strong cast, will be at the ——— theatre on ——— of ——— week.

Douglas Fairbanks in "A Modern Musketeer"—It's a "Corker"—Don't Miss It

(Artcraft Five Reel Production)

Douglas Fairbanks opened the new Rivoli theatre on Broadway, New York, Christmas week with his latest work for the screen, "A Modern Musketeer." S. L. Rothapfel, director general of the Rialto and of the new theatre, the Rivoli, thought well enough of the picture to open what is, without a doubt, the most modern, up-to-date theatre in the world. The management of the ———theatre has secured Mr. Fairbanks's latest work for his theatre during the week of ———, and he now extends to you an invitation to see this picture. "The Modern Musketeer" is pronounced by critics and the press of the country to be the best work of Fairbanks. It was written and produced under the direction of Allan Dwan, who has succeeded John Emerson as Mr. Fairbanks's director. The idea was obtained from Alexandre Dumas's famous novel, "The Three Musketeers." The far-famed "Doug" is the dashing, romantic Musketeer, and is given opportunities to perform the stunts and thrillers for which he has become famous. In his supporting cast is seen Marjorie Daw, Geraldine Farrar's protege. Miss Daw has the principal feminine role. Kathleen Kirkham, Frank Campeau, Eugene Ormonde and Tully Marshall are seen in strong roles. Many of the scenes were taken in the Grand Canyon of Arizona, and the work of the star as he hangs from lofty heights more than 6,000 feet above sea level. Mr. Fairbanks climbs up a rope suspended to the peak of a cliff with Miss Daw hanging to his neck. This feat of the star is alone well worth coming miles to see. A pretty romance runs through the five reels and thrillers are combined with cleverly done drama. It is the best work that Fairbanks has done under the Artcraft banner and will stand as an example of properly done screen work.

Douglas Fairbanks will be seen on the screen of the ——— theatre on the ——— of ——— week in "A Modern Musketeer," written and directed by his new director, Allan Dwan. Marjorie Daw is in the leading feminine role.

Gladys Brockwell in "For Liberty"—Stirring Drama of the War—Adventure

(Fox Five Reel Production)

"For Liberty" is a Fox production featuring Gladys Brockwell, and will be seen on the screen of the ——— theatre on ——— of ——— week. In the supporting cast with Miss Brockwell are seen Charles Clary, Bertram Grassby, Willard Lewis, Colin Chase and Clara Graham. The scenario was done by Bennett Cohen. The production was made under direction of Bertram Bracken. It is in five reels. The story tells of an American woman caught in Berlin during the time that America declared war on Germany. Her fight for her country, herself and for her sweetheart. Marcia Glendon is the role presented by Miss Brockwell. Marcia is caught in the German capital during the time that America is at war with Germany. She is in love with a young American. The affection which she holds for the American causes the jealousy of an influential German who is a general in the army. This leads to the death of Marcia's sweetheart. The brother of the murdered man arrives in Berlin. He is a member of the American Secret Service, disguised as a German officer. He becomes a member of the staff of the General who loves Marcia. Marcia and the American fall in love. She is discovered in aiding the American to get possession of some valuable German papers. She is denounced by the man she loves. The scenes then change to the battlefield. "For Liberty" is a stirring drama bringing nearer home the terrible happenings of the war in Europe. Gladys Brockwell is seen at her best. The picture will interest you from start to finish, and the management of the ——— theatre promises you a picture that you will not regret having seen.

"For Liberty" will be seen on the screen of the ——— theatre on ——— of ——— week. Gladys Brockwell is in the leading role. She is supported by a strong cast of Fox screen artists.

Jewel Carmen in Her First Starring Vehicle, "The Kingdom of Love"

(Fox Five Reel Production)

William Fox presents his new star, Jewel Carmen, in "The Kingdom of Love," written by Doty Hobart, and produced under the direction of Frank Lloyd, who is responsible for Mr. Fox's stupendous production of Victor Hugo's immortal work, "Les Miserables." Miss Carmen is one of the recent additions to stardom, and her work in this picture proves the confidence Mr. Fox placed in her ability as being well founded. She acts with the ability of an old-timer, and presents a picture that will please you all. She has a good story and appreciates its value, with the consequence that "The Kingdom of Love" is one of the best. Miss Carmen is supported in her work by Nancy Taswell, Genevieve Blinn, L. C. Shumway, Fred Milton, Ernest Wade, Joseph Manning, C. Raymond Nye and Murdock MacQuarrie. This is Miss Carmen's first starring vehicle. She has been seen in other productions, but never as star. You will remember her for her fine work in "The Tale of Two Cities," "American Methods," with William Farnum; "The Conqueror," with William Farnum, and "When a Man Sees Red," with the same star. In this, her first starring vehicle, Miss Carmen presents the role of Violet Carson, who when young is taken to the Klondike by her father. She left behind the memory of her mother and brother and sad thoughts of a disrupted home. Surrounded by all the vice and curtness of the mad rush that entered the gold mining region, Violet retained her innocent, modest demeanor and character. Her father is killed in a gambling fight, and she is taken in by the keeper of a dance hall. Soon after, a young man, and a minister arrive in Klondike. Violet is attracted to him. He receives a message that his mother is very ill, and that he must come to her at once with money. Violet learns that he is her brother. She offers herself for sale in order that she may get the money. The minister borrows the amount and saves Violet. The brother, sister and mother are united.

Jewel Carmen in her first starring vehicle will be seen at the ——— theatre ——— week.

Thrill After Thrill in Seventh Episode of "The Hidden Hand"—Doris Kenyon

(Pathe Serial—Two Reels)

The seventh episode of "The Hidden Hand," Pathe serial featuring Doris Kenyon, will be seen at the ——— theatre on ——— of ——— week. The chapter is titled "The Fire Trap." The episode opens showing Doris suspended over a bed of boiling lime, and from that time to the end of the second reel there are thrills registered which will keep you gripping to your seats. "The Fire Trap," in keeping with the six preceding chapters of this daring serial, is the essence of actionable drama on the screen. Ramsey arrives while Doris is suspended over the instrument of death and saves her from a horrible death. After a terrific fight with the henchment of The Hidden Hand, Ramsey succeeds in carrying Doris to safety. The detective who has been working on the case secures the locket from The Hidden Hand. He removes the jewel from the locket in order that no one but himself may have admittance to the packet. He is attacked by The Hidden Hand and killed. Ramsey gets possession of the jewel. Verda is kidnapped by The Hidden Hand, and Doris and Ramsey follow to the rescue. They are led to what seems to be a deserted shack. They are caught and thrown into a cellar. A glass trap door in the ceiling offers the only means of escape. Ramsey leaps up, gets a secure hold, reaches down for Doris, and The Hidden Hand appears.

At the ——— theatre on ——— of ——— week, the Seventh Episode of Pathe's "The Hidden Hand" serial, with Doris Kenyon in the leading role.

Toto, Ex-Clown of New York Hippodrome, in "The Movie Dummy"—A Scream

(Pathe-Rolin Two Reel Proauction)

Toto, who caused such a sensation at the New York Hippodrome last season, is appearing in pictures under the Pathe banner. "The Movie Clown" is his first comedy. It is in two reels, produced by Rolin releasing on the Pathe program, under the direction of Hal Roach. "The Movie Clown" is a highly amusing type of comedy, and one that will keep you in an uproar from the first flash to the final fadeout. This is the first time that Toto has been seen on the screen, and if his first work can stand as a criterion for the quality of his work in the future, the management of the ——— theatre can assure his patrons that they have some corking good comedy in store for them. In this comedy, Toto, known the world over for his clownish stunts on the vaudeville and speaking stage,

READY-MADE AD-TALKS PUBLISHED IN LAST WEEK'S ISSUE

January 12, 1918.

FEATURES

TITLE OF PLAY	PRODUCERS	
"The Man Above the Law"	Triangle	5 reels
"In Bad"	Mutual	5 reels
"Brown of Harvard"	Perfection	5 reels
"The Grand Passion"	Jewel	5 reels
"Uneasy Money"	Perfection	5 reels
"Face Value"	Bluebird	5 reels
"The Devil Stone"	Paramount	5 reels
"His Mother's Boy"	Paramount	5 reels
"The Girl by the Roadside"	Bluebird	5 reels
"The Seven Swans"	Paramount	5 reels
"Molly Go Get 'Em"	Mutual	5 reels
"When Men Are Tempted"	Vitagraph	5 reels

SERIALS

"Vengeance—And the Woman"	Second Episode	2 reels

takes the part of a dummy and is shipped into a moving picture studio. In this part Toto would leave the impression that he is minus the semblance of bones. He is as collapsible as a straw dummy, and in assuming this state he registers some of the best comedy seen on the screen of the ——— theatre. In the cast with him are seen Bud Jamieson, Marie Mosquini and Kathlyn O'Connor. Those who saw Toto at the New York Hippodrome, where he played for an entire season, will not need the second invitation to see him at the ——— theatre on ——— of ——— week. Those of you who have been as fortunate will be glad that you did not miss the two reels of fun.

Toto, the ex-clown of the New York Hippodrome, will be seen on the screen of the ——— theatre on ——— of ——— week, in "The Movie Clown." Two reels.

"The German Curse in Russia"—Remarkable War Film Taken on Western Front

(Pathe Five Reel Production)

"The German Curse in Russia" is a five reel picture showing the activities of the Germans and Russians on the Eastern Front in Europe. It is the first war film which goes into detail concerning the actual waging of war in Europe. Donald C. Thompson took the pictures, and he has obtained some intimate shots of trench life in the first lines of battle. Some of these scenes were shot at the risk of life. Again and again during the run of this film, Russian soldiers are seen going "over the top." Nor are these scenes rehearsals for the camera. They actually occurred, for Mr. Thompson took his camera into the midst of the fray, and at the risk of losing his life took the chances which are now registered on film, and which you will see on the screen of the ——— theatre on ——— of ——— week. A good part of the run is devoted to the activities of the Russian women's legion, known as the Batallion of Death. Through the columns of the papers we have read much concerning the activities of the Russian women and how they were taking the places of the men in the trenches. But we have not seen these women in actual service. Donald C. Thompson's film, "The German Curse in Russia," carries hundreds of feet of film showing these women in action and the part they are taking in Russia's part of the war. The camera has not missed the fatal side of the war. It sweeps the battle ground and catches scene after scene of battle ground literally strewn with dead and dying. There are many scenes taken in Petrograd, Russia. These show intimate views of the social revolution that has been waging for months. "The German Curse in Russia" is, without a doubt, the most interesting film that has been produced dealing with actual wartime activities in Europe. The management of the ——— theatre urges you all to attend this showing, which will be held at the ——— theatre on ——— of ——— week.

The Late Chapter of "Vengeance—and the Woman"—Big Fight Scene—Action

(Vitagraph Serial—Two Reels)

The latest episode of Vitagraph's stirring serial, "Vengeance—And the Woman," featuring Carol Holloway and William Duncan, entitled "The Unscaled Peak," is one thrill after another. Through its two reels there is action every minute and a thrill every minute. Blake and his wife are in danger of being violently dealt with at the hands of the escaped bandits. This episode opens with the outlaws celebrating in a saloon the return of their two comrades who have escaped from prison. When the celebration is at its height, the sheriff and his posse come down upon them, and one of the most realistic fights in the history of the screen is staged. William Duncan, who has the leading male role, directed this serial. Mr. Duncan was responsible for the direction of "The Fighting Trail," the last serial offering by Vitagraph.

"The Unscaled Cliff" is the title of the latest episode of Vitagraph's serial, "Vengeanc—and the Woman." It's a corker for thrills, action and fight scenes. At the ——— theatre on ——— of ——— week.

Charles Gunn in "Framing Framers"—Story of Corrupt Politics and Love

(Triangle Five Reel Production)

"Framing Framers" is the title of the Triangle production which will be shown on the screen of the ——— theatre on ——— of ——— week. Charles Gunn, who has been seen in several of Olive Thomas's Triangle features as her leading man, is the featured player. In the supporting cast are seen Edwin Jobson, George Pierce, Laura Sears, Edward Martin, Lee Phelps, Mildred Delphino, Eugene Burr, Anna Dodge, Verne Peterson and Leo Willis. The story deals with corrupt city politics, with Gordon Travis as the principal character. Gordon is an ambitious newspaper reporter and writer. He is ambitious to write a novel exposing the corruptness in the political life of the city, but cannot find time from his reportorial work. An election is pending, and Harrison Westfall, political boss, and Sylvester Brandon, young millionaire newspaper owner with political aspirations, both have weak candidates in the field for mayor. Westfall's daughter Ruth is engaged to marry Lonnie Gormon, who will further Ruth's social ambitions. Brandon arranges with a cabaret singer to keep Lonnie from the wedding. Ruth is left waiting at the altar. Gordon Travis is sent by his paper to cover the wedding. Westfall realizes that Gordon knows the inside of the story, and knows also that if the story is published it will injure his candidate's chance for election. He tries to buy off Travis, but Travis refuses to accept a penny. Westfall gets desperate and sets two gunmen on the trail of Travis. They get him and leave him senseless in the park. Brandon and a millionaire friend make a bet that a tramp could pass as a social climber and go to the park to find a suitable character. They come upon Travis and engage him for the part. He is dressed in the most stylish clothes, given a valet and leaves for the resort where Ruth and her father have gone to forget the scandal of the wedding.

Come to the ——— theatre on ——— of ——— week and see how Travis gets back.

KNOW; BE FAIR

Don't "Bunk" Patrons on Pictures

WHENEVER you have an opportunity to inform the public broadly upon the article you are selling, to educate them upon certain interesting points, ripe advertising experience has proved that that is an excellent thing to do.

Reports from all over indicate that the newspapers have got wind of certain exhibitors' activities in, as one paper expressed it, "jipping the public for more money and falsely laying it to the war tax."

We all know that's an unfair statement; we all know that it is simply due to the distorted notion most folks have regarding the picture business. No matter how unfair it is, the public will believe that statement, will look upon you as a cross between a highway robber and a pal of the Kaiser.

Tell the public the truth! They'll be tickled to death to hear your side of the argument. Instructive advertising talks, all ready for you to hand over to your printer for your program and the dailies, are being published in this part of the magazine every week.

Follow them. Clip them. And use them.

Ann Murdock in "The Impostor"—Singer's Adventures in New York

(Mutual Five Reel Production)

Ann Murdock, now playing in the "The Three Bears," one of the Broadway successes of the season, will be seen on the screen of the ——— theatre on ——— of ——— week in "The Impostor," produced for the Mutual program by the Empire All Star Corporation, under the direction of Dell Henderson. The story was written by Leonard Merrick. In the supporting cast are seen David Powell, Lionel Adams, Richie Ling, Charlotte Granville, Eleanor Seybolt, Edyth Latimer, Charles Mussett, Charles MacDonald, Enita Rothe, George Abbott, Louise Hamilton, Herbert Dansey and Carew Grant. From the flash of the title to the finale there is interest aroused. The suspense element is well sustained, the action is convincing, and the star is given every opportunity to appear at her best. She presents the role of Mary Fenton, a girl of refinement and a cultured voice. She has lived, always, in a small town, and when she arrives in New York, where she had gone to pursue her musical studies, she finds that not all one's life is sunshine. Through a combination of circumstances, she finds herself alone in New York without the necessaries of life. She is unsuccessful in obtaining employment and grows desperate. Charles Owen, a young married man, finds her wandering the streets, and appreciating her circumstances, offers her the comforts of his apartment. He introduces her to his friends at the apartment hotel as a friend of his wife's sister. She leaves the hotel and discovers that she has left her gloves behind. She returns for them and finds Owen out. His friends invite her to accompany them home as their guest and she accepts to avert suspicion. Later Owen and his wife visit the house at which Mary is stopping and Owen is placed in an embarrassing situation. Mary clears the way by a frank confession and all is forgiven. Blake Walford decides that he likes Mary and insists that she remain after the minister has been called.

Ann Murdock in "The Impostor" will be seen on the screen of the ——— theatre on ——— of ——— week.

An O. Henry Subject, "The Fourth at Salvador"—Typical Henry Story

"The Fourth at Salvador" is an O. Henry story, adapted to the screen and presented by General Film. It is in two reels David Smith directed. The principal characters are presented by Chet Ryan, W. L. Rodgers, Jack Wetherby, Charles Wheelock and Fred Behrle. "The Fourth at Salvador" is a typical O. Henry story, and presented with the same human touch that this popular author always injected in his writings. Billy Casparis is granted the ice-making concessions in Salvador, first having to post one thousand dollars, to be forfeited if he does not make ice continuously for a period of six months. The time has nearly elapsed when Billy finds that he is unable to make more ice. Three weeks elapse without the fact being discovered by the inspector. He learns that Billy is attempting to substitute glass to make it look like ice. Casparis and others in the American colony plan to celebrate the Fourth in true American fashion. General Dingo, leader of the revolutionary party, promises them aid. A real revolution is scheduled to take place on the Fourth. The day is started by the Americans in true fashion, and General Dingo puts in appearance with several hundred natives. They attack the garrison, but are forced to retreat. The Americans, thinking that the natives are attempting to stop their patriotic endeavors, commence a counter-attack and win. The newly-elected president comes to thank Billy for his bravery, and tell him that his glass is "ice," and that his thousand will be returned.

At the ——— theatre on ——— of ——— week, "The Fourth at Salvador."

June Caprice in "Unknown 274"—Strange Adventures of an Orphan

Unusual heart interest attaches to the latest work of June Caprice for the screen. William Fox's little star appears in "Unknown 274," and the management of the ——— theatre does not hesitate to assure you that in "Unknown 274" Miss Caprice does the best work of her career before the camera. Supporting her in her latest work are: Kittens Reichert, Florence Ashbrook, Inez Marcel, Dan Mason, Richard Neill, Tom Burroughs, Jean Armour, Williams Burns, Alex Shannon. The production was made under the direction of Harry Millarde. George Scarborough wrote the story. The story opens with a prologue, showing a happily married young couple. The young husband, who is the son of an influential foreign official, is hounded by his father. The couple flee to the United States, where the young husband earns a living by playing a violin. He is kidnaped and taken to his native country on a strange vessel. The story proper opens in New York, sixteen years later. Madame Gordon is a popular Broadway modiste. She visits an orphanage near the city, and takes little Dola Belton back with her. Dola is dressed in fine clothes, educated, and then Madame Gordon believes that she is ready to be turned over to some millionaire. Madame Gordon believes that some millionaire will pay high for her. Dola meets "The Golden Kid," a "bright light" favorite and spendthrift. He is amazed to learn that she is the daughter of Madame Gordon, and assuming a drunken condition, promises Madame Gordon a large sum of money for Dola. Dola refuses to talk with "The Golden Kid," because she thinks he is under the influence of drink. She leaves him and he is impressed. He learns that Dola is his long, lost daughter.

Cincinnati Theatres Aid Thrift Stamps

More than a hundred moton picture theatres in Cincinnati and vicinity have agreed to open their houses to four-minute speakers who will educate the public on the purchase of war savings certificates and thrift stamps.

These same houses did excellent work in raising the Red Cross fund and they have won the commendation of the public and the officials for their patriotic spirit.

Live News from the Producers

Rolfe Arrives and Departs

Attends New York Conference of Metro Officials in Connection with West Coast Improvements—Losing no Time

B. A. ROLFE, western representative of the Metro Pictures Corporation, made a hurried trip to New York a few days ago to attend a production conference of Metro officials anent Metro's plans to expand its present work on the coast. Metro, as previously announced, has decided to enlarge its plant on a scale that will not only accommodate its present stars and their companies at the same time, but others that are expected to begin work there soon.

Plans for the numerous improvements and alterations were decided upon before Mr. Rolfe's departure in order to enable him to put them into effect immediately upon his return to Los Angeles. That no time might be lost on the work, Mr. Rolfe left for the West two days after his arrival in New York.

The confidence of Metro's other heads in their new undertaking was greatly strengthened by Mr. Rolfe's report of his production work the last two months. He expressed the conviction that Los Angeles and its surroundings surpasses all other places as a production field, and that Metro pictures would in no way suffer from production in such ideal environs. He exemplified this by a showing of Viola Dana's "The Winding Trail" and Edith Storey's "The Legion of Death," which is to be a Metro production de luxe, which he brought with him from the coast.

"Those productions," said Mr. Rolfe, "will rank among the most finished Metro has ever made. Full advantage was taken of our surroundings. In fact, nowhere else could they have been staged so advantageously. Both call for a great number of outdoor scenes. This was particularly true of "The Legion of Death," as a great majority of the scenes we use were transplanted bodily from Russia and the far Eastern battle front. The picture will go a long way to bring home to Americans the realization that this is a war of extermination in which the women of Russia are doing their part to overcome the autocratic aims of Germany. In order that the picture might be life-like in every detail only Russian women were employed in the big scenes.

"Miss Storey's next picture will also be an adaptation from a novel, which is in keeping with our new policy to bring as many plays and novels to the screen as is commensurate with our production of original stories. The novel is Edward Moffat's 'Hearts' Steadfast.' Its screen version will be known as 'Revenge.'"

"Mary 'Gusta" Title Changed

Paramount Renames Vivian Martin Subject "A Petticoat Pilot"—Story Laid in New England—Sturgeon Directs

FOLLOWING her appearance in "The Fair Barbarian," which was recently released by Paramount, Vivian Martin will be seen in "A Petticoat Pilot," a picturization of Joseph Lincoln's story, "Mary 'Gusta," by Gardner Hunting, it was announced this week, by Paramount.

The title first chosen was "Mary 'Gusta," and was announced under that name last week.

The story itself, is said by Paramount, to be particularly delightful and is laid in the Cape Cod section of New England, a district abounding in interesting characters and traditions. As "that queer Lathrop young-un," as Mary 'Gusta is called, Vivian Martin has a characterization that is claimed to be well suited to her qualities as an actress.

Paramount insists that scenically the production, which was directed by Rollin S. Sturgeon, should prove one of the most attractive offerings in which Miss Martin has as yet been seen, and claims the supporting cast has been chosen with great care. Among those who appear are Theodore Roberts, James Neill, Harrison Ford, who has played opposite the star in several productions; Helen Gillmore, Richard Cummings, Jane Wolff, Bert Hadley, John Burton, Antrim Short and Tom Bates.

Real Life Supplies Some Reel Life

A high order of juvenile comedy from real life is claimed by General Film for "The Chocolate of the Gang," the second of the series of "Judge Brown Stories" being distributed by General Film Company. The story deals with the attempts of a small colored boy to win admission into a gang composed of white boys, and the great variety of juvenile "nishiashun" ceremonies through which he passes is said to provide some most laughable scenes. One of these scenes shows a juvenile court in session.

Fox Completes Lorimer Feature

It was announced this week by William Fox that "Jack Spurlock—Prodigal," written by George Horace Lorimer, editor of the Saturday Evening Post, has been completed.

George Walsh is star of the picture, which was directed by Carl Harbaugh.

"Jack Spurlock—Prodigal," is to be given, without extra charge to William Fox patrons listed January 30, 1918, as having contracted for the Fox Special Features, and nobody else will get it. It is going out as a regular weekly special feature, not as an "extra," although General Manager W. F. Sheehan declares "it has the punch entitling it to rank as a de luxe production and is really worthy of being distributed on the basis of an 'extra' at an advanced price."

Her Support Is Good

In the cast supporting Vivian Martin in "A Petticoat Pilot," the Paramount film adaptation by Gardner Hunting, from the book "Mary 'Gusta," by Joseph C. Lincoln, produced under the direction of Roland Sturgeon, are the following: Theodore Roberts, James Neill, Harrison Ford, Helen Gilmore, Richard Cummings, Jane Wolff, Bert Hadley and John Burton.

Keystoner Writes Dramatic Scenarios

Jay Dwiggins, of the Triangle-Keystone scenario staff, has turned his activities to the dramatic end of scenario writing, and in the future will write five-reel dramatic stories with a light comedy vein. It has been said that some of Dwiggins' comedy scripts were so sad that his work attracted the attention of Frank Beresford, scenario editor of the Triangle Culver City studios. Dwiggins is an actor as well as an author, and recently gave up his screen career to devote his entire time to thinking up comedy situations for the Keystone comedians.

MacLane Picture Receives Spoor Stamp

"Men Who Have Made Love to Me," George K. Spoor's presentation of Mary MacLane, the authoress, received its final endorsement last week when run for a final showing in the studio projection rooms.

Twenty-four sheet billboard posters are about to be placed throughout the country advertising this presentation.

Mr. Spoor believes that his national advertising plan has resulted in a far greater popularity than would otherwise have been gained, using his twenty-four sheet campaign on Taylor Holmes' "Uneasy Money" as a criterion.

Metro Names Cast in "Broadway Bill"

What Metro characterizes as an exceptional cast has been engaged to support Harold Lockwood in "Broadway Bill," a Metro wonder play written by Fred J. Balshofer, now in course of production.

Mr. Lockwood's leading woman in this picture is Martha Mansfield, who, under the name of Martha Early, formerly played in Max Linder productions.

The heavy character is enacted by Stanton Heck who, besides having extensive stage experience including seven successive seasons with Klaw and Erlanger shows, has appeared in many film productions, among them "The Man from Mexico," "The Renegade" and "Barbara Fritchie." Another important role is played by Bert Starkey.

William Clifford and W. W. Black, who appeared with Mabel Taliaferro in "Magdalen of the Hills" and with Ethel Barrymore in "The Greatest Power" are also members of the cast. Cornish Beck, a boy actor, plays a juvenile part.

Exhibitors Like Triangle Re-issues

The Triangle re-issues of Hart and Fairbanks' features are said to be constantly bringing comments from exhibitors that indicate the drawing power of these productions.

Exhibitors express, it is claimed, great confidence in the box-office value of these re-issues by re-booking them, after having shown them for a full run when originally released. In referring to the Fairbanks' reissue, "The Lamb," released September 30, the manager of The Colonial theatre, at Sioux Falls, S. D., said: "This was the *fifth* repeat on this picture and it played to more business than the first time." With reference to "The Disciple," featuring Hart, re-issued September 16, the same exhibitor said: "This feature played to 60 per cent more business than when first shown."

Triangle has announced that some very clever and valuable ideas in advertising in connection with the re-issues are being carried out by progressive exhibitors.

Petrova Uses "Personal Letter" Idea

In order to emphasize the "personal touch" which Madame Olga Petrova has striven to establish between herself and screen patrons she has, through the medium of her own company, decided to use the "letter" idea. To mark the inauguration of her first production, "Daughter of Destiny," produced and released under the banner of the Petrova Picture Company, Madame Petrova has written a personal letter to picture patrons who may witness this picture. In order to remove all thought of conventionality and as a token of her appreciation to her screen patrons, the actress caused "her letter" to be issued in what is said to be a novel form. One side contains a picture in colors of the star, personally autographed.

Davis Stimulates Triangle



Laura Sears and Charles Gunn Furnish Smiles for Triangle's "Framing Framers"

Opens New Year with Resolution to Make Production Record—Four Stories Begun and Others Are Ready

STIMULATED by the production schedule set by General Manager H. O. Davis, the Triangle studios at Culver City opened the New Year with a burst of speed.

The first week of 1918 saw four new stories started and four pictures completed. Four directors are waiting for stories and one director, Cliff Smith, maker of Western thrillers, is putting the finishing touches to his latest Roy Stewart vehicle.

E. Mason Hopper, whose last feature was "Her American Husband," a romance of the Orient, has begun shooting on a seven-reel feature by E. Magnus Ingleton, the title of which has not been announced.

Director Frank Borzage, with two eastern actors in his cast, has begun work on "The Shoes That Danced," a screen adaptation of John Moroso's Metropolitan Magazine story of the same name. Jack Cunningham did the continuity. This is a story in which the leading characters are gangsters and it touches on life in the underworld. An unusual feature is claimed in that the villain attends a masquerade ball disguised as Charlie Chaplin.

Thomas N. Heffron is now working on a water subject called "The Sea Panther." It is a tale of pirates of the Caribbean Sea written by Kenneth B. Clarke. In this picture William Desmond will be seen as "The Panther."

Director Cliff Smith, Triangle western expert, is putting the finishing touches to the latest vehicle of the cowboy star, Roy Stewart, and in "Keith of the Border" Smith believes he has a feature that will score a new success. Experts who have seen the "rushes" on this picture declare that the fight between Roy Stewart and Pete Morrison is the best that has been staged since "The Flame of the Yukon."

The four Triangle pictures which have been completed in the past week include "Real Folks," directed by Walter Edwards; "Captain of His Soul," a screen adaptation of Eleanor Kinkade's magazine story, "Shackles," directed by Gilbert P. Hamilton; the magazine story, "Little Red Decides," in which Director Jack Conway is said to have obtained some wonderful scenes between the child actress Barbara Connolly, and the Chinese cook; and "The Hopper," from Meredith Nicholson's story of the same name, on which Thomas N. Heffron handled the megaphone.

The Triangle directors who are waiting to begin work on new subjects are Jack Dillon, Raymond Wells, Jack Conway and Walter Edwards.

Pathe Keeps Eye on World War

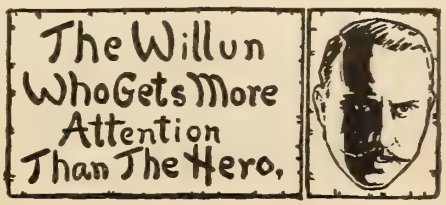
Proves Its Claim to Timely Dominance with Russian Films Uncovering German Plots—Filmed by Donald C. Thompson

HARDLY a week passes without some new evidence that Pathe is one of the few companies really keeping a close eye to world activities in connection with the war. The first and second weeks in the new year are no exceptions.

As official distributor of French and British war pictures, the Pathe Company has added to its record in getting the animated documents of the conflict before the American public by arranging to present throughout the country the films of Russia in revolt, taken by Donald C. Thompson, the young Kansan who spent three years in the trenches "cranking" actual battle scenes amid a rain of German bullets and shells.

This picture, which was given its premiere in America at the Strand theatre, New York, will be shown under the title, "The German Curse in Russia," and has many scenes which show the workings and results of the German propaganda of lies which Mr. Thompson's camera demonstrates was responsible for what happened in Russia.

Mr. Thompson risked death, it is said, repeatedly, to get a real record of the struggle in Russia. The result is a picture with "over the top" charges, an actual bombardment of Turkish boats by the Russian Black Sea Fleet, the women's Battalion of Death in action, scenes incidental to the visit of Mrs. Emmaline Pankhurst, the English suffragette who delivers a message to Mme. Botchkarwa, organizer and leader of these modern Amazons, and many other remarkable scenes.





Goldwyn's Three Feminine Aces, Mae Marsh, Madge Kennedy and Mabel Normand, Have New Features for Release Shortly, Titled "Fields of Honor," "Our Little Wife" and "Dodging a Million" Respectively

Goldwyn Films Reach Orient

Announcement Also Indicates They Have Been Shown in Antipodes to Success—Bolster Handles All the Details

ACCORDING to reports this week through Goldwyn's publicity department, pictures made by that company have at last made the long trip to Australia and the Orient, now made more slow and difficult by the War, and have been privately shown to two groups of exhibitors in the Antipodes. Both showings were arranged by Goldwyn's special representative, Harold Bolster, now touring the world in the interest of the new corporation. A letter, just received at the home office after a delay, is said to record special trade showings at the Theatre Royal, Sydney, New South Wales, on Nov. 18, and at Melbourne on Nov. 25.

Both gatherings brought forth, it is said, the leaders in the film industry of Australia and New Zealand, Harry Hayward of Auckland, who is chairman of the New Zealand Motion Pictures Supplies Co., controlling over fifty theatres on the island, making a special trip to Sydney to be present at the showing. On both occasions, the first two Goldwyn releases, "Polly of the Circus," starring Mae Marsh, and "Baby Mine," starring Madge Kennedy, were shown.

The Australian Variety and Show World, a trade journal, wrote of the Sydney showing: "The first of the new Goldwyn Pictures were unfurled on the screen to a massed audience who all expressed admiration for the new feature films. 'Baby Mine,' by Margaret Mayo, is a production of the highest art and stars Madge Kennedy, who has a charming personality. 'Polly of the Circus,' by the same author, is a gem of motion picture art, and features the dainty and fascinating star, Mae Marsh, who is more fascinating than ever before. Goldwyn Pictures reach the highest point of cinema art, and all of us have a lot that is worth while to look forward to. Goldwyn Pictures will make a name for themselves in Australia and in fact through Australasia."

"Our Little Wife" Is Nearly Completed

Madge Kennedy's latest vehicle, "Our Little Wife," the Goldwyn picturization of Avery Hopwood's stage piece, is said to be rapidly nearing completion at the Goldwyn Fort Lee studios.

Miss Kennedy, whose most recent work was in "Baby Mine" and "Nearly Married," is surrounded by a notable cast in "Our Little Wife," according to announcements. Her leading man is George Forth, and others in the cast are William Davidson, Wray Page, Kempton Greene, Walter Hiers and Marguerite Marsh.

Goldwyn Sends "Thais" Print to Author

Following the receipt of a letter from Anatole France, author of "Thais," expressing the writer's compliments and appreciation upon the completion of the screen version of the story, with Mary Garden in the star role, Goldwyn is preparing to send a special print of the picture to Paris so that the author may see the film shortly after its release in America.

"Thais" was presented at the Strand in New York the week of January 1, and drew big houses.

Universal Films "The Flash of Fate"

BECAUSE one of the staff of the production department at Universal City has a good memory for stories and a poor one for the names of authors, Herbert Rawlinson will soon appear in a five-reel story, "The Flash of Fate," that has been created on a chance of its original writer turning up at some subsequent date to claim his recompense. The announcement is made by Universal's publicity department that the amount to be paid, when the real author of the story shall bring proof of his work, will be decided by a committee of play-brokers; one to be chosen by each of the principals to the decision and a third to be nominated by the two referees thus selected.

"The Flash of Fate" will reach the screen under unusual circumstances. While Col. Jasper E. Brady, of Universal's scenario department, was in conversation with one of the members of the staff, the plot of the story was revealed. Production Director Henry McRae, when the "buck" was passed to him, remembered the story, having read it several years ago, but he failed to recall the author's name or whether he had read it in a book or magazine. Diligent inquiry failed to shed further light upon the authorship or source of the plot. Finally Mr. McRae told Mr. Brady to start the wheels in motion. Mr. Brady accordingly commissioned James W. Atkinson to prepare the story, and Waldemar Young was then assigned to the scenario work, the result being passed along to Elmer Clifton, who consulted with Herbert Rawlinson—and so "The Flash of Fate" was screened.

The completed offering arrived in New York January 2 and was shown to the executives of Universal.

Zoe Rae Has New Director

Rhea Berger has been engaged to direct a special Universal company headed by Zoe Rae, the child actress. At present he is preparing to screen a story entitled "Little Miss Sherlock," by Norris Shannon, which has been put into screen form by Frank Howard Clark.

Mr. Berger is well known as a director of cinema features and not so long ago his name was familiar in the theatrical world as among the foremost stage directors. The ground-work of his success as a photoplay producer was laid at the Western Essanay studios. Later, during an engagement of more than two years with the American company, he staged a number of Mutual's successes, including several of Kolb and Dill's feature comedies.

Spoor Begins Taylor Holmes Subject

George K. Spoor has begun production of Taylor Holmes' next picture, "A Pair of Sixes," by Edward Peple.

"A Pair of Sixes" is often called Mr. Peple's most successful stage play, although he is well remembered for his "The College Widow," "The Prince Chap" and others.

The production is in the hands of L. C. Windom, who produced "Ruggles of Red Gap," "Uneasy Money" and all other Taylor Holmes pictures. Following "A Pair of Sixes," Taylor Holmes will start work on "The Rainbow Chaser," an adaptation of the Saturday Evening Post story, "Mr. Williams Takes a Chance," by Freeman Tilden.

Tourneur Covers Nudity with Artistry

Maurice Tourneur, the director who is producing for Artcraft Maeterlinck's "The Blue Bird," is said to be using his artistic technique to the fullest in order to satisfy the most critical in the scenes calling for nude figures. That Director Tourneur will make these scenes acceptable to all photoplay patrons is claimed by Artcraft.

"Nudity in itself is not objectionable," said Mr. Tourneur, "unless it is used as a means to attract an unhealthy mind. Nude figures are shown in 'The Blue Bird,' but the circumstances are such that they will be viewed with reverence rather than excite thoughts of immodesty."

Polo and Reed Head Serial Company

Carl Laemmle recently stated, in a forecast of Universal's activities for the forthcoming year, that his organization would go into the work of producing serials more extensively than ever. For six years the Universal forces have been making and distributing serials and had five chapter-stories either released, in the making or arranged for when the year 1918 began.

Ben Wilson and Neva Gerber are now appearing in "The Mystery Ship" and before that serial shall pass the tenth episode of its sixteen-chapter career Eddie Polo and Vivian Reed will start "The Bull's Eye" on its way. Supporting these stars will be an unusually numerous cavalcade of riders, for the plot of the piece deals exclusively with events upon the sheep and cattle ranges of the Southwest.

Two Artcraft Pictures Run on Broadway

Artcraft Pictures entertained the patrons of two New York motion picture palaces on Broadway the past week. At the Rivoli theatre, S. L. Rothapfel's latest achievement, Douglas Fairbanks in "A Modern Musketeer" was the initial feature attraction of the new theatre.

After several months' delay, owing to court procedures, New Yorkers were finally able to see the initial William S. Hart-Ince picture released by Artcraft, "The Narrow Trail," at the Rialto.

Carey Subjects Are Played Up

Universal Intends to Specialize in Them, and Scripts and Cast Are Carefully Chosen — Molly Malone Leading Woman

UNIVERSAL intends to specialize in Harry Carey features, directed by Jack Ford, as one of the production plans announced for the forthcoming year. Universal contends that Carey has been created as a star during the time he has been engaged at Universal City and it is the managerial purpose to realize to the fullest extent on his popularity by giving him better opportunities than he has ever had before. To that end Director Jack Ford has made careful selections not alone of manuscripts but of players who will support Carey in acting the parts and following his lead in the saddle.

Molly Malone has been definitely assigned as Carey's featured leading lady and the first of the Carey specials will be seen January 28, when "The Phantom Riders" will be released. This is particularly an adventure in which wild riding is featured, but his next offering, "Wild Women," on February 25, will be a comedy that takes the cowboys on to the ocean to finish off their escapade.

Director Ford has now in preparing two more productions that will serve Carey with special fitness, besides providing Molly Malone with agreeable roles. They are "Back to the Right Trail," made from Frederick R. Becholdt's story, and "Lin McLean," founded on Owen Wister's novel of the same title. Betty Schade, Vesta Pegg, Edward Jones, M. K. Wilson, William Carroll, Helen Wright, Martha Mattox, Roy Clark and L. M. Wells will be active in Carey's support.

These Carey features, to be offered at regular intervals during the coming year, will carry a special equipment of advertising and publicity. It is the declared purpose of Universal to give its exhibitors every possible facility for realizing to the last possible sale of an admission ticket for these attractions.

Vitagraph Begins Production for State



Albert E. Smith, President of Vitagraph, Helps Gladys Leslie Raise a Service Flag With Seventy-seven Stars

WORK was started January 2 on the patriotic picture which Vitagraph is going to make for State Defense Council of New York. This is a picture in which Governor Whitman, of the Empire State, will appear.

Corinne Griffith and Webster Campbell, the Vitagraphers who will be featured in the picture, were taken to the Erie Canal, to the State Capitol at Albany, and to the Hudson, making scenes at each place under the direction of John Robertson, who was chosen by Albert E. Smith, president of Vitagraph, to direct the production.

This picture which is to show the people how New York State had handled problems of the espionage, sedition and intrigue, is promised as one of the big offerings of the year in the motion picture industry. The story was written by Robert W. Chambers, and is said to be one of the very finest pieces of literature that this writer has produced. The picture will be an official document, inasmuch as the plans for it were drafted in conference between Governor Whitman's advisors, Albert E. Smith, Walter W. Irwin, general manager of the Vitagraph distributing organization, and leading military and civil officials of New York State. Also, archives of the state were thrown open to Mr. Chambers for the writing of his story.

Paralta Affords Study of Paris Life

In the next Paralta Play whose star is Bessie Barriscale, and the title of which is "Within the Cup," an opportunity is said to be afforded photoplay patrons to study and compare the artistic Bohemian life of Paris and that of New York.

The story begins in the famous Quartier Latin of Paris and ends in Greenwich Village, which is Manhattan equivalent for the Parisian locale of writers, artists and models. The sets for the Parisian beginning of the photoplay were made from drawings and photographs made under the direction of the author, Monte Katterjohn, and supplemented by instructions personally given at the Paralta Studios by Mr. Katterjohn.

For the purpose of having the Greenwich Village sets as atmospheric as possible, Mr. Kattehjohn made a special trip from the Paralta Studios to New York. In Greenwich Village photographs and drawings were made under his direction.



Lovely Winter Surroundings and Unusual Situations are Said to Abound in "A Daughter of Uncle Sam," a Jaxon-General Production With Jane Vance and William Sorelle

Truth Again Outdoes Fiction

General Film Claims Thrilling Scenes in Jaxon New Serial are Founded on Real Spy Incidents in Army Circles

ACCORDING to a new announcement by General Film Corporation, the old adage to the effect that truth is stranger than fiction has been vindicated again in the filming of "A Daughter of Uncle Sam," the Jaxon serial to be released through General Film Company. Many, if not all, of the most thrilling scenes in the twelve episodes which form this patriotic serial, are said to be founded upon true incidents which have taken place since Germany began her spy and intrigue propaganda in this country. Such events as the Black Tom disaster, which cost many lives and did damage amounting to $25,000,000, the attempt to blow up the Welland Canal, the destruction of scores of munitions and manufacturing plants engaged in war work, and the systematic manner in which the German liners interned in America were damaged and wrecked on orders from Berlin are all said to be reflected in the rapid succession of scenes filmed for this martial kaleidoscope.

The ramifications of German spies and agents of destruction have long since been confirmed by a series of exposures which have brought the war very close home to Americans. These exposures have provided a wealth of material for a serial of this sort, and the difficulty has been to choose a limited number of incidents out of the hundreds available which could be utilized in the filming of "A Daughter of Uncle Sam."

Jane Vance as the heroine takes the part of the main ferreter out of enemy spies, seconded by William Sorelle as an American Army officer.

Two things have been accomplished in limiting each episode to one reel. Dramatic quality has been obtained, it is said, by crowding a sufficient number of incidents to make two reels into the one-reel episode. The elimination of draggy scenes is said to have speeded up the action sufficiently to guarantee that there will be no dull moments.

The first episode of "A Daughter of Uncle Sam" is expected to be ready Jan. 19. Advance inquiries indicate an unusually attractive list of bookings.

June Elvidge Mends "Broken Ties"

"Broken Ties" is announced as the title of the World-Picture Brady-Made in which June Elvidge will next appear as the star player. Arthur Ashley is to be featured with Miss Elvidge in this photoplay, in which the heroine, finding herself in a harrowing situation, hemmed in from every side, takes the crisis into her own hands and works out her destiny unaided.

New Producing Company Gets Started

A new producing company has begun operations in New York, its object being to provide a series of single-reel comedies.

The Sargent Film Corporation, under which name it is organized, has taken lease of a studio on the Fort Lee side of the Hudson river and has begun filming its subjects, which will feature as comedienne Edith Sargent, formerly a Universal player. The productions are under the personal supervision of George Orth, who has had experience with the Biograph, Eclair, Gaumont, Yankee, Republic and Victor companies. An excellent supporting company for Miss Sargent has been engaged.

The cinematographer for the new organization is Otto Schaefer, well known among the Jacksonville studios and more recently chief cameraman for the Tisdale Films of New York.

Negotiations are said to be on for the release of the Sargent product through one of the large distributing companies.

Melford Builds Town in Hawaii

Director George H. Melford, who recently took his Lasky Players, headed by Sessue Hayakawa and Margaret Loomis, to Hawaii for scenes in Paramount's "Hidden Pearls," built a native city in one day, it is said on the beach at Kalapana.

The company at the islands consisted of George H. Melford, the director; Claude H. Mitchell, assistant; Paul Perry, Henry Kotani and Edward Rice, cameraman, while the players included the star, Sessue Hayakawa, Margaret Loomis, Noah Beery, Clarence Geldart. Others in the cast who did not go to the islands are Theodore Roberts, Florence Vidor, Jack Holt, John Burton and Henry Woodward.

Reid Starts Detective Picture

Wallace Reid, Paramount star, who recently came to New York from California, will begin activities at the Famous Players studio shortly on a new type of story in which he will play a detective hero. The picture has been adapted from the book, "Marcell Levignet," by Elwyn Barron, the scenario for which has been made by Margaret Turnbull.

Paramount has announced that "The Thing We Love," a Paramount picture starring Wallace Reid and Kathlyn Williams is to be released February 18, following the appearance of Mr. Reid as a star in "Rimrock Jones," on January 21.

Petrova Engages Lucille Laverne

It was announced last week that Lucille Laverne, of the legitimate stage, has been engaged by Madame Petrova for a role in the star's third picture, called "The Life Mask."

Miss Laverne began her screen career with Paula Blacton, and since then has played with Maxine Elliott in "The Eternal Magdalene" and with Mary Garden in the Goldwyn production of "Thais."

D'Orsay Completes Work in Spoor Film

Lawrence D'Orsay has returned to New York, having completed his work in George K. Spoor's picture, "Ruggles of Red Gap." Mr. D'Orsay assumed the role of "The Honorable George" in this Taylor Holmes production.

"Ruggles of Red Gap" was completed on the last day of the old year. Director L. C. Windom was compelled to work his company overtime during the last few days, as the scene-taking in Arizona ate up more time than had been anticipated.

Paramount Changes Name of Ray Film

Charles Ray's newest picture for Paramount, work on which has been started and which was announced under the title of "Let's Go!" has shed the latter name, and is now known as "The Family Skeleton."

Sylvia Bremer is Ray's chief feminine support.

Ann Pennington Spreads Sunshine

Alice Hegan Rice's novel, "Calvary Alley," which as "Sunshine Nan" is Ann Pennington's next vehicle on the Paramount program, is said to be full of human interest. Miss Pennington plays the part



Ann Pennington, Star of "Sunshine Nan," for Paramount

of Nance Molloy, of the slums, who evolves gradually into a position of respect in the world without imposing upon credulity. The story is said to be replete with action and radiates with comedy situations particularly adapted to the star.

Vitagraph Serial Is Started

West Coast Studios Are Scene of Action, with Hedda Nova and Frank Glendon Starred—In Fifteen Episodes

ON Wednesday, January 2, Vitagraph formally inaugurated production at its West Coast studios of "The Woman in the Web," the fifteen-episode serial starring Hedda Nova and Frank Glendon, which will be released immediately upon the conclusion of the first run of "Vengeance —and the Woman."

Like its predecessors, "The Fighting Trail" and "Vengeance—and the Woman," this serial is said to be punctuated with incidents that require unusual outdoor locations such as furnished by the vast tracts of mountain land surrounding the California studios of Vitagraph. The story, which is the joint work of Albert E. Smith, president of Vitagraph and Cyrus Townsend Brady, is claimed to be of an entirely different nature, however, than that of the other serials and deals with international episodes that require a variety of exterior and interior setting.

The plot carries the players over three-quarters of the globe, from Petrograd, through Russia and many of the warring countries of Europe. Since it is manifestly impossible to film episodes in the actual locale of the story, Director David Smith, brother of the Vitagraph president, has thoroughly mapped out a tour of the west coast states, covering those locations necessary for the action of the story.

Hedda Nova is considered by Albert E. Smith to be the ideal actress for the leading role.

With the addition of a new stage 300 by 150 feet, two new concrete buildings for dressing rooms and storage of sets, and improved photographic facilities of the latest type, the Western Vitagraph studio is perfectly equipped for the production requirements of this serial, which will be more elaborate in scenic investiture than any previous Vitagraph production.

"The time is past when a serial may be ground out as so many disjointed reels of incidents," stated Mr. Smith in reviewing plans for launching the new production. We must give to them an entirely different type of story than we employ for five-reel subjects, just as the novelist treats his fiction material quite differently than does a short story writer. There must be a vital theme, carrying a big train of thought in a simple, direct way, and this is what Mr. Brady and I have endeavored to do in 'The Woman in the Web.' The success of 'The Fighting Trail' and 'Vengeance—and the Woman' has exceeded my most optimistic hopes, and this new serial will surely go them one better.

"Over the Top" Is Under Way

Vitagraph Shoots First Scenes with Sergeant Empey on January 2—President Smith Supervises Production Work

SERGEANT ARTHUR GUY EMPEY, Lois Meredith and a company of Vitagraph artists, started work on Wednesday, January 2, on "Over the Top." As announced last week, this melodrama has for its basis Empey's war book, "Over the Top," which has been read by over two and a half million people.

Albert E. Smith, president of the Vitagraph Company, is himself supervising the production of this feature with the assistance of Wilfrid North, production manager of the Eastern studios, and Sergeant Empey, whose intimate knowledge of trench life should assure the accuracy of the settings.

Coincident with the Vitagraph production of "Over the Top," it is said, there will be four distinct nation wide advertising and publicity drives. First, there will be the advertising and publicity campaign made by Vitagraph on behalf of its production. Second, there will be the Empey lecture tour, which will carry him over the entire country. Third, there will be the simultaneous publication in newspapers all over the country of his syndicated articles. Fourth, there will be the continued drive by G. P. Putnam & Sons, his book publishers, on "Over the Top," and on Empey's new book, "First Call; or, Guide Posts to Berlin," which was published on January 5.

Vitagraph claims that never before in the history of the industry has any production been released that has had so many parallel publicity and advertising drives made, each in independent channels, but all combining to a single smash to put over a personality. Walter W. Irwin, general manager of Vitagraph distributing organization, calls particular attention to the fact that this is not a promise of what is to be done, but points out that these drives are being made now. He says that a glance at the records of Empey's accomplishments, the sale of his book, the sums raised by him for the Liberty Loan, the smoke funds, and the Red Cross, and the ovations that he has been accorded at all of his public appearances, bear witness of the appeal that Sergeant Empey makes to the American public. This appeal, Mr. Irwin says, is the guarantee to exhibitors of months of capacity business on the big picture.

Essanay Selects Girls for Comedies

Essanay has selected several dozen girls from a group of nearly two hundred to appear in its General Film one-a-week comedies, it was announced last week.

The release for January 12 is "One Night," depicting the wholesale complications arising from the innocent efforts of a "gentleman drunk" to regain his hat, fallen to the sidewalk from his hotel room window. In it figure many girls alarmed in the middle of the night by the cry of "burglar" and a number of characters that are said to afford many laughs.



Annette Kellermann, She of the Form Divine, Has Completed for William Fox What Is Said to Be a Marvelous Sub-Sea Photofantasy, Called "Queen of the Sea"

Fox Prepares a New Standard

"Cheating the Public" Is Second of Producer's Cinemelodramas That Claim Drury Lane Thrills—Released January 20

"STRONGER, bigger, more gripping than 'The Honor System'" is William Fox's description of the second in his series of one-a-year, all star productions which he calls "cinemelodramas" and which he promised at the time of their inauguration would surpass even the stirring spectacles of the Drury Lane theatre.

"The Honor System," which, according to the Fox management is one of the biggest money makers it has ever put on the market, was the first of this series and the prediction is made that the new production, "Cheating the Public," will far surpass its predecessor from a box office standpoint. Exhibitors who have been invited to see prerelease showings are quoted, by the Fox publicity department, not only as being enthusiastic over the picture, but as attributing to it melodramatic qualities of an unprecedented sort.

"'Cheating the Public,'" said Mr. Fox, "not only has a great deal in common with 'The Honor System,' but decidedly surpasses it in quality and quantity of high grade thrills and in strong, compelling, vital heart interest. It is melodrama of the highest order. It expresses exactly what I meant when I coined the word 'cinemelodrama.' Food profiteering and child labor conditions in factories are phases of the story, and furnish the underlying theme of the plot, but it is by no means dependent on these factors either for its remarkable appeal or for success."

The production, it is announced, is to be released January 20, as a Standard Picture and will be the first release of the year in that series. The cast includes Enid Markey, Wanda Petit, Frankie Lee, Ralph Lewis, Bertram Grassby, Tom Wilson and several others. It was directed by Richard Stanton, who made "The Spy," and the story is by Mary Murillo. Mr. Stanton and Edward Sedgwick wrote the scenario.

It is declared that a record-breaking price was paid for the story and that the cost of the production was in excess of $350,000.

Dalton Company Works on New Feature

DOROTHY DALTON and company have returned to Los Angeles from Chatsworth Park, where exteriors were photographed for a Paramount picture starring Thomas H. Ince star, to be released February 4. The company has recently been "on location" at an immense stone quarry, belonging to Los Angeles County, in order to get the proper atmosphere for some mining-construction scenes.

Miss Dalton, in the role of a resourceful Western girl, is called upon to settle a strike of workmen at this place. In her new picture, Miss Dalton will have the support of what Paramount claims to be the best company that she has ever had. Jack Holt will play the leading role, opposite Miss Dalton, while William Conklin, Melbourne MacDowell, Robert McKim and Dorcas Matthews will appear in parts in which they are expected to have splendid chances for actual individual achievement.

Mr. McKim, in particular, after playing almost every sort of a screen villain that the Ince staff of scenario experts could devise, will offer in this new Dorothy Dalton picture a characterization that is said to be entirely different from anything he has yet made known, and at the same time he will be as polished and as suave in his villainies as ever.

Metro Adds Reed to Scenario Staff

Luther Reed has been added to Metro's staff of scenario writers, it was announced last week. Mr. Reed is a well-known newspaper man and scenario writer who has been identified with Paramount, Universal and other motion picture companies.

Jewel Gets Rights to a Painting

Jewel Productions, Inc., announced last week that it has secured, through its publicity department, the rights to publication of the "Chase portrait" of Edward Everett Hale, author of "The Man Without a Country."

The picture, which is the property of Thomas P. August, of New York, has been loaned to the Boston Museum of Fine Arts and is the work of the late William Merritt Chase. At the time of the sitting Dr. Hale was seventy-five years old. The picture will be used in the publicity campaign for "The Man Without a Country," by both Jewel and the American Defense Society.

Letters Ask About New Brenon Film

Since the announcement was made that Bert Lytell was to appear in a sequel to "The Lone Wolf," the Herbert Brenon Film Corporation—which controls the rights of distribution, claims that it has been besieged with letters from all sections of the country, asking for option on the rights, and information concerning the probable release date of the picture.



Margarita Fischer Suits the Action to the Word in "Molly Go Get 'Em," an American-Mutual Production

Motherhood Theme for Kitty Gordon

Kitty Gordon's next World-Picture Brady-Made is called "The Divine Sacrifice," and centres about motherhood, it is said. A man, whose marriage has been childless through the refusal of his wife, seeks parenthood elsewhere and finds happiness with it. But when the daughter of this informal union grows up and is sought in wedlock a difficult and poignant problem is presented, calling for an exhibition of truly Spartan courage.

Kane Tries for an Army Commission

Robert T. Kane, vice-president of the Paralta Studios in Los Angeles, who was recently made sergeant-major of trains at Camp Lewis, in the state of Washington, as announced in MOTION PICTURE NEWS, is now as high as the non-commissioned ranks extend, and is studying for a commission as second lieutenant.

Hulette and Hale Start New Comedy

Under the direction of Albert Parker, a new Pathe comedy called "Annexing Bill," starring Gladys Hulette and Creighton Hale, has been started, it was announced last week.

The story has been adapted for the screen from Edgar Franklyn's story which was published in a magazine.

In the cast supporting the stars will be seen Marguerite Greene, Marc Smith, Helen Tracey, Saxon King and Frank Nelson.

Santa Claus Remembers Film Chiefs

War, the coal and sugar shortage and other attendant current difficulties failed to put a damper on the spirits of Santa Claus when he started to make his Christmas rounds of the motion picture companies. Everybody was remembered, but some more so than others.

Walter W. Irwin, general manager of Vitagraph's distributing organization, found a magnificent library desk set in his stocking, figuratively speaking, as a Yuletide token from members of the home office staff. The set consists of eight pieces, made of bronze and inlaid with silver.

Thomas H. Ince, on the West Coast, was given a mink-lined auto coat, robe and full equipment, by Artcraft employees, and William S. Hart was master of ceremonies. E. H. Allen received a golf set.

Colored Players Appear in Storey Film

Two well-known colored players are members of the cast that supports Edith Storey in her initial Metro picture, "The Eyes of Mystery," directed by Tod Browning from the scenario of June Mathis, which was based on the novel, "The House in the Mist," by Octavius Roi Cohen and J. U. Giesy.

Vitagraph Speeds Up a Bit

Greets 1918 by Launching Production Drive—Puts Seven Companies in Action on Features—Empey Picture Included

ONE of the most noticeable production drives in the company's history was begun by Vitagraph on Jan. 2, when seven companies started to work on as many features. Two of these will be extra-reel productions, four will be regular Blue Ribbon features and one a fifteen-episode serial. New Year activities began simultaneously in the eastern and western studios of the company.

One of the more important projects undertaken is the eight-reel feature, "Over the Top," with Sergeant Arthur Guy Empey, soldier-author, and Lois Meredith working under the direction of Albert E. Smith, president of Vitagraph, and Wilfrid North, supervising director of the company.

Of equal importance to Vitagraph is the patriotic feature which is to be produced for the State of New York by the State Defense Council and which will show how New York State is dealing with the spy problem. Governor Whitman of New York will appear in the picture, together with Corinne Griffith and Webster Campbell, and the production will be under the direction of John Robertson, with President Smith acting in an advisory capacity.

Earle Williams and Grace Darmond, who arrived on the Pacific Coast Christmas Day, rested over the holidays and last Wednesday morning started work under the direction of Tom Mills in an O. Henry subject which will be released as a five-reel Blue Ribbon Feature.

Alice Joyce, with an all-star company, is working in "The Song of the Soul," a Blue Ribbon feature, under the direction of Tom Terriss. She has in her support a cast including Walter McGrail, Barney Randall, Percy Standing, young Stephen Carr and Edith Reeves.

In addition to the seven productions started on the first working day of the New Year, the Vitagraph company has under production "The Wooing of Princess Pat," in which Gladys Leslie is to be featured with Frank Glendon.

President Smith announced a few weeks ago that this would be one of the biggest years, from a production standpoint, in the history of his company. He said that the company's program of feature releases this year would be made from the works of recognized authors, for the most part. In order to get one hundred per cent production for the twelve months of the year, President Smith has had the Vitagraph Western studio greatly enlarged, so that it will now accommodate almost as many companies as will the studio in Brooklyn.

Paralta Plays Start Nicely

San Antonio Theatre Signs to Run Them Nine Consecutive Days, Chalking Up a Record for the Live Texas Town

PARALTA PLAYS, the first of which presented J. Warren Kerrigan in "A Man's Man," in addition to sweeping the industry with unusual interest on the occasion of their birth, are likewise sweeping the country with genuine contracts that augur well for Paralta and its distributing system, through W. W. Hodkinson.

The following telegram, which greatly pleased President Carl Anderson last week, is indicative of the strides being made by Paralta. "Just closed contract with Lytle and Epstein, Empire theatre, San Antonio, for nine consecutive days on all Paralta productions. This gives Paralta a longer run than any other productions played in San Antonio."

It was the belief of Mr. Anderson and the Paralta officials that the exhibitors of the country were not getting the full return from feature photoplays that was possible and that the theatre of the silent drama should be developed in the matter of runs until it stood on a par with the theatre of articulate drama in this respect. That the Paralta productions are bringing about this condition of longer runs in screen theatres is evident.

"We are quite convinced that the day of longer runs in the motion picture theatres is at hand," said President Anderson, "and we believe that the motion picture industry has entered upon a new era of prosperity. If a picture is good it is a waste of many elements to allow it only a short run.

"Every good picture will do a certain amount of self advertising, that is word of mouth advertising, and this is the most valuable kind of advertising—the kind, without which no theatre could long exist, but where a theatre runs a picture only a day, this kind of advertising is practically lost.

"There is always plenty of potential patronage for a good picture in a city of any size and a longer run gives a theatre manager a chance to develop it through vigorous advertising campaigns."

"Kid McCoy" Cast in Select Picture

Norman Selby, known in the roped arena as "Kid McCoy," has been engaged by Clara Kimball Young for a part in "The House of Glass," which Miss Young and her own company are producing at the New Rochelle studio. Selby, it is said, will have the role of a detective, in which his pugilistic art will assume dramatic aspects for the benefit of the camera.

The casting for "The House of Glass" is practically completed. The vacancy made by Nigel Barrie's enlistment in the Royal Flying Corps has been filled by Pell Trenton, and Miss Young's leading man will be Corliss Giles, who supported her in "Shirley Kaye."

Metro Acquires "Lest We Forget" Story

METRO Pictures Corporation announced this week its acquisition of "Lest We Forget," the war spectacle in which Rita Jolivet is starred. The deal, which was consummated some weeks ago between the original producers, Count de Cippico and J. L. Kempner, and Richard A. Rowland and W. E. Atkinson, of Metro, gives Metro the entire rights to big photo-drama.

Metro regards the picture, according to announcements, as the most powerful and significant that has yet been made by it around the world war, and intends to present it shortly at one of the Broadway theatres as a Metro special production de luxe. Before this presentation, however, the picture will be completely re-arranged and many new scenes taken of important events that had not come to light at the time of the original filming. This work will be in the hands of Charles A. Taylor.

Metro declares that "Lest We Forget" has already received the indorsement of many Government officials as a good medium to bring home to thinking and patriotic Americans the tremendous issues at stake in the war and the righteousness of its cause. It is wholly American in theme and treatment, and its presentation of the incidents which finally plunged the United States into the war is said to be a masterly defense of this country's course and a stirring reminder of the grievous wrongs suffered at the hands of autocratic Germany.

The story is founded on the series of historical events which led up to the declaration of war on Germany and her allies, and includes in many scenes a reproduction of the sinking of the Lusitania. Miss Jolivet herself was a passenger on this illfated leviathan.

Helen Gardner Airs Her Picture Views

HELEN GARDNER, star of a re-issue of the motion picture, "Cleopatra," which is being distributed by the Cleopatra Film Company, last week in an announcement had the following to say: "Whoever sees several of the best class of picture dramas that are made today—those that are written by very thoughtful writers, directed by men of dramatic instinct and good taste, and played by actors and actresses of dominating personalities—whoever sees several of these productions and then loftily scouts the suggestion that the picture drama is an art of subliminal importance is more to be pitied than despised. Such a person, if he pretends himself to be an artist—and I have heard of such persons—is either an extremely narrow-visioned creature who himself will never produce a work of art, or else a mere jealous cat.

"Only last week I read a statement written by Tom Moore, a big exhibitor, that made me thrill with pleasure, and convinced me that the old days of the knock-down-and-drag-'em-out kind were gone. Mr. Moore's letter is a clarion note—the sound of the gun that ushers in the sunrise of new and better days. More strength to Mr. Moore and his kind! Such exhibitors mean the ultimate freedom of all artists who today are clutched by the throat by penny-changers who call themselves 'producers.' They mean the disenslavement of the picture patrons to this hoard of cheap 'programme' productions, occasionally camouflaged with a worthwhile one."

Second Petrova Picture Takes Shape

THE ever dominant appeal of "mother-love" is said to be strongly typified in the role essayed by Madame Olga Petrova in the production following "Daughter of Destiny," the first Petrova picture. This picture is now being prepared for a release date, shortly to be announced simultaneously with the title which has been withheld up to the present time.

The part in question is said to give the star a chance to display the full scope of the emotional qualities of her art, and it is claimed she has taken full advantage of this opportunity.

The part of Laurel Carlisle, woman surgeon and mother of four-year-old Donald, her idolized little son, brings out sharply, it is said, the individual characteristics of the professional woman and the mother. In the sharp conflict precipitated between these two factors by the urge of duty against that of mother-love, Madame Petrova is expected to contribute a realistic bit of acting. The scenes setting forth this particular situation are said by her press agent to abound in human interest and poignant heart appeal, and that the emotional heights attained by the star should silence forever those who have taken exception to her "repression."

The writer responsible for the story of the latest Petrova play is Mrs. L. Case Russell, who scenarioized the play from her original novel, "Laurel Carlisle, M. D." It has been directed by Larry Trimble, responsible for the Goldwyn production, "The Auction Block," and is enacted by a cast including Thomas Holding, Lumsden Hare, Freddie Verdi and the Vitagraph collie, Jean.

Edna Goodrich Completes Sixth Film

Edna Goodrich, star in a series of photoplays for the Mutual Film Corporation, has completed at the studios of the Empire All-Star Corporation, Glendale, L. I., the sixth of her productions.

The play has not yet been titled, but has been produced under the working title of "Art and the Girl." It casts Miss Goodrich as an artist's model.

The release date of the picture has not been set. It will follow in the Goodrich series, "Her Second Husband," which was released December 31. Miss Goodrich's plays for Mutual have included "Reputation," "Queen X," "A Daughter of Maryland" and "Her Second Husband."

Hazel Daly Leads in Selig Picture

Hazel Daly, who created the role of "Honey" in "Skinner's Dress Suit" and other pictures of that series, is co-starred with Tom Moore, whose most recent appearance was in Goldwyn's "The Cinderella Man," in Selig's production of "Brown of Harvard," which has been completed and has been given a trade showing. Sydney Ainsworth is chief in support of the stars in the six-part picture.

Harry Beaumont, director of the Skinner and many Walthall pictures, adapted the screen version and directed its production.

Universal House Organ Changes Style

Universal has put into effect its one New Year's resolution—to instil a definite purpose into its house organ, called *Moving Picture Weekly*. Heretofore the publication has been conducted with a view to interesting "fans" in the Universal product and its circulation has been largely gained through sales, in bulk, to various exhibitors throughout the country. These copies were, in turn, distributed by showmen to patrons of their theatre to awaken interest in the Universal product as shown at the specific house thus advertised. Under the new purpose the *Moving Picture Weekly* will be conducted exclusively to serve exhibitors themselves in advertising and promoting Universal's product.

Joe Maxwell Enters Producing Field

Joe Maxwell, for twenty-five years an actor, and who has for the past fifteen years conducted a vaudeville producing agency in New York, has decided to enter the producing end of the picture industry, and is now making his first subject in Hollywood.

Maxwell has secured what he declares is an unusual story for his first subject. The title is "The Married Virgin," by Hayden Talbot, who wrote "Alimony." The same director who made "Alimony," Emmett J. Flynn, is also directing "The Married Virgin," although the picture is being "shot" under Maxwell's personal supervision.



Acrobatics Are Included in Vic Moore's Latest Klever Komedy, "Oh U Boat"

Advance Offerings of the Programs

"Clarion Call" Promises Big Climaxes

General Film Company, in an announcement this week concerning "The Clarion Call," claims that O. Henry's penchant for providing last-minute climaxes of an unusual nature has never been illustrated to better advantage than in this film story, which is a current release in the General series of Broadway features.

The plot is said to be a swiftly moving romance in which a battle of wits between two friends is featured. Walter McGrail and Alice Terry, who have won distinction in the O. Henry stories, are featured in this production.

Following "The Clarion Call" will come "The Hiding of Black Bill," a dramatic western story. Chet Ryan and W. L. Rodgers are featured.

First Tom Mix Drama Is Ready

It was announced this week by the Fox Film Corporation that Tom Mix will make his debut as a star of Western dramas in a production entitled "Cupid's Round Up," which will be released Jan. 13 as a Fox Special feature. The former comedian is cast this time as a rich man's son, temporarily turned cowboy, who is betrothed in youth to a daughter of his father's best friend—a young woman whom he has not seen since childhood and regarding whose subsequent development he knows nothing. The young woman is Wanda Petit.



Tom Mix, Cowboy Star, Has Completed for William Fox His First Drama as a Star, Called "Cupid's Roundup"

Others in the cast, besides the star and Miss Petit, are E. B. Tilton, Roy Watson, Verne Mesereau, Al Padgett, Fred Clark, Eugenie Ford and Barney Furey. The story was written by George Scarborough and the scenario is by Charles Kenyon. Edward J. Le Saint did his first work as a member of the Fox forces in directing this picture.

"The Impostor" Is Completed

Ann Murdock Is the Star of Newest Five-Reel Mutual Subject, Scheduled for Release on January 14

IT was announced last week that Ann Murdock, at the head of her own company, has completed "The Impostor," a five-reel comedy-drama, and the picture has been scheduled for release January 14.

This production, made by the Empire All Star Corporation under the direction of Dell Henderson, is a screen adaptation of the play of the same name first produced at the Garrick theatre, New York, by Charles Frohman. After an extended run there it was produced at the Duke of York's theatre, London. The play is based on a story by Leonard Merrick and dramatized by Michael Morton, an American dramatist, whose writings are already well known.

The action is built around the vicissitudes of Mary Fenton, a young lady of refinement who, through unfortunate circumstances, finds herself penniless and without friends in New York. Meeting Charles Owen, a chivalrous but indiscreet young married man, she accepts the hospitality of his hotel apartments, where embarrassing complications ensue, from which she is finally extricated and placed on the road to happiness by Owen.

"Burglars" is the title of the Strand comedy, starring Billie Rhodes, released January 15. They aren't real burglars, however; only Billie and her cousin, an adventurous young chap, mistake each other for burglars when they both try to break into their uncle's house at night. They're both arrested, but uncle arrives in time to prevent their spending the night in a dark cell.

The Mutual Weekly, released January 14, is said to contain the usual quota of subjects.

Bessie Love Finishes Picture

Frank Keenan Also Completes His First Pathe Subject and Both Stars Begin Their Second Features in East

FROM the Pathe publicity offices it was announced this week that Frank Keenan and Bessie Love have completed their first Pathe Plays, and have already started work on their second features under their new banner.

Mr. Keenan's finished picture is "Loaded Dice," scenarioized by Gilson Willetts from the novel by Hillary A. Clark, and directed by Herbert Blache. This is said by Pathe to be a powerful drama affording the star probably the strongest role he has ever had. He is supported by a big cast, including Florence Billings. The timeliness of the story is expected to be shown by the fact that it deals with food profiteering.

The one to follow it, according to reports from the studio, is even stronger. This is called "Simeon's Shadow," and is directed by Ernest Warde, more than half of the scenes having been completed in record time. It deals with a great railroad man, who lives for and by his road, giving it his supreme efforts.

Miss Love's initial Pathe picture is "Spring of the Year," from Henry Kitchell Webster's "The Painted Scene," produced under the direction of Mme. Alice Blache, formerly director-general of the Gaumont Company in Paris, with the following cast: Chester Barnett, Donald Hall, Flora Finch, Florence Short, Walter Craven and Jack Dunn. The story is of a little country girl, who comes to the city, and through sheer charm of youth and innocence makes good on the stage.

Her new Pathe Play is "How Could You, Carolyn?" by Zola Forrester, which is being directed by Frederick Thomson, the company having already gone to Lakewood, N. J., for snow scenes.

"Romanoffs" Claims Good Patronage

Following the announcement of the launching of Herbert Brenon's "Fall of the Romanoffs" at the new Forest Hill theatre, in Newark, comes the news of the interest with which the feature was received at the Loew theatres in Greater New York. All the Marcus Loew theatres in Greater New York exhibited the film beginning January 2. The bookings were made for several consecutive days at a time. A widespread advertising campaign preceded the showing of the picture on the circuit.

Hodkinson Sets Paralta Release Dates

Following the announcement that no definite release date could be set on the first two Paralta Plays released by W. W. Hodkinson, starring J. Warren Kerrigan and Bessie Barriscale, it was reported from the Paralta offices last week that the third Paralta Play, presenting Henry Walthall, will be released January 15, and in the future one picture will be released each week.



Madge Evans and George MacQuarrie Are Featured in "Gates of Gladness," a World-Brady Picture

World Pictures Ready Ahead

Company Plans to Release One Each Week, With Schedule Set to March 18—Many Stars Included

THE World Film Corporation's new release sheet is said to announce the release of World-Pictures Brady-Made at the regular rate of one each week up to and including March 18.

The list begins with "The Beautiful Mrs. Reynolds," the story of Alexander Hamilton and Aaron Burr, written by Samuel M. Weller, with many historical scenes in old New York and Washington, D. C., and a cast including Carlyle Blackwell, June Elvidge, Evelyn Greeley and Arthur Ashley.

On January 28, Madge Evans, in "Gates of Gladness" will be the attraction, and George MacQuarrie will be featured with her. Parts of this picture play are laid in the art colony around Washington Square, and other parts in Georgian Court, the estate of George Gould at Lakewood.

On February 4, Kitty Gordon, in "The Divine Sacrifice," will make her newest appearance upon the World program. The psychology of this photoplay concerns the measure of justification falling to a husband who seeks the human privilege of fatherhood elsewhere when his wife refuses to assume the responsibility of bearing children. Miss Gordon plays the self-sacrificing mother, and her daughter, Vera Beresford, appears as the child. In the company are: Jean Angelo, formerly leading man with Sarah Bernhardt; Selene Johnson, Charles Dungan, and others. George Archainbaud directed "The Divine Sacrifice," and Philip Hatkin operated the camera.

"Whims of Society," with Ethel Clayton as its star, will be released February 11—a play in which the stern old factory owner is about to disinherit his son for perfectly honorable attentions to a girl in the factory, but before he can sign the document a disgruntled employee blows up the structure, owner and all. In this picture play, besides Miss Clayton, are Pinna Nesbit, Katherine Johnston, Frank Mayo, Jack Drumier, and others. The director is Travers Vale; cameraman, Max Schneider.

June Elvidge and Arthur Ashley in "Broken Ties" will be seen February 18; Carlyle Blackwell and Evelyn Greeley in "A Leap to Fame," February 25; Alice Brady in a new comedy-drama, "The Spurs of Sybil," March 4; Kitty Gordon in "The Wasp," March 11; and Madge Evans in "Wanted, a Mother," March 18.

Pathe Promises Novelty in Feature

A distinct novelty in story and in dramatic construction is promised in the Pathe feature, completed under the working title of "The Mysterious Client."

This picture, the first made under the direction of Fred Wright since his return to the Pathe Company, has Irene Castle in the star part, supported by Milton Sills, Warner Oland and Caesare Gravin. It was produced from a script prepared by Roy Somerville from a story by an anonymous author.

Early West Figures in Dana Feature

"The Winding Trail," a forthcoming Metro Star Series production starring Viola Dana, is said by Metro to be replete with interesting detail and incident of the days of the early West. Katharine Kavanaugh and June Mathis, the authors, have laid their story in the 1870's, and Director John H. Collins has reproduced the life of the times with great fidelity, it is claimed.

Scenes picturing the progress of a caravan of prairie schooners across the Mojave desert are shown. One scene showing a fifty-mile sweep of the desert was obtained by John Arnold, who has photographed most of Miss Dana's Metro pictures. The struggles of the pioneers who heeded the call of the West were relieved by the Metro players, who made their headquarters at the town of Mojave. In order to secure exactness of detail and atmosphere, the Metro technical staff built an adobe house with a large patio, some miles out on the desert, for the staging of both exterior and interior scenes.

"Madame Jealousy" Scheduled for Release

The date of release of Pauline Frederick's next picture for Paramount, following "Mrs. Dane's Defence," has been announced by that organization. The picture is George V. Hobart's allegorical morality play entitled "Madame Jealousy," and will be released Feb. 4.

The subject matter is said to be entirely new to the films and is said to make a most unusual and interesting production.



Monroe Salisbury, with Ruth Clifford in a New Bluebird Feature

Vitagraph Releases Story by Chesters

George Randolph and Lillian Chester will be represented on the Vitagraph program by "The Wild Strain," the Blue Ribbon Feature announced for release the week of January 14 by Albert E. Smith, president of the company. Nell Shipman, with Alfred Whitman playing opposite her, is featured in this five-reel production, which was directed at the western Vitagraph studio by William Wolbert.

"The Wild Strain" is said to be one of the very best stories the Chesters have ever written, combining a delicate satire, wit and sharply drawn dramatic incidents. The screen version is declared to be fully in keeping with the original story.

Spanuth Closes His New Distribution Deal

H. A. Spanuth, president of Commonwealth Pictures Corporation, announced in Chicago last week that he has closed a deal with the Central Film Company whereby the latter is to handle "The Frozen Warning," featuring Charlotte, for Illinois, Indiana and the southern half of Wisconsin. This places the distribution of the picture in the hands of the well known exhibiting firms of Ascher Brothers and Jones, Linick & Schaefer, who immediately booked the film for their respective chains of theatres.

The Central Film Company will give a trade showing early in January, and Mr. Spanuth declared that Charlotte, herself, will appear at all the Chicago houses where her picture is being shown.

Four Stars Appear in "Hidden Hand"

The reason "The Hidden Hand" is called the "big four-star serial," according to Pathe, is because it stars Doris Kenyon and features Sheldon Lewis, Arline Pretty and Mahlon Hamilton, four well-known favorites of filmdom.



Madge Kennedy, a Goldwyn Trademark of Excellence

Triangle Diversity Continues

Two Features for Week of January 13 Star Alma Rubens and Roy Stewart—New Style of Thriller

TRIANGLE has announced for release the week of January 13, two features that should, according to Triangle traditions and claims, come up in every way to the diversified program policy of the company. One is a love story of foreign color, and the other a western story said to give an entirely new angle from which to construct a thriller.

The second seven-part feature to be produced under the new Triangle plan of a seven-reel picture every month will be released the first part of the week, under the title, "I Love You," with Alma Rubens as the star. The story centers around Felice, an Italian girl of exceptional beauty, who sits for a painting by a French artist, Jules Marton (Francis McDonald). He makes love to her and after she learns to love him, he leaves her

The scenes for the production are laid in France and Italy and the scenic displays are said to be of particular attractiveness. In one case the manuscript called for a Venetian scene and Director Edwards had two palaces and the Grand Canal of Venice reproduced, from which especially brilliant night effects were made. A street carnival was also taken.

For the second part of the week's program, "Law's Outlaw," featuring Roy Stewart, delineator of western characters, will be released. The story was written by Ethel and James Dorrance, and deals with Charles Easton (Roy Stewart), who is defeated for the office of sheriff in a far western town. In spite of the fact that he is urged to contest the election, he refuses. Easton has planned to marry Rose Davidson (Fritzi Ridgeway), and with a sheriff's salary he would have been able to do so. But under the circumstances the union is impossible.

"Dimples and Dangers," featuring Harry Gribbon, will be the Keystone Comedy for the week of January 13. Gribbon appears as a dancing master with a class composed of Keystone beauties. In spite of the fact that he is married to Claire Anderson, Gribbon indulges in many flirtations and the picture is said to be replete with action throughout. One funny scene is shown when Gribbon mistakes his mother-in-law for the new maid and welcomes the real maid as if she were a queen. Gribbon's mixing of personalities has him in hot water for a long while.

"A Straight Cook" and "A Marriage Not," one-reel Triangle Komedies, are included in the week's program.

Paralta Plays Orders Additional Prints

ONE of the first announcements from the offices of Paralta Plays since the launching of the new year carries the news that the demand for the first Paralta Plays to be distributed through the W. W. Hodkinson Corporation, J. Warren Kerrigan in Peter B. Kyne's "A Man's Man," and Bessie Barriscale in Harold MacGrath's "Madam Who?" has been very heavy and is continuing to such an extent that Paralta has ordered a large increase in the number of positive prints.

Paralta is said to be congratulating itself that the capacity of the studios is now being doubled in order to enable the organization to meet the demands.

It is said that many exhibitors went to the exchanges after they had booked "A Man's Man" and stated that they wished to book at once "Madam Who?" as well as that they did not wish to take a chance of being deprived, owing to heavy demand, of an early chance to show the Barriscale release as well as the Kerrigan to their patrons.

Among the houses which have already booked the first two Paralta plays, "A Man's Man" and "Madam Who?" are a hundred houses of the class which maintain large orchestras and present photoplays for runs. These houses were said to be satisfied with the music scores which are a feature of Paralta Plays. They declared that the music was not only appropriate and atmospheric but that it seemed especially suited to their orchestra.

Mutual May Give Russell Own Company

WILLIAM RUSSELL, Mutual star, stopped off in Chicago last week long enough to confer with Dennis Sullivan and Terry Ramsaye, vice-president and advertising manager, respectively, of Mutual Film Corporation, concerning a new contract for the coming year.

Mr. Russell was on his way to New York to see some producers there who have been offering him very tempting terms for 1918. Before going further East, however, he wanted to stop off and see whether his present employers would give him a studio of his own on the West Coast with his own company if he agreed to affix his signature to another contract with them. And when "big Bill" climbed aboard the Twentieth Century the matter of his future affiliations still hung in the balance.

"I must have my own studio and own company," he said. "That is the only basis on which I will agree to sign up with any company. I haven't been satisfied with my last pictures. I didn't feel that they were as good as I am capable of making. I had to hurry so to get them out on time that lots of things were slighted which I could attend to if I had my own company."



Fannie Ward is Starred in "Innocent," Announced as the First of the Big-Star Pathe Plays. The Feature is from an A. H. Woods' Legitimate Production

"Innocent" Stars Miss Ward January 27

IN "Innocent," the first of the Big Star Pathe Plays, which will be released on January 27, Fannie Ward is expected to be seen in a Chinese setting that will, no doubt, recall "The Cheat," but in theme "Innocent" is said to be entirely different from the tragic story.

For her debut as a Pathe star that company has selected a subject that promises abundant food for thought. From the psychological angle it asks the grave question, Should a woman be judged guilty who is engrained with the sins of her father? The film version of George Broadhurst's play leaves this vital question unanswered, but withal it has a pleasant ending. As the last scene of "Innocent" fades out, the spectator will be left undecided.

"Innocent," as a stage play produced by A. H. Woods, ran for a full season in New York City at the Eltinge theatre, and served as a starring vehicle for Pauline Frederick. In the screen version, Miss Ward, in the title-role, is supported by John Miltern, who played opposite Miss Frederick during the New York engagement of the piece, and the debonair Parisian is interpreted by Armand Kalitz, the well-known musical comedy star, formerly associated with Amelia Bingham.

Goldwyn Presents Film Play Within Play

THE combined endeavors of Edgar Selwyn and Aubrey M. Kennedy, the authors, and George Loane Tucker, the director, of Mabel Normand's newest Goldwyn production, "Dodging a Million," promises to make this mystery play of love and thrills one of the novel screen offerings of recent weeks. Together these three have hit upon an artifice that Goldwyn claims stamps the new picture as photographically and structurally something entirely out of the ordinary.

In the course of the action of "Dodging a Million," at a time when the hero, heroine and villain are well tied up in a knot of mysterious adventures, they seek the distraction of the theatre. The hero (Tom Moore) is unable to shake the villain (Armand Cortes), so that he can make love to the heroine (Mabel Normand), and accordingly the three are seated together watching the performance on the stage. It so happens that the play in progress is one of those exotic tales of love and murder against a background of Arabian Nights scenery and costumes; so the hero has every opportunity for the exercise of his imagination. As he looks over the footlights, the face of the villain there, who is about to stab the hero there, gradually metamorphoses into that of the dark Spaniard who sits beside him, the face of the hero into his own, and that of the heroine into Miss Normand's.

Paramount Plans to Release Woods Play

It was announced last week that Paramount is to release soon a photoplay version of A. H. Woods's presentation of his Broadway success, "The Guilty Man," which was presented at the Astor theatre in 1916.

This is the first A. H. Woods motion picture to be released by Paramount. Mr. Woods has for years been known as a producer of sure-fire dramatic successes.

A notable cast has been chosen for "The Guilty Man." Every character is portrayed by an artist. Gloria Hope is Claudine, the daughter. Vivian Reed plays the mother. William Garwood has the difficult part of Claude, and Charles French is Flambon.

Enid Bennett Feature Comes Soon

Announcement was made last week that the first Paramount picture, which will star Enid Bennett, under the personal supervision of Thomas H. Ince, will be released Feb. 11. The play, entitled, "The Keys of the Righteous," is now being filmed at the Ince studios.

Miss Bennett plays the part of Mary Manning, born in the big North forest, a peculiar little girl of striking contrast. She lives in the Wisconsin woods with her mother, grandfather and Uncle John. A love tradegy in her mother's life is the driving spirit behind the action of the young girl.

Unique Device Increases Dramatic Effect

In "Fields of Honor," the Goldwyn drama starring Mae Marsh, to be released January 14, an experiment in novel stage setting has been successfully carried out, it is claimed. Hugo Ballin, who now designs all details of Goldwyn productions, determined to do something which never before had been accomplished in motion pictures.

It is his contention that the effect of richness and harmony can be achieved without a superfluity of embellishment, and whereas the average art director, to register this, believes that the setting must be elaborate, Hugo Ballin expects to prove that elimination is the surest way to arrive at the same point.

Neighborhood Houses Report on Serial

Among the neighborhood houses which Mutual claims have reported favorably on the serial "The Lost Express" are: Fine Arts, Detroit; Opera House, Hartford, Wis.; Lane Court, Chicago; Lyric, Fort Dodge, Iowa; Opera House, Niles, Ohio; Palace, Lincoln, Nebr.; New Brand, Whitehall, N. Y.; Dunbar, Winston, N. C.; Park, South Manchester, Conn.; New Liberty, Cincinnati, Ohio; Texahoma, Fort Worth, Tex.; Paris, Santa Fe, N. M.; Orpheum, Anderson, Ind.; Bijou, Hibbing, Minn.; Pekin, Montgomery, Ala.; Judith, Lewiston, Mont.; Lyric, Annapolis, Md.; Garden, Philadelphia, Pa.; Empire, Pittsburgh, and Crescent, Little Rock, Ark.

Clayton Picture Gets Another Name

Leander Richardson announced last week that the title of Ethel Clayton's next World-Picture Brady-Made has been changed from "Two Women," which was rather vague, to "Whims of Society," which has the advantage of carrying a distinct suggestion.

The rich young man in this photoplay sets the beautiful but misused factory girl up in a fine apartment without any evil motive whatsoever, but gets himself disowned just the same—which makes it look for a time as if the "virtue is its own reward" adage worked backward. In the end, however, the young couple are literally bombed into happiness and plenty, according to Richardson.

"Parentage" Showing to Packed Houses in Mass.

"Parentage," Frank J. Seng's production, opened Keith's Boston theatre on Monday, December 24 and during that week played to 51,808 paid admissions. The following Monday, December 31, it opened a week's run in both the Central Square theatre, of Lynn, Mass., and Fox's theatre, in Springfield, Mass. On the opening day, in bitter cold weather, people stood in line for two hours. The house record was broken. Fred B. Murphy, whose United Film Service Exchange served Fox's theatre of Springfield, received the following wire on the last day of the old year from Fox's manager, Harry McDonald: "'Parentage' holding them out Monday afternoon with thermometer 12 below zero. It's a polar bear!"

Mary Garden Draws Singers to Strand

Mary Garden's debut as a motion picture star, in Goldwyn's production of "Thais" last week at the Strand theatre in New York, accomplished more than a mere triumph for the star and financial success for the theatre, apparently. Stars of the grand opera stage, who until now have carefully avoided the motion picture theatre, visited the Strand in large numbers, and were doubtless converted to the "movie" faith.



Julian Eltinge Takes His Prize Pups for a Plunge

Sullivan's Rise as Scenarioist Rapid



C. Gardner Sullivan, Ince-Triangle Scenario Department

C. GARDNER SULLIVAN, the screen writer, who, as announced previously in Motion Picture News, has signed a long-term contract with Thomas H. Ince to write exclusively for Ince productions in addition to serving as head of the Ince scenario department, began his career as a scenario writer about four years ago when he submitted sixty different stories to Ince, and all of them were accepted and produced. This followed a career as newspaper writer which began in Minneapolis, Minnesota. Following his work there he worked on newspapers in Chicago, Cleveland, Pittsburgh, Philadelphia, and at the time of engagement by Ince in May, 1914, was employed on the New York Journal. It was while working on the Journal that Sullivan first wrote for the screen. He contributed a one-reel scenario to Edison which was accepted. This encouraged him, and he submitted stories written later to Edison, Lubin and Kalem. After this he submitted his first photoplay—one or two reels—to Thomas H. Ince, and it was purchased by the New York Motion Picture Corporation. Following this at intervals Sullivan continued to send to Ince one- and two-reel stories until a total of sixty had been purchased by the head of production of the New York Corporation. It was then that Mr. Ince made a salary proposition to Sullivan and induced him to come to the Inceville studios to serve as writer. From that time until Mr. Ince left the New York Company, he and Sullivan worked together on all stories that went into production for the various brands made by the New York Company.

Vic Moore New Satire Is Due January 14

ACCORDING to an announcement last week, Paramount aims to release on January 14, the newest Klever Komedy, called "Meatless Days and Sleepless Nights," a satire on the present day condition of food economy, with Victor Moore.

Vic is running a "lunch-urant" according to the Food Administration idea, by having a meatless day on Tuesday and a wheatless day on Wednesday. A janitor longing for a real taste of meat on pay day gets out and makes straight for Vic's, who is advertising a meal ticket for $5.00. The janitor buys one, figuring that every Tuesday he is off he will get a real feed of meat, but Vic informs him that it is Tuesday and a meatless day in all restaurants. The janitor departs swearing revenge for the mealless meal ticket he purchased.

In the meantime, Vic's wife gets the "saving idea," and digs up all the old family clothes out of the attic to be worn out before purchasing any new ones.

The janitor goes back to Vic's the next day which is Wednesday, and orders a "herd" of wheat cakes. Vic informs him that it is a wheatless day. A "free for all" follows, in which Vic is badly handled, and the janitor goes back to the asylum threatening to do all sorts of things. Vic rushes home to get some other clothing to replace his torn ones. His wife makes him put on a suit which she has found in the attic. He goes back to the restaurant in what looks like a disguise. The janitor is back with all the "Weed-etarians." They demand the janitor's money back, but Vic compromises by offering to give them all a banquet for it. Everything is all right until Vic served meat to the "Weed-etarians," and then the trouble starts. Vic is given some handling, and a tremendous "wallop" at the finish.

Hart Scheduled in New Melodrama

The third Ince-Artcraft production, starring William S. Hart, is "Wolves of the Rail," and is said to be a melodrama of the West.

Hart has the role of "Puck" Andrade, the leader of a gang of outlaws who terrorize the country through which the Atlantic and Pacific Railroad runs. Hart's mother, on her dying bed, prays for her son to reform. He assures her that he has done his last "job" and from that moment will go "straight." And then he starts in to live a new sort of life, commencing with the defeat of his own gang of outlaws as they try to hold up the train on which are "Buck" and a detective sent from the eastern offices of the railroad, a famous tracker of criminals known as "The Bloodhound." This detective is shot in the fray. Hart procures his papers and credentials and introduces himself to the local railroad officials as the man who has been sent to clear the line of banditry.

Artcraft Begins New Pickford Subject

ARTCRAFT PICTURES CORPORATION announced last week that activities on Mary Pickford's next picture to be released by Artcraft have finally been commenced in San Francisco.

The title of the new picture is "Amarilly of Clothes Line Alley" by Frances Marion, based on the novel by Belle K. Maniates. It was for this production that the Mary Pickford players recently journeyed to Frisco, and on which they were unable to begin work because of the crowds that gathered in the streets. After several unsuccessful attempts the company returned to Los Angeles, and, upon assurances from the San Francisco authorities that special arrangements would be made, the company again made the trip to that city.

"Amarilly of Clothes Line Alley," it is announced, is probably the most humorous subject in which Miss Pickford has ever appeared. While the story consists principally of amusing business, at the same time it endeavors to show that people from the environment of such a place as Clothes Line Alley can never mix happily with the upper strata of society. The story of the photoplay, full of simple and homely philosophy is based on the idea of Belle K. Maniates' novel and written for the screen by Frances Marion, who has been responsible for the scripts of all of Miss Pickford's recent Artcraft pictures. Miss Pickford's newest character discloses her as a little scrub girl of a theatre, and a resident of Clothes Line Alley, in which role she is said to acquit herself admirably.

Pathe Changes Toto Initial Release

FOLLOWING the announcement that Pathe would release the first Toto two-reel comedy on January 13, a statement this week contains the news that the picture in which the funmaker will make his initial bow will be "The Movie Dummy," instead of "A One-Night Stand." The second Toto comedy will be "The Junkman," the third, "Fare, Please," and the fourth, "A One Night Stand," and others are to be announced later.

In "The Movie Dummy" Toto plays the dummy, "all wool and a yard wide." Kathleen O'Connor, an attractive little blonde, is Imogene, the ingenue, the "three-sheet favorite," and Marie Mosquini is "Vera, the Vamp—not so bad as she paints herself."

This comedy is said to give Toto an unusual opportunity to display his ability in a type of funmaking that is claimed to be entirely new to the screen. He appears in very large baggy trousers and coat as a worker in a factory where dummies are manufactured to be used in making motion pictures. Life is so hard for him that he resolves to become a regular dummy for a day at least and thus he is transported to the Rolin Studio in answer to a hurry call and the rest of the time he has to act just as a dummy would, apparently having no bones in his body.

Fox Claims "Les Miserables" Educates

ACCORDING to an announcement made this week by William Fox, among the results that have attended the presentation of the William Farnum de luxe production, "Les Miserables," at the Lyric theatre in New York City is the attracting of further attention to the possibilities of motion pictures and the arousing of the interest of persons who seldom express themselves publicly, except perhaps in criticism, on the subject of cinema achievements.

Among a number of such comments which William Fox reports having received recently is one from William Lyon Phelps, Lampson professor of English Literature at Yale University.

"I was deeply affected by 'Les Miserables,'" Mr. Phelps wrote to William Fox. "The artistic and spiritual values of the great novel are both preserved to a remarkable degree in the adaptation, and the acting is excellent. I wish every one in America could see this picture."

Professor Phelps, according to Fox, pronounced "Les Miserables" one of the greatest photodramas he had ever seen and said it was to be regretted that other producers did not devote themselves to picturizing works of similar merit.

"The educational value of such pictures as 'Les Miserables' is inestimable," he wrote.

The Fox management announces that the production has been playing to good houses ever since it was put on at the Lyric theatre. Mr. Fox has decided to put it out as a road attraction, as was done in the case of "Cleopatra." It will be shown throughout the country during the next year. The length of the run at the Lyric is still indefinite.

Paralta Christens New Outdoor Stages

The new open-air stages that are part of the extensive enlargements which are being built at the Paralta studios in Los Angeles, are now completed and were put into practical use last week when Bessie Barriscale and her company made a number of interior sets on them for her forthcoming Paralta play, which is now in the course of construction.

About two months ago the Paralta organization purchased a large tract of land adjoining the studios for the purpose of enlarging facilities. Besides the open-air stages, which are now being used, are a number of glass-inclosed stages, which will be used during the rainy season, buildings containing tiers of dressing-rooms, together with additional buildings to house the various departments.

Metro Furnishes Favorites in Dana Film

ACCORDING to a Metro announcement last week, Viola Dana is supported by a cast of favorite players in "The Winding Trail," a Metro picture written by Katharine Kavanaugh and June Mathis, and directed by Tod Browning at the Metro West Coast Studios in Hollywood.

Miss Dana's leading man is Clifford Bruce, who played the prominent role of Ben Boone in "Blue Jeans," with the star. He was leading man with Mabel Taliaferro in "The Barricade," and has been a star in his own right in "The Devil at His Elbow," and other pictures, including "Passion," an episode of the "Seven Deadly Sins" series for McClure, in which he played with Viola Dana's sister, Shirley Mason.

Hayward Mack, who plays the role of Alvin Steel, has played with most of the leading motion picture companies, including Biograph, Imp, Majestic, Universal and Triangle. He began his picture career in 1910.

Mabel Van Buren is seen in the part of Lou, the sin woman. She has had an extensive motion picture career, with Kinemacolor, Biograph, Vitagraph, Fox, Clune, Selig and Lasky.

Many Western and Mexican characters are seen in this picture, which reflects the life of the '70's. All the players were selected to fit the exact type ,and many of the rugged characters seen in the picture faced the camera for the first time. The entire production is said to be full of local color. It will be released by Metro on January 14.

Illness Causes Delay in "Knife"

Work on Alice Brady's new Select production, "The Knife," which is now being filmed under the direction of Robert G. Vignola at the Fifty-sixth street studio, has been held up by the illness of W. J. Kane, a member of the cast.

Kane, who was playing the part of Detective Ellis in the story, was taken seriously ill about a week ago and under doctor's orders was unable to resume his duties at the studio.



Alec B. Francis, of Goldwyn

Universal Sets "Hungry Eyes" Release

"THE HIGHEST CARD" and "Hungry Eyes," the last of Rupert Julian's productions for the Bluebird series, with Ruth Clifford the star and Monroe Salisbury her featured leading man, have been completed, and Wilfred Lucas has undertaken the screen management of Miss Clifford and Mr. Salisbury. "The Highest Card" has not been definitely dated up for release, but "Hungry Eyes" has been set for distribution February 18.

Elliott J. Clawson's story, "His Wife in Arizona," formed the basis of the Julian production, "Hungry Eyes." The picture was filmed at Seven Oaks, Cal., where the company remained to create "The Highest Card" amid the picturesque surroundings that nature has furnished in the foothills of the Sierra Nevadas. Mr. Julian, besides directing, played an important role in support of Miss Clifford. Others in the company included W. H. Bainbridge, H. W. Barrows, Arthur Travers, Gretchen Lederer and Reta Pickering.

Wilfred Lucas is now engaged in filming "The Heart of the Desert" with Miss Clifford and Mr. Salisbury leading the cast. Bess Meredyth furnished the scenario, basing her work on Honore Willsie's book of the same title depicting a romance of Indian life, when a girl is taken into the wilds to recover her health through living like the Indians do, close to nature. Val Paul, Gretchen Lederer, Monte Blue, Al Sears, Princess Neola and Dark Cloud (the last mentioned being full-blooded Indians) will comprise the supporting cast.

Constance Talmadge Cast Is Selected

THE cast of "The Shuttle," Constance Talmadge's new production in which she will be presented by Lewis J. Selznick, has been selected, and work on the play is now well under way in the Morosco studios in Los Angeles.

Miss Talmadge's new leading man is Albert Roscoe, who plays the part of Lord Mount-Dunstan, and other members of the cast are Edith Johnson, E. B. Tilton, Helen Dunbar, George McDaniel, Thomas Persse, Edward Peil and Casson Ferguson.

Miss Talmadge, in the role of Betty Vanderpoel, unspoiled daughter of New York's greatest money king, has a characterization said to be supremely suited to her personality. Betty possesses charm, an engaging directness and a penchant for getting her own way.

The picture is being directed by Rollin Sturgeon.

"The Shuttle," which has been adapted for the screen by Harvey Thew and Margaret Turnbull from the novel of the same name by Frances Hodgson Burnett, is a tale of international love and marriage and deals directly with the lives of Rosalie Vanderpoel, who marries for an English title, and Betty, her younger sister, who comes to the rescue. It will be distributed by Select.



George Walsh, Star; Carl Harbaugh, Director, and William Fox, Producer, Have Completed "Jack Spurlock—Prodigal," Written by George Horace Lorimer, Editor

Six Standards in Ten Weeks

William Fox Completes Schedule to March 15, with Some of Subjects Now in Production—First January 20

SIX new Standard Pictures, some of which are now in process of production, have been announced by William Fox for release during the first two and one-half months of 1918.

Two pictures will be available in each January and February and the same number in March, the schedule, however, being completed at present only to March 15. The January 20 picture will be "Cheating the Public." The production is being advertised as of the same class of melodramatic pictures as "The Honor System."

"From the Depths," temporary title of a picture which was recently completed, will be released January 27. This is the story of a young woman who becomes an outcast in consequence of having put too much trust in a man, but who rises again after she has revenged herself. Part of the scenes were taken in the Bohemian quarter of Greenwich Village.

Jane and Katherine Lee's third picture is scheduled for release February 15. It is declared to be a legitimate successor to "Two Little Imps" and "Troublemakers," productions in which they appeared in 1917. Like the others, it is styled a comedy-drama.

William Farnum's next production will probably be titled "Rough and Ready" and the present intention is to release it February. This will be followed by a propaganda production under the direction of Frank Lloyd and to be entitled "The Divorce System." No star, it is announced, will be featured, but the company now at work in Hollywood includes Rhea Mitchell, Bertram Grassby, Marc Robbins, Willard Lewis, Charles Clary and a number of other equally well known motion picture actors. March 3 is the date when it is expected that "The Divorce System" will be available to exhibitors.

Work is in progress in one of the William Fox New Jersey studios on a picture temporarily titled "The Soul of Buddha."

Osborne Picture Claims Sympathy Trend

The latest picture to arrive at Pathe's executive offices from the Pathe Pacific coast studios, featuring Baby Marie Osborne, shows the clever child artist in what is claimed to be one of the strongest sympathy compelling features in which she has yet appeared.

This new subject written by John W. Grey and M. Ramirez Torres, has the allegoric title "Any Home." In substance the story shows how the average home is held together by a baby's influence.

Paramount Sets Chapin Dates

First of Ten Two-Reel Features Called "Son of Democracy" Scheduled for February 11—Life of Lincoln

PARAMOUNT, it was announced last week, has set February 11 as the release date for the first of Benjamin Chapin's series, "The Son of Democracy." This series of ten two-reel features, each said to be a complete story, deals with America and Americanism in the making, and Abraham Lincoln, the boy and the man, is the leading character.

"My Mother," the first of the series, deals, it is said, with the log cabin birth of Abraham Lincoln, and with the humorous and pathetic events in his early boyhood. This release is for the week of Lincoln's birthday.

Speaking of the series Paramount said: "'My Mother' and 'My Father,' the first two releases, might well be described as comedy-dramas. Mr. Chapin brings forward the humor of Lincoln as well as the heart interest and his photoplays of Lincoln's childhood are so filled with genuine boy life that F. K. Mathews, Director, Library Department, The Boy Scouts of America, has pronounced them 'as thrilling and as humorous as Tom Sawyer or Huck Finn.'

"The second is especially full of action and fun, containing a rough and tumble fight in which Abe's father gives a terrific beating to a neighbor who tried to cheat him. In the first Abe himself gets into a rousing scrap, bringing sorrow to his mother. On her dying bed he promises her that he never will fight again, a promise that returns to him and holds him back when men are clamoring for him to declare war.

"'The Son of Democracy' is particularly inspiring in its patriotic scenes, so much so that Major George P. Ahern, acting secretary, the Army War College, Washington, D. C., after seeing the picture at a special showing in Washington wrote, 'This film will fill the people of this country with hope for the future and will make them more determined than ever to remain in this war until military autocracy is swept aside and the world ruled by the mass of the people and not by a small class, as at present is the case.'"

Pathe Names Four Toto Comedy Films

The first four comedies presenting Toto, ex-clown of the New York Hippodrome, will be "The Movie Dummy," "A One-night Stand," "The Junk Man" and "Fare Please," according to an announcement last week from Pathe, which company distributes the pictures dealing with the inimitable Toto.

Goldwyn Declares "Thais" Is Success

Goldwyn this week, after compiling reports on "Thais" from all parts of the country, declared in an announcement that the Mary Garden feature has been well received everywhere, and that the critics have all been pleased with it. In the larger cities this is especially true, according to Goldwyn.



Realism Is Said to be a Chief Point in the Judge Brown Series for General Film Release

Big Plans Call Pathe Chief to Coast

It has been announced by Pathe, following the recent leave-taking of Vice-President J. A. Berst, who has gone to the studios on the West Coast, that the executive's trip is in connection with Pathe plans of releasing in 1918.

It is stated that the greater program of Pathe Plays will occupy Mr. Berst's principal attention. Stars and studios, it is reported, are both scheduled for consideration and many important developments are expected as a result of Mr. Berst's visit.

Mr. Berst is planning the addition of several new names to the list of Pathe Play stars and also a new serial producing company and a new comedy producing company, it is said.

Petrova Player Returns to the Stage

Lumsden Hare, who will soon be seen in his characterization of Clinton Durand in the second subject starring Madame Olga Petrova, has returned to the spoken drama. The English artist who will support the Polish screen star in her production following "Daughter of Destiny" is now appearing in "Lord and Lady Algy" at the new Broadhurst theatre.

Moreno and White to Star in New Serial

"THE HOUSE OF HATE" is announced as the next serial released by Pathe, which claims to have outdone itself in this serial in which Pearl White plays the lead.

"The House of Hate" is called by Pathe an all-star serial. The leads will be played by Pearl White and Antonio Moreno; in the cast will be John Gilmour, Peggy Shaner, Paul Clerget and J. W. Dillon.

The story was written by Arthur B. Reeve and Chas. A. Logue, well-known story and photoplay writers. The latter is co-author with Mr. Reeve in "The Hidden Hand," the Pathe serial in which the four film stars, Doris Kenyon, Sheldon Lewis, Arline Pretty and Mahlon Hamilton were presented.

The release date of "The House of Hate" has been set for the early spring, and plans are now being made, it is said, for one of the biggest advertising and publicity campaigns that Pathe has conducted on any of its serials.

The mystery feature, production, thrills, efficient actors, and a dramatic story, which will bring motion picture audiences back for every one of the fifteen episodes, have all *been provided for in "The House of Hate,"* said a Pathe official in giving adding advance information on this serial.

George B. Seitz, the serial author who left the writing end of motion pictures to direct "The Fatal Ring," is directing "The House of Hate." The scenarios are being written by Bertram Millhauser, the scenario writer of "Mystery of the Double Cross" and "The Fatal Ring."



Pathe's Exhibitor Heavens are Illuminated Brilliantly by Such Stars as Mrs. Vernon Castle, Baby Marie Osborne, Toto, the Clown; Harold Lloyd and Bryant Washburn, with Comedy and Farce Predominating

Universal Clips News Stories

PRESIDENT CARL LAEMMLE, of Universal Film Company, has introduced the "beat" book to his organization, and intends in the future to keep a true record of all Universal stories carried in the various papers.

It is said this special book will not contain the routine notices of releases published in the motion picture departments of the papers in which exhibitors advertise, but only the big news feature stories.

Within the last few months Universal claims to have led the field in national newspaper publicity, and the "beat" book is expected to present the evidence. For instance, on three successive days during the past week, four New York morning newspapers carried a news story in which Universal was given full credit.

The stories dealt with the New Year messages received by the Universal from world famous men, the new policy adopted by Mr. Laemmle of giving soldiers' wives and sisters the preference in hiring employes, and his vigorous statement showing to the public that the exhibitors are fully justified in raising admission prices. These stories also appeared in newspapers in other cities.

Among other "stunts" that Universal claims have challenged the attention of the motion picture fraternity which are conspicuous in "beat" book, are the news stories on the Pershing album, the accounts published by fifty newspapers of their cooperation with the Universal in screening cartoons and the three and four column halftones showing Universal employes knitting at luncheon.

Pathe Continues Gold Rooster Plays

Pathe announced last week that its Gold Rooster plays, starring Baby Marie Osborne, Gladys Hulette and Creighton Hale, will continue to be released at intervals, in addition to the new star series of Pathe plays, with Bessie Love, Fannie Warde, Frank Keenan and Bryant Washburn.

The Gold Rooster plays have proved very popular and it is expected that the Pathe plays will be even bigger in every way.

Pathe Announces January 20 Program

A RUSSIAN Art Film and a Lloyd Comedy stand out in Pathe's program for the week of January 20, according to a new announcement from Pathe.

"The Cloven Tongue" is announced as a feature in five reels, produced by the Russian Art Film Corporation. It is a picture of country life in "the land of snows." The cast is composed of actors of the Moscow Art theatre, prominent among whom is Natalia Lesienko. "The Cloven Tongue" is a story of a nobleman who falls in love with his housekeeper, a Circassian peasant.

Harold Lloyd's comedy is "The Big Idea," in one reel, produced by the Rolin Film Corporation. Business is bad for the antique dealer. Harold has the big idea. He starts a rumor that an article marked XX at O. U. Phaker's antique shop has $10,000 concealed in it. Then he proceeds to mark every article in the place XX and the result can be imagined.

"Bruges (Belgium) Before the War" is a Pathe colored travel, split reel. It shows the city of Bruges, which owes its name to the number of bridges which cross its canal and which was from the 12th to the 16th Century the largest commercial city in the North of Europe.

"In Blossom Time," Pathe colored educational, which forms the other half of this reel, shows some close-ups of various flowers and plants and is said to be one of the prettiest things of its kind ever made.

An International Cartoon and Educational split reel and Hearst-Pathe News Nos. 8 and 9 complete this program.

Crane Speaks on Screen Personalities

SPEAKING to a gathering of New Rochelle young people interested in the motion picture, under the auspices of Mrs. Earl Braddon, a local social worker, Frank Crane, director of Mary Garden in "Thais," last week gave his impressions of Miss Garden and other stage stars whom he had been called on to produce in their first motion picture plays. His "star stories" were voted novel by his movie-interested auditors.

Concerning Mary Garden, Mr. Crane said: "This was a revelation in my life. She was frightened by the camera—she was in dread of everything—showed lack of confidence in me—when she saw the first 2,000 feet on the screen and realized that I was giving my heart and soul to the work, and that I got the results in unexpected ways, then she turned right around and was willing to do anything I suggested at any time, in any way. Her ideas of dramatic values were wonderful. A mere suggestion of the situation and she would grasp it in its entirety and build up a wonderful climax. Getting her confidence was the hardest thing of all. An extremely generous woman. When the extra people were used the second day, when she came on the set in the morning, she would speak to each individual, some kind remark—interest in their personal affairs—appreciation of the beautiful sex. When the camera started she seemed to live the character and when I would say 'That's all,' she would keep on in the part for a few seconds."



Neva Gerber Is the Attractive Star of "The Mystery Ship," a Universal Serial

No Matter If You're Booked Solid Read—Ponder—ACT!

IN one of William Fox's Theatres on December 9th, the crowd broke down the doors in their haste to get in and see

"THE PRICE of a GOOD TIME"

THE *Title* lured them—the *Posters* pulled them—the fame of the *Producer* drew them on. And they crowded and pushed and shoved in front of the doors till the doors smashed in and the management had to call out the reserves.

IN all earnestness—in all sincerity we say to you—here is one of those amazing, astounding, country-sweeping successes which come only once in a blue moon which no one, *not even the Producer*, can predict—*which simply take the business into their own hands and walk away with it.*

How Do We Know That "The Price of a Good Time" Will Sweep the Country?

WE know it just as every merchant knows when an article suddenly takes the country by storm—by the *unanimously favorable* criticisms in the papers—by the enthusiastic word-of-mouth advertising of the *audiences*—by the *rush* on the box-offices—by the *jumping figures* on the sales sheet.

Who Made This Commercial Marvel?

LOIS Weber made it! Lois Weber, the *Belasco of the Screen*—who made "Scandal" and "Hypocrites" and "Shoes." Lois Weber—who came to the rescue of the Exhibitors of the country in the *infantile-paralysis-year* with that wonderful winner, "Where Are My Children?"—the *Title* and the *Play* that made a fortune for Exhibitors.

"The Price of a Good Time"

has the same kind of Box-office *Title* as "Where Are My Children?"—is the same wondrously beautiful kind of *Play*—has the same Master-hand behind it all.

AND "THE PRICE OF A GOOD TIME" is already rushing at tremendous speed towards the same record mark in what is, admittedly, a bad year for us all.

NO matter if you're booked *solid* with all kinds of wonderful pictures—no matter if it seems *impossible* to postpone even a single Feature to make room for a bigger money-getter—

WE *ask* you—*advise* you—*urge* you with all the force we can put behind printed words to show *just as quickly as you can* this whirlwind Jewel Success.

JUST as sure as sunrise this marvelous picture is the one really *great* money-getter of the year 1918.

—a Title so enormously alluring
—a Story so tremendously affecting
—a Star so heart-touching
—a Producer so widely known
—a Play so perfect in detail that you will be the short-sighted loser of your biggest profit of the year if you don't—

—book this picture at once *by wire*
—advertise it to your limit *and beyond*
—show it at your *first opportunity*
—run it twice as long as you ever ran a picture before

DON'T let *anything* take your big, sure profit on "The Price of a Good Time" away from you. Don't hesitate to postpone your very biggest Feature for this wonderful money-maker.

Be *First* to Show "The Price of a Good Time" in Your Section. You'll do your *Biggest Business*—So get it *All.* Act *now.* Wire for Reservation. Most important of All—reserve for at least *Twice* Your Ordinary Run.

JEWEL
PRODUCTIONS
INC.
1600 Broadway, New York

Film Specialties

Kaiser Cartooned in New Single Release

IT was announced last week that beginning February 2 General Film will have a new product to offer in semi-monthly single reel subjects called Novelty Films, the product of the Merkel Film Company, of Cincinnati.

Each release will be composed of a variety of subjects making up a full reel and described best under its title of Novelty Films. The featured part of each release will be a comic animated cartoon on war subjects. The remainder of the reel will be devoted to educational, scenic or scientific subjects.

Officials of General Film Company have already viewed the first three releases and regard them as subjects desirable for any program. The headliner for each release is the animated cartoon. In several of them Kaiser William II. of the Hohenzollern tribe and the Crown Prince are the leading characters and they are put through some stunts that are expected to strike a popular chord with patriotic American audiences. Other patriotic matter is also included in the releases, such as an animated gallery of American military heroes, and British and other allied generals. One of the subjects of Novelty Film will be "The Birth of a Nation," showing America's vast war-making resources in animated form both amusingly and educationally presented.

Arno Merkel, a young man of Cincinnati, is the author of the various stunts in Novelty Films. He is the author of "What Will America Do?" an animated film that scored quite a success several months ago just before the declaration of war by the United States. Associated with him is artist Ran M. Anderson as the animal expert.

Modes Figure in New Pictographs

The one hundred and first release of Paramount-Bray Pictograph, "the-magazine-on-the-screen," carries, it is said, an animated message of good cheer to husbands and good sense to wives in the subject, "The New Art of Dress," in which Bertha Holley, an artist, depicts the method of making not one, but numberless attractive gowns from the same material.

The basic principle of "The New Art of Dress" is a simple "slip" requiring only four yards of material. An undertunic for this slip is made of a square of material with sleeves long or short, as desired. With this combination is worn one of another over-tunic suited for the occasion so that with two or three overtunics, any woman can be well dressed, have a variety of costumes and at an expense comparatively trifling. Since the same idea can be applied to children's dresses, this economy can become one that will do much toward conserving not only the family funds, but, because of the saving in materials, will release, if adopted widely, an appreciable yardage for more serious purposes.

Burton Holmes Shows Sydney Scenes

Sydney, the port of entry into Australia, the only country in the world that covers an entire continent, is the subject of No. 100 of the Paramount Holmes Travelogues. The picture shows the entrance of the harbor, the suburban villas on the shores, the docks, warehouses, piers and skyscrapers, which make the noble city of Sydney a metropolis of 800,000. The trip goes all over the city from the top of skyscrapers to the Post Office, Martin Place, Botanical Garden and Circular Quay and a number of other interesting sights.

Mutual Shows Sailor in the Making

The Gaumont-Mutual Weekly, released January 6, shows the making of a jack-tar at the Mare Island Navy Yard, California. Coupled with time for the right kind of sport, the intensive training is making happy and efficient fighters for our navy. A review of the tars, a physical drill, and a number of different athletic stunts are pictured.

This issue of the Gaumont-Mutual Weekly contains some pictures from the European battle-fields. The steps undertaken by French engineers to restore the territory reconquered in the battle of the Aisne are portrayed.

Specialty Men Named for Government

The Association of News Weeklies, of which Jack Cohn of the Universal Animated Weekly is president, and which takes in the other two weeklies, the Mutual and the Hearst-Pathe, received on December 3 an official communication from George Creel, chairman of the Committee on Public Information at Washington, appointing Jack Cohn, E. P. Hatrick and Pell Mitchell as employes, assigned to the Division of Pictures, at the nominal salary of one dollar a year. All three men took the oath of office, swearing allegiance to Uncle Sam.

Mr. Creel wrote: "I have taken this unusual step because the so-called news weeklies are becoming so much a part of governmental work—in that they bring to the people pictures of the war, our preparations here, our work, etc.—that I want the co-operation to be the closest possible, and I feel that this will firmly cement your work with ours."

Pathe Cameraman Arrives in Frisco

After a motor car trip of many thousands of miles, Ralph Radnor Earle, who is engaged in filming America's scenic wonders for Pathe, arrived recently in San Francisco without a single mishap to mar his record of having covered eleven of America's national parks without a breakdown or a single day lost from work. The eleven parks were Mount Lassen, Crater Lake, Rainier, Glacier Park, Rocky Mountain, Grand Canyon, Mesa Verde, Casa Grande, General Grant, Sequoia and Yosemite.

Mr. Earle is spoken of as the originator of the "See American First" motion pictures. He has been with Pathe for five years, during which time he has taken many pictures of more than ordinary interest and beauty. One of his most recent films is "Yellowstone Park," which is on the Pathe program for January 13. Another is "Rainier Park" in combitone, which will be released January 27. Mr. Earle is not only an expert cameraman but he is also an adept at picking out the best locations for his "shots."

Culture Film Teaches Better Health

The third issue of the Physical Culture Screen Magazine, which has just been released by General Film Company, contains material for picture fans who are anxious to build stronger bodies and insure better health for themselves. Editor Bernarr Macfadden is shown performing a feat of strength which is guaranteed to improve the health of any business man. Vera Roehm illustrates a number of methods which women can utilize to good advantage in protecting themselves from mashers, and also displays a number of beneficial exercises for the hips, legs and abdominal walls of the body. Another feature is contributed by Henry Elionakey, a champion swimmer, who demonstrates the use of various swimming strokes. Proper exercises for the baby, bayonet exercises by Prof. William Grupp, a well known boxer, and Prof. Allan Smith's exhibition of jiu jitsu holds complete the unusual attractive number of this unique screen magazine.

Canada Scenes in Scenic of Essanay

"Agricultural Opportunities in Western Canada," the current Essanay scenic, a General Film release, is said to uphold the fast pace set by these de luxe scenics as friend makers for the boxoffice, and is claimed to be one of the most entertaining numbers of the series.

There is an unusual demand for these short length subjects, according to advices received from General Film.

You are not going to war. The men who are need all the comforts you can give them. Help them get cigarettes. That is your patriotic duty. If you aren't helping in the "smokes" campaign, get busy—now. Don't be a slacker!

Speaking of Children's Matinees—

During the holiday week the Strand theatre of New York gave a daily morning entertainment for children which could be duplicated in many features by any exhibitor planning such matinees. While he might not be able to engage a charming lady to tell fairy stories, as did Mr. Edel, nor to have the elaborate backdrop over whose night sky bands of angels in colored robes floated, he would be sure to please his young patrons with the pictures which formed the chief part of the program. The feature was Marguerite Clark in "The Seven Swans," the most beautifully executed fairy play we have ever had the good fortune to see. It is worthy of every bit of commendation and advertising bestowed on it.

Preceding the feature was the Topical Review, which children invariably enjoy, if the reel contains scenes of action and interest, and following it was a delightful picture made especially for the holiday week by Mr. Ditmars. Children love animal pictures, especially do they welcome monkeys with shouts of joy. This reel is devoted to unusual pets of this type, and their behaviour when given a chance at the Christmas stockings and goodies.

Twenty-four thousand children, during the week, were lucky enough to pass the portal of the Strand, and except when stilled in breathless expectation by the fairy tale lady on the screen or stage, were in gales of enjoyment.

Don't you want to try it in *your* theatre?

C. DEL. B.

"SOLDIERS AND SAILORS *TOO!*"

The first issue in the new series of Mutual Weekly, numbered 1W1, makes a fine appeal to America's pride in a number of striking pictures taken at the Great Lakes Naval Training Station. Led by Sousa's marine band of 300 pieces, the jackies march across the great parade ground, and then take part in a mimic charge and skirmish. More intimate views show the men bringing in the Christmas trees through the heavy snow, receiving their Christmas kits, and enjoying what seem to be real Christmas "eats" in happy boy fashion. A striking picture of the great flag, its curving stripes and clustered stars formed by thousands of men, is a fitting climax to this very interesting and stirring subject.

"The steel wall of France" never fails of enthusiastic applause. Here is a fine body of sturdy French soldiers, reviewed at a recent ceremony marking the triumph at Aisne. And the ever-cheerful Tommy is seen riding back to the rear for a well-earned rest on the top of a big camouflaged London bus.

A particularly picturesque shot of the launching of the fine schooner "Luther Little," at Fall River, pontoon builders at work in a mass of ice floes on a river Somewhere in America, the pulling down of the huge wireless tower at Brant Rock, and Little Mary Pickford leading a band out for recruits and other subjects in this excellent Mutual number.

FROM COAST TO COAST WITH THE CAMERA

In Hearst-Pathe News No. 1, issued December 29, the camera presents noteworthy events as they have occurred from shore to shore in our broad land. Here are scenes at Tacoma, recently flooded and badly damaged by the rising of the Puyallup River. Trolley cars stand half submerged in the rushing waters.

From Detroit east the camera man has followed the new army trucks which were given a try-out run to the coast. The big cars come along in fine shape, easily taking the slopes of the Appalachian Mountains, and each bearing a sign announcing as its final destination a certain city in the heart of Europe.

New Orleans suffers from a $200,000 fire, but New York City is seen celebrating Christmas by entertaining hundreds of the poor at one of its armories.

Short Subjects in Review

By Clara DeLissa Burg

DEFEATING WINTER IN THE ALPS

While every foot of Universal Animated Weekly No. 5 that is crowded with action and interest, its most notable feature is a remarkably fine set of pictures taken in the Alps, where the Italian armies are equipped against the Winter foe with snow shoes and skiis. Whole regiments manoeuvre easily in open formation on the swift light runners or come charging quickly in massed array. In heavy snows the broad American snowshoe makes travelling easy. Down the slopes the skiis carry the men in hurtling flight. The interest of the subject is equalled by the beauty of the scenes and the grace of the runners.

Mexico, for all her new constitution and army, is far from being at peace, as a watchful reader of the newspapers discovers. Here is testimony in pictures of our troops on the border, with American surgeons binding up the wounds of Carranza's soldiers who were wounded in an encounter with that still very much alive bandit Villa.

Spain may yet be in the fight, and under the eyes of her king is training her soldiers in the latest phases of offensive warfare. Even Alfonso tries his hand at grenade throwing.

Meantime, under the kindly hospitality of Uncle Sam, interned German sailors are practising a craft in which none will begrude them supremacy —the making of toys.

Lively pictures of street urchins finding unexpected treasure on pavement and in the air, an unusual "shot" of smoke and flame at a recent big fire, and cartoons by Hy Meyer complete a particularly interesting reel.

SEASONABLE—IN A SENSE

Do you know Don Marquis of the New York Evening Sun? He is a most delightful "columnist." A few days ago, when the local mercury was hovering around minus fourteen, Mr. Marquis, in a number of pointed paragraphs, advised on the best ways of avoiding heat prostration.

In much the same way Mr. Dittmars presents "The Animals in Midsummer," the current release of the Educational Films Corporation in the Living Book of Nature. The rhinoceros and bears delight in a shower bath—that is, we suppose the rhino does; his countenance is not very expressive. The deer, plagued by the wicked cattle fly, whom Mr. Dittmars displays in all the evil of his cruel pointed beak, seek shelter from the sultry heat under the shade trees or in the pond. The Shetland ponies, using their long tails as fly swatters, suffer little, but the poor camel, with his apology for a tail, can only wiggle-waggle ineffectually as the flies add to his discomfort. The buffalo fare pretty well by rolling in the dust, but perhaps the smartest of all is the big ourang utang, who, taking a tip from his human relative, stuffs his hat with green leaves, camouflages himself with a branch, and pretends he is asleep and doesn't mind the old sun anyway!

DRAMA IN THE SCENICS

Presented at the Rialto to the crashing, elemental accompaniment of the "Orgy of Spirits," Essanay's "Water Powers of Eastern Canada" (General Film Company) was a vivid demonstration of the dramatic possibilities of a properly selected, thoughtfully edited scenic. Superficially an "educational" in that it conveyed interesting information relative to the vast "white coal" resources of the Dominion, this film was essentially and immediately an appeal to the emotions aroused by Nature's tremendous spectacles of majesty and power.

Any exhibitor planning a program which from first to last shall grip his audience by reason of its dramatic quality would do well to include this reel. And once chosen, it should be accorded the prominence and the musical setting worthy of its beauty and strength.

AS DREAMS ARE MADE OF

If from a score of scenic reels you could choose those parts you thought most spectacular, wonderful, and beautiful, and if you had the gift of weaving about them the suggestion of a dream story, you would have, we fancy, just the sort of picture that Robert Bruce offers in "A World o' Dreams" (Educational Film Corporation) and which Mr. Rothapfel, at the opening of the Rivoli, presented with a soft musical accompaniment bearing out the feeling that here was a world of beauty seen in vision only. Majestic snowclad peaks fade out, to give place to dreaming lakes or torrential waterfalls. The lodge in a vast wilderness, for which we all at times sigh, merges itself into a fabled isle whose uncanny spectacular beauty proclaims that after all, *for the seeing eye*, Nature is the supreme artist.

THIS BUSY WORLD

Just to remind us wage-slaves that "everybody's doing it," Universal Screen Magazine No. 54 starts off with some excellent studies of working bees. While the life story of the bee is made clear by the subtitles, the pictures themselves present only the high lights, as it were, of this insect world. The most interesting are those taken as the bees swarm. Their peculiar harmlessness on this occasion, their one day of relaxation, is shown in startling fashion.

In past days the word "dictaphone" called up visions of the Master Detective, the murderer at bay, and other unpleasant but necessary factors of a thriller in real life. Now that the arch murderer lies without our gates, this highly useful instrument is being given a new importance in the war against him. Here we see our boys in the army learning how to creep within dictaphone shot of the enemy's lines, how to place the little talebearer, and how to receive its messages. There is a real thrill as the prostrate signalman creeps and wriggles forward behind a camouflage of smoke to the appointed place.

The newly exploited Date Industry of California gives opportunity for a number of pleasing pictures of pretty girls and luscious fruit. The subject, which has been touched on in the News Weeklies, is here given the space its importance and picturesque quality merit.

An interesting film on the laying of a macadam road is contributed to this issue of the Magazine by the U. S. Department of Agriculture.

BEAUTY

Did you, Mr. Exhibitor, read a little panegyric we wrote some few weeks ago on a Pathe release entitled, "The Waterways of Bruges?" We hope you did, and that you asked your local Pathe Exchange for a copy of it, for though not a recent release it was worthy of renewed and prolonged life.

Here now is its companion picture, also issued by Pathe, "Bruges Before the War." That dear, quaint little town is again brought before us from other angles of the camera's vision. It is not the canals now, but the "Gran' Place," where stands the famous Belfry of Longfellow's poem, the mediaeval gates, whose portals now, alas, open to the most ruthless foe in all Bruges's turbulent history. And here are pictures, with excellent close-ups, of the lace-makers, young women and old, whose fingers fly with incredible rapidity among the multitude of bobbins necessary to each intricate pattern.

On the reel, and also hand colored, are charming views of opening fruit blossoms—a welcome reminder of a Spring that now seems as remote as the equator.



William Nigh, Director of "My Four Years In Germany"

In the Independent Field

"Important Things to Happen"

This Is the Prophecy Made By M. H. Hoffman, of Hoffman-Foursquare Pictures—"Muggy Condition to Be Clarified"

"IMPORTANT things are sure to happen during this new year," said M. H. Hoffman, Hoffman-Foursquare Pictures, in commenting upon the prospects for the motion picture industry. "The present muggy condition which prevails, generally, will be clarified and I hope I am right when I say that a great deal of the overproduction, extravagance and unbusiness-like methods will vanish during the year to come. I hope, too, that I am right in expressing the belief that there will be fewer pictures made during Nineteen-Eighteen, and the percentage of quality *must* be higher, for such has been the trend of late.

"For some time no heed has been given to warning signs that producers and distributors dealing in large quantities of film merchandise have been going to too fast a pace. It is only within the past few weeks that this fact seems to have been driven home, and that the apprehensiveness caused has been transmitted through the 'nervous system' of the trade to the industry.

"As a matter of fact there is nothing to worry over. The chances which are inevitably in order will only serve as a purge; to rid the trade of elements that are harming it. By the time the new year has gotten well under way the readjustment will have begun. In a few months, the motion picture public will have its patronage to normal proportions. In a few months the other changes of reduced production, and increased quality of pictures, will begin to be felt.

"Then business will have gained a respite; and renewed in the changes, with greater opportunities offered because of those benefits, there should be a steady march onward which will manifest itself as the year advances."

New Film Building for Capital

Washington, D. C., to Have Modern Film Building—Sawyer, General Enterprise and A. C. Mathers, Chicago, Promoters

ARTHUR H. SAWYER, of General Enterprises, Inc., who returned from Washington, D. C., this week, announces that a new film structure to be known as the Mather Building in that city is to be erected. Mr. Sawyer promoted and successfully closed the deal whereby Washington will have a special building exclusively devoted to the needs of the many exchanges now located in various parts of the city. Mr. Sawyer said:

"The uncertainties regarding the housing of film exchanges under one roof in Washington were removed this week, and despite numerous rumors and newspaper articles the work will be carried on uninterruptedly. It has been stated that the United States Government intended taking over the new Mather Building to be located on G street, near Ninth, in Washington, for war offices. This matter was definitely settled at a meeting attended by the prominent exchange managers of Washington, A. C. Mather of Chicago, Ill., and myself representing General Enterprises, Inc., which organization promoted the scheme. The terms of the new building regulations in Washington state that practically every film exchange in the city will have to move out of its present quarters on or before January 1, 1918—although this order was informally suspended two weeks ago to read 'April 1, 1918,' instead of 'January 1, 1918.' At a conference between the city authorities, Mr. Mather and myself, arrangements were made whereby the exchanges may remain in their present quarters until the new Mather Building is completed."

The new Mather Building is being built on the site of the old Washington Rifles.

The building will cost upward of $400,000. Several of the exchanges have already signed leases for offices, and it is expected that nearly every exchange in the city will take space to protect themselves against being forced out of their present quarters in April.

Usoskin Added to W. H. Editorial Staff

Moe Usoskin is the latest addition to the editorial staff of the W. H. Productions. Mr. Usoskin will assist the productions editor. Mr. Usoskin came to New York from Russia in 1913 and since then has been engaged in various branches of the picture industry. He was connected with the Inter-Continent Film Company as assistant editor. He helped establish the New England exchange for the Sawyer products, in 1914. He was later connected with the National Film Corporation and the Mammoth Film Corporation.

Print of "Belgian" Devoted to Special Showings

The number of requests which Frank Hall, president of the U. S. Exhibitors' Booking Corporation, has received from heads of patriotic societies and charity bazaars has been so great that Mr. Hall has set aside one print to be devoted exclusively to this work.

The most recent presentation of "The Belgian" was given under the joint auspices of Mr. Hall and Sydney Olcott, who produced "The Belgian" at Hotel Astor before the Theatre Club on December 26. More than five hundred women viewed the production.

At the conclusion of the exhibition Mrs. John H. Parker, president, expressed, on behalf of the organization, her deep appreciation of the photo production and paid a tribute to the art of Mr. Whiteside and Miss Grant, the featured players. She introduced Miss Grant as the principal speaker of the occasion. Miss Grant spoke on the Silent Drama.

"The Belgian" was shown also at Hero Land on Belgium Day at the Grand Central Palace. Miss Grant and Mr. Whiteside addressed gatherings both afternoon and evening following the presentation of the play. The production also was shown before the members of the Fine Arts Club recently and dates have also been set for its presentation in Camps Upton, Mills, Dix and Devons.

Sherman Gets Rights to Grey's Works

Harry A. Sherman announces that he has purchased the rights to Zane Grey's most popular novels, "Riders of the Purple Sage," "The U. P. Trail," "Wildfire," and "Heritage of the Desert," as vehicles for Dustin Farnum, who will start the production of "The U. P. Trail," or "The Riders of the Purple Sage," at once, at Los Angeles, California. Mr. Sherman left New York City on January 2, for Los Angeles. He will make his headquarters at the Alexandria Hotel, Los Angeles, until about February 18, at which time he will return to New York and open permanent headquarters.

Bories and Beier Added to Sales Force

Leon Bories and Murray Beier are recent additions to the sales forces of the U. S. Exhibitors' Booking Corporation. Mr. Bories who has had experience on the Pacific coast, will represent the company in the Seattle district while Mr. Beier will supervise the company's distribution in the Buffalo territory. Both men will work under the supervision of Lynn S. Card, general sales manager.

Middle West Likes Hart Two Reelers

F. J. Fegan, general manager, Standard Film Corporation, Chicago, writes that business in the western half of Missouri and southern Illinois with the William S. Hart two-reel features, released by the W. H. Productions, is booming. Mr. Fegan said that the Standard originally ordered two prints of these features but because of the heavy demand, extra prints were necessary.

Mr. Fegan said:

"St. Louis and the territory adjacent to it is strong for William S. Hart. The Park theatre, managed by David Russell, and one of a chain of houses belonging to Cella & Tate Enterprises, broke all records for house attendance when William S. Hart was on his famous tour. In fact, a parade of the United States Army through the downtown streets and residence sections, with the pick of the United States troops headed by William S. Hart on his famous Pinto Pony caused the people to go wild over their Western hero. Hart did some very excellent work in the downtown centers getting recruits for the Government.

"We anticipate doing a land office business on the six-reel production featuring William S. Hart as the two gun men in 'The Bargain.' Since the death of Buffalo Bill, the Western ideal of the youngster seems to be Hart."

Cabanne Starts Producing on the Coast

William Christy Cabanne left for Los Angeles, last week, where he will commence his first work under his own organization, which will be known as the William Christy Cabanne Producing Company. Mr. Cabanne severed connections with Metro a few months ago and since then has been making careful study of the producing field. His last picture was "Draft 258" which followed "The Slacker," both productions produced for Metro under Mr. Cabanne's direction.

Mr. Cabanne has been identified with the industry for about ten years. He was connected with Triangle and directed Douglas Fairbanks in some of his first releases. Mr. Cabanne will announce his plans in detail in the near future. J. L. Barnard who launched the publicity campaign in New York for "Civilization" and who is familiar with the selling end of the business, will represent Mr. Cabanne's interest in the East.

Donald Crisp Marries Marie Stark

Donald Crisp, the director, a few days ago slipped away from the Lasky West Coast Studios in company with George Beban and Marie Stark and a few invited guests, ostensibly for a vacation in the Yosemite, and when the party returned to Los Angeles, Crisp and Miss Stark came back as one. They had been married beneath the mission bells of old Capistrano.

THE INDEPENDENT FIELD TICKER

Territorial Sales Reported During the Past Week

Productions	*Buyer*	*Territory*
"Persuasive Peggy"	H. D. Marson Attractions, Boston	New England Territory.
"The Garden of Allah"	H. D. Marson Attractions, Boston	New England Territory.
"City of Purple Dreams"	H. D. Marson Attractions, Boston	New England Territory.
"The Warrior"	Midwest Civilization Company, Denver	Colorado, Utah, New Mexico, Wyoming.
"The Warrior"	Eltabran Film Company	North and South Carolina.
Twenty-eight Sennett Produced Comedies (W. H. Productions)	R. D. Lewis Film Co., Oklahoma City	Oklahoma.
"A Modern Lorelei"	Theis Productions, Philadelphia	Eastern Pennsylvania.
"A Modern Lorelei"	M. Philip Hansen, Los Angeles	California, Arizona, Nevada, Oregon, Washington, Idaho, Montana.
"A Modern Lorelei"	Merit Film Corporation, New York	Greater New York City.
"A Modern Lorelei"	Civilization Film Corporation, Newark	New Jersey.

Hall Sees Boom in Spring

Frank Hall, President, U. S. Exhibitors' Booking Corporation, Says Present Slump Is Temporary

FRANK HALL, president U. S. Exhibitors' Booking Corporation, returned, recently, from a trip through the Middle West and has the following to say on conditions, generally, in that section:

"Conditions are not of the best but the consensus of exhibitor opinion, so far as I have been able to ascertain, is that the existing slump in certain quarters is but temporary and that the early spring will see a general boom.

"A majority of the exhibitors with whom I talked have little complaint to make concerning present conditions. A few have found that the raise in prices occasioned by the war tax had affected their patronage but none was so pessimistic as to believe that the spring would not see a big improvement in conditions everywhere. The demand for big pictures, however, appears to be more insistent than ever before. Exhibitors desire productions that lend themselves to exceptional exploitation, pictures they can 'bill like a circus' for in these times the amusement going public ever is seeking the unusual. Commonplace productions that might have filled a theatre several months ago are of little value now.

"In view of the calamity howling to which certain individuals in the East have lately given way, I undertook to sound the exhibitor's opinion myself and the result has been most gratifying. District representatives of the Booking Corporation have submitted reports to me during the last few days in which they set forth their belief that next spring will witness a boom in the theatrical and moving picture fields that will carry business back to flood tide.

"Joseph Partridge, who has been assembling the U. S. sales forces beyond the Rockies, has forwarded an especially optimistic report in which he declares that exhibitors on the coast have not felt any depression thus far and that none with whom he has come in contact expect any."

"If there is any depression in the East," wrote Mr. Partridge, "it has not yet been felt out here. I find few exhibitors who are not making money. Competition is keen and the demand for big productions is strong. Exhibitors want extraordinary productions to keep interest stimulated.

"There has been a heavy demand for the U. S. subjects, 'The Zeppelin's Last Raid,' 'Those Who Pay' and 'The Belgian' and the engagement of the first named production at the Sennett theatre in San Francisco was a big success."

"The Belgian" to Show in New England

"The Belgian," Sidney Olcott's production being distributed by the U. S. Exhibitors' Booking Corporation, will have its initial public presentation on January 10 at the Poli Strand and Palace theatres, in Waterbury and New Haven, Conn. respectively. The New England territory is handled jointly by the New York and Boston offices of the distributing company.

Reports have been submitted to Frank Hall, president of the U. S. Booking Corporation by A. L. Ehrgott, the company's New England manager, in which the latter asserts that bookings on the "The Zeppelin's Last Raid" have surpassed those obtained on any other production of similar length in that territory in several months. "Those Who Pay," while only on the market a few weeks, also is reported to have touched a high water mark in bookings.

King-Bee Gets Good Reports

Billy West's Latest, "The Slave," Scream in New England, Writes N. H. Gordon—Heavy Booking in New York

N. H. GORDON, head of the Olympia Circuit of theatres operating in Boston, Mass., writes N. H. Spitzer of King-Bee Film Corporation, that the latest Billy West comedy entitled "The Slave," has created much favorable comment on the entire circuit. It was advertised, Mr. Gordon said, as the only comedy ever made without sub-titles and the public were curious at first, but after seeing the comedy they were lavish in their praises for the enterprise of the King-Bee Films Corporation, in producing a comedy that was so ingenious, and interesting that the story needed no explanations in the screen version.

The Bee-Hive Exchange handling Billy West, King-Bee Comedies in New York and New Jersey, started the new year with eighty new accounts, it is anounced. Over four hundred exhibitors in New York City and State have booked this brand of comedies. Julius Singer, manager of the Bee-Hive Exchange, says he will have five hundred exhibitors on his books before the new year is a month old, and his prospects are said to look rosy.

Billy West, who composed a set of waltzes which he dedicated to his admirers, and presented to the King-Bee Company, with the understanding that the waltzes were to be given away as an advertising feature, announces that he will compose a fox trot which the King-Bee Corporation will publish on or about March 1, to be released free of charge to the newspapers and exhibitors.

Patriotic Film Shown to Trade

Dr. O. I. Lamberger Handling Exploitation and Sales of "The Birth of Democracy"—Trade Showing Tuesday—

DR. O. I. LAMBERGER, who is handling the exploitation and sales of "The Birth of Democracy," announces that the feature will be given a trade-showing Tuesday, January 8, at 11:30 o'clock, at the New York Roof. It is announced that Mayor John F. Hylan will be present and give the opening address. A representative of the French Ambassador, M. Jusserand, and other prominent personages will be present.

"The Birth of Democracy" is a patriotic picture said to possess a powerful theme. It tells of the upheavals that accompany the struggles of man in his advancement toward a higher plane. The picture is said to make a strong appeal to the masses. Lyda Borelli presents the leading feminine role and is supported by a cast of well-known screen artists. Miss Borelli, it is reported by those who have seen the production, does the best work of her career in this picture.

The feature is offered on the independent market. Dr. Lamberger announces that the New York and Northern New Jersey territory has been purchased by the Merit Film Corporation, New York, and that the M. and R. Feature Film Exchange has bought the rights for California, Arizona and Nevada.

Sales are pending for other territories, an announcement of which will be made later. More than 500 people, it is reported, took part in the production. Dr. Lamberger says that he expects a record business with this picture.



Detail, as Evidenced by the "Stills," Are a Very Important Part of "His Own People," a Vitagraph Feature, Starring Harry Morey and Gladys Leslie, and Released as a Blue Ribbon

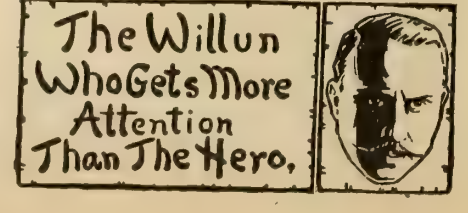


Anna Q. Nilsson Is Co-Star in "Over There," a Select Picture

Epoch to Re-Issue "Birth of a Nation"

ANNOUNCEMENT is made that "The Birth of a Nation" will be presented in the representative motion picture houses of the country by the Epoch Company. Responses to the announcement of the Epoch Company show a widespread interest and are rather startling in their demonstration of the mediums that reach the exhibitors. The change of policy for the big Griffith spectacle was only decided upon a few days before the announcements appeared. Those were confined to the three leading weeklies that make a specialty of supplying information to the exhibitors direct. Within twenty-four hours of their appearance in the first paper to come out many applications were received asking for time and further particulars. The delayed appearance of the other two weeklies brought out even heavier applications. The average shows that if the same ration was kept up for a week practically the entire field would be covered by the one announcement. There was no thought of keying the advertisements at the time they were published but returns are rather interesting and illustrate the surest and quickest method of reaching those most vitally interested.

Representatives of the Epoch Company are being placed in different localities to assume personal charge of the bookings and to map out the local distribution of the big spectacle. Communications can be directed for the quickest response, to the Epoch offices, 807 Longacre Building, New York.



Brenon Gives Views on Amalgamation

IN the third issue of Brenon's Exhibitor, a publication which is issued weekly from the Brenon Distribution Headquarters on 509 Fifth avenue, and in which Herbert Brenon gives direct to the exhibitor his plans, his aims, and his policy in the making of moving pictures, appears a statement which deals with Stanley Mastbaum's telegram to the manufacturers some time ago.

In pursuance to his "director to exhibitor policy," Mr. Brenon writes as follows: "I read with great interest Stanley Mastbaum's telegraph to the manufacturers, which, I believe, was written with the best interests of the motion picture industry in mind. Every answer I read, however, bar none, was written from the selfish standpoint of the man who wrote it. There is overproduction. There is waste. There is extravagance, but the greatest danger of all to my mind is amalgamation, which Mr. Mastbaum suggests. When every production stands on its own merits, and is sold on those merits and paid for according to its box-office value, from that day forward can the exhibitor exist and make his fair profit.

"An amalgamation, or, in other words, a trust, such as Mr. Mastbaum suggest, would, I feel certain, mean for you—the exhibitor—the feel of the heel crushing you out of existence, and when you go out of existence, I go, and with us, the industry with the greatest possibilities that have ever been offered to science."

Shallenberger and Priest Handling Clune Features

Shallenberger and Priest announce that they have taken over Clune's two productions, "The Eyes of the World" and "Ramona," for exploitation on the independent market. Messrs. Shallenberger and Priest report that they have received communications from buyers and exhibitors throughout the country, requesting details concerning these productions and the method of release. They will institute an extensive advertising and publicity campaign in conjunction with the exploitation of these two releases, it is announced.

Chicago Board Passes "Those Who Pay," "Belgian"

Lynn S. Card, general sales manager of the U. S. Exhibitors' Booking Corporation, announces that the censor board of Chicago has passed without change, the company's second special release, "Those Who Pay," in which Bessie Barriscale is starred. Representatives of the concern in the Ohio territory report heavy bookings for the Ince production. Mr. Card announces, also, that the concern's third release, Sidney Olcott's production, "The Belgian," starring Walker Whiteside and Valentine Grant, has been approved by the censor board for the eastern district of Pennsylvania.

Goldburg Starts Cross-Country

Jesse J. Goldburg Leaves on Trip to Coast—Will Visit All Important Cities—To Close Important Contracts

JESSE J. GOLDBURG, special representative for independent productions, left New York last Thursday for Philadelphia from which point he will proceed to the Coast, visiting every city of importance en route. Among the cities he will visit are: Washington, D. C., Atlanta, New Orleans, Dallas, Fort Worth, Los Angeles, San Francisco, Portland, Seattle, Salt Lake, Denver, Des Moines, Chicago, Detroit and Pittsburgh.

Mr. Goldburg has been appointed, recently, special representative and sales and exploitation manager for Ivan Film Productions, Inc. On his trip he will not alone exploit the attractions of the Ivan Film Productions, Inc., but will also contract with one state right buyer in each territory to act as the sole and exclusive buying representative on all productions to be handled by such exchange in its respective territories.

As a further part of Mr. Goldburg's plan of service and co-operation to and with the exchange, he has arranged a campaign of exploitation for all of the attractions controlled by the exchange, which campaign of exploitation will be operated through Mr. Goldburg's New York organization, and will embrace newspaper publicity and advertising in the various state right territories as well as issuing on each production purchased through his organization, a circular setting forth a comprehensive scheme of exploiting each attraction by the theatres booking them.

Mr. Goldburg has also closed a contract with Harry Rapf whereby he will handle the sale of the production, "The Struggle Everlasting," in which Florence Reed is starred, supported by Milton Sills and Irving Cummings, and "An Accidental Honeymoon," in which Robert Warwick is starred supported by Elaine Hammerstein.

Mr. Goldburg has signed a contract with the Consolidated Film Corporation of San Francisco whereby he acts as the sole buying representative for all productions to be purchased by that concern for the states of California, Arizona and Nevada; Washington, Oregon, Montana and Idaho. Marion H. Kohn, president of the Consolidated Film Corporation has entered into an agreement with Ackerman and Harris, operating the Hippodrome Circuit theatres which represent the Western States Vaudeville Managers' Association, and controlling theatres in the western and northwestern states, and which will give a film production more than one hundred days' solid booking.

Mr. Goldburg's organization centers under one roof, the exploitation and selling end of state right productions.

He said: "My plans of operation are fully formulated and when I return to New York, which I expect will be about the middle of February, I hope to have a solid representation in every state right territory in the United States with the purchasing end centered in my office, so that not alone will a large part of the exploitation expense of state right productions be eliminated, but the time within which the entire territory is closed be materially shortened. As it is now, but 60 per cent of the country is closed out on a state right production within a month, and the balance of the territory hangs fire for, from three months to a year. I intend opening an office in San Francisco which will be operated along the lines of my New York office with certain added businesslike innovations."



Edith Storey Is Starred in Metro's Production, "Eyes of Mystery," and Is Said to be At Her Best

"Unsettled Condition A Fancy"

So Says I. E. Chadwick, of Ivan Film Productions — Ivan Production, "Sins of Ambition," Reported Booked Heavy

BASING his opinion upon the reception "Sins of Ambition" has received in the territories where it has been released, I. E. Chadwick, president of Ivan Film Productions, Inc., says that the much-talked-of unsettled conditions which are said to prevail today in the picture industry, is more fancy than fact.

"The bookings on 'Sins of Ambition,'" said Mr. Chadwick, "are unprecedented in number in the annals of the Merit Film Exchange, through which company 'Sins of Ambition' is being distributed in the New York territory. The same news comes from V. H. Hodupp, Inc., which company is handling the distribution of this feature in the Indiana territory. The picture was released in both territories on December 19, and more than 103 bookings are noted by V. H. Hodupp, Inc.

"This merely shows that the much talked about unsettled condition of the trade does not apply to Ivan Film Productions. It shows that when proper co-operation holds sway, all concerned—be it producer, distributor or exhibitor—get their chance of earning their due.

"As an official of the Ivan Film Productions on a previous occasion said, 'If expense, no matter how unsparing, is concentrated upon the actual production, without waste of funds on extravagant overhead, the exhibitor will soon note where value for him can be found. They do not object to paying a fair and reasonable rental when one will present them pictures like "Sins of Ambition."'"

Wilfred Lucas, Barbara Castleton, Leah Baird, Anders Randolf, Madeline Travers, James Morrison—each and every one of them popular stars of filmdom—have their drawing power; but when gathered together, presented in one release, it indeed makes men sit up and take notice.

"It shall be the aim of the Ivan Film Productions to always present productions for distribution which will at a glance convince the exhibitor that he is getting fullest value for his money. The glamor of great money as regards to overcharge must not apply to any of the outlet of the Ivan people. The moving picture industry should not be conducted as a sort of bonanza for any individual or number of individuals, but will succeed only if it is conducted on an efficient, energetic, economic business basis.

"Jesse Goldburg, known through the trade, who has been engaged, recently, to handle the exploitation of all Ivan Productions is more than satisfied with the figures at which he can close for the sale of Ivan Productions. Any deals with the distributors will be fair to the state rights' buyers and the producer."



Harold Lockwood, Metro Star, in "The Avenging Trail"

"Eagle's Eye" to Expose Menace

Chief William J. Flynn, United States Secret Service, Says Propaganda Is Necessary Too—Picture Powerful Medium

CHIEF WILLIAM J. FLYNN, of the United States Secret Service, who wrote "The Eagle's Eye," now under production by the Whartons at their studio in Ithaca, states that his object is to inspire patriotism and foster loyalty to the United States government; to impress on citizens of every race and creed the importance of standing by the President; to encourage enlistment in the United States army and navy and establish the fact that conscription is absolutely necessary to the safety of the country; to encourage purchases of Liberty Bonds and financial aid to the Red Cross; and, finally, to do all possible to convince doubtful ones that universal democracy is essential to the peace and prosperity of the entire world.

"Propaganda in behalf of these objects," said Chief Flynn, "has been shown to be necessary. The people are entitled to a full knowledge of the Imperial German government's crime against America. Motion pictures present a most powerful and novel medium to this end. The events depicted in my story deal with closed and concluded cases and treat of facts not hitherto made known, which are interwoven with a romantic fictional story to present them in an entertaining and interesting manner."

Impersonations of official representatives of the German Imperial government who were the guiding spirits of desperate plots and sinister propaganda in this country until they were expelled, and who left behind them an organized syp-army of far-reaching influence and power, will be one of the conspicuous features of this serial photodrama, "The Eagle's Eye." It is said the characterization of Ambassador von Bernstorff and his official colleagues in "The Eagle's Eye" will be the truest-to-life characterization yet seen in any photoplay.

Photographs of the originals were used in selecting actors to impersonate von Bernstorff and his naval and military aids, Captains Karl Boy-Ed and Franz von Papen, Franz von Rintelen, personal emissary of Kaiser Wilhelm, and Dr. Heinrich Albert, the fiscal agent of the German government.

The actors engaged to play these parts bear remarkable personal resemblance to the men whom they impersonate. Several people who have seen some of the scenes and who had seen von Bernstorff and his aids, express their admiration of the fidelity with which the personalities of Imperial Germany's chief plotters are pictured on the screen.

Bertram Marburgh impersonates Count von Bernstorff. Several scenes in which Captains Boy-Ed and von Papen appear show their connection with spy plots, and reveal what they did.

Librarian Writes Praises for "Mother"

THE librarian of Great Meadow Prison has written McClure Pictures in which he expresses his opinion concerning the relation of the motion picture to the world war. The idea, he says, was inspired by the presentation of George Loane Tucker's production, "Mother." The writer says:

"The great picture of the war, definitely marks the beginning of a new epoch in the development of the photoplay. "Mother," is the answer of the industry to the call of President Wilson for help in making clear the aims of the Allied nations and the awakening of national consciousness throughout America.

"The idea of embattled Democracy is that the citizen is first and the state but an instrument to serve him. We hold the greatness of the state to be but the reflection of the character of the citizen, whose manhood and womanhood find expression in governmental institutions. The will to honor is Democracy's answer to the will to power.

"'Mother' is the story of the will to honor. It is the supreme visualization of the fundamental idea of Allied effort. Whoever sees this picture will have written on the imperishable tablets of memory the reason why America fights. The creation of a collective personality among Americans is the great duty of the American motion picture industry. Now collective personality is built up of ideals. Ideals are best expressed in images and symbols. 'Mother' is such a symbol.

"Through the medium of the images cast upon the screen it addresses the mind in terms of ideals. The old, old, tried and proven true ideals which have been passed on from mother to son, for so many generations that they have become the heritage of the race. A process of unfoldment is set in motion in the mind of each spectator that ultimates in each case in a full revelation of the inner, better self. Not about war or soldiers, only a simple story of home and Mother, it has the deep, deep, metaphysical timber of the psalms coupled with the magic beauty of a fairy tale.

"'Mother' is the literary and dramatic production of the war."

"Tarzan" May Get Premiere in New York

ACCORDING to latest developments following the completion of "Tarzan of the Apes," the eight-reel screen version of the novel of the same name by Edgar Rice Burroughs, it is very likely the production, controlled by the National Film Corporation of America, of which William Parsons is president, will be given its premiere in New York.

For the purpose of looking after the various interests of his company, and the picture in particular, President Parsons came to New York several days ago.

After six months of production Scott Sidney, who directed its picturization, has succeeded, according to those who have attended pre-views of the photodrama, in bringing out all the novelty which sold hundreds of thousands of the book, and has elaborated the human interest of the story into a romance.

Isidore Bernstein, formerly studio manager at Universal City and widely known in all branches of the industry, has been engaged as assistant to President Parsons of the National Film Corporation of America. Mr. Bernstein will have general charge of the business details connected with the marketing of "Tarzan of the Apes."

Balsly Quits Industry in West

Lee D. Balsly, who for the past nine months or more has been manager of the Standard Film Corporation exchange at Kansas City, Mo., this week announced his intention to resign his position with that organization in order to accept the situation of Director of Creative Advertising for the Union Bank Note Company of Kansas City.

Six years ago Mr. Balsly was manager of the Aladdin and the Landers theatres of Springfield, Mo.



Mabel Normand, Star of "Mickey," Controlled by the Western Import Company

"Sub-Titles Important Essential"

W. H. Productions Says This Phase of a Feature Is Most Important—Will Handle Independent Productions of Merit

W. H. PRODUCTIONS COMPANY announces that it is now prepared to handle the exploitation of any independent production of merit produced for the market. A statement made by an official says: "We are prepared now to handle world rights either on percentage or on an advance with a minimum guarantee. We will only consider the highest class of productions and will give every production we handle an individual and complete campaign that will do justice to it. The W. H. Productions has proved that it can handle a picture to the best advantage and this is due to an efficient organization.

"Adaptability is a great virtue. It is the slogan adopted by the company in the administration of its various departments. The title department has succeeded in making an exemplary application of it in the new and unique method of titling all of their productions.

"In titling photoplays, it is necessary to know the functions and purposes of the titles. The composition of an audience is rarely of a particular class. In fact it is generally composed of many different classes. The treatment of language, understandable and clear to the college bred mind, means absolutely nothing to others who do not possess the advantages of the higher education. The latter, or the masses, compose at least seventy-five per cent. of the motion picture theatre going public. They are, therefore, entitled to consideration. They pay for it, and, in fairness, they should receive it. There are also the children, citizens of foreign birth, and many others who should be considered. There must be one set of titles that will please them all. Since it is physically impossible to make them interchangeable, W. H. Productions Company has adapted itself to meet these needs. They have overcome these difficulties and have attained a happy medium understandable to all.

"W. H. Productions Company is not only progressive in the above respect, but in its sales and advertising methods for the exchange and the exhibitor. The W. H. Productions has deviated from the regular channel in the make-up of its heralds. One of the most illogical things in heralds that are gotten up today by the various organizations is a synopsis of the picture. The purpose of a herald primarily is to help sell seats for the exhibitor. It is one of the exhibitor's salesmen. Now, then, there isn't any particular type of story that will appeal to every movie fan, and, again, in most cases the interest of the reader wanes by telling the story of a production beforehand, so we are therefore eliminating the synopsis or story from each of our heralds and are preparing our copy and lay-out to conform to the idea of creating interest in the picture and a desire to see it."

Keeney Engages James Kirkwood

Frank A. Keeney Pictures Corporation Engage James Kirkwood to Direct Catherine Calvert in Special Productions

FRANK A. KEENEY, president of Frank A. Keeney Pictures Corporation, announces that he has engaged James Kirkwood to direct Catherine Calvert in a series of special productions to be produced by this company. Mr. Kirkwood and Benjamin S. Kutler, screen editor for Keeney pictures, are now at work on the first photoplay in which Miss Calvert will appear under the Keeney banner. Work on the production will be commenecd next month.

Mr. Kirkwood is prominent in the field of motion picture directors. He has directed some of the biggest stars and has appeared as leading man for Mary Pickford and other leading screen lights. "Given a photoplay with possibilities and Kirkwood will never fail to put it over," was the comment of an official of the Keeney company in making the announcement.

The announcement is made, also, that Mr. Keeney has purchased a large track of ground in Williamsport, Pa., and will erect a new theatre to add to his present chain of amusement houses. It will occupy the site of the old Lycoming Opera House, on Third street. It is estimated that the structure will cost approximately $200,000 and will have a seating capacity of 1,800. It will be ready in the spring.

The Frank A. Keeney Pictures Corporation has been recently organized. Mr. Keeney has engaged Miss Calvert who is well known to the motion picture public to appear in a series of special productions. Miss Calvert is the widow of the late Paul Armstrong, playwright.

Metropolitan Taken Over in Cleveland

The U. S. Business Association of Pennsylvania has bought out the Metropolitan Film Company of Cleveland, and will maintain an office in 224 Columbia building. The Metropolitan Film Company originally started out as a producing company under the name of the Private Feature Film Company. They made the picture "Ignorance" in which Leanore Black and Earl Metcalf were starred. Most of the scenes were made in Cleveland, only a few being reserved for New York. This picture had a large sale all through the state.

In and Out of West Coast Studios

By J. C. Jessen

PRODUCTION forces of the Vitagraph Company at its Hollywood studio were increased last week by the arrival of Earle Williams and his director, Thomas Mills, together with Grace Darmond, who will be leading woman of the company. Mr. Williams arrived in Los Angeles on Christmas Day, and plans provided that first production would be commenced at the studios about January 1. Others in the party who arrived from the East were Cameraman Fred Held and Technical Director Frank Heath. The studio is now a busy place, the technical staff being engaged in preparing settings and other properties necessary for the coming Williams production.

Big Serial Started

In addition to increasing the producing staff by the Williams Company, additional work was taken on last week in preparation for the filming of what is termed an international serial which will be done under the direction of David Smith. Hedda Nova and J. Franklyn Glendon arrived in Los Angeles to play the leads in this serial. The entire south stage at the studio will be devoted to the serial company and the first filming was that done last week of an ambassador's ball, the settings for which required the full stage. Following this, the company will work at a private estate near Los Angeles where gardens representing the Imperial Palace at Petrograd will be used. This serial will consist of fifteen episodes or releases, each of two reels, and the different releases will be laid in different countries of Europe and the Orient, as well as in America. The filming of this serial has been taken up at this time so that it will be ready for release immediately following the showing of the last episode of "Vengeance—and the Woman."

William Duncan and company, which includes Carol Halloway as his leading woman, are now working on the eleventh episode during the day, and Mr. Duncan is editing the tenth, which has exteriors made at Santa Cruz Islands, in the evening. The company experienced some difficulty last week while at Santa Cruz Island, off the coast of Southern California, near Santa Barbara. After going to the island, high seas made it impossible for the company to go back to land in the small boats used. For a time it looked as though the entire troop would be stranded on the desert island, inhabited only by sheep herders, over Christmas, but by wireless they told their troubles to the studio management in Los Angeles and it was possible to induce a Pacific Coast liner to stop and pick up the players.

Ritchey Completes "Extra"

Will M. Ritchey, who two weeks ago took up the work of scenario editor at the American studios at Santa Barbara, has completed his first play, which is at present known as "Extra! Extra!" As the title indicates, this is a newspaper story, many of the scenes taking place in and about a newspaper office. Mr. Ritchey is a former newspaper man who prior to taking up the avocation of writing for the screen served a number of years as writer on leading newspapers of American cities. Mary Miles Minter is to be the featured player of this newspaper drama and her usual supporting cast will appear. An-



On the Brink of a Hawaiian Volcano Crater for Scenes in "Hidden Pearls," Starring Sessue Hayakawa for Paramount

nouncement is made that the script provides for fifteen complete changes of costume for Miss Minter.

"High Heels" is being given the finishing touches in the cutting room of the American studio this week by Director Lloyd Ingraham, and the scenario department is busy in the preparation of a new photoplay for this company. "High Heels" will introduce a number of new faces for this American play including David Howard, Edward Peil, Golda Madden and Fred Smith.

Another photoplay in the cutting process is "Detective Dan Cupid," which stars William Russell, and which will in all probability be the last American subject in which Russell appears. Director Edward Sloman is editing this film. Mr. Sloman's contract with the American has been renewed for a long term. For almost two years this star and director have worked together. Francelia Billington, who has been leading woman in the past twelve subjects made by this company, has completed her engagement with the American and is now at her home in Los Angeles for a short stay before making a trip East, where she will complete negotiations.

New Ince Subjects

Two Thomas H. Ince companies began work last week on new subjects, and the third new production for the Paramount will be commenced within the next few days.

Jerome Storm, who was selected to direct the Enid Bennett company following a tutorship as assistant director for a number of months at the Ince plant, is to continue as director for Bennett subjects and is now at work on his second film with this star, which will be made from an original scenario and continuity prepared by C. Gardner Sullivan. Earl Rodney, who appeared opposite Miss Bennett in the first subject, has been engaged for a similar role in the one being made at present. Jack Nelson has been engaged as assistant to Director Storm. The coming Bennett production will have many of the scenes laid in a small Kansas town, which gives opportunity for many types to be found only in a village.

A modern story has been written for Charles Ray, and a few scenes of this have been made, notwithstanding that the cast has not been selected. Victor Schertzinger continues as director of this company. R. Cecil Smith, of the Ince scenario department, was taken ill while preparing the continuity for this Ray subject, but by the aid of Mrs. Smith the subject was completed while he was propped up in bed. Mrs. Smith is known professionally as Ella Stuart Carson and has a number of Ince productions to her credit as author.

Story is now being written for the Dorothy Dalton company, and Director R. William Neill will begin work on this shortly. Carmen Phillips, who has appeared in heavy roles in a number of Fox Lasky and Bluebird productions, has been engaged to play an important part in the coming Dalton production. Melbourne MacDowell has been selected to appear in this subject.

Lloyd Starts One

Frank Lloyd, director of several of the latest William Farnum productions for Fox, has given much of his time in the past three weeks to the preparation of a scenario which he now has in production. No title is given this story, which is said to deal with the divorce evil in American



John Bowers, World-Brady Leading Man

life. While this is the first original story by Mr. Lloyd to be produced for Fox, it will serve to introduce a new leading woman in the person of Bertha Mann, who in Los Angeles is popular with theatre-goers, having played for the past two years as leading woman in stock at Oliver Morosco's Broadway theatre in this city. Miss Mann is an actress of ten years' experience, who began in one of the original Peter Pan companies in the East. Charles Clary will play the male lead in this subject, this being his first appearance before the camera for more than three months, owing to illness with bronchial pneumonia. Rhea Mitchell has been engaged to take an important part following her engagement at Paralta, and others selected for this cast are Mark Robbins, Bertram Grassby and Willard Louis.

The production now being made by Bertram Bracken gives Gladys Brockwell another opportunity to show the screen fans that she is successful with dual roles. The company is now working at the studio and expects to complete the production within the next week.

Tom Mix and company, under the direction of S. A. Franklin, are working on the desert on a Western subject which has Enid Markey as leading woman and an important part for several of the kiddies, including Georgie Stone, Virginia Corbin and Violet Radcliffe.

Director C. A. Franklin, who has Jewel Carmen as his featured player, is again working at the studio after spending two weeks at Truckee in an effort to secure snow scenes, when the "beautiful" would not fall at the command of the director.

Vacation at Universal

All Universal employes, on instructions from President Carl Laemmle, were given two days' vacation—Monday and Tuesday—of Christmas and New Year weeks, the several producing organizations working on Sundays of each week in order to keep up the production schedule necessary at this season of the year. All heads of departments received congratulatory telegrams from President Laemmle on New Year's Day. In these he thanked them for the enthusiastic manner in which they had looked after production interests of the Universal during the past year, spoke of the continued improvement in quality of subjects at U City, and urged upon them the appreciation by the executives of the Universal.

Several new subjects were started this week at U City, one being a Butterfly picture titled "The Other Thing," adapted from a magazine story of the same title by Harvey Gates. Kenneth Harlan, Carmel Meyers and Harry Carter will take the principal parts in this political story being directed by Stuart Paton.

The first subject to be made by the new Universal director, Rae Berger, is titled "Little Miss Sherlock," and features Zoe Rae, together with Claire DuBray and William Stowell. Berger is a former West



Alice Brady, Popular Star in Select Pictures, Star Series

Coast director who was affiliated with the American, and since that time has been in vaudeville. His first story was adapted for the screen by F. H. Clark, a new member of the Universal scenario department.

Herbert Rawlinson, under the direction of Elmer Clifton, has completed the filming of "Mr. Cinderella," and as the Rawlinson contract with the Universal expires about January 1, and no renewal has been made, it is understood he has left, after almost four years of continuous service as leading man for Universal. In this period he has been starred in several of their most productive and successful subjects, including "Come Through," "Damon and Pythias" and others.

"Shoes That Dance"

Work has been started by Triangle on the adaptation from the John Moroso story, "The Shoes That Dance." This is an underworld tale, and Wallace McDonald, late of Eastern Vitagraph forces, will make his debut on the Triangle program as the leading man. Another new Triangle player in the cast is Dick Rossen, who has played in several subjects at the Yonkers Triangle studio following a screen career of several years. Pauline Starke will be the featured player of this subject.

After completing "A Soul in Trust," Director Gilbert P. Hamilton has been handed the script for a story titled "The Captain of His Soul," and he is now at work on this subject, which is from an original story by Cathrine Carr. The atmosphere is that of Virginia and Washington, D. C., and Belle Bennett is to be featured, with a supporting cast that includes Lillian West, Darrell Foss, Barney Sherry, Wilbur Higby and others.

William Desmond, who in almost all past subjects has been given parts of the matinee idol type, is now to come forth before the camera as a full fledged swashbuckling pirate in a story titled "The Sea Panther." This is laid in the Carribean Sea and is from an original story by Kenneth B. Clark. The good ship "Fremont," which has had a very unique existence serving as blockade runner during the Civil War and in the past five years camouflaged to appear as various kinds of crafts, will now serve as the pirate ship. Thomas N. Heffron will be the director of this subject.

The Western Triangle company, headed by Roy Stewart and directed by Cliff Smith, celebrated the completion of their latest subject, "Keith of the Border," by a big Christmas tree at the studio on the coast. Stewart and Smith made all arrangements for the celebration and gave the cowboys and other members of the cast a complete surprise on Christmas morning.

Fairbanks to Arizona

After two days' work at the studio on a new Western story written by Alan



Albert Capellani Directs Metro Wonder Plays

Dwan, the Douglas Fairbanks company left for Arizona, where they are making their headquarters at Tucson. The producing organization consisted of about one hundred and seventy-five people. The subject will be made under the supervision of Alan Dwan, with Arthur Rossen as director.

Kathrine MacDonald, who has just completed the leading feminine role in an Ince production for Paramount, has been selected to play the leading feminine role opposite Fairbanks in this coming Artcraft subject. An important character part will be played by Frank Campeau. Approximately one hundred and fifty of the party who went to Tucson are cowboys of actual experience, and they will take part in many of the Western scenes made. Fairbanks appears in the role of a cowboy, and in his usual active manner performs many rescues. The scenes made at the studio before the company departed for Arizona and the borderland included a Mexican raid in which more than two hundred took part.

Fairbanks early last week spent a day at San Diego, where he was in charge of a Red Cross drive which resulted in more than a thousand members. The actor purchased one hundred memberships which he gave to newsboys. The first man he solicited was Mayor Lewis J. Wilde. Following this, he made a personal canvass of the business houses in the down town district.

Paralta Reduces

In the past four or five weeks production activities at the Paralta studios have been materially reduced, and at the present time there are but two companies working there. One is headed by Bessie Barriscale, who has just completed an underworld story directed by Raymond B. West, and "The Hoops of Steel" company, which is working under the direction of Eliot Howe. The new subject for Miss Barriscale is of a patriotic nature, and she takes the role of a Scottish lassie. Scenes are laid in Scotland, England and France. The original story and scenario are by R. B. Kidd and Jane Holly.

The Louise Glaum company, which was recently organized, will begin work on a story by Monte M. Katterjohn about January 12. The director for this company and the supporting cast have not been named.

The Alaskan subject, "Carmen of the Klondike," filmed by Reginald Barker, with Clara Williams as star, was taken East this week by Ferdinand Guinsberg, financial representative of Paralta, who has been at the studios for the past three weeks. At the studio it is stated a bona fide offer has been made for this subject by the First National Exhibitors' Association prior to a showing of the film. It is said to be one of the best subjects Mr. Barker has directed, and those who have been so fortunate as to see the studio runs claim it will be one of the most successful pictures of recent years.

"Mystery Ship" Progresses

Douglas Gerrard is now filming for Universal "Lady Eldone's Daughter," adapted from a magazine story by Doris Schroeder. Mr. Gerrard will have Ella Hall and her husband, Emory Johnson, as the principal players.

Last week saw the fifteenth episode of "The Mystery Ship" completed by Harry Harvey, the director, and Ben Wilson and Neva Gerber, the leads. This serial is to consist of eighteen episodes.

The Horne company making "The Bull's Eye" is now working on the ninth episode.

Louise Lovely, star of a number of successful Bluebird productions, began work Christmas week under the direction of Edgar Jones in "New Clothes," a society story written by Harvey Gates and adapted for the screen by E. B. Lewis.

Wilfred Lucas, who is directing Monroe Salisbury and Ruth Clifford in "The Heart of the Desert," has returned with the company from Banning, Cal., where many of the exterior scenes were made, and the next two weeks will be spent at the studio completing this subject.

Dorothy Phillips is now being starred in an adaptation from a magazine story entitled "Her Fling." William Stowell is playing the leading man role and Juanita Hansen is the other principal player under the direction of Ida May Park.

The Lyons and Moran company have just filmed a Nestor comedy known as "Home Talent," and with their special scenario writer, "Pop" Hoadley, are now busy preparing story for their next subject.

Rolfe Home Again

Western Representative B. A. Rolfe, of Metro, returned to Los Angeles Christmas Day, after a ten days' trip to New York, where he delivered cutting prints and negatives of first two Western-made subjects, and has again assumed active management of the Hollywood producing plant. The first photoplays made in the West, Mr. Rolfe stated, were satisfactory to the Metro heads, and he was advised "the pictures surely show where the money went to."

Charles J. Bralin, who is to direct the Viola Dana company half the time, will during the coming week commence the production of "Breakers Ahead," an original photoplay by Bralin and H. P. Keeler. This is laid in the Cape Cod country and is spoken of as a powerful drama of life among the fisher folk. Clifford Bruce will, as he has in the past four Dana pictures, play the leading male role. Russell Simpson, who formerly played in Metro subjects in the East, will appear in the leading character part.

Director Tod Browning was absent from his studio last week with a company of forty filming exteriors for "Revenge" in the vicinity of Pleasanton, Cal.

Hollywood Hookum

Jan. 19, 1918 NEWS MORE NEWS

CLOSE-UPS

BY CON TRIB

Speaking of stars' salaries, Lee Moran said the other day the famous Brothers Haig & Haig are destined to make Chaplin look like a pauper.

When Paddy Maguire moved to Culver City with the Keystoners he took his wardrobe in his vest pocket—mustache and two sticks of number three. Bag.

Being informed by Harvey Thew, Los Angeles goes dry on April 1st, enlightens our vision as to the real cause for the dizziness of all members of the film colony.

Cheatless Sunday, Treatless Monday, Meatless Tuesday, Wheatless Wednesday, Sweetless Thursday, Eatless Friday, Eatless Saturday, is Mark Larkin's war time schedule. Mark is Balboa's publicity chief.

An applicant, aged sixteen, male, for work at Triangle gives as his chief qualification for work in comedy, a hearty appetite, and Studio Manager E. G. Patterson is trying to discover a niche for this brave youth.

Since the Keystone comedians have been transferred to the Culver City studios of Triangle, it has been necessary to replace "Keep off the Grass' signs with white fences, built close to the concrete walks.

John Blackwood comes through with a lot of copy about Ince studio activities with a claim that it is "unduplicated stuff," and will not appear in any other publication, for none but HOOKUM would dare to print it. (Editor Note: It's too hot for HOOKUM.)

Harvey Thew, a resident of Brain Alley, Lasky studio, discovered that he has a distinctive office—it does not contain a picture of D. Fairbanks. Thew is indeed a brave man, for he is the only one who dares to oppose that little Napoleon of press-agentry, named Bennie.

Anita King and an army officer were issued a marriage license Christmas Eve, and disappeared in an auto. No further word has been received by HOOKUM, so the entire editorial staff concludes Anita must have eloped, or started on another transcontinental automobile tour.

Monte Katterjohn's movable scenario office has been duplicated in miniature. The new edifice serves as a home for "Jim," the famous Paralta bull dog. The large building has been named Squirrel Inn, and the small one "The Annex," the namers claiming both are the homes of nuts.

Jerry Storm became a director on Saturday. Monday and Tuesday he was modest. By Wednesday he was making himself heard in all parts of the studio aided by the megaphone. On Thursday he did not wear puttees, but on Friday you should have seen him—he had puttees and everything. When he finished his first picture, he proved to all that he was a regular director.

Fair all week.
Holly is numerous.
No white Christmas.
Rumors are numerous.
Harry Aitken's in town.
Roy Aiten's in Culver City.
H. O. Davis is back at the Triangle studios.
Richard Rowland, Metro magnate, threatens L. A. with a visit in February.
Edna Purviance spent Christmas at the home town, Lovelock, Nevada.
Bill Mong's educated goose died the day before Christmas—au natural.

Al Garcia, the Satan in "By Super Strategy," went to Hell this week.

Jackie Saunders gave a horseflesh Christmas dinner at the Astor, it is said.

And now our fair city has been honored by the presence of Earle Wiliams.

And now Bill Desmond, that heart-breaking matinee idol, is going to appear as a pirate.

Prosperity Note: Frank Beresford, Triangle scenario editor, is flitting about in a Winton.

Charles Gunn is vacationing from Triangle. No. he's a regular member of the star stock company.

Our own George du Bois Proctor, the best known man in the business, is reported to be westward-hoing.

Harl McInroy writes that he has resigned as scenario editor-in-chief of Balboa and is again a free-lancer.

K. McGaffey is back west from the east with many lurid tales of wild nights and days—some are really thrilling.

Belle Bennett gave a party on Christmas, and entertained a lot of visiting Thespians from the legit. stage.

All the weekly boys were out on New Year's day to film the Rose Tournament at our neighboring hamlet—Pasadena.

Walter MacNamara wished Merry Christmas to everyone of the Triangle lot including the cutters, which he claims is free democracy.

Now that Roy Stewart is the star of the Triangle eighteen thousand acre wild west studio, it has been suggested that the place be renamed. How does Stewarton sound?

Bill Hart spent his Christmas Holiday with "Fritz' his Pinto Pony, and on this occasion they rehearsed a sketch for "Fritz's" final public appearance. Bill claims "Fritz" is going to give them all the equestrian laugh.

Among the Exchanges

General Film Calls Three Meetings

As the first act of a new year, General Film has called three sectional conventions of its various branches for discussion among the managers of new activities already under way or planned.

The first of these conventions was set for New York on Saturday, January 5, with executives from the home office and the various branches of the eastern district in attendance. The second of these conventions was dated for Monday, January 7, at Chicago, for the benefit of the exchangemen in the central section of the country, and the third arranged for San Francisco on Friday, January 11.

These sectional conventions mark the first step in an aggressive campaign outlined for the year 1918, each of the thirty-two General Film offices being represented in the deliberations. The various opportunities presented by the enlargement of General Film's usefulness, following its working alliance with the W. W. Hodkinson corporation for the distribution of Paralta Plays through General Film exchanges, provided the most important topic for these conventions, which were held under the personal direction of General Sales Manager S. R. Kent.

George F. Law Is Film Pioneer

George F. Law, manager of the Minneapolis Foursquare Exchange, began his film career with the old Dominion Film Exchange in Toronto, Can., which company later became the Kinetograph Company and eventually merged into the General Film Co. Being with this company at the time of the merger, Mr. Law took charge of the joint office in Toronto and later in Winnipeg. His next move was with Mutual in their Minneapolis office, where after acting as assistant manager and head of the sales department he was promoted to the position of manager, which position he held for over a year.

When M. H. Hoffman decided to open an exchange in Minneapolis, Mr. Law left the General to become manager of the Foursquare Exchange.

Fire Covers Attempted Theatre Robbery

Following the recent fire at the Crystal theatre on North Gay street, Baltimore, it was discovered that the conflagration was started to hide an attempted burglary.

The attempt to rob the theatre was discovered by Manager Harry Cluster, who, while directing the work of men employed to clear away the debris, noticed that the combination and handle of the safe had been broken off.

Kane Associates Make Advance

General Manager of Select Finds That Seven in Eight of Seattle General Staff Have Risen to Place of Manager

ARTHUR S. KANE, general manager of Select Pictures Corporation, while running over lists of his old friends during the season of New Year's greetings, made the discovery that of his old associates in the Seattle office of the General Film Company seven out of eight had risen to prominence in the picture business. These men have all become managers.

This ability of Mr. Kane to surround himself with men of ambition is exemplified by the case of the eight men referred to. These men worked under Arthur Kane, when back in the old days the present general manager of Select Pictures went to the Pacific Northwest to take over and organize the General Film Company's business in Seattle, Portland, Spokane and Butte.

"I had eight men in the Seattle office which I managed personally, in addition to supervising Portland, Spokane and Butte," said Mr. Kane in accounting his experience. "Of these eight men seven became managers. Furthermore, they secured management positions in quick order and all of them have been managers for five or six years. This force was able to increase the business of Seattle Branch fifty per cent, and holds records in that office for business and profit. Do you wonder that I am so strong for employes capable of advancement? That is the real way to build."

The film exchange managers who were assembled under one roof in Seattle in Mr. Kane's day, handling various departments of the General Film Company's Exchange, are: C. M. Simmons, Oren F. Woody, C. P. Merwin, John S. Woody, Sam Bernfield, Grant A. Reed and A. T. Lambson, the latter of whom is now deceased.

This same talent of Mr. Kane for surrounding himself with men of high ability is now bringing to Select Pictures Corporation one of the most remarkable sales organizations in the history of the industry, which is why Select's general manager pins his faith in that famous declaration, "The greatest study of mankind is man."

Foursquare Exchanges in Twenty-one Cities

Foursquare Exchanges throughout the United States and Canada greeted the New Year in twenty-one different cities; for now this independent distributing organization covers this country. The latest exchanges opened are San Francisco, at 191 Golden Gate avenue; Los Angeles at 514 West Eighth street; Dallas, at 1911½ Commerce street, and Minneapolis, at 206 Film Exchange Building.

Edouardo Gainborg takes charge of the San Francisco Foursquare Exchange. W. W. Drum will direct the business of the Los Angeles exchanges. For years he was with the World Film.

John C. Ezell, the Dallas Foursquare manager, is well known to southern exhibitors. The new St. Louis manager, C. A. Maberry (who succeeds Sidney J. Baker, who moved on up to the Kansas City post), is a former exhibitor; and in appointing him, M. H. Hoffman states that he felt Mr. Maberry to be specially fitted for his duties.

Williams Manages House in Poughkeepsie

T. W. Williams, of New York, has been appointed manager of the new Stratford theatre in Poughkeepsie, N. Y., which was opened recently by the Poughkeepsie Theatre Company, of which Ely Elting is the head.

"Polly of the Circus," Goldwyn's initial picture, starring Mae Marsh, was the opening attraction.

Paralta Representatives Send Greetings

At a meeting of the executives and department heads of Paralta Plays and the W. W. Hodkinson Corporation, which took place last week at the offices of the W. W. Hodkinson Corporation, telegrams were read from the various exchanges handling Paralta Plays throughout the country, all of which pointed to a brilliant outlook for the placing of these productions in the theatres of the country.

In every case the exchange managers were said to be enthusiastic in telling of the reception the productions had received when screened for the exhibitors in their territory, and stated that in most cases contracts have already been signed in the principal cities for the exhibition of Paralta Plays.

The contract department of the W. W. Hodkinson Corporation, in New York City, passes on all contracts before they are definitely signed.

Buffalo Manageress Loses Through Tax

That the war tax is a serious proposition for the small exhibitor is indicated by the statement of Frances Aichinger, manager of the Cozy Corner theatre, Buffalo, N. Y., declaring that patrons will not pay the tax and where evening receipts before the tax were from $200 to $300 a night, they have now dropped to $100.

Miss Aichinger sees in the tax ruin for the house, if present conditions continue.

Canada May Be Taxed on All Tickets

In all probability the coming session of the Manitoba legislature, which convenes in January, will see the passage of a ticket tax law, imposing for war purposes, taxes on all admission tickets ranging from one cent to fifty cents. The Manitoba Motion Picture Exhibitors' Association is actively preparing to combat the passage of this bill if at all possible. It is claimed by the government that $300,000 must be raised by this means. Exhibitors and managers of legitimate houses assert that this amount does not necessitate anything like fifty cent taxes on $2 tickets. The tax on a ten cent ticket would be one cent; on a fifteen cent admission two cents; on a twenty cent ticket three cents, and so on.

It is understood that A. Hedley Garland, Manitoba's amusement commissioner, has already ordered from the East several million of these tax tickets, in anticipation of their being in use immediatcly the new law is passed

Baltimore Manager Changes Positions

Charles Thropp, who for the past two years has been manager of Nixon's Victoria, in Baltimore, has resigned, it was announced last week, to become booking manager of the vaudeville department of the Parkway Company. The latter uses vaudeville in some of the larger houses controlled by it.

Manager Thropp entered upon his new duties January 7.

Pittsburgh Exhibitor Helps Red Cross

The manager of the Lyceum theatre, in Pittsburgh, according to an announcement this week by Jewel Productions, Inc., secured much good news space in the local newspapers the week of December 24 by offering a certain per cent of his receipts to the Red Cross campaign. The picture during the week was Jewel's "The Man Without a Country," and the share turned over to the Red Cross was said to have been $2,000.



Lee L. Goldberg

EXHIBITORS' PERSONALS

CALIFORNIA.—T. C. Reavis has assumed the management of the Cline theatre at Santa Rosa.

E. W. Stauffner of Santa Monica has bought from H. W. Riddle the Ivy theatre at Pica Heights.

The Strand theatre at Los Gatos, after being closed for several weeks, was recently reopened under the management of William Wolff and J. J. Thompson of San Francisco.

IDAHO.—E. W. Waddell has bought the Unique theatre at Nampa from Mrs. J. W. Howell.

ILLINOIS.—Roy and Harry Gilbert of Kankakee have leased from Herman Sprimont the show department of the opera house. They expect to put on a moving picture show every Tuesday and Wednesday evening, besides such vaudeville and operatic attractions as can be arranged for.

G. W. Hill, formerly of Armington has bought the Court theatre, Pekin, and recently assumed active management.

INDIANA.—Leslie Clark and Louis Hamilton, editors of the Rensselaer Republican, have bought the Strand theatre, Franklin, from R. C. Milliron.

IOWA.—A community theatre is about to be opened at Mount Vernon in the near future.

E. J. Brown has leased the Casino theatre at Mason City.

Frank King has rented the Princess theatre at Storm Lake.

George Moulds of Dayton has purchased from H. G. Nichols the opera house at Waverly.

T. H. Connell and D. F. Doty have taken over the Lyric theatre at Deep River.

W. H. Englert has opened the Garden theatre at Iowa City.

E. A. Barr is the new manager of the Isis theatre at Lake City.

MONTANA.—H. Beverley has assumed the management of the Lyric theatre, Glasgow, taking charge about ten days ago.

The Marlow theatre at Helena is fast approaching completion and it is expected will be ready for opening by the first of February.

Erwin and Myers are opening the new motion picture theatre at Harlowtown.

E. F. Cartwright will be the manager of the new picture theatre at Roy.

J. F. Buchanan opened a new motion picture house at Hedgesville a few days ago.

NEBRASKA.—R. E. Ream has bought the Alamo theatre, Omaha, has renamed it the Liberty, and opened on Christmas day.

The Lyric theatre at Ong was recently bought by L. G. Wilcox.

Sam Miller is the new manager of the Opera House at Tekamah.

H. E. Wait has bought the Comet theatre at Kearney from A. F. Bells.

Earl Blacketer has sold the Crystal theatre at Ulysses to G. M. Hogan.

George C. Allgaire has bought the motion picture theatre at Nelson from L. G. Voix.

Hortense Porter has sold the Grand theatre at Eldora to Max Tschauder of Marshaltown.

OHIO.—The New Rialto theatre in Elyria opened December 20, with a big banquet at the Elks' Club, to which all the staff members of the local Famous Players Organization were invited. Following the banquet, the guests participated in a private theatre party. The opening program for the Rialto consisted of a William S. Hart feature and a "Fatty" Arbuckle comedy.

J. V. Wolcott, owner of the Princess theatre, 229 Euclid avenue, Cleveland, has purchased from L. L. Schmucker, the Iris theatre, 1885 W. 25th street, for a consideration reported to be about $4,000. Mr. Wolcott plans to remodel the theatre soon for feature photoplays.

PENNSYLVANIA.—Francis J. Loughram has sold the Franklin theatre, a two-story motion picture auditorium located at 1205-1209 N. 52d street, through Mohr and Kelley. The name of the new purchaser was not given out.

H. R. Weber has sold the Star theatre, Chambersburg, to Norland H. Martin.

WISCONSIN.—W. G. Beecroft opened his new theatre at Madison a few days ago.

Nichols Plans Grand Rapids House

It has been announced from Grand Rapids, Mich., that George Nichols is planning a new motion picture theatre on Division Street South, near Franklin, with a seating capacity of 850.

C. S. Karland and Daniel H. Collins will supervise the construction of the house, and will manage it after it is placed in operation, it is said.

Omaha House Uses Triangle Re-Issue

Exhibitor Larry Longnecker of the Sun, Sioux City, Iowa, declares the Triangle reissue of "The Lamb" went good at his theatre, breaking all house records, the highest of which was set recently by the picture, "When a Man Sees Red."

"The Lamb" was shown in Sioux City eight times before it was shown at the Sun. Manager F. W. Thiele of the Triangle exchange in Omaha says the re-issues are going as good as the original releases ever did.

Aelick Succeeds Saether in Wisconsin Town

E. R. Saether, who has been manager of the three houses, Bijou, Strand and Marinette, which the McElroy Fitzpatrick Company operates in Marinette, Wis., has been promoted to the place of attraction booker of the company, and has gone to Chicago. He has been succeeded in Marinette by T. J. Aelick.

The McElroy Fitzpatrick Company controls nineteen theatres, and uses many of the William Fox attractions.

Christie Company Passes Second Year

On New Year's day, 1918, the Christie Film Company celebrated its second anniversary.

Al E. Christie, director of Christie Comedies, entered the producing field under his own name on January 1, 1915. Four years before he had established the Nestor Company, which later merged with Universal.

In discussing the two years of developmetn at his studio, Al E. Christie said, "On New Year's Day we shot the first scenes in a new covered stage just completed and equipped with a modern $25,000 lighting system. We christened this new stage on our second anniversary for the sake of the sentiment there was in it and with the hope that a year from now we will have two more stages of even greater dimensions."



Norma Talmadge Stars in "Ghosts of Yesterday," a Select Picture

Screen Examinations

Bringing Them Into a Close-Up

By Longacre

"THE CROSS BEARER," one of Mr. Brady's current contributions to the screen, shows a series of scenes wherein an actor impersonates the Pope. Not so long ago a Pathe release produced by Thanhouser introduced an actor doing his best to play President Wilson. Two years ago a Fine Arts picture intruded a subtitle "Hail the Chief!" and then the actor made his way across the ball room floor. He was also acting President Wilson! The Kaiser of course has been impersonated too but a bad extra is not good enough to do even that part full justice.

Leave the celebrities alone until they are dead. Leaving aside a certain rightful prejudice of a religion against having its potentates presented by an actor, the effect produced is never worth the trouble. Ninety-nine times out of a hundred the audience will either laugh or be disgusted. Possibly it objects as a matter of principle but probably the objection is more or less subconscious. The all-important illusion which the author has labored to build up, he quite totally destroys for the moment anyway, when the living great are impersonated. Simply because the audience's interest will be detracted from the story by conjectures of how bad or how good the actor.

And while the man who played the Pope in "The Cross Bearer" was imbued with a sense of the dignity of his role, it must be confessed that most such parts do not receive really good acting. With the case of a prominent figure long since dead, the opposite effect results. Generally the part is played well, generally it is the center of the action and not dragged in by the heels. But it is because of the fact that, with a few exceptions such as Lincoln and Washington, we have no definite conception of our olden celebrities and so a performer can impersonate any one of them without jarring us out of the spirit of the picture.

Paralta has ready for release, "Carmen of the Klondike," a corking Alaskan picture which it has been our privilege to see but not review. However, it is violating no secret confidence to express the opinion that it will be a big money-getter. Its title and locale are practically a guarantee of that without the perfection of production and virility of plot that it possesses.

The popularity of Alaskan pictures is something amazing. "The Spoilers" paved the way for others. Witness "The Flame of the Yukon" and "The Barrier" as more recent examples of the success this type of production has attained. Probably the reason is because the life of the north is always pictured in the rough, elemental passions unveneered sway the characters, Alaska had no room for weaklings at the period of which the authors write, it was live or die, and the devil take the hindermost. These elements when brought into story form exercise an unbounded fascination over the observer. And there is the added attraction that few people in the States have any extensive knowledge of the country of the far north.

In this respect does the Alaskan picture resemble the Western as presented by William S. Hart and others. That type of entertainment which is well summed up by the descriptive couplet "rough stuff" meaning all the fights of the bar room and the dance hall, all the struggle in the open and the love which excludes all else, is presented in both this variety of picture and when an author who knows the screen knits the ingredients together and presents them in forcible style the result soars to the heights of success.

The heritage of the successful in any field is to be imitated, usually with disastrous results to the imitator and to the further glory of the imitated. Those in the business of producing comedy pictures have the most extensive trail of ambitious imitators who are positively aware of the fact that they are "just as good." Charlie Chaplin has the largest number. Douglas Fairbanks has one or two. Mary Pickford has had many but they all fall by the wayside. Mack Sennett's style of comedy is often vainly attempted but seldom if ever achieved.

But just a word to the imitators. Where you fail, dear people, is when you think the celebrities have it as easy as it looks. You take your work easily as a consequence, while the one you aim to emulate is sitting up nights trying to think how he can improve himself and his work.

As witness the producer who goes after the Mack Sennett type of comedy. He hits upon a certain gag that promises worlds of fun and of course he uses it, but to excess. If he had only studied his Sennett a little more thoroughly he would speedily realize that when the incomparable Mack concocts an original gag he uses it and then forgets it, for the time being anyway. The imitator will employ it over and over again and perhaps he will get a laugh for it every time but this is one form of successful comedy producing, Sennett's is another.

Evidently a keen student of psychology, Sennett realizes that the public expects him to repeat the trick that got such a big laugh. He knows they are waiting for it and would welcome it a second time in the same picture. But, probably thinks Sennett, "I'll fool 'em" and instead of repeating he gives them a trick of a totally different variety but just as funny! We may be all wrong in this deduction but certainly that is the way it all appears to us. Now let his imitators do their durndest!

Those who attempt to out-Chaplin Chaplin, steal glory from Fairbanks, or rob Mary Pickford of first place in the hearts of the fans usually fail to possess the necessary personality and usually are not clever enough and are without the clever help furnished these stars. But the same principle applies to them as to those who strive for Sennett's glory. They overdo it and the public soon gets tired of watching their efforts and returns to its original idol.

At the outset of the present war an author of national reputation was quoted as saying that the ideal war story, play or picture would never be written until the Allies encroached on enemy territory, that the popular situation of the victorious hero and the heroine of the losing side might be made the basis of the work. The author evidently drew this opinion from the success of the majority of Civil War pictures which proved his words beyond the shadow of a doubt. If this is the case the ideal play of the present war should shortly make its appearance, for the Allies have invaded enough enemy territory to furnish ground for such a situation.

But to our notion the present war, so strikingly different from all others, does not call for such a situation. While it would be well stocked with possibilities and make a successful story handled intelligently, the national prejudice of the present time would make it rather impossible to accept a heroine from the ranks of the enemy. Fifty or a hundred years hence, maybe, when the war is a memory, such a form of procedure will be all well and good. But today such pictures as deal only with lovers from one side of the fray and which introduce the enemy merely as villains are naturally the only sort to produce.

If 1917 produced no other innovations in the film business the animated clay modelling, first introduced by Willie Hopkins in the Animated Weekly, and now perfected to a remarkable degree is worthy of note. The opening of the Rivoli disclosed some truly wonderful work in this line. The humorous possibilities in the idea are unbounded. A complete face in clay suddenly taking a different shape is responsible for gales and gales of laughter. For short subjects these pictures make ideal additions to any theatre program.

The fact that the models in mind, seemingly molded before the eyes of the audiences, yet retaining all the mysterious atmosphere which creates a train of thought summed up in "I wonder how it is done," move rapidly but give perfect outline to each change, makes the subject novel enough to be classed among the best in its line.

"The Narrow Trail"
(*Artcraft—Five Reels*)
Reviewed by Peter Milne

WITH such definite reports of the success of "The Narrow Trail" coming in from all sections of the country, a review of it at this late date is something rather superfluous. But it was only shown in New York for the first time last week owing to certain court difficulties. So it merely becomes our duty to echo the many sentiments of praise voiced by exhibitors who have shown "The Narrow Trail" and profitted thereby.

Consequently: Echo! Echo! Echo! And then some more.

Taken from an original story by William S. Hart, picturized by Harvey F. Thew and starred in by the author, the outstanding feature of "The Narrow Trail" aside from the usual sterling work of Hart is the wonderfully intelligent performance rendered by his pinto, Fritz, the mottled pony who in the past has shared many a scene with his owner. Fritz is introduced surveying the valley from a lofty crag, shaking his head as a king in defiance of all mankind. Mastered by Ice Harding, king of the outlaws, Fritz's second big appearance is put in when a race of the cowboys is introduced. With "Ice up," Fritz leaves the field behind him, wins the thousand for his master, and then with the girl also safely on his back leaps a fence and carries both to safety.

The story tells simply how Ice Harding and Betty, a dance hall girl, were led to reform because of their belief in one another. It has the right spirit of romance, the contrasting touches of melodrama, and under this heading is included a terrific fight in which Ice cleans up a score of opponents, and in fact it possesses all the embellishments without which no Hart picture would be deserving such a qualifying description. Mr. Thew's scenario is smooth running and the crises are always approached effectively. The picture is exceedingly well directed, the fight and the race being handled particularly well. Lambert Hillyer directed in collaboration with Mr. Hart.

Sylvia Bremer, who has appeared in other Ince pictures, registers the appeal due the heroine nicely and the supporting cast is of even merit.

THE STORY AND PLAYERS

Forced to leave the band of outlaws of which he was the leader because he refuses to part with his horse, so prominently marked that it is easy for a sheriff's posse to recognize, Ice Harding (William S. Hart) descends into the valley to search for new fields to conquer. He meets Betty Werdin (Sylvia Bremer), niece of "Admiral" Bates (Milton Ross) of San Francisco, a dance hall proprietor who is resting in the country. He poses before Ice as a banker and Ice in turn takes the cloak of respectability provided by the cattle business. Betty and Ice are attracted but each fears that the other will some day learn the truth. And Ice is the first to do so. On a visit to San Francisco he sees Betty in her dancing costume and is completely disillusioned. Disturbed by hangers-on who have a hankering for his money Ice proceeds to clean the hall up. Later back inland he meets Betty again who has left her uncle. A reconciliation takes place. At a cowboys' meet Ice enters the horse race with his same horse of former days. The sheriff recognizes the horse and plans to take Ice into custody after the race. Ice wins easily, but acquainted with the sheriff's plan, rides up to the grandstand snatches the prize, pulls Betty on the saddle behind him and is off to his old retreats before the sheriff or the startled judges can so much as protest. And for a finale Ice sets out to begin a new life.

"The Law's Outlaw"
(*Triangle—Five Reels*)
Reviewed by Peter Milne

DOUBTLESS the success of Roy Stewart in "One Shot Ross," a Western in which he feigned being mad in order to bring his enemies into camp, led the Triangle management to star him in "The Law's Outlaw," a picture in which the same trick is worked with the same successful results. And this latter effort should give Mr. Stewart added prestige. For it makes one of the most thoroughly satisfying Westerns that the writer has seen of recent date and there have been many of them. Not the least of its many merits is the excellent mystery touch that is introduced with the disappearance of the sheriff. By the process of elemination the observer might be able to guess the line of action planned by the authors but it is quite safe to say that the finale of "The Law's Outlaw" is considerably without the pale of the faculties of anticipation possessed by the many who compose the average audience.

As a consequence the story holds the interest suspended right up to the last. Its body is an extremely well developed engrossing series of scenes in which Mr. Stewart, the center of the action by right of his featured position on the program, always maintains by his fine ability as an actor and his engaging screen presence. Cliff Smith in charge of the direction has surrounded the picture with a Western atmosphere as typical as could be desired and has by no means neglected his comedy relief, an element which is handled as meritoriously as is the serious motif of the plot. Ethel and James Dorrence are the authors while Alvin J. Beitz prepared the scenario.

Fritzi Ridgeway, Harry Rattenberry, Norbert Cills and William Ellingford give valuable assistance to the star.

THE STORY AND PLAYERS

Charles Easton (Roy Stewart) the cattlemen's nominee for sheriff is defeated by Ransford (Norbert Cills), the choice of the farmers. Easton, who had proven invaluable as a deputy to the former sheriff, refuses the offer of Ransford to continue in this capacity and retires to his ranch. Davison (Harry Rattenberry), a farmer is found severely wounded in his home and his money stolen from the safe. Ransford is unable to locate the thieves. At the request of the farmer's daughter, Rose (Fritzi Ridgeway), Easton gets to work on the case. Scouring the country for trace of the culprits with Ransford and the district attorney, Easton suddenly picks a quarrel over Ransford's inability to locate his prey and fires two shots on him leaving him for dead. The district attorney, in terror, dashes back to the town to spread the news. Easton then appears in a neighboring town, a refuge for lawless characters and pretends being crazy. Because of the price on his head he easily gets on the track of the criminals and before long brings them to jail. He himself is arrested for the murder of Ransford but this gentleman astonishes all by suddenly turning up and acknowledging his "death" as mere bait to catch the robbers.

Pete Morrison, Bob Thompson, Lou Durham, Alfred Hollingsworth and Percy Challenger complete the cast.

"The Cross Bearer"
(*World Film—Five Reels*)
Reviewed by Peter Milne

KNOWN in course of production as "Cardinal Mercier," "The Cross Bearer" presents Montagu Love in the role of the Belgian Cardinal, the time being at the outbreak of the war when Belgium was invaded and devastated by the German hordes. Mr. Love's characterization of the title role is impressive. He thus brings out the spirit of the churchman who, with his native land, rose to protest against the destruction of his country by the invaders. In fact, "The Cross Bearer" as a picture is impressive. It is entertaining, too, and often sustaining with its several dramatic situations, given rise to by the natural consequences of such warfare as conducted by both sides in Belgium. But its impressiveness is the dominating note.

For the greater part of its length the picture is quite as evenly accumulated in interest as could be desired. The romance of the Cardinal's ward and the Belgian soldier, so often menaced by one German or another attracts much attention. With the final reel, however, and the escape of the couple from the clutches of the enemy the author seems to have lost his sense of dramatic balance. The escape, aided by the Cardinal, and about which the superior force of Germans seems to be utterly helpless, is not to be taken in all seriousness. The German captain is such a dunce that he will get the laugh. Not that such an effect is not all well and good, but there are places for all effects and unfortunately the denouement of "The Cross Bearer" does not demand one.

However, though manifestly important, this point must not be allowed to eclipse the abundant essentials of commercial success contained in the picture. With its realistic incidents of the invasion, not to forget one or two of the horrors of it, its high portion of suspense brought about by the conflict of war and its generally tasteful production including a patriotic finale, it should prove a good box office attraction. Even the scene in which the author has introduced the Pope holding audience with the Cardinal is done with the right quality of solemnity and impressiveness. How a Catholic will take this presentation can best be judged by recalling the manner in which those of that faith received a like scene in "The Eternal City."

Jeanne Eagles makes a heroine of rare charm. Anthony Merlo plays the Belgian officer with conviction and is the correct type for the part. Alec Francis and Hubert Wilke lead the supporting cast.

THE STORY AND PLAYERS

Cardinal Mercier (Montagu Love) holds the confidence of all in the little Belgian village. His love is centered on his ward (Jeanne Eagles) who is courted by a Belgian officer (Anthony Merlo). When the Germans invade the land the girl only barely escapes a frightful fate when drunken soldiers break into the convent and attack the girls. She makes her way home. With the town in the hands of the Germans, the commander fastens lustful eyes on the girl. The Belgian officer manages to visit the Cardinal's home by stealth. On this trip he marries the girl. Using a disappointed lover with pro-German sympathies as a tool, the German commander lures her to his quarters. Her husband is captured. At headquarters each is made to think the other faithless. The Belgian swears to kill the Cardinal when so tricked and returns to do so, but explanations follow and husband and wife are pacified. When the Germans change their mind and decide to arrest the Belgian, the Cardinal assists in his escape by throwing himself on the alter and playing dead. This so disconcerts the enemy that the couple escape.

"I Love You"
(*Triangle—Seven Reels*)
Reviewed by Peter Milne

"I LOVE YOU" is the second of Triangle's seven reel features offered at the regular rental price of a five-reeler and as such is an investment which the exhibitor should seriously consider. For while its story is nothing pretentious, it has been produced on a lavish scale and offers a plot that interests to the average degree, which when attained makes a picture acceptable to say the very least. An Italian peasant girl is the principal character. She is betrayed by an artist who uses her as his model and shortly afterwards married by an idealist. The results of such a situation particularly when the woman and the artist meet again can be gleaned from the synopsis below. Suffice it to say that while they are by no means unconventional, they serve to bring a good climax to the picture. The plight of the women casts her in the usual appealing light and the retribution meted out to the villain and the ultimate happiness of husband and wife are cogs without which such a story would not be complete.

Alma Reubens, a distinct type of beauty, adds considerable charm to the role of the peasant girl and Wheeler Oakman as the idealist and Francis McDonald as the artist create strong characters from the conventional parts awarded them. Walter Edwards directed. There are a number of exterior settings of an Italian village and a Venice water way that are staged with a fine sense of artistry. Catherine Carr wrote the story and prepared the scenario.

THE STORY AND PLAYERS

Her love and trust betrayed by Mardon (Francis McDonald) an artist, Felice (Alma Reubens), an Italian peasant finds her world unbearable. Mardon sells his picture of Felice to Armande (Wheeler Oakman), an idealist, who enraptured with her beauty seeks her out and marries her. Felice learns true happiness as the wife of Armande and when a child is born to them her cup is filled to overflowing. After a few years, Armande commissions Mardon to again paint a portrait of his wife and boy (Peaches Jackson). Mardon, his desire for Felice rekindled, makes advances toward her which she always repulses. When Armande absents himself from his home intending to go to the city, Mardon attacks Felice and, mad at her resistance, carries her off to a cabin on the edge of the estate. A rumor that the Black Plague has stricken the town, forces Armande to return. At home he finds his boy sick with fever and his wife gone. On her return he refuses to listen to her explanations. The boy is thought dead. Driven from the house, Felice finds protection from a kindly old priest. Mardon, believing he is inflicted with the plague himself goes crazy and in his wanderings falls and kills himself. The priest goes to Armande and explains his wife's innocence with the result that a reconciliation takes place and Felice to her unbounded joy discovers that her son still lives.

John Lince, Frederick Vroom and Lillian Langdon complete the cast.

"Du Barry"
(*Fox—Seven Reels*)
Reviewed by Peter Milne

IT is Theda Bara's own Du Barry just as it was her own Cleopatra, just as any role she essays is her own. Her interpretation of the woman who, because of the infatuation of Louis XV, King of France for her, presided over the destinies of the nation is a creation of decided originality. She makes Madame Du Barry a flirtatious and light-headed, ambitious and kind Madame Du Barry, a woman whose sense of love and honor is not aroused until it is all too late. As such she is the center of a certain amount of appeal from the very start of her notorious career and in the end when she is committed to the guillotine, the tragedy of her life is all the more apparent. Miss Bara displays a remarkable degree of versatility in this, her latest effort. Being superficial and flirtatious is quite different from being a serious Cleopatra, but the character of the present picture suffers not from the great transition the actress must needs have undergone since her former role.

As a picture "Du Barry" is second to "Cleopatra" only in length. J. Gordon Edwards has staged it with the same degree of lavishness apparent in the picturization of the tragedy of the Egyptian queen. The settings are rich, the costumes gorgeous in every respect, and the entire exterior streets with the surging revolutionary mobs present a spectacle of the type that deserves only the highest amount of praise.

The career of "the greatest adventuress in the history of France" is vastly entertaining as set down in this adaptation of the play by Adrian Johnson. Her first meeting with Louis XV, his capitulation, her secret affair with the officer of the King's Guard which she manages to conceal from her master despite the interference of Jean Du Barry who seeks to advance in the esteem of his king by betraying her, are episodes which furnish a lively interest. The comedy touch of her marriage to Guillaume Du Barry, which confers upon her the title necessary for her introduction at court, and in which Willard Louis, fat and puffy, is the chief figure of relief is an excellent interpolation.

Charles Clary as the king and Herschel Mayall as Du Barry's self-appointed guardian contribute to the general good of the picture in no small measure and Fred Church as Cosse-Brissac, the officer of the Guard, is the other main supporting player. "Du Barry" is a costume picture but there is no confusion, no laborious introduction, things which sometimes attend pieces of a similar character. And on the contrary it has many if not all of those elements which go to make the Theda Bara picture laid in the present time the popular thing it is. This fact together with the magnificent production given the story should establish the picture's success beyond the shadow of a doubt.

THE STORY AND PLAYERS

Jeanette (Theda Bara), unknown in Paris but of great beauty and wit, attracts the attention of Louis XV (Charles Clary) who expresses a desire to meet her to Jean Du Barry (Herschel Mayall). This gentleman takes her in hand, marries her to one of his fat and ungainly cousins merely to gain her the power of a Madame and presents her at court. She at once is the King's favorite. Her love for wealth and her easily satisfied vanity bring her into high favor with the court. Her meeting with Cosse-Brissac (Fred Church) of the King's Guard brings something new into her life—love. So secretly she carries on an affair with him, hoodwinking the king despite Jean Du Barry's efforts to have her hypocrisy brought to his lord's attention. On the contrary due to his constant interference he is banished from court. With Louis' death, Madame Du Barry and Brissac are unmolested until the outbreak of the French Revolution. Du Barry joins them and incites the mob to arrest Madame Du Barry. In the mock court of those unsettled days she is convicted along with every other person who was in Louis' favor. An attempt to escape in which Brissac partakes only results in recapture with Brissac mortally wounded. And so Madame Du Barry ends her life on the guillotine—a life in which she, though sinful, was more sinned against than sinning.

Genevieve Blinn, Hector Sarno, Joe King, Dorothy Drake, Rosita Marstini, James Conley and A. Fremont are others in the cast.

Toto and Luke Comedies
(*Rolin—Pathe*)
Reviewed by Peter Milne

THE second Toto comedy, entitled "A One Night Stand," shows this new comedian as the property-man-of-all-work in a tank town theatre. The fun is fast and furious and as usual in comedies Props spoils the whole show. The incident of the mystic act with the man circulating in the audience and asking questions which he telephones back to Toto, who relays them to the mystic on the stage to answer is hilariously funny and the manner in which Toto gives the game away puts a fine comedy touch on the end of it. Then there is the scene in which he emerges from the trap door on the stage, completely spoiling the marvelous stunt of the magician who waves a cloth and makes a girl appear.

The stunts are all funny and Toto meanders about nonchalantly and with an absolutely vacant smile that adds much to the humorous value of the picture. Clarine Seymour and Bud Jamieson are those named in his support.

Harold Lloyd's latest one-reel effort is "The Big Idea," old but still useful and very well put on here. By marking all the antiques in his employer's shop with a double X and then circulating the report about the town that the furniture so marked contains a thousand dollars, he boosts the sales. A good touch showing Luke's rival buying the last piece which really contains a thousand and so winning the girl brings the reel to a fine close. Bebe Daniels and Snubs Pollard lend their usual capable assistance.

"The Strong Way"
(*World Film—Five Reels*)
Reviewed by Peter Milne

SAVE in details of treatment "The Strong Way," starring June Elvidge, is the conventional picture of the woman forced into a loveless marriage for the sake of money and who, after reels of mental torture, finds herself free to wed the man she loved all the time. The response which such a story finds in an audience is divided between sympathy for the woman and whole-hearted loathing for the rich roue of a husband in proportions which, it must be confessed, this reviewer is at a loss to state, for its basic elements have done such yeoman service that with many they are taken for granted like war and the subway. The details referred to concern the elaboration of certain situations which are generally spoken of in a whisper. Much is made of the woman's utterly despondent attitude on the inspection of her bridal chamber. And in the denouement when she declares Chadwick her lover to save him from the police there is a chord of certain delicacy touched upon. Just why Chadwick, after he takes refuge in the



Eugene O'Brien and Herbert Evans, Leading Men Whose Artistry and Popularity Goes Unquestioned



Gladys Varden—L KO Comedies

closet became so hot that he was obliged to remove his dress coat and collar and so be ready to back up with appearance Eunice's accusation of herself is not altogether clear when mere logic is considered. A more convincing and not so obvious road to the same situation might have been found.

Miss Elvidge, as usual, plays her part with all the sincerity at her command, which results in a deeply appealing character. John Bowers is hero and Joe Herbert and Hubert Wilke, a thoroughly melodramatic pair of villains. George Kelson directed. The continuity includes a number of rich exteriors taken on a large estate, and interesting scenes at Healy's Golden-Glades with its ice-skating cabaret.

THE STORY AND PLAYERS

Married to Geoffrey Farrow (Joe Herbert) to satisfy the desire of her mother (Isabel Berwin) for wealth, Eunice (June Elvidge) soon regrets the impulse which led her to bind herself to such a despicable man. Farrow is in the power of Carter (Hubert Wilke), because of his crooked business dealings, and as a consequence Eunice is forced to bear Carter's continual insulting insinuations. At an entertainment the two men attempt to rope Chadwick (John Bowers), the man who Eunice really loves, into a bit of bad business, but he refuses. Later that night Carter insults Eunice, and Chadwick interferes. Afterward Farrow finds Carter dead on the lawn. Chadwick, seen by the police after the shot was fired, flees to the house to take refuge in Eunice's room. Here he is found. Eunice, to save him, declares that he has been there for the greater part of the evening—that he is her lover. Farrow, tired of Eunice, takes steps for a divorce. Both Chadwick and Eunice suspect one another of the murder, and the clouds are only rolled away by the confession of Eunice's maid (Rosina Henley), who committed the deed when Carter betrayed her confidence in him.

"Mrs. Dane's Defense"

(Famous Players-Paramount—Five Reels)

Reviewed by Peter Milne

HENRY ARTHUR JONES' play "Mrs. Dane's Defense" adapted for the screen by Margaret Turnbull and presenting Pauline Frederick in the principal role makes entertainment of an unusually strong quality. The career of the unfortunate Felicia Hindemarsh who assumes the cloak of respectability provided by the name and position of her dead cousin, Mrs. Dane, and who strives to bury her past forever that she may marry the man she loves makes as dramatically strong progress on the celluloid as it did on the stage. The episode in which she is finally forced to a confession by the cross questioning of Sir Daniel has been handled most effectively by both adaptor, director and star with the result that it stands out as a series of scenes of great power.

Miss Frederick, it is hardly necessary to state, rises to the emotional requirements of the role gloriously. Frank Losee makes the part of Sir Daniel stand out as next to the star's in effectiveness. Leslie Austen as his son is of pleasing presence and sincere in his rendition of the character. The remainder of the cast including Ormi Hawley and Cyril Chadwick plays with a thorough appreciation of the assistance it is called upon to render.

That "Mrs. Dane's Defense" was staged by Hugh Ford, director-in-chief of the Famous Players studio, should be further guarantee of its worth. The handling of the many dramatic scenes bespeak of his skillful direction. England is the locale and a convincing atmosphere has been injected by the selection of a number of exceptionally pretty exteriors with imposing architectural piles in the background. In fact everything that could be done to make "Mrs. Dane's Defense" a successful picture has been done and the results should add still further to the popularity of Miss Frederick and the prestige of the producing company.

THE STORY AND PLAYERS

Felicia Hindemarsh (Pauline Frederick), companion to Mrs. Trent (Grace Reals), is the unfortunate victim of the attentions of Mr. Trent (Howard Hall). When Mrs. Trent discovers their relationship she commits suicide and Felicia, with her baby, takes refuge with her cousin, Mrs. Dane (Mary Navarro) in Canada. With the death of her cousin she assumes her wealth and name and journeys to England where she is introduced to society by Lady Eastney (Maud Turner Gordon). James Risbee (Cyril Chadwick) an old friend of the Trents recognizes her and before long the scandal of her past is passed about in society. Lionel (Leslie Austen) refuses to believe any of the rumors connected with her name, this despite the caution of his father, Sir Daniel Carteret (Frank Losee), a famous cross-examiner of London. Mrs. Dane appeals to Risbee to deny the statement he made regarding her past and he agrees to do so. The Bulsom-Porters (John L. Shine and Ida Darling), society leaders who have been harsh in their denunciations of Mrs. Dane are induced to sign an apology. But just as Mrs. Dane believes herself safe, free to marry Lionel, Sir Daniel calls for an interview and when it is over he has the complete confession of the woman. At his suggestion she goes to her child leaving behind her a heartbroken Lionel.

"The Devil's Playground"

(Fraternity Films—Seven Reels)

Reviewed by Peter Milne

WERNER AND ABRAMS are offering "The Devil's Playground" to state rights buyers. Where the Devil plays is at the cabaret and afternoon and evening life in these establishments present a startling picture which will no doubt furnish added conversation to the chats of the small town folk who like to call New York wicked and Broadway a den of iniquity. The wickedness and iniquity is set forth boldly. Both the boy and the girl of the story taste of the life of Broadway and sicken of it finally setting forth to follow the straight and narrow path for the rest of their lives. The girl has an escapade with a middle-aged fellow which nearly ends disastrously for her. The boy becomes infatuated with a woman who has paintings of naked men and women hanging on the walls of her apartment and who believes in the saving idea as applied to the volume of each of her separate gowns.

The afternoon dansant is held up as vile. Men and women wrestle with one another to fancy steps and considerable jazz music. Flashes of old women paying the checks for young men flit across the screen and of old men flourishing currency before the eyes of young women. There are passionate scenes between the boy and the siren and scenes which either amuse or disgust between the siren and the fat and wealthy gentleman in the habit of paying her bills.

(*Continued on page* 446)

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(*Continued from page* 444)

The manner in which it has been held up by Dallas Tyler, who wrote the story, is franker than it is technically correct. First is told the story of the girl, then the story of the boy, whereas the two lines of action should have been welded together. But those who look for the sort of entertainment which "The Devil's Playground" offers will hardly bother over good construction. The numerous scenes of cabaret life in all its seaminess predominate.

Vera Michelena as the siren acts a daring role convincingly from every standpoint. Lillian Cook contributes some of the best work of her career as the girl and Harry Spingler is a realistic unsophisticated youth. George Trumbull as a man of wealth introduces whatever comedy there is in the seven reels and Dallas Tyler, the author gives a good picture of a mother. Robert Cummings, William H. Tooker, Mrs. Mansfield and Mrs. Adams complete the cast.

"The Blind Adventure"

(*Vitagraph—Five Reels*)

Reviewed by Joseph L. Kelley

EDWARD EARLE makes his first appearance as the featured player in a Vitagraph production, in one of Earle Derr Biggers' Saturday Evening Post's stories, "The Blind Adventure." The production was made for Vitagraph under the direction of Wesley Ruggles. Betty Howe presents the principal feminine role.

For sheer suspense and gripping mystery, this production has been equalled by only a few screen productions. It presents the sort of screen drama that all enjoy. There is mystery upon mystery in the latter reels and running through the initial reels there are some fine bits of original comedy. The suspense element, considering the work as a story, is the predominating quality. Until the anti-climax you are wondering with as much uncertainty, concerning the identity of the murderers, as you are when the murder is first made known. The manner in which the mystery is unfolded, although not original, presents an original quality in the manner in which the episode is introduced. In place of taking the serious vein from the start, the author has seen fit to introduce his subject with a laugh rather than the serious mood.

With his two principal characters once planted, the author has made it imperative that the director resort to the flashback and this method of exposure is carried through the greater part of the reelage. As a usual thing this method detracts from the compelling force of a story as presented on the screen, but in this particular instance it adds to the strength of the drama.

Mr. Earle proves in this production that he is entitled to more featured parts in five-reel productions. He possesses a strong personality, has a fine sense of humor and can bring out the comedy situations with a punch and a laugh for all. In this production Mr. Earle is not casted as prominently as he should be. The nature of the story, although keeping Mr. Earle in the thoughts of his audiences in every scene, does not permit of his being in actual evidence throughout the run. Opposite him in the principal feminine role, Betty Howe shows to fine advantage. She wears a smile that never comes off and is good to look upon. She possesses a natural grace that stands out whether she wills or not. George Wright is fine in the role of the inspector. He screens good and presents a strength of character that convinces. Frank Norcross, William Bailey, Gilbert Rooney, C. A. Stevenson, P. D. Standing, Eulalia Jansen and John Sturgeon are seen in supporting roles. All do good work.

Director Ruggles has given "The Blind Adventure," a good production, and has been careful as to detail. He had difficult script to work from, and was called upon to watch his step. This he did, with the result that he has turned out a program feature that no exhibitor can overlook when doing a headliner.

THE STORY AND PLAYERS

Godfrey West (Edward Earle) is taking breakfast at the Carlton in London. He is attracted by Marion Larned, who is at the next table with her father (Frank Norcross), an American congressman. He inserts a personal in the columns of the daily paper asking if he may meet her. She reads the personal and becomes interested. A correspondence is started and West, whose fondness for romance asserts itself, decides to "keep his fair friend guessing." He tells in his letters to her of a faked murder, making himself the accused person. His sixth letter brings to Marion his confession of the murder. It also finds England on the eve of the declaration of war with Germany. Marion's father insists that they leave for America. She does not want to leave without seeing her admirer. Her maid gets his address from the waiter. She writes him and West packs and barely catches the same boat that Marion and her father has taken. He tells her that the murder is only a fake.

"Ghosts of Yesterday"

(*Select—Six Reels*)

Reviewed by Joseph L. Kelley

NORMA TALMADGE introduces one of Rupert Hughes' works to the list of screen dramas with such force of dramatic presentment that it will stand as the "daddy of them all." Under the title of "Ghosts of Yesterday," the author's work, "Two Women," was given to Director Charles Miller by Mildred Considine, who did the continuity, and from the script Mr. Miller has fashioned a drama for screen presentation that will stand as the best work of Miss Talmadge, without exception. There is not a man, woman or child who can leave a theatre where "Ghosts of Yesterday" has been shown, who can point to Miss Talmadge's work, to the story, to the direction, to the work of the supporting cast headed by Eugene O'Brien, to the production, to the photography, or to any part or parcel of this Select offering and refer to one shortcoming.

From the first, the story holds, Miss Talmadge demands attention and the directorial work of Mr. Miller stands out with the prominence of a lofty peak against a clear horizon. Mr. Miller has seen that every necessary detail has been supplied. This is particularly noticeable in the cabaret scene which is the most pretentious and true-to-the-actuality type that has come under the observation of the writer. And added credit is due Mr. Miller for this particular piece of work because he did not go out of the studio to get the shots, but supplied the proper atmosphere with the most capable aid of his property men, to whom due credit is given.

The admirers of Miss Talmadge will pronounce this the crowning achievement of her career and the few who have yet to be convinced of her highly capable work before the camera, will be won over never to deny again ability of this little artist.

Mr. Hughes' character of Howard Marston is exemplified by Eugene O'Brien who works opposite Miss Talmadge with a force of dramatic ability and with an ease of manner that stamps him an artist. Unlike some who have been drawn from the speaking stage by the magic of the camera's lens, Mr. O'Brien does not carry with him the idea that force in action can be best impressed by eloquent gestures. His work is this production is to be highly commended. Many of the scenes call for strong, emotional acting and in these scenes, he registers a maximum percentage. His facial expressions are never exaggerated nor are they underestimated but speak of the inner emotions, in a language as intelligible as that conveyed by the spoken word. Stuart Holmes, seen for the first time in many months, has the heavy, character role. He villainizes the character of the Count with marked ability. Mr. Holmes has few equals in interpreting villain roles. John Daly Murphy, Henry J. Herbert, Ida Darling and Blanche Douglas all do their share with the highest appreciation.

Director Miller has given "Ghosts of Yesterday," a production that will stand the acid test for quality. Less than five hundred feet of the six thousand that makes for the picture, is devoted to exteriors. The initial scenes are models of home-like simplicity. The cabaret scene is a masterpiece. The interiors of the artist's home in Paris are lavish and complete to the finest detail. The photography is entitled to especial mention for its clearness. The lighting effects have registered. A noticeable fact about the picture and one very much to its credit, is the limited number of sub-titles. This speaks well for the story. The subtitles used are snappy, to the point, and the diction conspicuous because of the absence of flowery language. The exhibitor who fails to book "Ghosts of Yesterday" misses a golden opportunity to present to his patrons the crowning achievement of Norma Talmadge's career before the camera.

THE STORY AND PLAYERS

Howard Marston (Eugene O'Brien), a young artist, is a waster. He lives a life of dissipation. He sees the folly of it all, takes one last fling, and the following morning goes to the park to end it all. He is in the act of killing himself when Ruth Grahame, of humble parentage, sees him and prevents the act. Ruth invites Howard to make his home with herself and father. He accepts the invitation and shortly after Ruth and he are married. Howard obtains a position in an engraving plant and invents a process of colormaking for which he receives a large sum. He takes up painting and Ruth poses for her picture. When nearly finished, Ruth is taken sick and dies.

Marston, broken in spirit, leaves for Paris and becomes the most popular member of the artist colony. At the Bal Tabarin, cabaret and restaurant, he meets Jeanne La Fleur (Norma Talmadge), the queen of the dancers. Count Pascal de Fondras (Stuart Holmes) is in love with her. Marston sees in her the picture of Ruth. He asks her to come to his studio and she

(*Continued on page* 452)

"West Coast Best," Says Abels

Representative of Select Pictures Declares Western Exhibitor Is Ahead of His Brethren—Says Advertising Pays

AFTER a tour of three-quarters of the United States, Sydney E. Abels, representative of Select Pictures Corporation, reached Los Angeles last week on a tour of the country which will put him in touch with exchange conditions of the Select organization, and to a MOTION PICTURE NEWS representative gave a very interesting summary of conditions as he found them.

"Exhibitors of the West Coast and mountain states," Mr. Abels said, "have progressed far in advance of the Central and Eastern states exhibitors in the matter of interesting the general public in motion pictures. They have done this by their consistent use of all forms of advertising, and particularly the manner in which they have used newspaper space, along with the careful selection of pictures and make-up of their programs. The Eastern exhibitor, if he uses a small card, thinks he is a regular advertising cut-up."

The war tax has not affected the motion picture exhibiting business in any particular, unless it is to induce the people to attend theatres in order that they may contribute war tax and thus do their bit in the present conflict of our Government, according to Mr. Abels. "In cities where the war tax was not added to the admission fees," Mr. Abels said, "I found that the people thought the theatre manager was contributing to political negligence by not adding the war tax to his admission fees. In some instances I learned that failure of managers to add the war tax caused a falling off in their business.

"Where there has been a falling off of the patronage of a theatre in any given locality," Mr. Abels continued, "I have found that it was due to natural conditions and in no instance chargeable to the additional fee caused by the war tax."

Mr. Abels told of the very enthusiastic reception being tendered Select Pictures in all sections of the country, and added that he felt certain that both exhibitors and picture patrons would applaud the new policy of the company which provides for big stars and well known plays, such as "The House of Glass" and "Shirley Kaye," produced by Clara Kimball Young; Eugene Walter's "The Knife" for Alice Brady, "The Studio Girl" for Constance Talmadge and "Ghosts of Yesterday" with Norma Talmadge.

After spending two weeks in Los Angeles with Branch Manager B. E. Loper, Mr. Abels plans to return East by the southern route, stopping off at the principal cities where Select Pictures has exchanges.

What Happened When I Raised My Prices

(*Continued from page 383*)

paign among motion picture patrons. One can do it through the newspapers. They can do it through the little house organ that many of us publish. Little bulletins briefly descriptive of conditions may be flashed from time to time between reels of the entertainment. Then I frequently resort to verbal announcements delivered from the stage. In this way I strive to prepare the minds of my patrons for any changes that may be essential. I guard against surprises for them, and I generally find that they are ready for any change of policy that I am compelled to make.

"Exhibitors should not have the slightest fear of their abilities to explain the justification to the public for this increase in the price of admission. They have been the very last to make such an advance. Clothiers, manufacturers, publishers and food distributors already have obtained their increases from the public. Certainly at a time like this every effort should likewise be directed toward convincing the public that the theatre wished to meet its patrons half way."

An indication of the optimism of local exhibitors is expressed in the announcement of Alfred L. Rider, recently, to reopen a motion picture theatre at No. 352 Broad street, in the heart of the business section. The theatre has been dark for more than a year. Mr. Rider declares the playhouse will be reopened in January after a large sum has been expended in renovating and improving the property.

Goldwyn Cannot Engage Walsh

Finds that Director Is Tied up Under Fox Option and Services Are Not Available—Error Causes Tangle

R. A. WALSH, the director, who recently signed a long-term contract with Goldwyn Pictures Corporation, will be unable to join Goldwyn because of the announced discovery in his contract with the William Fox organization that he had given that company a further option on his services when signing up with them last.

This discovery, it is said, was made by Mr. Walsh upon the arrival in New York of papers and other effects from his Los Angeles home, and it is said to have caused him quite as much surprise as it did Goldwyn. Goldwyn, upon the signing of Mr. Walsh's contract, made all arrangements for his first Goldwyn production, which was in readiness for him to start work on in Fort Lee. Walsh, immediately upon the discovery of his dilemma, laid the matter before Samuel Goldfish, president of Goldwyn, and the latter gave Mr. Walsh his written release from his Goldwyn contract.

"It is a matter of natural regret that Goldwyn should lose the services of a successful and able director like Mr. Walsh," said Mr. Goldfish, "but at no time has Goldwyn wished to have men break their contracts with any other organization. The mistake in this case, as Mr. Walsh himself frankly says, is of his own making. He felt when he came to us that he was free to dispose of his services in any manner he desired, but upon a re-reading of his contract when received from Los Angeles, both he and his representatives reached the conclusion that the Fox organization had a valid claim and right to his services upon the exercise of the option in the previously made contract."

Riverside at Evansville to Reopen Soon

The Riverside theatre at Evansville, Ind., which has been shut down for the last year, will be re-opened in the near future after remodeling and revamping throughout. The house is near the water front.

Pathe Gives U.S. Sixty Men

More Are Expected to Join Colors at Any Time, and Foreign Offices Also Contribute to Army Ranks—War Films Also

SIXTY-ONE employes of Pathe Exchange are now in uniform and actively fighting for world democracy, while the whole organization has been congratulated on its work as a distributor of official war films.

An additional number is likely to be added to the present list, it is said, and the House of Pathe in foreign countries has many more swelling the total of Pathe fighters for freedom to a very large one.

The sixty-one Americans are: Walter Drake, J. Cunningham, Michael Carroll, Andrew Golitko, Jack Schaeffer, Arthur Hile, Frederik Hansen, Ralph Wade, Fr. H. Christoph, Oscar Helwig, J. C. Reynolds, Jacques Meyer, Felix Slatosky, Edward R. Paul, Fred Ford, Ray Libby, W. S. Morse, C. D. Foster, C. H. Wortman, Geo. W. Chappel, James M. Curran, Howard Wilson, William Sullivan, Walter F. Peacock, Geo. L. Hanes, Irving Rauchwerk, R. E. Walker, C. M. Seipel, Lee Wentz, Cicero Alexander, B. E. Loper, Jr., Geo. Carney, Albert Friedland, Arthur Gray, James H. Cuniff, Manferd Wiman, Harold Goodemote, J. S. Cowan, George Farrow, Fritz Bierman, Frank Olsen, H. Adamson, Clinton Taafe, D. Bokee, Sidney Lencher, D. E. Carroll, Karl A. Suelke, A. Fasano, O. J. Robichek, A. Gini, A. L. Jonas, T. P. Langdon, A. C. Gottschalk, O. J. Pean, J. C. Donahue, J. Rothman, James Keating, J. R. Sloan, William Bevan, L. C. Varela, E. I. Sweigert, A. E. L. Martzolf.

Features---Current and Coming

Art Dramas, Inc.

Oct. 1. (Undecided) Erbograph..... 5
Oct. 8. Unto the End (Crane Wilbur) Horsley 5

Bluebird Photoplays

Dec. 3. The Raggedy Queen (Violet Mersereau) 5
Dec. 10. The Door Between (Ruth Clifford). 5
Dec. 17. My Little Boy (Ella Hall)..... 5
Dec. 24. The Scarlet Car (Franklyn Farnum) —
Dec. 31. The Girl by the Roadside (Violet Mersereau) ..... —
Jan. 7. My Unmarried Wife (Carmel Myers) 5
Jan. 14. Face Value (Mae Murray)..... 5
Jan. 21. Broadway Love (Dorothy Philips). 5
Jan. 28. The Fighting Grin (Franklyn Farnum) 5
Feb. 4. The Wife He Bought (Carmel Myers) 5

Universal Productions

Dec. 3. Fighting Mad (Wm. Stowell, Helen Gibson, Betty Schade)..... 5
Dec. 10. The Silent Lady (Little Zoe Rae, Gretchen Lederer) 5
Dec. 15. Beloved Jim (Priscilla Dean, Harry Carter)..... 5
Dec. 24. Bucking Broadway (Harry Carey, Molly Malone) 5
Dec. 31. The High Sign (H. Rawlinson, Brownie Vernon). 5
Jan. 7. The Wolf and His Mate (Louise Lovely). 5
Jan. 14. Hell's Crater (Grace Cunard)..... 5
Jan. 21. Madame Spy (Jack Mulhall)..... 5
Jan. 28. The Phantom Riders (Harry Carey, Molly Malone)..... 5

Fox Film Corporation

(Special Features)

Dec. 2. The Babes in the Wood (Carpenter-Corbin) 5
Dec. 9. The Pride of New York (George Walsh) 5
Dec. 16. Unknown 274 (June Caprice)..... 5
Dec. 23. The Kingdom of Love (Jewel Carmen) 5
Dec. 30. For Liberty (Gladys Brockwell).... 5
Jan. 6. Stolen Honor (Virginia Pearson)... 5
Jan. 13. Cupid's Roundup (Tom Mix)..... 5
Jan. 20. A Heart's Revenge (Sonia Markova). 5
Jan. 27. The Heart of Romance (June Caprice) 5

Fox Standard Pictures

Nov. 4. The Rose of Blood (Theda Bara)... 6
Nov. 18. Treasure Island 6
Dec. 2. A Daughter of the Gods (Annette Kellermann) ..... —
Dec. 9. Troublemakers (Jane and Katherine Lee). 7
Dec. 16. The Heart of a Lion (William Farnum). 6
Dec. 30. Du Barry (Theda Bara)..... 7
Jan. 20. Cheating the Public..... 8

Goldwyn Features Corp.

Nov. 4. Sunshine Alley (Mae Marsh)..... 6
Nov. 18. Nearly Married (Madge Kennedy).. 6
Dec. 2. The Auction Block..... 6
Dec. 16. The Cinderella Man (Mae Marsh).. 6
Dec. 30. Thais (Mary Garden)..... 7
Jan. 14. Fields of Honor (Mae Marsh)..... 5
Jan. 28. Dodging a Million (Mabel Normand) 5

GOLDWYN SPECIALS

The Manx-Man..... 7
For the Freedom of the World..... 7

W. W. HODKINSON CORPORATION

(Paralta Plays)

Dec. 15. A Man's Man (J. Warren Kerrigan) 7
Jan. 1. Madam Who (Bessie Barriscale).... 7
Jan. 15. His Robe of Honor (Henry B. Walthall 7

Ivan Feature Productions

Mar. 18. Two Men and a Woman (James Morrison, Christine Mayo, Ruybe De Remer, Guy Coombs, John Reinhardt and Helen Arnold)..... 5
June — One Law for Both..... 9

Jewel Productions, Inc.

Sept. — Come Through (Drama)..... —
Sept. — Pay Me (Drama)..... —
Sept. — Sirens of the Sea (Drama)..... —
Oct. — Man Without a Country (Patriotic). —
Oct. — The Corespondent (Drama)..... —
Nov. — The Price of a Good Time (Drama).. —
Dec. — The Grand Passion (Drama)..... —
Dec. — K (Drama). ..... —

George Kleine System

(PERFECTION PICTURES)

Nov. 5. Two Bit Seats (Taylor Holmes) (Essanay). ..... —
Nov. 19. Kill Joy (Essanay)..... 5
Nov. 26. Gift o' Gab (Essanay)..... 5
Dec. 3. Small Town Guy (Essanay)..... 5
Dec. 10. The Dream Doll (Essanay)..... 5
Dec. 17. Salt of the Earth (Edison)..... 5
Dec. 24. Sadie Goes to Heaven (Essanay)... 5

Metro Pictures Corporation

Dec. 3. The Square Deceiver (Harold Lockwood), Yorke Film..... 5
Dec. 10. Alias Mrs. Jessop (Emily Stevens), Metro. 5
Dec. 10. (Special) Blue Jeans (Viola Dana). 7
Dec. 17. God's Outlaw (Francis Bushman, Beverly Bayne), Metro..... 5
Dec. 24. An American Widow (Ethel Barrymore), Metro. 5
Dec. 31. The Avenging Trail (Harold Lockwood), Yorke Film..... 5
Jan. 7. Daybreak (Emily Stevens) Metro... 5
Jan. 14. The Winding Trail (Viola Dana) Rolfe-Metro 5
Jan. 21. The Eyes of Mystery (Edith Storey) Rolfe-Metro 5
Jan. 28. Under Suspicion (Francis X. Bushman and Beverly Bayne) Metro... 5

Mutual Film Corporation

Nov. 5. A Game of Wits (Gail Kane)..... 5
Nov. 12. (Special) The Planter (Tyrone Power). 7
Nov. 12. Betty and the Buccaneers (American). 5
Nov. 19. Snap Judgment (William Russell), American. 5
Nov. 19. Please Help Emily (Ann Murdock), Frohman. 5
Nov. 26. The Mate of the Sally Ann (Mary Miles Minter). 5
Dec. 3. American Maid (Edna Goodrich)... 5
Dec. 10. Miss Jackie of the Army (Margarita Fischer). 5
Dec. 17. New York Luck (Wm. Russell), American. 5
Dec. 24. Her Sister (Olive Tell) Frohman.. 5
Dec. 31. Her Second Husband (Edna Goodrich). 5
Jan. 7. Molly Go Get 'Em (Margarita Fischer) 5
Jan. 14. The Imposter (Ann Murdock) Frohman 5

Paramount Picture Corp.

Dec. 3. The Eternal Temptress (Lina Cavalieri). 5
Dec. 3. The Secret Game (Sessue Hayakawa) 5
Dec. 10. The Land of Promise (Billie Burke) 5
Dec. 10. Tom Sawyer (Jack Pickford)..... 5
Dec. 17. Nan of Music Mountain (Wallace Reid). 5
Dec. 17. The Fair Barbarian (Vivian Martin) 5
Dec. 24. Love Letters (Dorothy Dalton).... 5
Dec. 24. His Mother's Boy (Charles Ray)... 5
Dec. 31. The Seven Swans (Marguerite Clark) 5
Jan. 7. Mrs. Dane's Defense (Pauline Frederick) 5
Jan. 14. Jules of the Strong Heart (George Beban) 5
Jan. 14. The Spirit of '17 (Jack Pickford).. 5
Jan. 21. Rimrock Jones (Wallace Reid)..... 5
Jan. 21. Blackton's The World for Sale..... 5
Jan. 28. The Widow's Might (Julian Eltinge) 5
Jan. 28. The Hired Man (Charles Ray)..... 5

Artcraft Releases

(PARAMOUNT)

Dec. 17. The Devil Stone (Geraldine Farrar). 5
Dec. 31. A Modern Musketeer (Douglas Fairbanks). 5
Jan. 7. Rose of the World (Elsie Ferguson). 5
Jan. 14. Dead or Alive (Wm. S. Hart)..... 5
Jan. 21. Stella Maris (Mary Pickford)..... 5

Pathe Exchange, Inc.

Dec. 2. The Little Patriot (Baby Marie Osborne, Marion Warner, Herbert Standing). 5
Dec. 9. Her Sister's Rival (Vera Colodonaya, L. M. Coronova, V. A. Polonsky) Russian 5
Dec. 16. Vengeance Is Mine (Irene Castle, Elliott Dexter, Edwin Hoyt, Frank Sheridan, Reginald Mason, Ethel Grey Terry) Astra..... 5
Dec. 23. Runaway Romany (Marion Davies, Joseph Kilgour, Matt Moore, Ormi Hawley, Gladden James), Ardsley. 5
Dec. 30. Over the Hill (Gladys Hulette, J. H. Gilmour, Daniel Mason, Wm. Parke, Jr.), Astra... 5
Jan. 6. Convict 993 (Irene Castle, Warner Oland, Paul Everton, Etheyle Cooke, Bert Starkey)..... 5
Jan. 13. The German Curse in Russia (Wat Film), Donald C. Thompson..... 5

Select Pictures

— The Barrier. 7
— The Lone Wolf (Hazel Dawn and Bert Lytell). 6
Oct. — Public Be Damned (Charles Richman). 6
Oct. — The Wild Girl (Eva Tanguay)..... 5
Oct. — Over There (Anna Q. Nilsson and Charles Richman). 6
Oct. — The Moth (Norma Talmadge)..... 6
Oct. — Magda (Clara Kimball Young),..... 5
Oct. — Scandal (Constance Talmadge)..... 5
Nov. — Her Silent Sacrifice (Alice Brady).. 5
Nov. — Secret of the Storm Country (Norma Talmadge) 5
Dec. — Shirley Kake (Clara Kimball Young). 5
Dec. — The Honeymoon (Constance Talmadge). 5
Jan. — Woman and Wife (Alice Brady..... —
Jan. — Ghosts of Yesterday (Norma Talmadge). ..... —
Jan. — The Marionettes (Clara Kimball Young). ..... —
Jan. — The Studio Girl (Constance Talmadge). ..... —

Triangle Distributing Corporation

Dec. 9. Fanatics (J. Barney Sherry)..... 5
Dec. 9. The Learnin' of Jim Benton (Roy Stewart) 5
Dec. 16. Because of the Woman (Billie Bennett) 5
Dec. 16. The Maternal Spark (Irene Hunt).. 5
Dec. 23. Without Honor (Margery Wilson. 5
Dec. 23. Until They Get Me (Pauline Hart). 5
Dec. 30. The Gown of Destiny (Alma Ruebens) 5
Dec. 30. Framing Framers (Charles Gunn).. 5
Jan. 6. Betty Takes a Hand (Olive Thomas) 5
Jan. 6. Man Above the Law (Jack Richardson) 5
Jan. 13. I Love You (Alma Ruebens)..... 7
Jan. 13. Law's Outlaw (Roy Stewart)..... 5
Jan. 20. Evidence (J. Barney Sherry)..... 5
Jan. 20. Flames of Chance (Margery Wilson) 5
Jan. 27. The Gun Woman (Texas Guinan).. 5
Jan. 27. Her American Husband (Darrell Foss) 5

Vitagraph V-L-S-E.

Dec. 10. The Marriage Speculation (Mildred Manning, Wallace MacDonald)... 5
Dec. 17. In the Balance (Earle Williams)... 5
Dec. 24. When Men Are Tempted (Mary Anderson, Alfred Whitman)..... 5
Dec. 31. His Own People (Harry Morey, Gladys Leslie) 5
Jan. 7. The Blind Adventure (Edward Earle, Betty Howe) 5
Jan. 14. The Wild Strain (Nell Shipman, Alfred Whitman) 5
Jan. 21. The Menace (Corinne Griffith, Evart Overton) 5
Jan. 28. A Mother's Sin (Earle Williams).... 5
Feb. 4. The Other Man (Harry Morey, Grace Darmond, Florence Deshon)..... 5

Wholesome Films Corporation

The Penny Philanthropist (Peggy O'Neil and Ralph Morgan), D..... 5
Cinderella and the Magic Slipper (Special Children's Cast), Juv..... 4
His Awful Downfall (Rex Adams), 1,000 feet, C.
Little Red Riding Hood (Juvenile), 4,000 feet.

World Pictures

Dec. 10. The Good for Nothing (Carlyle Blackwell and Evelyn Greeley)... 5
Dec. 17. The Tenth Case (June Elvidge).... 5
Dec. 24. The Volunteer (Madge Evans and Henry Hull) 5
Dec. 31. The Wasp (Kitty Gordon)..... 5
Jan. 7. Stolen Hours (Ethel Clayton)..... 5
Jan. 14. The Strong Way (June Elvidge).... 5
Jan. 21. The Beautiful Mrs. Reynolds (Carlyle Blackwell, June Elvidge)..... 5
Jan. 28. Gates of Gladness (Madge Evans).. 5

Releases in the Independent Field

For Manufacturers' Addresses, Names and Addresses of Buyers handling films in any territory, or any other additional information write—State Rights Department, Motion Picture News

American News Weekly
One reel each week exclusively on Army and Navy activities.

American Standard M. P. Corp.
May 5. Jones' Jonah Day (Sunshine), C..1 reel
May 7. When Justice Errs, D.....5 reels
May 12. (Educational Subject) .....1 reel
May 14. The Daughter of Darkness, Episode No. 1, D.....2 reels
May 19. Ghosts (Sunshine), C.....1 reel
Sept. 17. My Country First.....6 parts
Oct. 7. The Mystery of the Boule.....5 parts
Oct. 15. Blackmailer .....5 parts

Anti-Vice Film Company
Is Any Girl Safe?.....5 reels

Argosy Films, Inc.
The Celebrated Stielow Case.....6 reels
Where D'ye Get That Stuff.....5 reels
Absinthe (King Baggott), Universal Reissue .....5 reels

Arizona Film Company
Should She Obey.....— reels

Arrow Film Corporation
The Deemster (Derwent Hall Caine).....7 reels

Rex Beach Pictures Co.
The Barrier .....9 reels

Bernstein Film Production
June —. Who Knows?.....6 reels

Bluebird Extraordinary
Sept. 3. Mother o' Mine (Rupert Julian and Ruth Clifford) .....5 reels
The Eagle's Wings (Herbert Rawlinson).
Hell Morgan's Girl (Dorothy Phillips).
Mother o' Mine (Rupert Julian, Ruth Clifford, Ruby La Fayette).

Brenon Productions
Lone Wolf .....7 parts
Fall of the Romanoffs .....8 parts
Empty Pockets .....7 parts

JULES BURNSTEIN
Shame .....7 parts

Cardinal Film Corporation
Joan the Woman (Geraldine Farrar).....11 reels

Century Comedies
(FEATURING ALICE HOWELL)
Balloonatics .....2 reels
Automaniacs .....2 reels
Neptune's Naughty Daughter.....2 reels

Benjamin Cahpin Productions
(CHAPTER FEATURES CORP.)
My Mother .....2 reels
My Father .....2 reels
Myself .....2 reels
The Call to Arms.....2 reels

Christie Film Company
Father's Bright Idea.....1 reel
With the Mummies' Help.....1 reel
The Magic Maid.....1 reel
The Milky Way.....1 reel
His Last Pill.....1 reel
The Fourteenth Man.....1 reel
Down by the Sea.....1 reel
Skirts .....1 reel
Won in a Cabaret.....1 reel
His Merry Mix-Up.....1 reel
A Smoky Love Affair.....1 reel

Cinema Distributing Corp.
The 13th Labor of Hercules.

Claridge Films, Inc.
The Birth of Character.....5 reels
The Heart of New York.....5 reels

Clune Productions
Ramona .....8 reels
Eyes of the World.....9 reels

Commonwealth Pictures Corp.
Charlotte.
The Frozen Warning.

Corona Cinema Company
The Curse of Eve (Enid Markey).....7 reels

Coronet Film Corporation
LIVING STUDIES IN NATURAL HISTORY
Animal World, No. 1 Issue.
Animal World, No. 2 Issue.
Birdland Studies.
Horticultural Phenomena.

Cosmofotofilm Company
Incomparable Mistress Bellairs.....4 reels
Liberty Hall .....4 reels
The Black Spot.....4 reels
Victoria Cross .....4 reels
On 18 .....4 reels
His Vindication .....5 reels
I Believe .....7 reels

Creative Film Corporation
The Girl Who Didn't Think (Jane Gail)..6 reels

Dixie Films
Tempest and Sunshine (Evelyn Greely)..5 reels
Just a Song at Twilight.....5 reels

Frank P. Donovan Productions
July—Billy, the Governess (Billy Quirk)..1 reel
Aug.—Butting in Society (Lou Marks)...1 reel
Aug.—After Her Dough (Lou Marks)....1 reel
Aug.—Bunked in Bunkville (Geo. Ross)..1 reel
Aug.—His Dirty Career (Lou Marks).....1 reel
Aug.—Trying it Twice (Mabel Trinneer)..1 reel
Aug.—Helen of Troy (All-Star Cast).....5 reels
Sept.—His Foolish Way (Geo. Thelian)...1 reel
Sept.—At the Barber's Ball (Lou Marks).2 reels
Sept.—Was She to Blame? (in prep.).
Sept.—In and Out (Tammany Young).....1 reel
Sept.—His Flying Flivver (C. J. Van Duesen and Pearl Shepard).....2 reels

Ebony Film Corporation
A Natural Born Shooter.....1 reel
Dat Blackhand Waitah Man.....1 reel
Shine Johnson and the Rabbit's Foot.....1 reel

E. I. S. Motion Picture Corp.
Trooper 44 .....5 reels

Elmont Feature Film Co.
People vs. John Doe.....6 reels
God's Law .....6 reels

Enlightment Corporation
Enlighten Thy Daughter.....7 reels

Eugenic Film Company
Birth .....6 reels

European Film Company
Fighting for Verdun.....5 reels

Exclusive Features, Inc.
Where Is My Father?.....7 reels

Export and Import Film Co.
Robespierre .....— reels
Ivan the Terrible.....— reels

Fairmount Film Corporation
Hate .....7 reels

Flora Finch Film Co.
War Prides .....2 reels

First National Exhibitors' Circuit, Inc.
On Trial.
Charles Chaplin.

Bud Fisher Film Corporation
July 9. Cows and Caws.
July 16. Submarine Chasers.
July 23. Cheese Tamers.
July 30. Janitors.
Aug. 6. A Chemical Calamity.
Aug. 13. As Prospectors.

Fort Pitt Corporation
The Italian Battlefront.

Fox Film Corp.
(Standard Pictures)
The Spy.
The Honor System.
Jack and the Beanstalk.
The Conqueror.
Camille.
Oct. 18. Aladdin and the Wonderful Lamp.
Nov. 18. The Babes in the Wood.

Fraternity Films, Inc.
The Devil's Playground (Vera Michelena)— reels

Frieder Film Corporation
The Birds' Christmas Carol (Mary Louise).5 reels
A Bit O' Heaven (Mary Louise).....5 reels

Friedman Enterprises
A Mormon Maid (Mae Murray).....6 reels

Frohman Amusement Corp.
The Witching Hour (C. Aubrey Smith, Jack Sherrill, Helen Arnold, Marie Shotwell and Robert Conness.....6 reels
Conquest of Canaan.....5 reels
God's Man .....9 reels

Joseph M. Gaites
The Italian Battlefront.

General Enterprises, Inc.
Mother (Elizabeth Risdon, McClure)....6 parts
The Warrior (Maciste) (McClure).....7 parts
The Liar (Jane Gail, Stanley Walpole)...6 parts

Gold Medal Photoplays
The Web of Life (Hilda Nord, James Cruze, George Spencer).....5 reels

Golden Features
A Bit of Life.....1 reel

Grand Feature Film Company
Rex Beach on the Spanish Main.....5 reels
Rex Beach in Pirate Haunts.....5 reels
Rex Beach in Footsteps of Capt. Kidd....5 reels

Graphic Features
The Woman and the Beast.....5 reels

D. W. Griffith
Intolerance .....9 reels

Frank Hall Productions, Inc.
(A. H. Jacobs, Prod.)
Her Fighting Chance (Jane Grey).....— reels
The Bar Sinister.....— reels

Hanover Film Company
Maciste .....— reels
How Uncle Sam Prepares.....4 reels

William S. Hart
The Cold Deck .....5 D
The Two Gun Man.....5 D

Hawk Film Corporation
Monster of Fate.....— reels

Herald Film Corporation
Around the World in 80 Days.....6 reels

Hiller & Wilk, Inc.
The Battle of Gettysburg.....— reels
The Wrath of the Gods (Sessue Hayakawa).5 reels

Hippodrome Film Co.
At the Front with the Allies.

Historic Features
Christus .....8 reels

M. H. Hoffman, Inc.
The Fringe of Society (Ruth Roland and Milton Sills) .....7 reels
One Hour (Zeena Keefe and Alan Hale).6 reels
The Silent Witness (Gertrude McCoy)...6 reels
A Trip Through China (Brodsky's Art Pictures) .....8 reels
Her Fighting Chance (Jane Grey).....6 reels
Should She Obey? (Alice Wilson, Gene Genung and Norbert Myles).....6 reels
Whither Thou Goest (Rhea Mitchell and Orrin Johnson) .....5 reels
The Great White Trail (Doris Kenyon)..6 reels

Iliodor Picture Corporation
The Fall of the Romanoffs (Iliodor, Nance O'Neil, Ekaterina Galanta, Alfred Hickman and Conway Tearle).....— reels

Inter Ocean Film Corp.
Enlighten Thy Daughter.....— reels

Ivan Film Productions
One Law for Both.....8 reels
Babbling Tongues .....6 reels
Married in Name Only.....7 reels
Sins of Ambition.....6 reels

Juvenile Film Corporation
World War in Kidland.....1 reel
A Chip Off the Old Block.....1 reel
Chip's Elopement .....1 reel

(Continued on page 451)

Short Subjects Current and Coming

Educational Film Corp. of Amer.

SCENICS—EDUCATIONAL

Oct. 24. From Studio to Screen.
Oct. 31. A Trip Through Japan, No. 1.
Nov. 7. A Flying Trip Through the Hawaiian Islands, No. 1.
Nov. 14. A Flying Trip Through the Hawaian Islands, No. 2.
Nov. 21. Me and My Dog.
Nov. 28. The Chain Gang.
Dec. 5. The Land of Enchantment (Yosemite Valley).
Dec. 12. Fishing for Fish.
Dec. 19. A Trip Through Japan, No. 2.
Dec. 26. Beside the Glimmer Glass.

DITMARS "LIVING BOOK OF NATURE"

Nov. 19. The Animals of Australia.
Nov. 26. The Smaller Monkeys.
Dec. 3. Enemies of the Garden.
Dec. 10. Our Vanishing Game.
Dec. 17. Nature's Weavers.
Dec. 24. Nature's Songsters.
Dec. 31. The Animals in Midsummer.

Fox Sunshine Comedies

Nov. 11. Roaring Lions and Wedding Bells..2 C
Nov. 18. A Milk-Fed Vamp.....2 C
Dec. 9. His Smashing Career.....2 C
Dec. 23. Damaged—No Goods .....2 C
Jan. 6. Shadows of Her Pest.....2 C
Jan. 13. Are Married Policemen Safe?.....2 C
Feb. 3. Son of a Gun.....2 C

General Film Company

BROADWAY STAR FEATURES
(O. HENRY STORIES)

Whistling Dick's Christmas Stocking (George Cooper, Adele De Garde)...2 C-D
The Fourth in Salvador (Chet Ryan, W. L. Rodgers).....2 C-D
The Clarion Call (Walter McGrail, Alice Terry) .....2 D
The Hiding of Black Bill (W. L. Rodgers, Chet Ryan) .....2 D
The Thing's the Play (Mildred Manning, Jack Crosby) .....2 C-D

ESSANAY
("THE BLACK CAT STORIES")

The Long Green Trail (Virginia Valli, Rodney La Rock).....2 D
Don't Lose Your Coat.....2 C
Star Dust (Margaret Clayton).....C-D

GEORGE ADE FABLES

The Fable of All That Triangle Stuff as Sized Up by the Meal Ticket.....2 C
The Fable of the Film-Fed Family.....2 C
The Fable of the Uplifter and His Dandy Little Opus .....2 C
The Fable of the Girl Who Took Notes and Got Wise and Then Fell Down.....2 C
The Fable of the Toilsome Ascent and the Shining Table Land.....2 C
The Fable of the Back Trackers from the Hot Sidewalks.....2 C

ESSANAY COMEDIES (1 reel)

A Depot Romeo.....1 C
Make Your Eyes Behave.....1 C
Lunch .....1 C
Nut Stuff .....1 C
He Loved Her So.....1 C
One Night .....1 C

ESSANAY SCENICS

Salmon Fishing in New Brunswick.....1 Sc.
Lake Louise .....1 Sc.
Banff National Park.....1 Sc.
The Great National Industries of Canada..1 Sc.
Water Powers of Western Canada.....1 Sc.
Through Canada from Coast to Coast.....1 Sc.
How Canada and the Farmer Co-operate in Grain Raising .....1 Sc.
Agricultural Opportunities in Western Canada .....1 Sc.

CHAPLIN COMEDIES

The Champion .....2 C
A Jitney Elopement.....2 C
By the Sea.....1 C
In the Park.....1 C
Work .....2 C

FALCON FEATURES

Feet of Clay (Margaret Landis, R. Henry Grey) .....4 D
Brand's Daughter (Kathleen Kirkham, R. Henry Grey) .....4 D
His Old-Fashioned Dad (Daniel Gilfether, Mollie McConnell) .....4 D
Zollenstein (Vola Vale, Monroe Salisbury)..4 D

KALEM
(AMERICAN GIRL SERIES WITH MARIN SAIS)

The Man Hunt at San Remo.....2 D
The Door in the Mountain.....2 D
Sagebrush Law .....2 D

("THE FURTHER ADVENTURES OF STINGAREE" WITH TRUE BOARDMAN)

Through Fire and Water.....2 D
A Bushranger's Strategy.....2 D
The Stranger at Dumcrieff.....2 D
A Champion of the Law.....2 D

(HAM AND BUD COMEDIES)

The Boot and the Loot.....1 C
A Whirlwind of Whiskers.....1 C
The Onion Magnate's Revenge.....1 C
The Bath Tub Bandit.....1 C

GRANT, POLICE REPORTER SERIES

The Mystery of Room 422.....1 D
A Deal in Bonds.....1 D
The Sign of the Scarf.....1 D
The Man with the Limp.....1 D

A DAUGHTER OF DARING SERIES

A Race to the Drawbridge.....1 D
The Munitions Plot.....1 D
The Detective's Danger.....1 D
The Railroad Smugglers.....1 D
The Deserted Engine.....1 D

JAXON COMEDIES

Too Much Alike.....1 C
Barnyard Frolics .....1 C
Breaking In .....1 C
Blundering Boobs .....1 C
Disappointed Love .....1 C
He's In Again.....1 C
How It Worked.....1 C
Their Model Careers.....1 C
His Fishy Footsteps.....1 C
Out and In (Finn & Haddie).....1 C
The Inspector's Wife.....1 C
Close Shaves (Finn & Haddie).....1 C
Anybody's Money .....1 C
In Wrong (Finn & Haddie).....1 C
Marooned .....1 C
Sherman Was Right.....1 C
Her Fatal Shot (Finn & Haddie).....1 C
What Will Happen Next?.....1 C
Which Was Lucky?.....1 C
Hash and Horrors.....1 C

JUDGE BROWN STORIES

Bud's Recruit .....2 C-D
The Chocolate of the Gang.....2 C-D
The Preacher's Son.....2 D
The Accusing Toe.....2 C-D
Two Boys and Two Lies.....2 D

SPARKLE COMEDIES

Week End Shopping (Kate Price, Billy Ruge) 1 C
Pals .....1 C
Ambition .....1 C
In High Speed.....1 C
A Bargain, $37.50.....1 C
Monkey-Maid-Man .....1 C
On the Love Line.....1 C
The Detective .....1 C
Smashing the Plot.....1 C
After the Matinee.....1 C
Double Cross .....1 C
The Best of a Bad Bargain.....1 C

JOHNNY AND EMMA RAY COMEDIES

A Laundry Mix-Up.....1 C
A Peaceful Flat.....1 C
Cheating His Wife.....1 C
A Bathtub Marriage.....1 C

KLEINE
(GEORGE BICKEL COMEDIES

A Suit and a Suitor.....1 C
Nearly a Husband.....1 C
Some Statue .....1 C
Nearly a Husband.....1 C
Some Statue.....1 C
A King of Cooks.....1 C
Love, Luck and Loot.....1 C

SELIG

Training Our Khaki-Clad Heroes.....2 Military
The Angel of Poverty Row.....1 D
The Rustler's Vindication.....2 D
The Witness for the State.....1 D

THREE C COMEDIES

His Winning Ways (Lou Marks, Pearl Shepard, Oom Paul).....1 C
A Boarding House Battle (Lou Marks, Pearl Shepard) .....1 C
Stealing a Sweetheart (Lou Marks, Pearl Shepard, Oom Paul).....1 C
A Hash House Romance (Lou Marks, Pearl Shepard, Oom Paul).....1 C
The Hod Carrier's Million (Claude Cooper, Virginia Tracy Clark, Kenneth Clarendon) .....1 C

HANOVER FILM COMPANY

Camille (Helen Hesperia).....6 D
The Marvelous Maciste.....6 D

PHYSICAL CULTURE PHOTO PLAYS CO.

Physical Culture Magazine (Issued Monthly) .....1 Edc.

PIEDMONT PICTURES CORPORATION
(SELBURN COMEDIES)

Hubby's Holiday.....2 C
Too Much Elephant.....1 C
His College Proxy.....1 C
Wedding Bells and Lunatics.....1 C

Inter-Allied Films

July 14. Cine Topics.....1 Ed.

King Bee Comedies

Nov. 1. The Hobo .....2 reels
Nov. 15. The Pest .....2 reels
Dec. 1. The Bandmaster .....2 reels
Dec. 15. The Slave.....2 reels
Jan. 1. The Stranger.....2 reels

Kleine Exchanges

ESSANAY SERIES—DO CHILDREN COUNT?
(Featuring Little Mary McAlister)

Aug. 1. The Season of Childhood.....2 D
Aug. 8. The Little White Girl.....2 D
Aug. 15. The Bridge of Fancy.....2 D
Aug. 22. The Kingdom of Hope.....2 D

SELIG-HOYT COMEDIES

Aug. 6. A Dog in the Manger.....2 C
Aug. 20. A Trip to Chinatown.....2 C
Sept. 3. A Midnight Bell.....2 C
Sept. 17. A Contented Woman.....2 C

Metro Pictures Corporation

METRO-DREW COMEDIES

Jan. 7. Their Mutual Motor.....1 C
Jan. 14. Why Henry Left Home.....1 C
Jan. 21. Their First Love.....1 C
Jan. 28. Under the Influence.....1 C

Mutual Film Corporation

Monday, December 24, 1917
MUTUAL—Mutual Weekly, No. 156.....1 Top
Thursday, December 27, 1917
CUB—Jerry's Best Friend (George Ovey)....1 C

STRAND (BILLIE RHODES)

Dec. 18. Little Miss Fixer.....1 reel
Dec. 25. Mary's Boomerang.....1 reel
Jan. 1. Her Awful Fix.....1 reel
Jan. 8. A Peach and a Pill.....1 reel
Jan. 15. Burglars .....1 reel
Jan. 22. Their Little Kid.....1 reel

Monday, December 31, 1917
Mutual Weekly Issued Every Monday

Serials

Dec. 3. The Lost Express, No. 12 (Daring Death) .....
Dec. 10. The Lost Express, No. 13 (The Escape) .....2 D
Dec. 17. The Lost Express, No. 14 (Unmasked) .....2 D
Dec. 24. The Lost Express, No. 15 (The Return of the Lost Express).....2 D

MUTUAL-CHAPLINS

Oct. 29. The Adventurer.....2 C

Paramount Pictures Corporation

KLEVER KOMEDIES (Victor Moore).

Dec. 3. Toothaches nad Heartaches.....1 C
Dec. 19. The Instalment Plan.....1 C
Dec. 31. O. U. Boat.....1 C
Jan. 14. Meatless Days and Sleepless Nights.1 C
Jan. 28. He Got His.....1 C

BLACK DIAMOND COMEDIES

Oct. 7. Susie Slips One Over.....1 C
Oct. 15. Nearly a Baker.....1 C
Nov. 12. A Society Scrimmage.....1 C

ARBUCKLE COMEDIES

Oct. 29. Fatty at Coney Island.....1 C
Dec. 10. A Country Hero.....1 C
Dec. 20. Out West .....2 C

BURTON HOLMES TRAVEL PICTURES

Dec. 3. Osaka to Nagasaki.....1 Trav.
Dec. 10. Canning Time in California.....1 Trav.
Dec. 17. In Glacier Park.....1 Trav.
Dec. 24. Going to the Sun.....1 Trav.
Dec. 31. On the Farm Where the Food Comes From.....1 Trav.
Jan. 7. Sydney, the Antipodean Metropolis.1 reel
Jan. 14. A Trip to the Jenolan Caves of Australia .....1 reel
Jan. 21. Melbourne, the Magnificent.....1 reel
Jan. 28. 'Round About Melbourne.....1 reel

WHO IS NUMBER ONE? (Serial)

Dec. 3. Episode 6. The Flight of the Fury.2 D
Dec. 10. Episode 7. Hearts in Torment....2 D
Dec. 17. Episode 8. Walls of Gas.....2 D
Dec. 24. Episode 9. Struck Down.....2 D
Dec. 31. Episode 10. Wires of Wrath.....2 D
Jan. 7. Episode 11. The Rail Raiders.....2 D
Jan. 14. Episode 12. The Show Down.....2 D
Jan. 21. Episode 13. Cornered .....2 D
Jan. 28. Episode 14. No Surrender .....2 D
Feb. 4. Episode 15. The Round-Up.....2 D

(Continued on page 451)

(Continued from page 449)

Chip's Backyard Barn-Stormers.....2 reels
Chip's Rivals .....1 reel
For Sale, a Daddy.....1 reel
Chip's Carmen .....2 reels

A. Kay Co.

Twenty Thousand Feats Under the Sea....
Golden Spoon Mary.....1 C
Some Barrier .....1 C
His Trial .....1 C
(Terry Human Interest Reels)
No. 1. Character as Revealed in the Face...Ed.
No. 2. Character as Revealed in the Eyes...1d.

Klotz and Streimer

Whither Thou Goest.....5 reels
The Secret Treaty.....5 reels

Lincoln Motion Picture Company

The Realization of a Negro's Ambitions...2 reels
Trooper of Troop K.....3 reels

Marine Film Co.

Lorelei of the Sea.....— reels

C. Post Marion Enterprises

The Wonder City of the World (Greater N. Y. by Day and Night).....4 reels

Masterpiece Drama Productions

Who's Your Neighbor?..... —

Masterpictures

LION COMEDIES
Oct. 29. Nathan Busts Into the Movies....1 C
Nov. 5. A Village Villain.....1 C
Nov. 12. Her Fatal Resemblance.....1 C
Nov. 19. An Account of a No-Account Count.1 C
Nov. 26. Hicks and Hornets.....1 C
Dec. 3. Waves and Wimmen.....1 C
Dec. 10. Fizzled Finance .....1 C

Mayfair Film Corp.

Persuasive Peggy.....— reels

Moral Uplifht Society of America

It May Be Your Daughter..... —

Mo-Toy Comedies

Midnight Frolic.
Jimmy Gets the Pennant.
Out in the Rain.
In Jungle Land.
A Kitchen Romance.
Mary and Gretel.
Dinkling of the Circus.
A Trip to the Moon.
Goldie Locks and the Three Bears.
Dolly Doings.
School Days.

B. S. Moss M. P. Corporation

Birth Control .....6 reels
The Power of Evil.....5 reels
Boots and Saddles.....5 reels
The Girl Who Doesn't Know.....5 reels
In the Hands of the Law.....5 reels
One Hour (Sequel to "Three Weeks").. ....

Nevada Motion Picture Corp.

The Planter .....— reels

Newfields Producing Co.

Alma, Where Do You Live?.....6 reels

Ogden Pictures Corp.

The Lust of the Ages.....— reels

Paragon Films

The Whip .....8 reels

Peter Pan Film Corporation

(Mo-toy Troupe)
July 19. Little Red Riding Hood.....1 reel
July 26. Puss in Boots.....1 reel
Aug. 2. Jimmy the Soldier Boy.....1 reel
Aug. 9. Jimmie and Jam.....1 reel
Aug. 16. In Japoland .....1 reel
Photoplay Magazine—Screen Supplement—One-reel releases, giving intimate interviews of all the stars. (Through independent exchanges.)

Popular Picture Corporation

Corruption .....6 reels

Private Feature Film

Ignorance (Earle Metcalfe).....6 reels

Public Rights Film Corporation

The Public Be Damned (Charles Richman and Mary Fuller).....5 reels

Purkall Film Co.

The Liar .....6 reels

Radio Film Company

Satan the Destroyer of Humanity.....7 reels
The Spirit of 1917 (James J. Harkness and Carl Sturmer).....— reels

Renowned Pictures Corporation

In Treason's Grasp (Grace Cunard and Francis Ford) .....5 reels
Weavers of Life.....5 reels

Select Photoplay Co.

Humanity .....6 reels

Selig Special

Bewar of Strangers.....7 reels
The Ne'er-Do-Well.....8 reels
The Garden of Allah (Selig).....10 reels
Who Shall Take My Life?.....— reels

Frank J. Seng

Parentage .....7 reels

Sherman Eliot, Inc.

The Crisis .....10 reels

Sherman Pictures Corporation

I Believe .....7 reels
The Land of the Rising Sun

Signet Film Corporation

The Masque of Life.....7 reels

Standard Newsfilm, Inc.

Demons of the Air.....2 reels

Julius Steger

Redemption .....6 reels

Moe Streimer

A Daughter of the Don.....10 reels

Submarine Film Corporation

The Submarine Eye.....7 reels

Ultra Film Co.

A Day at West Point.....
West Is West.....
The Rustler's Frame-up at Big Horn.....

Unity Sales Corporation

The Bishop's Secret.....4 reels
The Lottery Man.....5 reels
The Marriage Bond.....5 reels

Universal Film Mfg. Company

Robinson Crusoe (Robert Leonard and Margarita Fischer).....4 reels
Hell Morgan's Girl.....5 reels
Come Through .....7 reels

Variety Films Corporation

My Country First.....6 reels
The Pursuing Vengeance.....5 reels
The Price of Her Soul.....7 reels

Victoria Feature Films

The Fated Hour.....6 reels
The Slave Mart.....5 reels

World Pictures

Over Here .....5 reels

RELEASES IN SHORT SUBJECTS

(Continued from page 450)

MACK SENNETT COMEDIES
Dec. 2. An International Sneak.....1 C
Dec. 16. That Night .....1 C
Dec. 30. Taming Target Center.....1 C
Jan. 13. The Kitchen Lady.....2 C
Jan. 27. His Hidden Purpose.....2 C

PARAMOUNT-BRAY PICTOGRAPHS
Jan. 5. The New Art of Dress; Destructive Power of T-N-T; Goodrich Dirt and Duke de Whatanob.
Jan. 12. The Panama Canal; Evolution of the Dance; Flour from Potatoes.

Pathe Exchange, Inc.

Sunday, December 30, 1917
Sunday, January 6, 1918
The Hidden Hand, No. 7 (The Fibre Trap).2 D
The Tip (Harold Lloyd, Bebe Daniels, Harry Pollard), Rolin .....2 C
Picturesque Rivers of France; Here and There in Keswick, Cumberland, Eng....
Katzenjammer Kids, "Der Captain's Birthday" (Cart.); War Bibles (Ed.)...Split reel
Wednesday, January 9, 1918
Hearst-Pathe News, No. 4.....1 top
Saturday, January 12, 1918
Hearst-Pathe News, No. 5.....1 top

Triangle Distributing Corp.

TRIANGLE COMEDIES
Jan. 6. Matrimonial Breaker.....1 C
Jan. 6. His Day of Doom.....1 C
Jan. 13. A Straight Crook.....1 C
Jan. 13. A Marriage Not.....1 C
Jan. 20. Their Indian Uncle.....1 C
Jan. 20. The Price of His Head.....1 C
Jan. 27. A Butler Bust-Up.....1 C
Jan. 27. Too Many Husbands.....1 C

KEYSTONE RELEASES
Jan. 6. His Hidden Shame (Max Asher, Dora Rogers, Alice Davenport, Alatia Morton, Marianne Delatorre).....2 C
Jan. 13. His Punctured Reputation (Wm. Franey, Dale Fuller, Maude Wayne, Milt Sims) .....2 C
Jan. 20. Dimples and Dangers (Harry Gribbon, Dora Rogers, Frank Bond, Claire Anderson) .....2 C
Jan. 27. Courts and Cab Ants (Peggy Pearce, Baldy Belmont, Marianne Delatorre, Max Asher) .....2 C

Universal Film Company

Monday, January 7, 1918
NESTOR—Cave Man Stuff (Gale Henry, William Franey) .....1 C
Wednesday, January 9, 1918
L-KO—Torpedo Pirates (Hughie Mack).....2 C
UNIVERSAL ANIMATED WEEKLY—Weekly No. 6.
Saturday, January 12, 1918
UNIVERSAL SCREEN MAGAZINE—Issue No. 53.
UNIVERSAL CURRENT EVENTS—Issue No. 35 (Shipping date, January 5).
UNIVERSAL SPECIAL — New Enemies (Thirteenth Episode of "The Red Ace" Serial) .....2 D
UNIVERSAL SPECIAL—One Minute to Live (Seventh Episode of "The Mystery Ship" Serial) .....2 D
Monday, January 14, 1918
NESTOR—Maimed in a Hospital (Dave Morris, Max Asher, Gladys Tennyson)...1 C
Wednesday, January 16, 1918
L-KO—Home Run Ambrose (Mack Swain)..2 C
UNIVERSAL ANIMATED WEEKLY—Weekly No. 7.
Saturday, January 19, 1918
UNIVERSAL SCREEN MAGAZINE—Issue No. 54.
UNIVERSAL CURRENT EVENTS—Issue No. 36 (Shipping date, January 12).
UNIVERSAL SPECIAL—The Fugitives (Fourteenth Episode of "The Red Ace" Serial) .....2 D
UNIVERSAL SPECIAL—Hidden Hands (Eighth Episode of "The Mystery Ship" Serial) .....2 D
Monday, January 21, 1918
NESTOR—Who's to Blame.....2 C
Wednesday, January 23, 1918
L-KO—Ashcan Alley .....2 C
UNIVERSAL ANIMATED WEEKLY, No. 8.
Saturday, January 26, 1918
UNIVERSAL SCREEN MAGAZINE, Issue No. 5.
UNIVERSAL CURRENT EVENTS—Issue No. 27.
(Shipping date January 19)
UNIVERSAL SPECIAL — Hell's Riders (Thiteenth Episode of "The Red Ace" Serial) .....2 D
UNIVERSAL SPECIAL—The Black Masks (Ninth Episode of "The Mystery Shop" Serial) .....2 D

Vitagraph

BOBBY CONNELLY SERIES
Nov. 5. Bobby to the Rescue.
Nov. 12. Bobby's Country Adventure.
Nov. 19. Bobby Takes a Wife.
Nov. 26. Bobby the Magician.

THE FIGHTING TRAIL SERIES
Dec. 3. Epi. 13. The Water Trap.....2 parts
Dec. 10. Epi. 14. The Trestle of Hororrs.2 parts
Dec. 17. Epi. 15. Out of the Flame.....2 parts

BIG V COMEDIES
Dec. 24. Dummies and Deceptions.
Dec. 31. Stowaways and Strategy.
Jan. 7. Sleuths and Surprises.
Jan. 14. Peanuts and Politics.

VITAGRAPH COMEDIES
Dec. 17. He Had to Camouflage.
Dec. 24. His Wife Got All the Credit.
Dec. 31. His Wife's Hero.
Jan. 7. A Little Quija Work.
Jan. 14. Seeking An Oversoul.

VENGEANCE AND THE WOMAN (Serial)
Dec. 24. The Oath (First Episode) (Wm. Wuncan, Carol Holloway).
Dec. 31. Loaded Dice (Second Episode).
Jan. 7. The Unscaled Peak (Third Episode).
Jan. 14. The Signaling Cipher (Fourth Episode).
Jan. 21. The Plunge of Destruction (Fifth Episode).
Jan. 28. The Lure of Hate (Sixth Episode).

Favorite Film Features

Dec. 10. Mrs. Bingle's Melodrama (Flora Finch, Kate Price, James Lackaye, Hughie Mack, William Shea, William Humphrey) .....2 C
Dec. 10. Tim Grogan's Foundling (Norma Talmadge, Kate Price, Helen Costello, Van Dyke Brooke, Courtnay Foote) .....1 D
Dec. 17. The Call (Edith Storey, E. K. Lincoln, Gladden James, Ralph Ince).2 D
Dec. 17. No Sweets (Flora Finch, Kate Price, Hughie Mack, Charles Eldridge) .....1 C
Dec. 24. The Masked Dancer.....2 D
Dec. 24. The Wonderful Statue.....1 C
Dec. 31. The One Good Turn.....1 D
Dec. 31. Pickles, Art and Sauerkraut.....2 C
Jan. 7. The Trap .....2 D
Jan. 7. A Change in Baggage Checks.....1 C
Jan. 14. Under the Daisies.....2 D
Jan. 14. A Model Young Man.....1 C
Jan. 21. The Next Generation.....2 D
Jan. 21. And His Wife Came Back.....1 C

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"Ghosts of Yesterday"

(Continued from page 446)

accepts the invitation. He has her pose for the unfinished picture of Ruth. She remains at his chateau and she falls in love with Marston, bue he at first shows only a passing interest in her. Convinced that he cares nothing for her, Jeanne resolves to return to the old life. Marston permits her to go.

Jeanne returns to the Count and he gives a party in honor of her return. All leave the Count's house but Jeanne. The Count attempts to force his affections. Marston, regretting that he has permitted Jeanne to leave, calls at her home and learns that she is at the Count's home. He hurries there and arrives in time to save her from the Count. A fight follows and Marston's eyes are blinded. After an operation it is discovered that Marston will be unable to see. Jeanne, realizing that she loves him, remains with him.

"The Slave" and "The Candy Kid"

(King-Bee—Two Reels Each)

Reviewed by Peter Milne

BILLY WEST'S latest efforts along the lines of comedy prescribed by small moustache, small derby, light cane and large trousers result in "The Slave" and "The Candy Kid," pictures depending in a large measure on his personality and tricks. "The Slave" is a picture without subtitles wherein West is seen as janitor of a harem. It contains a considerable number of laughs, resulting from the trouble that the slave brings upon himself because of his foolery. The comedy of the foot tub is a rather unfortunate touch inasmuch as West is almost overcome by the odor of the Sultan's sock. But in general "The Slave" is good comedy, modelled after a well-known pattern, resembling it somewhat but not as polished. It is the first picture made by the King-Bees since their arrival in Los Angeles. Beatrice Joy is a pretty ingenue and Babe Hardy, Leo White, Budd Rose and Gladys Varden comprise the supporting company.

"The Candy Kid" takes one back a couple of years. Ice cream, eggs, fruit, candy, etc., are used by the players as missiles. The Keystoners in their palmiest days never used as many pies as West and his associates use eggs or candy. The film winds up in a battle royal and the set looks like Monday's hash when at last it's over. The first part of the picture introduces much horse-play in which West is the central figure, often to most amusing effect. The same cast with the exception of Miss Joy appears.

Latest Christie Comedies

(One Reel Each)

Reviewed by Peter Milne

"CUPID'S CAMOUFLAGE," produced by Al Christie with Betty Compson and Smiling Billy Mason taking the leading roles is a familiar type of comedy well presented. The daughter of the house acting as maid and the son of the milk dealer acting as deliverer are the principal characters and though this situation is well worn it is developed with good taste and the comedy resulting from it makes good seeing.

"One Good Turn," though it falls something below the Christie standard of story, has certain amusing situations also familiar to the majority of picture goers. On his wedding anniversary hubby stays out for a game of poker. His wife, having prepared a big dinner, invites one of her old suitors in to help consume it. When her aunt and uncle arrive she introduces him as her husband and naturally at bed time the complications come thick and fast. Betty Browne, pretty but rather conscious of herself, takes the lead opposite Mason in this while Harry Edwards appears as the husband.

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This notice is addressed to the minority of our subscribers who do not regularly answer advertisements. The service described is, however, open and free to all who wish our help.

We do not wish to discourage you from writing direct to our advertisers; in fact, you do not do enough of it for your own good, but we do want you to get the proper goods to fit your needs.

There are many, perhaps you, who are too busy to write each company separately; therefore we are offering our co-operation, which means that you will receive full information on any subject which you may designate by merely filling out the coupon, designating by numbers the goods in which you are interested.

Your inquiries thus received will be forwarded to reputable manufacturers, even though the goods on which you wish information are not advertised in the "News."

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26. Film Stock
27. Fire Extinguishers
28. Floral Decorations
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30. Generators (See Gas Engine Card)
31. Heralds
32. Interior Lighting
33. Interior Telephones
34. Laboratory Apparatus
35. Lenses
36. Lighting Sets
37. Lithographers
38. Lobby Display
39. Lobby Novelties
40. Metal Ceilings
41. Motors
42. Mural Paintings
43. Musical Instruments
44. Paints
45. Perforating Machines
46. Printing Machines
47. Programs
48. Projection Booths
49. Projection Lenses
50. Projection Machines
51. Projection Machines (Homes)
52. Rectifiers
53. Reels
54. Rewinders
55. Rheostats
56. Safety Exit Locks
57. Screens
58. Slide Ink
59. Slides
60. Slip Covers
61. Stage Setting
62. Studio Lights
63. Tickets
64. Ticket Selling Machine
65. Ticket Taking Machine
66. Tripods
67. Uniforms
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69. Ventilating and Fans

Gentlemen: Please send me descriptive matter on the subjects marked in the above lists.

Name.....

Theatre.....

City.....

State.....

Accessory News

SECTION OF MOTION PICTURE NEWS

Devoted to the technical branches of the motion picture industry, containing records of the latest accomplishments in the mechanical and scientific field; projection helps, inventions and suggestions; camera devices analyzed and commented upon; musical cue sheets for important feature pictures; improvements and innovations in the building and furnishing field.

No charge is made in these departments for answering questions of any nature. Correspondence is invited.

E. Kendall Gillett.....*Editor*

Alfred S. Cory.....*Technical Editor*

Advertising Value to the Theatre

THE fact that one exhibitor shows film in better physical condition than his competitor is an advertising point worthy of considerable thought.

The building up of patronage is something which must be gone after and any opportunity to shout or talk about it must be taken advantage of.

The most essential requisite before reaching this condition is a head operator in the projection room who realizes that his whole-hearted co-operation is absolutely essential to the success of the house.

This should be the state of mind of every operator but unfortunately it is not. We still have a great many vandals and those who hold their jobs from day to day in spite of themselves rather than because of any special qualifications.

This was the reason for the formation of the National Anti-Misframe League. In order that the industry might have within itself an organization, the members of which can be recommended as competent to fill positions in projection rooms.

These members are now active in their labors for an improved exhibiting condition. They realize the responsibility which is theirs and are trying to do all in their power to give their branch of picture exhibition its full share of publicity.

The following letter shows the extent to which some of the members are going:

Motion Picture News, Inc.,
729 Seventh Ave.,
New York City, N. Y.

Gentlemen:

Your letter of the twenty-second at hand and contents carefully noted. Cards, buttons and labels also arrived O. K. Both the operators and managers appreciate the fair system on which your projection department is conducted, in the past we have been referred to a certain book, compiled by the "ALL-MIGHTY," so many times, that we had just about lost all faith in trade journals.

I am enclosing a news item clipped from an issue of the Kalamazoo *Gazette*. The *Gazette* is the oldest paper in the State and has a circulation of fifty thousand throughout the State together with a like number in the city. By this notice I feel certain that the message of the league will reach other operators in the neighboring communities and will boost its membership therefrom. I would also at this time like to call your attention to the fact, that I would like very much to have my subscription to the News start from December 22d, and would appreciate a copy of that issue at your earliest convenience. Trusting that you will grant me this favor, I beg to remain,

Yours For Co-Operation,

(Signed) Geo. A. Knowles,
Secy. Local 188, M.P.M.O.'s.,
Kalamazoo, Mich.

KALAMAZOO GAZETTE, DECEMBER 22, 1917.

MOVIE OPERATORS TO CONSERVE FILM.

Kalamazoo motion picture operators have identified themselves with the National Anti-Misframe League which has for its purpose the conservation of motion picture film. Every operator becoming a member of the League binds himself to send the film out of his booth in better condition than he found it. All imperfect splices, that cause "misframes" of pictures are to be repaired by the operator.

By enlisting the co-operation of operators the country over, it will be possible for exhibitors and distributors to save thousands of dollars annually in films.

There is absolutely no doubt of the saving to the entire industry when the ideals of the members of the N. A. M. L. become universally adopted and even with its present membership this saving is large.

From the personal and entirely selfish standpoint publicity of this kind is of the utmost value to the theatres in which league members are active. The exhibitors can boast of having films shown in the finest possible physical condition and the operator may be sure that his co-operation will mean an ever increasing patronage and a continuous job in a prosperous house.

The nation-wide attainment of the League's ideals requires also the co-operation of the film exchanges and the heads of some of the largest chains of exchanges have already expressed their approval and endorsement of the N. A. M. L. on this page.

We hope that League members in other sections will put out publicity similar to that appearing in the Kalamazoo *Gazette*. It will work to their decided advantage.

E. K. Gillett.

Equipment Operating — **Projection** — Questions Answered

Optic Projection

By J. A. Orange,

(Concluded from last week)

AFTER this preliminary account of motion picture projection, simplified by omission of all reference to moving parts, one is in a better position to review the actual requirements.

Standard practice involves the showing of sixteen pictures per second, each picture being held stationary in the proper position for about 5/6 of the working period of 1/16 second.

It is necessary to interrupt the projection during the short intervals in which the film is moving, and further, since flicker is intolerable at 16 alternations per second, it is customary to interrupt the projection 32 or 48 times per second. (Thus for the latter case a cycle would be:

$\frac{1}{16} \times \frac{1}{16}$ sec., film moving, projection interrupted.
$\frac{1}{16} \times \frac{1}{16}$ sec., film stationary, projection proceeding.
$\frac{1}{16} \times \frac{1}{16}$ sec., film stationary, projection interrupted.
$\frac{1}{16} \times \frac{1}{16}$ sec., film stationary, projection proceeding.
$\frac{1}{16} \times \frac{1}{16}$ sec., film stationary, projection interrupted.
$\frac{1}{16} \times \frac{1}{16}$ sec., film stationary, projection proceeding.)

The necessary interruptions are effected by the rotation of a shutter, a circular disc with sector openings, at a suitable position in the path of the light. A 2-wing shutter revolving 16 times per second gives 32 interruptions and a 3-wing 48.

The only reason for using the 2-wing shutter is found where 60-cycle alternating current is used with an arc-source; were the 3-wing used, its frequency of 48 would give stroboscopic "beating" with the 60-cycle pulsations of the light intensity. Flicker is known to depend on intensity of illumination (*or more strictly on surface brightness*) as well as frequency. Now, while the intensity used is unlikely to produce appreciable flicker at a frequency of 48, it should be remembered that there is the inherent 16 per second jumpiness of the picture details which are in motion.

This is an argument for restricting the brightness of the projected picture; it would seem that eye-strain may occur with two very different outfits, the alternating current arc giving relatively low illumination and a frequency of 32, and the very high power direct-current arc giving high illumination, an unobjectionable 48 frequency and a 16 per second jumpiness which is prominent by virtue of the degree of illumination.

The best form of shutter device is a matter of considerable importance. The requirement is that the shutter be closed entirely throughout each interval of motion of the film and yet at the same time that the time-integral of the opening be as large as possible. It follows geometrically that it is desirable to have a shutter which is large compared with the section of the beam in which it operates. A number of alternatives are available:

1. The so-called inside shutter, operating near the film. Since this operates in a very constricted part of the beam, it may be made small and yet reasonably efficient. Apart from the general inconvenience of the position, there is the slight disadvantage that the different parts of the picture are not quite synchronous as regards the pulses of illumination.

2. The standard shutter used with the system which employs a 4-in. condenser opening at long range from the film. This system is characterized by a small image of the condenser opening a short distance ahead of the objective. The shutter is placed in this image-position, and may then be made small. There is some slight advantage in the fact that the whole picture waxes and wanes in brightness together with this method. The one objection is the stopping [diaphragming] effect of the condenser-image (*so to speak*), that is, there is a restriction of illumination which is more serious than the gain in shutter design.

3. The remaining case is that in which large condenser aperture is used and limiting illumination attained. The inside shutter may be used if one cares to tolerate the inconvenience. Alternatively one would select as shutter position a plane immediately in front of the objective, such being the smallest section of the emergent beam.

The beam section is considerably larger than that utilized in the usual arrangement (2, above) and consequently the shutter should be scaled up in proportion, if efficiency is to be maintained.

Some interesting variations are:

(*a*) A pair of shutters working in opposite directions through the beam; these can be made smaller than a single shutter for any given efficiency.

(*b*) A small one-wing shutter working at treble normal speed.

Finally, there is a question of choice of light source for moving picture projection. Theatre work has depended almost entirely upon the carbon arc. It might be thought that the superior brilliancy of the arc would constitute an invincible advantage, but when one examines the optical train used in this work it does seem that a source of lower brilliancy could be utilized, given appropriate arrangements. It is a fact that the majority of objectives in use have a much smaller aperture than might be provided, and moreover, *the stop constituted by the condenser-image is a needless obstacle.* Thus in any particular case the illumination at a screen point, $\frac{A\,B}{x^2}\,k$ may be obtained just as readily by increasing A and decreasing B, that is, by increasing the effective aperture of the objective and decreasing the source-brilliancy.

(*The contention that large aperture may be coupled with arc-brilliancy and thus still higher screen illumination obtained is of no consequence. The main interest centers in such intensities as are giving commercial satisfaction today. The connection between intensity and flicker has also a bearing on this question.*)

The extent to which objectives may be improved as regards aperture cannot well be discussed here. Suffice it to say that a certain well known moving picture camera lens has 3-in. (7.5 cm.) focal length and *f*/1.9 aperture, which gives some indication of the possibilities.



Fig. 6.—Aspect of magic lantern objective from center and side of screen showing variation in available aperture.

The largest aperture projection objectives in regular use are about *f*/2.2. Such an aperture when used in conjunction with a special tungsten lamp and roughly limiting illumination conditions will give screen intensities of the order of those found in present commercial practice. It should be pointed out that the cost of the objective in most existing installations is relatively insignificant. An increased allowance in this respect is very desirable, in view of the importance of its function.

APPENDIX—MAGIC LANTERN AND MOVING PICTURE CALCULATIONS.

The limiting illumination at any screen point is

$$I = \frac{B \times A}{x^2} \times k \qquad (1)$$

where B is the source brilliancy, A is the apparent opening of the objective relative to the point in question, x is the throw and k is the coefficient of transmission of the system. The apparent opening of the objective often varies in magnitude for different screen points, particularly in the case of the magic lantern. This is analogous to the variation obtained with a window in a thick-walled building, as one travels past, and is known as the vignetting action of the objective. (See Fig. 6). In general, limiting illumination is not attained, that is, the effective aperture of the objective for any particular screen-point (*and in strictness, for any*

one spectral color) is less than the whole apparent opening or gross aperture, and $I = \frac{a \times B}{x^2} \times k$ where a is the *effective* objective aperture.

From the further relations:

$$\frac{x}{f} = m \qquad \text{and}$$

$$\frac{f}{a} = n$$

where f is the focal length of the objective,
m is the linear magnification, and
n is the effective numerical aperture* of objective we obtain:

$$I = \frac{B\,a}{x^2}\,k = \frac{B}{m^2\,n^2}\,k \qquad \ldots\ldots\ldots\ldots\ldots\ldots (2)$$

This implies that, other things being equal, magnification and effective numerical aperture* should keep step if constant illumination is required. Hence the amateur's outfit giving a 3 to 6 ft. (1-2 meter) picture is well enough served by an objective working at small aperture while a theatre outfit giving a 12 to 20 ft. picture calls for proportionately extreme numerical aperture*. This comparison is on a basis of equal film size; if the amateur's outfit uses miniature film then the magnification is necessarily higher, and with it, the lens aperture requirement.

With regard to the common inquiry as to the projection of a fixed size of screen picture at a short throw and at a long, the answer is that different focal lengths of objective will be required, and if these are of the same numerical aperture* the illumination will be the same in the two cases. Since commercial objectives are of fixed diameter, in focal lengths, exceeding a certain moderate value, it will be seen that *with relatively long throws the possible illumination at constant picture size varies inversely as the square of the throw.*

A third relation which is of interest in testing projectors may be derived as follows:

$$I = \frac{B\,k}{m^2\,n^2}$$

$$\therefore IS = \frac{B\,s\,k}{n^2} \qquad \ldots\ldots\ldots\ldots\ldots\ldots (3)$$

where S is the area of screen picture, and s is the area of film or slide. But $I \times S$ is the number of lumens in the projection beam

$$\therefore L = \frac{B\,s\,k}{n^2}$$

N. B.—In equation (1), I and x should involve the same unit of length—foot or meter, as the case may be—and B and A should involve the same unit of area, square inch, square centimeter, or square foot. In equation (2) if I is stated in foot-candles B should be stated in candles per square foot. In equation (3), B and s should involve the same unit of area.

Rough values of the factors which together make up the constant k are as follows:

Coefficient of transmission of objectives 0.65
Coefficient of transmission of two-lens condenser ...0.75
Coefficient of transmission of projector shutter.....0.50

ADDITIONAL REFERENCES.

Eppenstein (1), "Die Vergrössernden Projektionssysten" (2), "Die Beleuchtungssysteme," *Handbuch der Physik,* Winkelmann, 1906 ed., pp. 373-75.

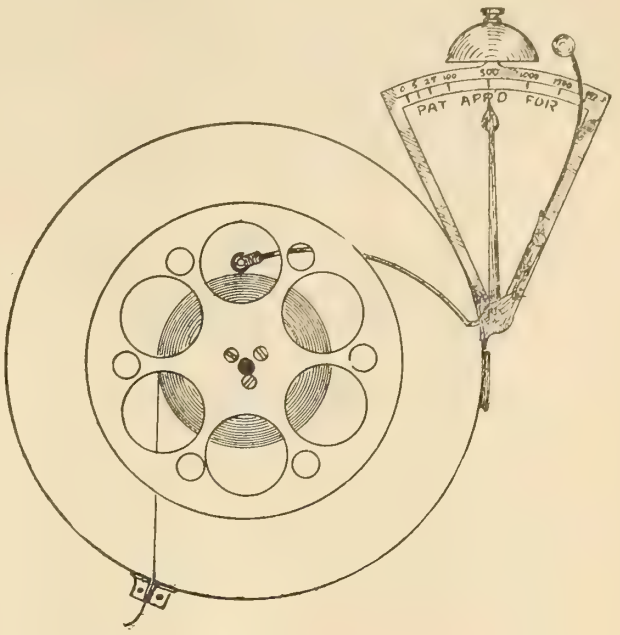
Kruss, H., "Uber die Konstruktion von Kondensoren für Vergrösserungs and Projektions Apparate," *Eder's Jahrbuch,* 1899.

* The term "numerical aperture" is misapplied here. It is customarily applied to miscroscope objectives and takes into consideration the refractive index of the media with which the first lens surface is in contact—a factor which is not considered in optical projection calculations.—Ed.

The J. K. & E. Film Indicator

WE recently received a leaflet illustrating a device termed "the greatest worry saver ever put into an operating room," the device in question being a projector attachment which apprises the operator at any instant just what fraction of the length of a reel has been run off, and also how many feet remain to be run. The accompanying cut shows the appearance of the indicator.

The device in question is known as the J. K. & E. Film Indicator and is manufactured by the J. K. & E. Co., 2044 Market



street, Seattle, Wash. Appreciating the usefulness of such a device, we wrote to the manufacturers, requesting fuller par ticulars, as follows:

"The description supplied of your film indicator is altogether too brief, but it certainly looks as if the device would prove of value as a signal to apprise the operator when a reel is just run off, so that he will know when to change over to the next machine.

"We would like information on the following points connected with the operation of the J. K. and E. indicator.

"(1) Are special footage dials, or other parts needed to adapt the device to reels having hubs of different diameters?

"(2) Is it correct to assume, as the drawing seems to indicate, that the bell rings when the end of the film is reached?

"(3) Can the bell ringing attachment be so adjusted as to ring the bell after any desired length of film has been run, and can the bell be caused to ring before the very last foot of film is reached? (For a good change-over signal it is advisable that the signal device should operate a few feet before the extreme end of the reel.)

"All of these questions, you will note, are practical questions, and if, in addition to answering them, you would be pleased to supply a full description of the device, we will be pleased to print the same."

We have just received additional information concerning this film indicator from J. A. Jonson of the J. K. & E. Co., whose letter follows:

"In reply to your questions I have the following to say:

"1st. The dials will be stamped [*or calibrated*] for 1¾" [*reel*] hubs, because nearly all films are sent out from Exchanges on that size hub. But if the operator wishes to use large hubs all he has to do is to reset the hand or pointer at zero when the arm [*shown in the cut*] is resting on the hub and make an individual mark at whatever point he wants to start the machine. A different set of graduations could be supplied [*on the dial*], but operators think it superfluous.

"2nd. The bell can be set to ring anywhere desired. Our operators have set the bells to ring 10 feet [*from the end of the reel*], with three foot trailers on the hub, thus when the bell rings he strikes his arc [*on the second machine*], and when the pointer is at five feet from the end of the reel he starts the other machine and makes perfect "change-overs" without the aid of perforations in the film. Of course to do that it is necessary to use standard [*or similar sized*] hubs and all trailers of the same length. Our operators keep a set of extra reels, rewind the films onto them and trim all trailers to the specified length. We have used these instruments now for two months with perfect results.

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"I believe the above also answers your question (3).

"The above, together with cut, explains fairly well what the device will do; the cut [*as reproduced*] shows the indicator attached to a round magazine, but special brackets will be made for square magazines. When attached no holes whatever are left in the magazine that would expose the film. If desired a working model will be sent you on request.

"We are just in receipt of a letter from the ——— ——— Co., who seem to think that a similar device has been patented, therefore we shall not attempt to put our device on the market until we get a reply from the Patent Office. If the road is clear, we are ready to make a contract for manufacturing and marketing the indicator. An article in the NEWS may hasten to locate the prior patentee, if there is such."

[EDITOR'S NOTE. *While we cannot speak with authority in the mater, not having looked up the patents, we are at present of the opinion that the patent surmised by the ——— ——— Co. related to a takeup tension equalizer, which was operated by an arm bearing on the film reel in a manner similar to that illustrated by the cut of the J. K. & E. Indicator.*]

Rewinding a Generator

J. B. TROY, N. Y., *writes:* "Would like to see instructions on the rewinding of generators published in the Projection Department."

IN REPLY: The complete fulfillment of our correspondent's request would be quite an extensive task, and as motor and generator construction is a special subject, not directly within the scope of knowledge required by a motion picture operator, the subject cannot be treated at length in these columns. Inasmuch as the subject had best be left alone unless gone into *in extenso*, we shall, in lieu of the information requested, refer the correspondent to some standard reference works, the perusal of which will furnish complete theoretical and practical data concerning this class of work.

It ought to be here pointed out that the average operator who uses a generator set of any kind would be ill-advised to undertake the rewinding of any of the coils of the same unless he has had extensive experience along this line—both on the theoretical and practical side. By this we mean that it is best, in most cases, to submit a generator set to the maker for any rewindings which may become necessary.

In submitting a list of reference works on generator rewinding we have assumed that the practical interest in the subject is, centered in the subject of armature winding, and it is this phase of work to which the following references apply. We recommend that the following bibliography be preserved by operators for future reference. The rewinding of field coils is best considered in the works on the theory and design of motors and generators.

WORKS ON ARMATURE WINDING

(1) "Practical Armature and Magnet Winding."
By C. H. Horstmann and V. H. Tousley
Publisher—F. J. Drake & Co., Chicago
Price $1.50

(2) "Armature Windings of Direct Current Dynamos."
By E. Arnold
Translated from the German by F. B. DeGress
Publisher—D. Van Nostrand, N. Y.
Price $2.00

(3) "Armature Windings of Electric Machines."
By H. T. Parshall & H. M. Hobart
Publisher—D. Van Nostrand, N. Y.
Price $10.00

(4) "Armature Construction."
By H. M. Hobart & A. G. Ellis
Publisher—Whittaker & Co., London
Consult at Public Libraries.

National Anti-Misframe League
Pledge

AS a motion picture operator who has the interest of his profession at heart and is willing to assist in eliminating some of the evils practised in the operating-room, I promise that I will to the best of my ability return films to the exchange in first-class condition. Furthermore, I will when it becomes necessary remedy all misframes, bad patches, etc., that may be in the film which I receive and in this way co-operate with my brother operators and give greater pleasure to those who make up the motion picture audience by showing films that are free from such defects. I also promise that I will not make punch marks in film, and when film is received by me, with punch holes, I will notify the exchange to that effect so that they may use their efforts to correct this evil.

Roll of Honor

Ellsworth S. Nelson	Gridley, Calif.
Edward F. Castha	N. Y. C., N. Y.
Clifford Rumley	Opelika, Ala.
Ulla S. Johnson	Greenfield, Mass.
Dewey Hardin	Ada, Okla.
Fred C. Wilson	Nanaimo, B. C.
E. M. Harrell	Spartanburg, S. C.
W. H. Whitman	Spartanburg, S. C.
J. T. Hannon	Spartanburg, S. C.
L. W. Surface	Gallatin, Mo.
Frank Clements	Tuscaloosa, Ala.
Fant E. Farmer	Tuscaloosa, Ala.

Members Previously Recorded	668
Members Recorded This Week	12
Total Membership to Date	680

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Membership cards are now ready and are being sent out as fast as possible. There are a number of operators, however, who have neglected to send in the desired information. If you will fill out the blank and mail to this office, button and membership card will be forwarded.

Member's name .....

Home address .....

Name of theatre where employed.....

Address of theatre and name of manager.....

This notice does not apply to those who have already sent in this information, but it is for those who have neglected doing so, many having merely given their names and name of city, without any street address, making it impossible for the post office to deliver the letters addressed to them.

Interesting Simplex Notes

SAM BERRY, connected with the Lucas Theatre Supply Company, the well known Southern distributors of Simplex Projectors, has become a benedict, according to the latest reports from Dixieland. Miss Lillian Hightower was the lucky girl.

The Wurlitzer Hall, New York, N. Y., have lately installed two type B. Simplex Projectors.

One more star has been added to the Service Flag of the Precision Machine Company by the call to arms of Wm. Eggerman. This makes the twelfth Simplex employee to answer his country's call. Five selected the Navy and seven the Army.

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after

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Have Been Submitted

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The Camera

Chapters on Photographic Optics—I

AS a leading subject for treatment in the Camera Department in the course of the present year we have elected the optics of photography and projection, and it will be apparent at once that this is a happy choice, because the art of cinematography is founded upon the cognate sciences, photography and optics. The importance of a thorough exposition of the subject of photographic optics is two-fold insofar as concerns all who have to do with the production or projection of motion pictures, because the photographic objective is known in technical optics as a projection system, in common with the lenses of the eye and, any other positive lens system which can project a *real image*. By real image is meant an image which can be received, for instance, upon the projection screen or upon the ground-glass focussing screen of a camera.

A great deal has been written upon the subject of photographic optics, but insofar as the text books in English on this subject are concerned, it must be said that they have, with one or two exceptions, been prepared for the edification of the amateur or non-scientific devotees of photography. The professional cinematographer requires optical knowledge of a more advanced nature than is to be found in the available treatises on photographic optics, while the enormous advances in the art of presenting motion pictures in the theatres renders an increased knowledge of optics imperative on the part of the projection machine operator. Most of the optical data on motion picture projection that has appeared to date has been founded upon positive misconceptions, and its publication has done more harm than good to the professional motion picture operator.

It is not to be inferred from our remarks concerning the inefficiency of the text books that the subject of photographic optics is in an immature state, for, as a matter of fact, it has received a most complete development in Germany and in England. The important literature on the subject is, however, buried in photographic periodicals, and in the journals of photographic and scientific societies, while the most efficient text-books on the subject are printed in German. In the course of our articles we shall, however, draw attention to important items amongst the literature of the subject, and in this way attempt to provide interested readers with the material for a thorough grounding in the theory of photographic objectives and the intelligent use of projection systems.

What is without doubt a serious limitation to the acquisition of an accurate knowledge of lens action is the conventional method of the text books known as Geometrical Optics. It is true that lens systems are designed and computed by geometrical (*or trigonometrical*) means, and that the performance of optical systems is forecasted or estimated by similar mathematical processes, but the fact remains that the limits of performance of optical systems depends upon their influence upon the *light waves* traversing them, and that all of the laws of optical imagery may be explained on the basis of the WAVE THEORY OF LIGHT.

It is convenient, we might even say necessary, to represent the passage of light through an optical system in the form of rays (*or straight lines in diagrams*), and we shall find this procedure of great utility in succeeding installments, but the significance of the wave theory of light in optical imagery must always constitute the fundamental theory of the action of optical instruments. To get a proper start, therefore, we must consider the mode of propagation of light waves, and we will therefore consider a radiating, luminous point situated in space. This luminous point (*light source*) is in reality the center of a sphere, and is radiating light waves which advance in a periodic manner in all directions. These light waves are therefore spheres (*or globes*) having the light source as center, and by reference to Fig. 1 (*where O is the radiating light source*) we see that as the waves advance in space they become spheres of ever increasing radius (*only a section of the wave train, advancing in a certain direction is shown in Fig.* 1), and as the radius of curvature of these spherical waves increases, the curvature of the wave surfaces of course becomes less. After these light waves have been propagated for a considerable distance, the *radii of curvature* of their surfaces becomes so great, and the *curvature* of the wave surfaces becomes so slight, that any portion of the wave surface may be said to have an infinite radius, *i. e.,* it is a flat surface. In this case the light is termed "parallel light," or is said to be projected as "parallel rays," which, as is well known, is practically the case with light coming from a long distance.

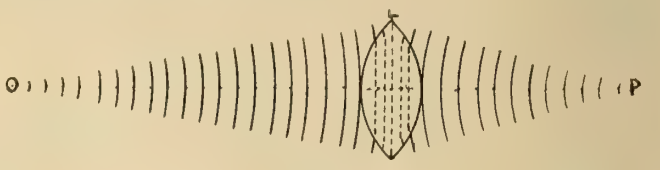


Fig.1.

In Physical Optics, or the study of the Wave Theory of Light, these waves of infinite radii of curvature are known as "plane waves," or when speaking of parallel rays it is said that the light is propagated in "right lines." In the study of practical optics we do not deal with entire wave surfaces of entirely unknown dimensions in space, but only with portions of wave surfaces the size of which is governed by the superficial area of the lenses of our optical instruments. For convenience a portion of the surface of a light wave, of arbitrary dimensions governed by any proposition in hand, is known as a "wave-front," and we shall endeavor to assist the reader in visualizing a "wave-front" by reference to the diagrams, Figs. 2 and 3.

In Fig. 2 light waves are incident upon an opaque screen in which a square aperture is cut. The aperture shown is a square one, but if it had been a round one its action in allowing only a certain portion of the incident wave surface to pass through would have been comparable to the action of the front glass and mounting of a photographic objective in intercepting all but a certain portion of incident light-waves. As the light source in Fig. 2 is close to the intercepting screen the waves falling upon the screen of course have spherical surfaces, and the sections of the wave surface transmitted through the opening in the opaque screen are *sections* of the spherical incident light waves, or *spherical wave fronts*. A succession of these wave fronts is shown in Fig. 2, which is in accordance with the periodic method of propagation known as wave motion. It is convenient on the basis of the wave theory to term a succession of advancing waves, or wave-fronts, a "train" of waves or wave-fronts. Fig. 3 merely shows in perspective a train of *plane wave-fronts, i. e.,* a succession of wave-fronts (*limited portions of wave surfaces*) coming from an infinite distance.

An interesting characteristic of wave propagation, which was stated to hold true for light waves as long ago as 1690 by Christiaan Huygens[1], is that any portion of a wave-front can serve as a center of disturbance from which fresh trains of waves are generated. This may be demonstrated experimentally in a very simple manner, as it used to be demonstrated by the late Silvanus P. Thompson in his lectures on Light.

A shallow metal tank (*known as a ripple tank*) filled with water is all the apparatus necessary. Let Fig. 4 represent a plan of the tank, which is divided into two sections, A and B, by the metal partition C. Right at the center of the partition C is a very narrow slit D which forms the means of communication between the compartments A and B. Having filled the ripple tank with water,

[1] "Traite de La Lumiere." (Treatise on Light), Leyden, 1690. See Prof. Silvanus P. Thompson's admirable translation of this work, published by Macmillan, London, 1912.

we now touch the surface of the water with the finger, or with the end of a pencil, at the center of compartment A. This starts a series of waves, or ripples, which spread out from the center of disturbance in the form of concentric rings, as shown. When,

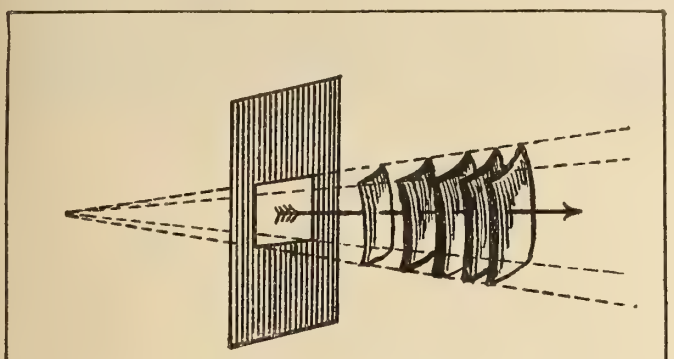


Fig. 2.

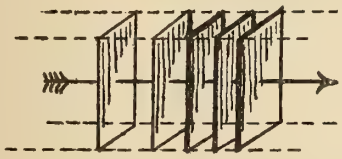


Fig. 3.

now, the ripples, or waves have spread to such an extent that the wave-fronts come into contact with the partition C, we note that the wave-front is all intercepted except the very small portion which can pass through the slit D (*in the partition C*). However, when we look at the surface of the water in the compartment B of the ripple tank, we note at once that small as was the portion of the wave-front which passed through the slit D, it was able to generate a new train of complete waves, for which it acted as the center of disturbance. This experiment forms a simple proof of Huygens' early deduction, but we now leave the subject of simple wave motion and come back to the subject of the passage of light through optical systems, and the action of lenses on the wave-fronts of light incident upon them.

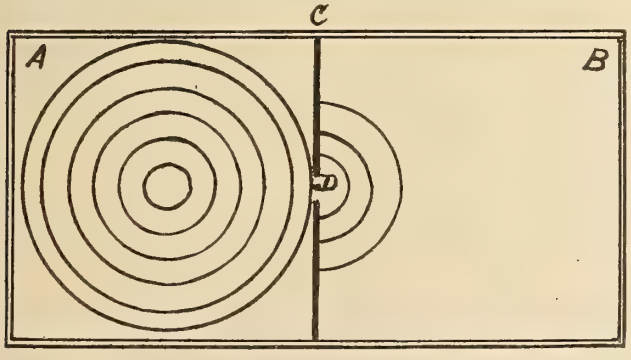


Fig. 4.

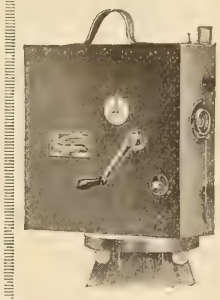
With the elementary information which we have thus far acquired let us proceed to ascertain what is the *real action* of a collecting lens upon the wave-fronts (*portions of wave surfaces*) which fall upon it. We return to Fig. 1, and consider the portions of the surfaces of the light waves generated by the light source in the direction of the positive (*collecting*) lens L. Fig. 1 shows a train of waves whose fronts, when they reach the lens L, are equal in width to the diameter of the lens, but from an *extended* light source an infinite number of trains of waves would be proceeding to the front surface of the lens L. The mode of propagation of all of these trains of waves would be the same, however, and any single wave train would be propagated just as is

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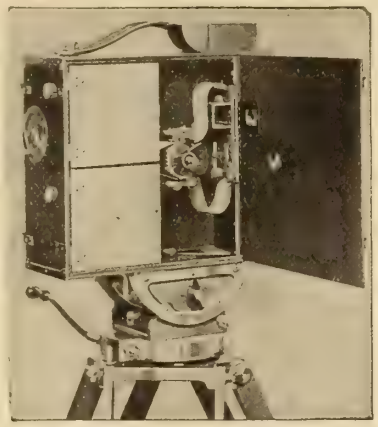
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the one shown in Fig. 1, so the diagram will prove adequate for the purposes of our demonstration. We note that while traversing the air space between the source O and the lens L the spaces between successive wave-fronts are all equal, showing that the light is being propagated forward at a constant and definite velocity.

When, however, the light waves fall upon the surface of the lens, and enter the glass of which it is composed, their velocity of propagation is retarded, or slowed down, because the glass is a denser medium than air and the light waves cannot traverse it with the same rapidity with which they travel in air. Before considering further the action of the lens upon these wave-fronts of incident light we must draw attention to the shape of these incident wave-fronts. As the source O is assumed fairly near the lens, the light waves which diverge in all directions from the source possess spherical surfaces (*or spherical wave-fronts, since we are only considering definite portions of the wave surfaces*) and we note that in the case of these light waves *diverging* from the source, the spherical wave-fronts are *convex wave-fronts.*

Let us now return to Fig. 1 and see what is the action of a *collecting* lens on these incident *convex* wave-fronts. As we have already premised, the action of the lens is to slow down the rate of travel of the wave-fronts, when once they enter the glass, and the effect of this retardation is shown by dotted lines in Fig. 1. We firstly note that the wave-fronts are closer together within the glass, which is the diagrammatic way of representing decreased velocity of propagation of light waves.

It is further apparent in considering Fig. 1, that all portions of a wave-front incident upon a lens do not have the same thickness of glass to traverse in passing through the lens. In the case of a positive lens, Fig. 1, we see that the portion of each successive wave-front which falls upon the center of the lens has the greatest thickness of glass to traverse, and, as the thickness is so much greater at the center of the lens than at the edges, the edges of the convex (*or diverging*) incident wave-front get through the lens before the center of the same wave-front, with the result that the contour of an incident convex wave-front is reversed in passing through a collective lens, so that upon emergence it has the form of a *concave wave-front.* We saw that when the wave-fronts are *convex* the light is *diverging,* so it is now apparent that when the wave-fronts are *concave* the light is *converging* and, as a matter of simple deduction, *real images* are produced by *concave* wave-fronts which converge to a focus.

A *collecting* lens will, as may readily be inferred, have the same action upon a plane wave-front as upon a convex wave-front, *i. e.,* it will transform it into a concave wave-front which will converge to a focus. Although we do not show the case diagrammatically, the action of a negative (*or dispersing*) lens upon incident light waves may also be readily deduced from the foregoing. In the case of a convex (*diverging*) wave-front incident upon a negative lens the center, or most advanced part, of the wave-front will have the *least* thickness of glass to traverse, with the result that it will maintain its position in advance of the edges (*of the wave-front*) and will emerge from the negative lens still in its original form of a convex (*divergent*) wave-front. This divergent or scattering action of negative lenses upon incident light causes them to be termed *dispersing lenses.*

We have learned from the above that the action of a lens is to imprint a new curvature on the wave-fronts of the light incident upon it, and that the character and extent of the curvature imprinted by the lens will be governed by its form and the properties (*i. e. refractive index*) of the material of which it is made.

All of the conventions of Geometrical Optics are in accordance with the foregoing considerations of Physical Optics, for it is conceded that light waves travel in straight lines, and by assuming that rays of light are the normals to wave-fronts, as shown in Figs. 2 and 3, we can in future represent our trains of waves by rays, which are equivalent to straight lines in diagrams. It is possible to conceive of rays of light which are not normal to the wave-fronts, and in this case the light is said to be *diffracted.*

(*To be Continued*)

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Our Music and the Picture

Musical Review of Latest Compositions

1—"My Hawaii, You're Calling Me," by L. W. Lewis. The style of this wonderful Hawaiian Ballad is quite a contrast to the other Hawaiian compositions published up to date—"My Hawaii" is a triumph of tonal beauty, and must be considered as a very valuable addition to the library of any Musician. (Published by the Echo Music Co., New York and Seattle.)

2—"Prudence" (Entr'acte), by Ernest Luz. A number in gavotte style, effectively arranged. Illustrates romance. Lends itself easily to different tempos, making it valuable for playing to the Photo Play. A melodious number throughout. (J. W. Stern edition, 102 West 38th street, New York City.)

3—"Source dans Le Desert," Idyl by Marguerite W. Horton. Some most interesting songs by this composer have already been published, and this new Orientale for piano is worthy of them. It is one of those exotically colorful bits of Eastern impressionism which, without making too great demands, technically allows intelligent interpretation and a skillful use of the pedals on the part of the pianist to secure a maximum of effect. (G. Schirmer edition.)

4—"Chasing the Chickens," a Fox-Trot and Jazz number. (Recently published by the Forster Music Co., 509 South Wabash avenue, Chicago, Ill.)

5—"Slippery Hank," by Losey. A characteristic One-Step of exceptional merit which should be in every musician's library. (Vandersloot edition.)

6—"Love's Melody" (Reverie), by Shannon. A charming slow movement with a most delightful melody; most appropriate for love scenes. (Vandersloot edition.)

—"Astralita Serenade," by Mable A. Whaley. A number which deserves to be owned by any orchestra Leader or piano player. (Published by the "Red Star Music Co." Red Star, Ark.)

8—"After the War is Over," by James A. Casey. Leaders who are in search for something distinctly novel and pretty should send for this number, which in its typical March rhythm is a sure success with any audience. (Published by the Echo Music Co., New York and Seattle.)

9—"My Golden West, I Love You Best," by James W. Casey. The very latest of this gifted writer's musical gems; a composition most appropriate for Western scenes. (Published by the "Echo Music Co., New York and Seattle.)

10—"Harbor of Dreams," Reverie, by J. R. Shannon. A composition opening with a melodious "¾ Espressive Movement," finishing with an exceptional fine Trio—most appropriate for Love themes. (Vandersloot Music Co., Williamsport, Pa.)

11—"Just As Your Mother Was," by Harry von Tilzer. Another famous masterpiece by this well-known composer. A melodious and most delightful composition. (Published by Harry von Tilzer, 222 West 46th street, New York City.)

12—"When the Yanks Come Marching Home." One-Step by Jerome and Furth. A worthy song to go with the great hit, "Over There." A wonderful over-night success. You never played a better dance for orchestra. (Published by Jerome Pub. Co., New York City.)

13—"Stolen Sweets," a beautiful and melodious Waltz Movement, by Harry von Tilzer. (Published by Harry von Tilzer.)

14—"Barnyard Blues," Jazz fox trot, by D. J. La Rocca. The big hit of the Dixieland Jazz Band as recorded by the Victor Talking Machine Co., Record No. 18255, under the title of "Liberty Stable Blues." (Leo Feist edition.)

15—"Dramatic Recitative," by Sol. P. Levy. One of the finest compositions recently published for heavy and dramatic situations. (Cinema Music Co., Columbia Theatre Building, New York City.)

16—"In the Land of Wedding Bells," by Geo. W. Meyer. Leo Feist's latest hit.

17—"At the Yankee Military Ball," fox trot, by Harry Jentes. The most popular and most often requested fox trot and exquisite dance number, which every music lover will appreciate. (Leo Feist edition.)

18—"The Vampire" (A Dramatic Theme), by Sol. P. Levy. An original composition most appropriate for the purpose as described in the title. (Published by the Cinema Music Co., Columbia Theatre Building, 47th and Seventh avenue, New York City.)

19—"Compositions of Value to the 'Motion Picture Musician,' obtainable from J. W. Stern, 102 West 38th street, New York City.

1. Light Romantic Theme No. 1. Arranged as Violin Solo. Will make the love story on the screen stand out.

2. Light Romantic Theme No. 2. Arranged in Duet form. Two violins, 'cello and organ. Two violins, flute and oboe. Clarinet and two cornets muted with organ or piano accompaniment. Three unique tonal effects combined in one arrangement.

3. A. B. C. Sacred Set No. 1. Contains "Onward, Christian Soldiers," "Rock of Ages," "Doxology" and "Choral." Four different religious temperaments.

4. Heavy Descriptive Agitato No. 1. A new style agitato that has class and depth. The kind of a number that keeps lengthy action of this character interesting. No up-to-date leader can afford to be without it.

5. Redemption Theme. A theme that expresses mother-love in every sense of the word. Used in the Evelyn Nesbit picture "Redemption." Don't neglect adding this to your library.

20—"Land of Joy." New York's big, smashing Spanish Musical Success—has been published by G. Schirmer, 3 East 43d street, New York City, and a "Selection Waltz" and "One-Step" from this show are now obtainable at special reduced prices.

21—"Doing Our Bit," the famous New York Winter Garden Production is also published by G. Schirmer, and several of the best and most popular extracts of this show are now obtainable in single form—at special reduced prices.

Echo Music Company's Big Sellers

EVERY time James W. Casey, head of the Echo Music Company, goes on the road he keeps the Seattle and New York offices busy filling his orders. Last month business took such a big jump that the New York offices in the Exchange Building, 145 West Forty-fifth Street,, had to be enlarged, and still Mr. Casey has not any too much room. "My Hawaii, I Hear You Calling Me," and "My Golden West" are among the big sellers in all the five and ten cent stores throughout the country and are being featured by many of the phonograph and music roll companies. Hundreds of picture musicians who have used the numbers have written in to Mr. Casey complimenting him for the pretty melodies that he has turned out.

Mr. Casey said that what pleases him most is the fact that he has never failed to secure an order from a buyer after playing either of the songs, nor has he ever known of a leader or a pianist who was not eager to take away a copy after having heard one or the other played. So, Mr. Musician, if you really want to get hold of two good numbers that will appeal to the low or the high brows, just add to your collection "My Hawaii, I Hear You Calling Me," and "My Golden West."

Another man who does not make very much noise, but who delivers the goods in the way of good songs and instrumental numbers, is Fred Vandersloot. In Williamsport, Pa., Fred has been for a number of years, where he built up a wonderful business. His instrumental numbers are known to leaders all over the world, and his recent song successes, "I Wonder How the Old Folks Are Tonight" and "Longing for My Dixie Home," are selling just as well as many of the widely advertised hits. "I Wonder How the Old Folks Are Tonight" has already passed the million mark, and, according to some newspaper reports, is becoming a favorite with the boys in France.

But Casey and Vandersloot are not the only quiet chaps who are getting big results, for Joe Hollander, manager for the Morris Music Company, is putting over hit after hit in his unobtrusive way. Joe is one of those genial chaps who are never too busy to see any one, and when he goes after an act he usually gets a real hearing. A short time ago he launched "There's a Service Flag in Our Home," doing it in spite of the fact that some wiseacres told him it was about time to lay off on patriotic songs. Joe, however, felt that he had a novelty and went after Francis Kennedy, the vaudeville headliner, to feature it. At first, Miss Kennedy refused to put it on, not because she is not patriotic, but she feared she would die with it at the Bushwick, where all the turns on the bill ahead of her were using war songs. Joe talked with her until she finally agreed to try it out at one of the matinees, and the reception she received prompted her to say that she would not only keep the number in her act, but that she was seriously thinking of using nothing but patriotic numbers.

"Say a Prayer for the Boys Over There" is another patriotic number that Hollander has turned into a big seller. "We're Going Over" is also one of the hits of Morris's catalog, and with these three selling the way they are Morris and Hollander say that they have no cause to complain about business.

E. M. WICKES.

General Comments

"ARE YOU FROM HEAVEN?", Gilbert and Friedland's new ballad, is keeping Minnie Blauman busy handing out orchestrations to leaders and pianists. The other day more than thirty moving picture musicians came in for copies. Leaders who enjoyed playing "My Little Dream Girl," by the same writers, have something good in store for them, if they have not already secured orchestrations of "Are You from Heaven?"

F. J. A. Forster Music Company, Inc., has closed its New York office, but this does not mean that the concern is not doing business, for the sales of "Missouri Waltz," "Blue Rose Waltz," and "Moonlight Waltz," all by Frederick Knight Logan, are large enough to keep any company busy. The last time Forster was in New York he took back to Chicago orders for 100,000 copies of "Missouri Waltz," which is some sales, when you know that he gets eighteen cents a copy for the waltz. The Chicago office is doing more business now than it ever did.

Joseph W. Stern and Company have heard from enough singers and musicians to feel positive that they have two new hits in "When the Moon Is Shining Somewhere in France" and "Send Back Dear Daddy to Me." "Indianola," by S. R. Henry, composer of "By Heck!" and published by Stern, promises to outsell "By Heck!" When writing for copies and orchestrations of the Stern publications kindly address communications to Jos. W. Stern and Company, 102 West Thirty-eighth Street, New York City, instead of to the professional department on Broadway.

"Over There" is still getting thousands of dollars' worth of free publicity in the newspapers. From the way the song is still selling, Feist could have paid $50,000 for it and still make a big profit.

Harry Von Tilzer begins the new year with a genuine hit in "Just as Your Mother Was." And he has a big seller in "It's a Long Way to the U. S. A."

Hamilton S. Gordon, publisher, 141 West Thirty-sixth Street, the firm that gave the musical world "Silver Threads Among the Gold," is glad to say that calls from all over the country are coming in for its "Motion Picture Music Collection," which is something that every live picture musician should have close at hand.

The William Jerome Music Corporation is finding little difficulty in getting singers and musicians to feature its new patriotic hit, "When the Yanks Come Marching Home."

"THE KINGDOM OF LOVE"

(Fox Production)

Theme: "Legende" (Moderato) by Friml

1—"Love Song" (Dramatic) by Flegier until—T: "The revenge of a coward."
2—Melody (And.) by Huerter until—T: "And now, fifteen years later."
3—"At the Old Town Pump," Trot (Harry von Tilzer) (Barroom Scene) until—T: "But through it all he has, etc."
4—"Melody" (Moderato) by Kretscher until—S: "Interior of Barroom.
5—"My Hawaii, You're Calling Me," by Lewis (Echo Music Co.) until—S: Girl looking at picture.
6—Theme until—S: Interior of Barroom.
7—"Jazzin' Around" (One Step) (Leo Feist Ed.) (Barroom Scene) until—T: "You know what will happen."
8—"Dramatic Recitative" by Sol. P. Levy until—T: "Sister, somebody has well, etc."
9—"Lamento" (Pathetic) by Gabriel-Marie until—T: "Penniless and alone."
10—"Serenade" (Dramatic) by Widor until—T: "And so a new attraction, etc."
11—Theme until—T: "On the next boat, etc."
12—"Valse Lente" by Schuette until—T: "Want to sit in on a game?"
13—"Olypmia" (Heavy Dramatic Overture) by Ascher until—T: "Midnight at the Palace."
14—"After the War Is Over" (Popular Hit) (Echo Music Co.) (Barroom Scene) until—T: "As time passes."
15—Theme until—T: "A boat goes down the river."
16—"Dramatic Agitato" by H. Hough until—T: "You must let me have the money."
17—"Heavy Dramatic" by Oehmler until—T: "Evading all questions."
18—Theme—*NOTE—"Watch Steam Whistle"* until—T: "Outraged at their pastor, etc."
19—"Dramatic Tension" by Levy until—T: "If love had waited, etc."
20—"In the Gloaming" (Paraphrase) by Barnard until—T: "Up the river several miles, etc."
21—"Prelude" (Dramatic) by Rachmaninoff until—T: "Go up and get him to-night."
22—"Dramatic Agitato"—to action until—T: "Waiting until night."
23—"Heavy Mysterioso" by Levy (*Watch Shots*) until—T: "The day of payment."
24—Theme until * * * * END.

"THE CINDERELLA MAN"

(Goldwyn Production)

(Reviewed on page 4582)

Theme: "Dramatic Theme," by Sol. P. Levy

1—"Lanette" (Valse Lente) by Henton until—T: "After the Dance."
2—"Pathetic Andante" by Paul Vely until—T: "On board the S.S. Baronic."
3—"Missouri" Waltz (Vandersloot Ed.) until—S: "Marjorie reading letter."
4—Repeat "Pathetic Andante" by Paul Vely until—T: "Walter is missing you dreadfully."
5—"Sleeping Rose" (Waltz) by Borch until—T: "Marjorie's father, etc."
6—"Dramatic Recitative" by Sol. P. Levy until—S: "Arrival of steamer."
7—"Vanity" (Allegro Caprice) by Jackson until—T: "The Canes home."
8—Theme until—T: "And when you find a strong."
9—"On Wings of Song" (6/8 Andante Tranquillo) by Mendelssohn until—S: "Interior of billiard room."
10—"Harbor of Dreams" (Reverie) (Vandersloot Ed.) until—S: "Marjorie near piano."
11—Silence until—T: "I will make a song, etc."
12—Piano Solo until—T: "His uncle is worth millions."

NOTE—Improvise to action and watch screen very carefully.

13—Silence until—T: "Christmas Morning."
14—"Christmas Echoes" (Waltz) by Tobani until T: "This check will be cashed."
15—"Around the Christmas Tree" (A Yuletide Potpourri) by Tobani until—T: "I knew it was a fairy."
16—Continue pp until—T: "See here you are miss, etc."
17—Theme until—T: "Let me type it for you."
18—"Intermezzo" (Allegretto) by Pierne until—T: "Morris Caner's illness."
19—"Capricious Annette" (4/8 Allegretto Moderato) by Borch until—T: "And very late that night."
20—Theme until—T: "And Walter had found it."
21—"Reve D'Amour" (2/4 Allegretto Grazioso) by Zameznik until—T: "And sometimes when people."
22—Theme until—T: "See here, you little hussy!"
23—Continue ff until—S: "Marjorie running into her home."
24—Continue "Lively Tempo" until—T: "The day of judgment."
25—Melody (4/4 Moderato) by Kretschmer until—T. "This person brings a note."
26—"Dramatic Tension" by Funck until—T: "An important conference."
27—"Canzonetta" (Moderato) by Nicode until—T: "When a girl is engaged."
28—Theme until—T: "I should have told you."
29—"Pathetic Andante" by Borch until—T: "This time I've got you, Morris Caner!"
30—"Illusion Intermezzo" (2/4 Moderato) by Bustanoby until—T: "I am penniless."
31—"Aragonaise" from "Le Cid" (Allegro) by Massenet until—T: "It's all right, Tony, I'm ruined."
32—Theme until * * * * END.

"UNTIL THEY GET ME"

(Triangle Production)

(Reviewed on page 4401)

Theme: "Last Spring" (Dramatic) by Grieg

1—"My Golden West" (Song) (Echo Music Co.) until—T: "And thus in an unsettled moment."
2—Galop to action until—T: "An outpost of civilization."
3—"Indian Love Theme" by Kretschmer until—S: Flashback to men on horseback.
4—Continue "Galop" pp until—S: Flashback to Indian woman with child.
5—Repeat "Indian Love Theme" (same as Cue No. 3) until—T: "This is too bad."
6—"Pathetic Andante" by Paul Vely until—S: Exterior Scene.
7—Galop to action until—T: "Me take lil' ride."
8—Theme until—T: A ranch in Northern Montana.
9—"Entr'Acte" (Valse Int.) by Meyer Helmund until—T: "Now a fugitive, etc."
10—"Le Retour" (Allegro) by Bizet until—T: "It's a case of riding double."
11—Allegro by Bach until—T: "Picking up the trail again."
12—Theme until—T: "I ran away from Mrs. Adams."
13—"Romanze" (Moderato) by Rubens until—T: "The division post, etc."
14—"At Sunset" (Moderato) by Brewer until—T: "The end of a cross examination."
15—Theme until—T: "And so came the great turn."
16—"Yester-love" (Intermezzo Andantino) by Borch until—T: "There is only the one make."
17—Continue or repeat until—T: "And after four years."
18—"Sweet Jasmine" (Melodious Allegretto) by Bendix until—T: "The gala event of their year."
19—"Bond of Love" (Waltz) by A. Roth until—T: "Summer with its play day."
20—"Love Song" (Moderato) by Puerner until—T: "Autumn."
21—"Canzonetta" (Moderato) by Godard until—T: "Why, that's the man, etc."
22—Theme until—T: "True to the traditions."
23—"Dramatic Andante" by Ascher until—T: "But we always get our man."
24—"Dramatic Recitative" by Sol. P. Levy until—T: "Well, you've come back."
25—Theme until * * * * END.

"SHIRLEY KAYE"

(Select Pictures)

(Reviewed on page 4583)

Theme: "Dramatic Recitative," by Sol. P. Levy

1—"Entr'Acte" (Valse Intermezzo) by Meyer Helmund until—S: "Interior of sitting room."
2—Theme until—T: "The Magen Estate."
3—"Romanze" (Moderato) by Rubens until—T: "It will be the first time."
4—"L'Adieu" (Dramatic) by Karagonoff until—T: "The old spirit of the Pirate."
5—Theme until—T: "Mrs. Magen, Helen Lindreth."
6—Continue to action until—T: "Everything is wrong."
7—"Melody" (4/4 Moderato) by Kretschmer until—T: "There Shirley Kaye will have to notice you."
8—"Capricious Anette" (4/8 Allegretto Moderato) by Borch until—T: "Magen has my railroad."
9—"Legende" (Melodious Moderato) by Friml until—T: "Shirley I can't permit this."
10—"Menuet No. 2 in G" (¾ Melodious Moderato) by Beethoven until—S: Interior of Reception room.
11—"Lanette" (Melodious Valse Lente) by Henton until—T: "I didn't invite you to hear music."
12—Theme until—T: "I hope he plays 'Annie Laurie.'"
13—"Annie Laurie" (Song) until—T: "Miss Kaye you can't get me."
Important NOTE—Cue No. 13 must be produced as a Violin Solo with Piano accompaniment.
14—Another Violin Solo with Piano accompaniment until—S: Shirley Kaye applauding.
Important NOTE— Cue No. 14 must be a Concert Composition of Standard grade.

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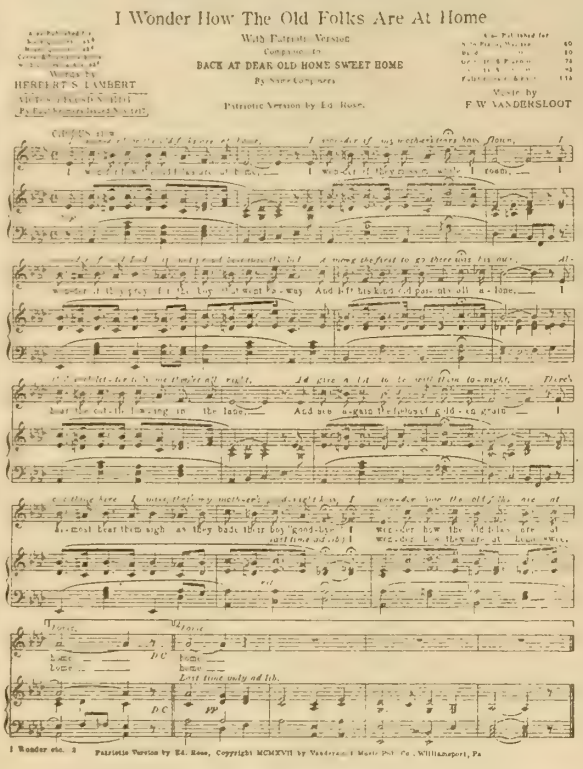
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15—Silence until—S: Shirley near table holding a book.
16—"Melody" by Friml until—S: Shirley reading book—on railroad finance.
17—Theme until—T: "There's more than one, etc."
18—"Missouri Waltz" (Wandersloot Ed.) until—T: "Dear old Donald, etc."
19—"Aragonaise" from "Le Cid" (Allegro) by Massenet until—S: (Interior of room) Shirley speaking to a woman.
20—"Sieste" (Characteristic Lento) by Laurens until—T: The Dance at Kaye's.
21—"My Hawaii yours calling me" by Lewis (Echo Music Co.) until—T: "You took in a, etc."
Important NOTE—Play ff during dancing scenes only (otherwise pp.)
22—Piano Solo—improvise to action pp until S: Dancing Scene.
23—Repeat "My Hawaii" (Cue No. 21) until S: They all stop dancing.
NOTE—Play ff during dancing scenes only (otherwise pp.)
24—"Albumleaf" (4/4 Moderato) by Kretschmer until—T: "Shirley is going to help me."
25—Theme until—S: Dancing Scene.
26—"After the War is Over" Dance Hit by Casey (Echo Music Co.) until T: "If you sign that, etc."
NOTE—Play ff during dancing scenes only (otherwise pp.)
27—Repeat "Theme" until—S: (Exterior scene) near Lake.
28—Dramatic Theme by Levy until—T: "A woman who won't, etc."
29—"Illusion" (2/4 Moderato Intermezzo) by Bustanoby until—S: Shirley knocking at door of cabin.
30—"Bond of Love" (Melodious Waltz) by Roth until—T: "The stockholders and father want you as manager.
31—Theme ff until T: "The Road can have me as Manager."
32—Continue pp until * * * * END.

"WITHOUT HONOR"

(Triangle Production)

(Reviewed on page 4586)

Theme: "Cavatine" (4/4 Dramatic Moderato) by Bohm

1—"Felize" (Moderato Canzonette) by Langey until—T: "Roy Hanford, whose sympathetic, etc."
2—Theme until—T: "While the Target of gossip."
3—Continue to action until—T: "It's my duty to tell, etc."
4—"Dramatic Recitative" by Sol. P. Levy until—T: The Western branch of the Ajax Hardware Company.
5—"Petite Bijouterie" (Valse) by Bohm until—T: Drifting without chart.
6—"Pathetic Andante" by Borch until—T: "Recovering quickly under efficient, etc."
7—"Heloise (Moderato Intermezzo) by Langey until—T: "After weeks of Jean's mothering care."
8—"At Sunset" (Moderato) by Brewer until—T: "You're the only girl, etc."
9—"Little Puritan" (Gavotte) by Morse until—T: After purchasing the stamp.
10—"Triumph of Love" (Gavotte) by Holst until—T: A year of happy security.
11—"Pastel Menuet (3/4 Allegro Giocoso) by Paradis until—T: While out in Hanford town.
12—Theme until—T: Seeking confirmation of his suspicion.
13—Continue pp until—T: Again in Hanford.
14—"Dramatic Theme" by Sol P. Levy until—T: "The Day when payment is demanded, etc."
15—"Dramatic Tension No. 36" by Andino until—T: "The warrant is for bigamy."
16—Theme until—T: "I'll give you one more chance."
17—"Pathetic Andante" by Paul Vely until—T: "Resolving for the sake of her baby."
18—Continue pp until—T: For better concealment.
19—"Reverie" (Dramatic Lente) by Rissland until—T: "A faint gleam of intelligence, etc."
20—"Characteristic Tremolo" by Lovenberg until—T: "Called to answer, etc."
21—Organ improvise to action (Scene of Prayer) until—T: "A Heaven with Mrs. Dawson."
22—"Intermezzo" (Allegretto) by Pierne until—T: Sabbath Morning.
23—Continue pp until—S: Interior of Church.
24—Organ improvise to action (Church scene) until—T: "There is the shameless woman."
25—Improvise ff until—T: "Full confession serves, etc."
26—"Bright Star of Hope" (Sacred-Lente) by Robaudi until—T: "A Mass meeting of Intolerance."
27—"Sieste" (Characteristic Lento) by Laurens until—T: "You're more than kind, Mrs. Dawson."
28—"Aragonaise" from "Le Cid" (Allegro) by Massenet until—T: Compensation.
29—Theme until * * * * END.

More Musical Cue Sheets will be found on page 468

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Theatres Worth While

Lyman C. Fisher Gets Allston

One of the finest photoplay theatres in New England is the Allston on Brighton avenue, Allston, Mass., one of the best residential sections of Boston. This splendid playhouse furnishes finest quality entertainment to a most discriminating class of patrons.

Lyman C. Fisher, who took possession of the Allston on Monday, December 24, has established an entirely new policy based on his experience and marked success with the Newton Opera House, Newton, Mass., in the past eight years, which has worked out with gratifying results. He has discarded vaudeville and the sort of pictures commonly used in mixed programs, and has



Interior Allston theatre, Allston, Mass.

adopted instead a straight pictures policy with changes Monday, Wednesday, Friday and Sunday, instead of Monday, Thursday and Sunday.

For the Allston as well as the Newton Opera House, Mr. Fisher has booked the entire output of selective star series productions of Paramount Pictures Corporation and Artcraft Pictures Corporation.

The wisdom of Mr. Fisher's policy was proven by the more than capacity audiences that greeted Marguerite Clark in "The Amazons" the first star series Paramount production shown at the Allston on Monday and Tuesday, December 24-25. So great were the crowds that clamored for admission to the shows on Christmas Day that many were turned away disappointed.

W. C. Smith Lectures Before I. P. A., Inc.

FRIDAY evening, December 14, was the occasion of an interesting lecture at the club rooms of the I. P. A., Inc., 652 Bergen avenue, the Bronx.

The lecturer was Wm. C. Smith of the Nicholas Power Company, who explained in detail the mechanism of the Power 6B Cameragraph. For the instruction of the members Mr. Smith took the 6B Cameragraph mechanism completely apart and reassembled the same, explaining each operation clearly and in detail.

At the conclusion of his highly appreciated lecture Mr. Smith was handed a certificate of honorary membership in the I. P. A. by president Polin of the organization. Mr. Smith then made a brief speech of acknowledgment.

As further evidence of the association's intention to be of benefit to its members, it is announced that classes for operators in Physics and Applied Electricity will be conducted under the auspices of the Association by Frank S. Pircher, E.E., B.Sc., assisted by Edward McD. Benheim, who will give instruction in Mathematics.

Information concerning this new medium of instruction for operators, and also with regard to membership in the I. P. A., Inc., may be secured by addressing the corresponding secretary, Morris J. Rotker, at the Association's address, given above.

Directory of New Theatres

CALIFORNIA

The new Liberty Star theatre now in course of construction at Bay Point is fast being pushed to completion. It will have a seating capacity of 400.

J. H. Hatch, owner of the Burlingame theatre and other valuable business property in Burlingame, is having plans drawn for a new moving picture show house. The present building is to be offered to the Government for a post-office and the new building, in the event the Government accepts the offer, will be erected alongside of the present theatre. Mr. Hatch has given Martel Brothers, occupants of the wood building adjacent to the theatre, notice to vacate within two months. It is planned to move the wood building away to make room for the new theatre, which will be much larger and better than the present theatre building.

Manager Schuhmann, of the new Florence theatre now in course of erection on East Colorado street, Pasadena, is authority for the statement that his playhouse will be ready for occupancy in the very near future, the work of construction moving along satisfactorily.

IDAHO

Herman J. Brown, proprietor of the New Majestic now in course of construction at Nampa, says the new theatre will embody the last word in beauty and comfort, and predicts that it will eventually be one of the most attractive public buildings in the West.

ILLINOIS

The remodeled Empress theatre, Springfield, was opened last week to capacity business.

INDIANA

The Noble, Princeton's new motion picture theatre, was opened recently under the management of Clyde E. Noble.

MONTANA

Work has been started on the erection of a modern fireproof theatre building at Harlowtown by a local firm of business men, Myera and Ervin. The theatre will be housed in a three-story reinforced concrete structure, to be erected at a cost of about $62,000, the present estimate. Link & Hare, a firm of Helena architects, will oversee the work. Both standard and the silent drama will hold forth in the new theatre, which will be known as the American. Its stage will accommodate the largest company on the road, Mr. Myers said in an interview, adding: "We will take care of anything in the show line the people here want."

NEW YORK

Max Weiss, manager of the Fulton theatre, Hempstead, has announced that in the very near future, the theatre will be completely rebuilt and enlarged. Negotiations are under way for the purchase of additional land in the rear of the theatre. New balconies will be put in, and arrangements for seating of over 1,000 people.

Preliminary plans for a theatre proposed by Warren N. Cross, a theatrical man, for the corner of East avenue and Elm street, Lockport, were received to-day by Mr. Cross from Lewis & Hill, architects. The front elevation is of polished creamed brick and tile, with two stories on either side of a deep lobby entrance to the theatre proper. The stories will be 22 by 30, and the lobby of the same dimensions. The theatre will occupy the ground in the rear of the stores and lobby, and the entire structure will be 160 by 66 feet. The estimated cost is $100,000.

OHIO

The Elyria theatre, at Sandusky, which on Labor Day last was completely destroyed by fire, has been rebuilt and remodeled, and was formally opened a week ago to capacity business.

RHODE ISLAND

The Majestic, a new theatre in Providence, was opened January 1. It seats 3,000 persons, and will be booked by the Shuberts.

WASHINGTON

The Grand theatre, at Sunnyside, was opened a week ago with Jack Gardner in "Men of the Desert." Betts & Son, in remodeling the Sherman Building, have converted it into a pretty little theatre.

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"THE SILENT MAN"

(Artcraft Production)

(Reviewed on page 4222)

Theme: "The Vampire," by Sol. P. Levy

1—"Mysterioso Dramatic" by Borch until—T: Bakoven the Desert Town.
2—"Causerei" (4/4 Andante) by MacMillen until—
3—"Rustling Leaves" (6/8 Characteristic) by Koehler until—T: "When dusk fell over the dingy."
4—"The Booster" (Trombone Rag) by Lake until—T: "I reckon too much red, etc."
5—"Manzano" (Intermezzo) by Brooks until—T: "You ought to remember me."
6—Theme until—T: "You keep out of this, stranger."
7—"Dramatic Tension No. 44" by Borch until—S: The Fight.
8—Continue ff with ad. lib. Tympany Rolls until—T: A fortnight later.
9—Intermezzo from "Goyescas" by Grandados until—T: At the claim of Silent Bud Marr.
10—Dramatic Tension No. 1 (for heavy disputes) by Ascher until—T: One hour after a marriage.
11—Pearl Fischer Selection by Bizet. *NOTE—First Allegro Movement only* until—S: The hold up.
12—Continue with "Second Movement" (Tremolo) until—T: "I'm his wife!"
13—Heavy Agitato to action until—S: Coach arrives in small village.
14—Galop ff until—T: The Hunted.
15—Continue pp until—T: Near the close of day.
16—Lark's Morning Song (6/8 Allegretto) by Koelling until—T: His story.
17—Theme until—T: Midnight.
18—Blissful Dreams (Intermezzo) by Meyer Helmund until—T: Dawn breaks on the mountain.
19—Morning from the "Peer Gynt Suite" by Grieg until—T: "I took her away from a snake."
20—Theme until—T: "Thank you for saving me from, etc."
21—Summer (Allegro) by Chaminade until—T: "They're just the color of your eyes."
22—Forest Whispers (Gavotte) by Losey until—T: "Attempting to outfit that he may, etc."
23—"Ein Maerchen" (Fantasia) by Bach (*NOTE—"First Movement only"*) until—T: "Take your change and walk."
24—Agitato of Mysterioso Character until—T: "As the word of reward penetrates."
25—"Woodland Whispers" by Czibulka *NOTE—Play ff—Tempo Allegro* until—S: "Church is burning."
26—"Long Furioso" or heavy Hurry to Action pp or ff until—T: Dusk.
27—"Dramatic Tension No. 2" by Reissiger until—T: "As the Marshal of the Government."
28—Theme until—T: "Lynch him."
29—"Heavy Furioso" until—T:"There is your prisoner."
30—Continue pp until—T: "In the silence of the Mountains."
31—"Love Song" by Flegier until * * * * END.

"CAMILLE"

(Fox Standard Production)

Reviewed on Page 2950

Theme: "Swan Song and Lohengrin's Farewell" (from Lohengrin) by R. Wagner

1—"A La Bien Aimee Valse Lente" by Schuett until—T: "As his adopted daughter, etc."
2—"Pomp and Circumstance" by Elgar until—T: "To the world of human beings."
3—Continue to action until—T: "The Duvals a family without title."
4—"Intermezzo" from Goyeskas (3/4 Andante sostenuto) by Granados until—T: "Two years later."
5—"Sleeping Beauty Waltz" by Tschaikowsky until—T: "Each moment adds its spell."
6—Silence (about 15 seconds) until—S: "Girl at piano."
7—Piano solo to action (about 20 seconds) until—S: "Change of scene."
8—Theme until—T: "A few days later."
9—"Pathetic Andante No. 1" by Paul Vely until—S: "Camille at piano."
10—Piano solo to action until—S: "Camille stops playing piano."
11—Theme until—T: "Let us go to dinner, Count."
12—Orchestra rest (about 4 minutes). Organ improvise to action until—T: "Happiness three months of perfect happiness."
13—"A ball scene" (Waltz) by Nicode until—T: "Do you love your sister?"
14—"Dramatic Recitative" by Sol. P. Levy until—T: "Mademoiselle you are ruining my son."
15—Theme until—T: "The bitter sacrifice."
15—"Romance Of 19" by Kronold (Cello solo and piano acc.) until—T: "Number is finished."
17—Orchestra rest (about 5 minutes) until—T: "And after this the old life."
18—"Athalia Overture" by Mendelssohn until—T: "I am before you pale."
19—"Orestes Miniature Symphony" (Dramatic) by Bendix until—T: "I can not go with you."
Note.—Play No. 1 only.
20—"No 2 Allegro Agitato Appassionato" from "Orestes" by Bendix until—T: "Dawn."
21—"Presto for Duels" by Lake until—T: "The price of it all."
22—"No. 3 Adagio Tranquillo" from "Orestes" by Bendix until—T: "The eleventh hour."
23—"Daisies" (Melodious Moderato) by Bendix until—S: "Armand enters Camille's room."
24—Theme until * * * END.

"FEAR NOT"

(Butterfly Production)

Theme: "Love Song" (Dramatic) by Flegier

Opening—"Ein Maerchen" (Dramatic Fantasia) by Bach.
T: "So a man died, etc."—"Dramatic Adagio" by Kretschmer.

T: "Doctor Mortington"—"Romanze" (Moderato) by Karganoff.
T: "I'm going to the mission"—"Summer" (6/8 Allegro) by Chaminade.
T: "That boy is dead"—Theme.
T: "Their mutual interest"—Continue to action.
T: "We could use a doctor"—"Dramatic Tension" by Winkler.
S: "Children dancing"—"In Lovers Lane" (Characteristic Intermezzo) by Pryor.
T: "In a little country town"—"Adoration" (4/4 Moderato, by Barnard.
S: "Interior of grocery store"—"Home from Club" (Characteristic) by Laurendeau.
S: "Girl arrives home"—Theme.
S: "The fight"—"Agitato" to action.
S: "Sign of justice"—"Elegy" (Melody) by Massenet.
T: "Happy in his complete, etc."—"Cavatine" (Dramatic Moderato) by Bohm.
T: "Where is Hilda Mortington?"—"Vanity" (Allegro Caprice) by Jackson.
T: "I can't bring her back"—"Last Spring" (Dramatic) by Grieg.
T: "This is suspended"—Theme.
T: "Another Urchin played his role"—"Prelude" (Heavy Dramatic) by Rachmaninoff.
S: "Close up of big clock"—"Heavy Dramatic" by Oehmler.
T: "I'm powerless Gildane"—"Erl King" (Dramatic Agitato) by Schubert.
T: "I turned the clock ahead"—"A La Ballerina" (Valse Lente) by Bendix.
T: "I resolved never"—Theme until * * * END.

"THE MATERNAL SPARK"

(Triangle Production)

(Reviewed on page 4401)

Theme: "Cavatine" (4/4 Dramatic) by Bohm

1—"Sleeping Rose" (Melodious Valse Lente) by Borch until—S: Little Boy running after dog.
2—Gavotte by Gossec until—T: Opportunity knocks.
3—"Canzonnetta" (Moderato) by Nicode until—T: His big chance.
4—"Dramatic Recitative" by Sol. P. Levy until—T: Victory.
5—"Heloise" (Moderato Intermezzo) by Langey until—T: "After a most enjoyable meal."
6—Continue ff until—T: Bravely dismantling the home, etc.
7—Theme until—T: Sharing the confidences, etc.
8—Continue ff until—T: Their first guest.
9—"Souvenir," Waltz by Cousin (Howley Edition) until—T: "Clarice Phillips, etc."
10—"The Vampire" (A dramatic Theme) by Sol. P. Levy until—T: "Another lamb feels, etc."
11—"Dramatic Tension No. 36" by Andino until—T: "The lure of City life."
12—"In Lover's Lane" (Moderato Intermezzo) by Pryor until—T: "You run along and play."
13—Continue ff until—T: Waiting.
14—Piano Solo—Improvise to action until—S: Clarice walks away from piano.

NOTE—Watch action—Carefully.

15—Theme until—S: Dancing Scene.
16—"At the Old Town Pump" Trot (Harry von Tilzer) until—S: Change of Dance.
17—"Aurora" (Ballet Intermezzo) by Von der Mehden until—T: The stirring of a new interest.
18—"Pathetic Andante" by Paul Vely until—T: "What's the idea, etc?"
19—"Dramatic Tension No. 1" by Reissiger until T: With the growing realization.
20—"Reve D'Amour" (Melodious Allegretto) by Zameznick until—T: "Does Howard leave you like this often?"
21—Theme until—T: Stealing time from the office.
22—"Garden of Love" (Melodious Caprice) by Ascher until—T: the report.
23—"Love Song" (Dramatic Moderato) by Flegier until—T: "The Maternal Spark which glows, etc."
24—"Heart Wounds" (Dramatic) by Grieg until—T: "Really I'm not enough disturbed, etc."
25—Theme until—T: "Please don't think, etc."
26—"Dramatic Tension" by Funck until—T: "He belongs to us now."
27—"Dramatic Recitative" by Sol. P. Levy (same as Cue No. 4) until—T: "She and I have forgiven."
28—Theme until * * * * * END.

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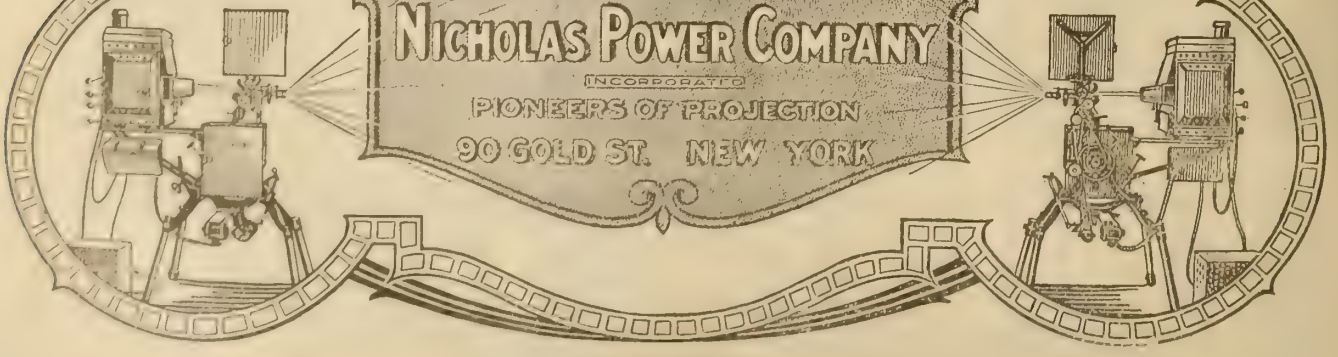
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By E. M. P.

(Apologies to K. C. B.)

JUST FOR a moment,
* * *
LOOK AT me
* * *
AND SEE how I
* * *
AM THE victim
* * *
OF THAT contraption in
* * *
THE PROJECTION room,
* * *
IT SENDS to me
* * *
BEAMS OF light
* * *
THAT SEEM nervous,
* * *
THEY QUIVER so;
* * *
AND I have got to
* * *
STAND RIGHT here and
* * *
TAKE THEM all in
* * *
AND SEND them back
* * *
INTO THE eyes
* * *
OF THOSE who paid
* * *
GOOD MONEY to
* * *
COME AND see me.
* * *
THE TROUBLE is,
* * *
I AM helpless,
* * *
FOR I can give
* * *
NO BETTER
* * *
THAN I receive.
* * *
I WISH the boss
* * *
WOULD REALIZE that and
* * *
NOT BLAME war times
* * *
FOR LACK of patronage.
* * *
HE OUGHT to know
* * *
THAT ALTHOUGH
* * *
MODEST AND plain,
* * *
I AM the most
* * *
VITAL SPOT
* * *
OF HIS business.
* * *
PEOPLE COME here
* * *
FOR ME alone;

EVEN A deaf person
* * *
CAN GET a big
* * *
MONEY'S WORTH
* * *
IF PROPER attention
* * *
IS PAID to me;
* * *
BUT TO feed me
* * *
ON PALPITATING pictures
* * *
AND EXPECT me to
* * *
REFLECT THE kind
* * *
THAT IMPELS people
* * *
TO COME again
* * *
AND AGAIN and again,
* * *
IS LIKE throwing a
* * *
SAUCER AT your neighbor
* * *
ACROSS THE table
* * *
AND EXPECTING him
* * *
TO CATCH a platter.
* * *
SOME TIME ago
* * *
A MOVIE fan
* * *
TOLD ME that he
* * *
HAD DROPPED in here
* * *
BECAUSE I was near;
* * *
BUT NEVER again
* * *
WOULD HE return
* * *
UNTIL I was like
* * *
A SCREEN in a
* * *
HOUSE DOWN the street
* * *
IN WHICH the show
* * *
IS NO better than
* * *
THE ONE given here,
* * *
BUT THE screen is
* * *
EASY TO look at.
* * *
THE SIMPLEX would
* * *
MAKE ME so too.
* * *
I THANK you.

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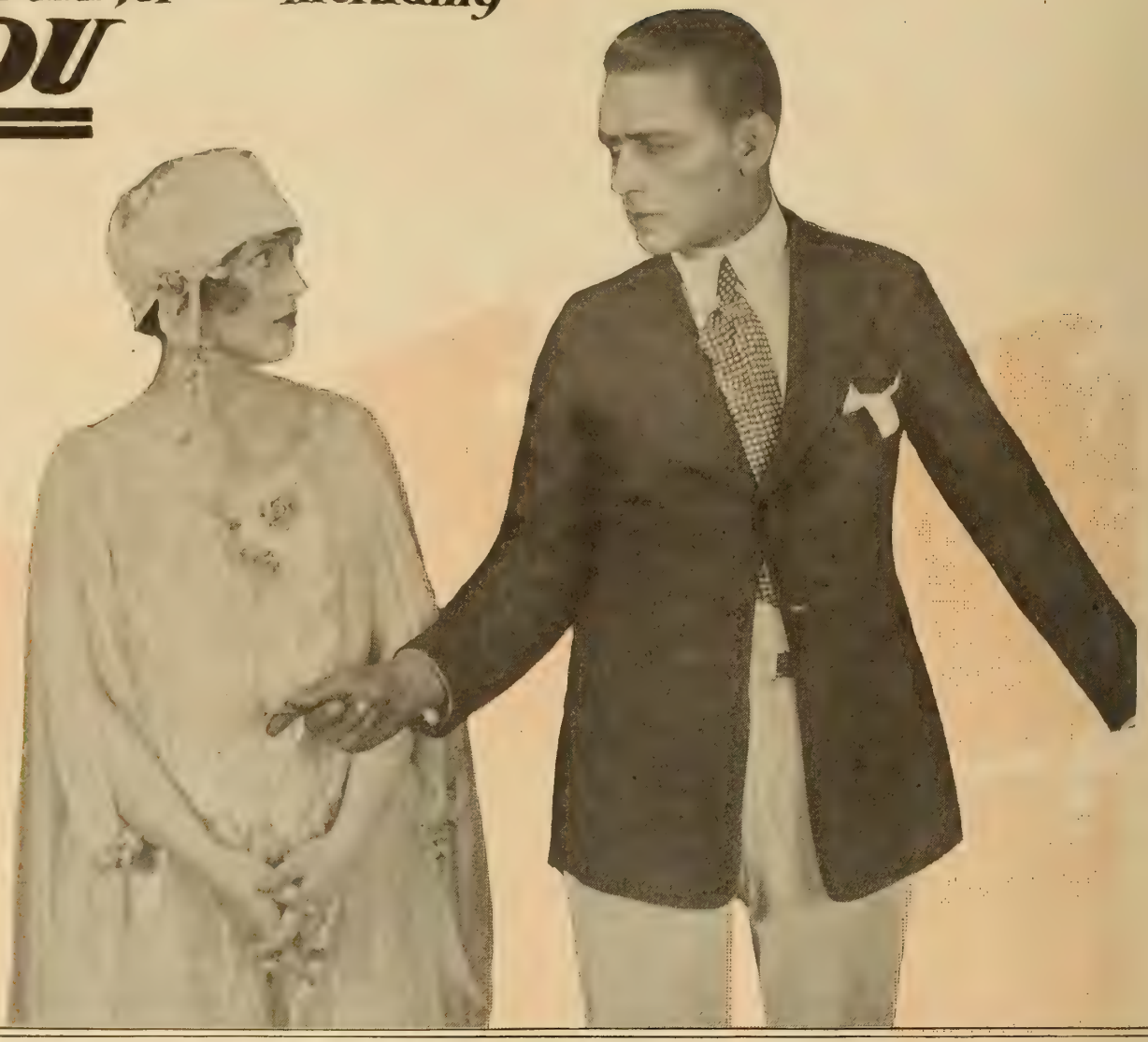
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NEW YORK

485 5th Ave., New York

VOL. XVII-NO. 4 Entered as Second Class Matter, October 15, 1913, at the Post Office at New York, N. Y., under the Act of March 3rd, 1879 PRICE 10 CENTS

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This is but one of the many startling situations in that BLUEBIRD extraordinary. Starring-

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A STORY like "Wolves of the Rail"—a whoop, a mad gallop, a shot in the silent night—

it gets them all—
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All barriers go down before the tremendous popular appeal of William S. Hart.

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By Denison Clift

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"The Guilty Man"



A. H. Woods

Presents

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"The Guilty Man"

By Ruth Helen Davis and Charles Klein. Irvin V. Willat, director.

Supervision of Thomas H. Ince, Inc.

This Is the Play That Made New York Gasp

"THE GUILTY MAN" is a merciless attack upon the double standard of morality—a play of lofty impulse, of noble purpose.

New York gasped when it saw the A. H. Woods production of "The Guilty Man" at the Astor Theatre. "It is the last word in emotional drama," critics wrote.

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It will have its New York premier at the Broadhurst Theatre the week of January 21.

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Scenario by Julia Crawford Ivers

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Benjamin Chapin

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A series of dramatic film stories of America in the making.

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Widen the Appeal of Your Theatre

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Grasp the importance

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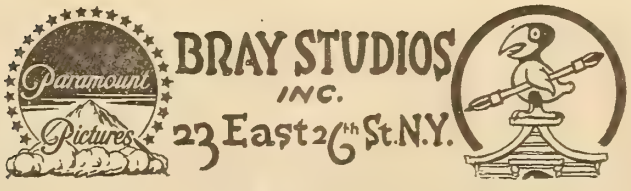
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The director is George Loane Tucker, who made *your* and our big box-office success—Mae Marsh in "The Cinderella Man."

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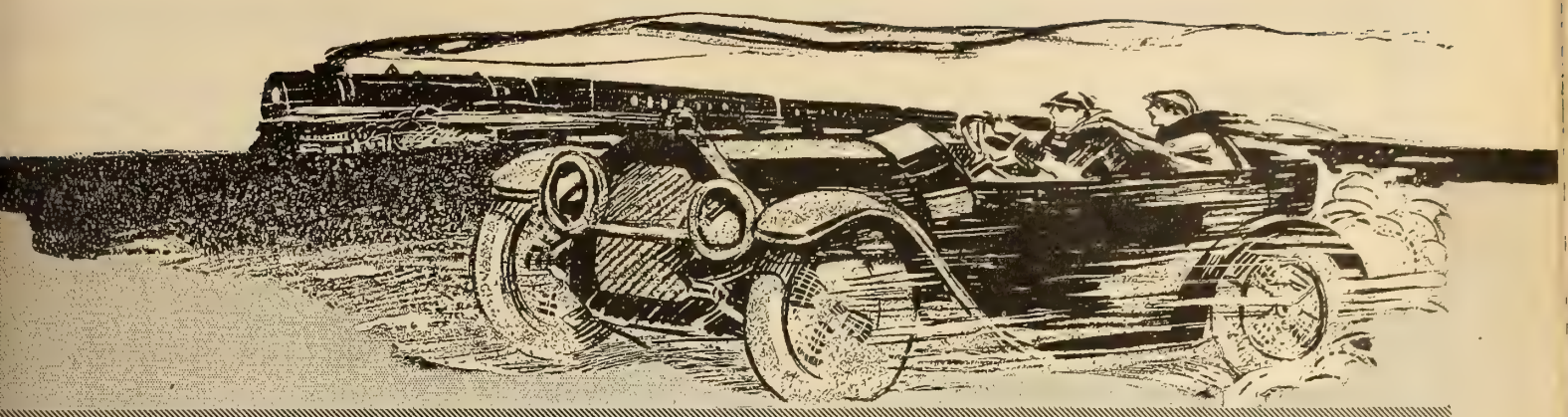


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THE 1918 CINEMELODRAMA STANDARD PICTURE

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Story by Mary Murrillo - Scenario by Richard Stanton and Ed. Sedgwick
Directed by Richard Stanton

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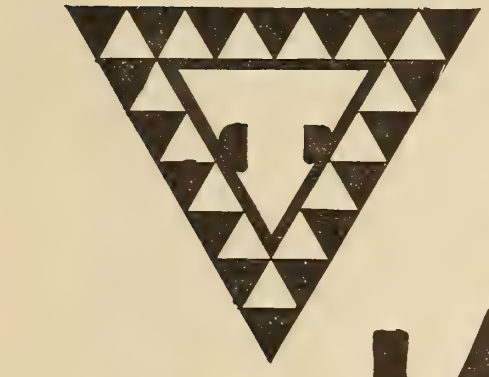
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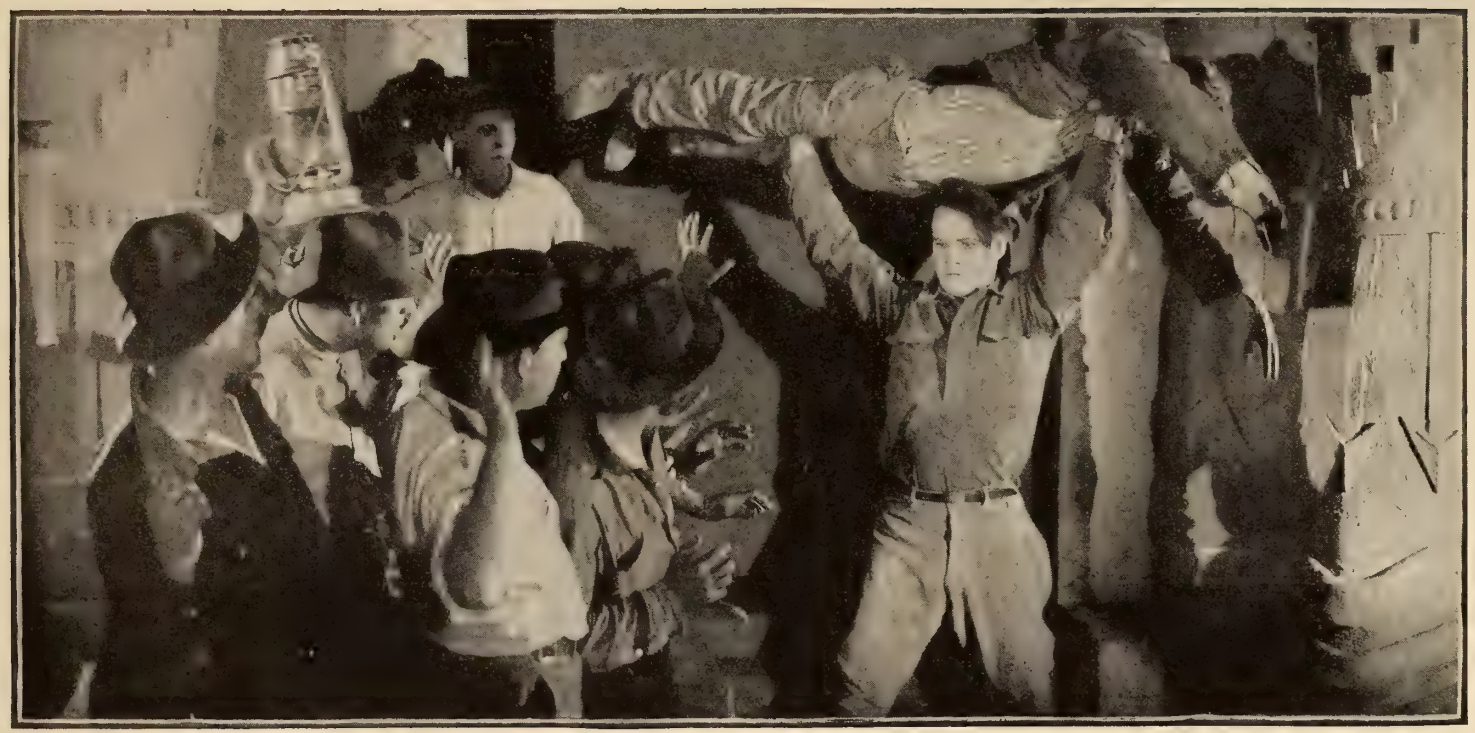
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BY ARRANGEMENT WITH LESTER PARK
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GREATEST STORY
the Grain of Dust
DIRECTED BY
HARRY REVIER
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William Russell is appearing in a series of successively better pictures. "In Bad" is an extraordinary photo-drama, thoroughly "Russellistic," in which a precocious young man experiences thrilling and humiliating adventures in his pursuit of a fair maiden's heart. Produced by American Film Company, Inc—

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Produced by ASTRA
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Scenarios by B. MILLHAUSER
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Says the ROYAL THEATRE of Laredo, Tex.

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Says the ISIS of Denver.

"The results on the 'Painted Doll' are thoroughly satisfactory. I received more inquiries after it had been run, as to when and where it would be shown again, than on most pictures I have run during recent months."

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Mme. NADIA LESIENKO .....
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The CLOVEN TONGUE



The greatest of all war pictures, taken by the greatest war photographer the world has ever seen. .....

DONALD THOMPSON

presenting for the first time the inside truth about Russia, showing how German intrigue, stooping at nothing, drove the Russian people to revolt and put their armies out of the war, with sensational pictures of actual fighting and the FIRST complete picturization of the celebrated women's "Battalion of Death" — .....

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FIVE SENSATIONAL PARTS

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through GENERAL FILM Exchanges at prices that balance producer requirements with exhibitor ability to pay. The quality of Paralta Plays and the triumphant working of our wide distribution at just rentals is focusing attention on the

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REGINALD BARKER

"Madam Who?"

Written by
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General Film Company is the exhibitor's central market, if he but realizes it.

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And General Film Company will save him more and more as the bulk of product passing through its organization increases.

Very truly,

GENERAL FILM COMPANY (Inc.)

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"The Count and the Wedding Guest"
Jean Paige and Webster Campbell

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"Electricity"
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FUNNIEST ON THE SCREEN TO-DAY

"NUTT STUFF"
"HE LOVED HER SO"
Directed by ARTHUR HOTALING

"ONE NIGHT"
"NEXT"
Screen time 15 minutes

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Spectacular scenes of enormous box office power in this drama of American and Russian life of today in Seven tremendous acts

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Mr. First Run Exhibitor:

If you have brains enough to own a theatre worth half a million dollars you should use those brains to run your own business.

You are not running your own business when you sign a contract that forces junk pictures on your screen under the camouflage of a big name.

You are not running your own business when you are shackled by a contract to the slavery of oversold pictures, exorbitant rentals, no profits and displeased patrons.

You are not running your own business in the interest of your audiences and your own box office if you do not keep your doors open for the best picture each week, regardless of who produced it.

Yes, we mean absolute, free and unqualified open booking for your big, fine theatre, because anything else is handing your business independence and your profits over to the concern with the overpaid star for pictures that are ninety per cent. star and ten per cent. production.

These conditions make it essential that some responsible firm in the motion picture business should undertake to wake up the entire industry to the rotten conditions of the present system, and Metro welcomes this opportunity to again step out in front in behalf of the exhibitors.

Metro's proved friendship for the exhibitor is based on Metro's knowledge of the motion picture theatres and their problems. Metro's managers are exhibitors as well as manufacturers and distributors.

In pointing the way out for the exhibitor, we first congratulate the big first run exhibitors who have already thrown their ruinous and impossible contracts overboard. A contract that is not equitable to both sides is always bad business.

Break the shackles-

Note—This is the first of several plain fact statements

run your own business!

THE REMEDY:---

Metro's honest advice to every exhibitor using weekly runs is—Sign no contracts with any one distributor. Book pictures solely on their entertainment value so that your patrons will be continually satisfied. Don't accept junk pictures merely because a big star appears in them. By so doing you swindle your audience and cheat yourself.

The success of your house depends on your booking the best picture each week.

Metro could point to its really great specials, "Blue Jeans" with Viola Dana, "Revelation" with Nazimova, "The Legion of Death" with Edith Storey, as well as "The Slacker" and "Draft 258", or to its All Star Series productions that are as big and fine as most specials, but that is not Metro's purpose in this frank statement to exhibitors. *You can find in the market now,* and will in the future, plenty of big box office attractions *without making exclusive contracts with any one distributor.* You can secure them at prices you can afford to pay.

We provide our productions at prices you can afford to pay and we want you to judge for yourself, to pick and choose, and if Metro pictures don't ring the bell, Metro isn't entitled to your patronage.

Mr. First Run Man read this advertisement over again, from top to bottom, and then

run your own business!!!

to be issued by METRO - Watch for the others -

A magazine's success is measured by its advertising. Look at the "News!"



The Girl sought not love nor gold nor any other thing save VENGEANCE and she found it in a way she least expected.

B. A. ROLFE presents

VIOLA DANA

The star of BLUE JEANS

in The WINDING TRAIL

A METRO *All Star Series Production*
directed by John Collins from the story by
Katherine Kavanaugh and June Mathis.

Released by METRO *January 14.*

GOOD SHOWMANSHIP DEMANDS THESE BIG SPECIAL ATTRACTIONS

THOS. H. INCE SEVEN PART DRAMATIC THUNDERBOLT

Bessie Barriscale in **THOSE WHO PAY**

WRITTEN BY C. GARDNER SULLIVAN
DIRECTED BY RAYMOND B. WEST

SIDNEY OLCOTT SEVEN PART TIMELY SENSATION

Walker Whiteside and Valentine Grant in **The Belgian**

WITH THE OVERWHELMING APPEAL OF MARTYRED BELGIUM
BY FREDERIC ARNOLD KUMMER

THOS. H. INCE NEWEST AND GREATEST SPECTACLE

The ZEPPELIN'S LAST RAID

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C. GARDNER SULLIVAN
DIRECTED AND PHOTOGRAPHED BY
IRVIN V. WILLAT

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DENVER—1735 Welton St.
SEATTLE—2014 Third Ave.
PITTSBURGH—127 Fourth Ave
LOS ANGELES—514 W. 8th St.

PHILADELPHIA—1325 Vine St
CINCINNATI—301 Strand Theatre Bldg.
ST. LOUIS—301 Empress Theatre Bldg.
CLEVELAND—310 Sloan Bldg.
WASHINGTON—8 E. St., N. W.
KANSAS CITY—1120 Walnut St.
SAN FRANCISCO—191 Golden Gate Ave.
MINNEAPOLIS—206 Film Exchange Bldg.

SOUTHERN STATES FILM CO.:
ATLANTA—114 Walton St.
DALLAS—1900 Commerce St.

GLOBE FEATURE FILM CO.:
NEW ENGLAND—20 Winchester St., Boston, Mass.
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NEW JERSEY—220 W. 42d St., New York City

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FRANK G. HALL — PRES.
TOP O' THE TIMES BLDG. NEW YORK

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BILLY WEST

IN

"THE SLAVE"

Directed by ARVID E. GILLSTROM

100% ACTION LAUGHS CONTINUITY 100%

Proudly Presented by the KING-BEE FILMS CORP.

RELEASED JAN'Y 1st.

with the finest line of paper ever made








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SOLE FOREIGN REPRESENTATIVE
J. FRANK BROCKLISS inc.
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E.R.Jr.













Madame

PETROVA

in her second

Petrova Picture

"The Light Within"

To be released on or about February 1st 1918

Exchanges of

First National Exhibitors' Circuit

Petrova Picture Company

Frederick L. Collins.. President

25 West 44th Street.. New York

MABEL NORMAND in "MICKEY"



7 reels

"MICKEY WILL HIT THE BULLS-EYE and prove a magnet for old and young just as soon as the theatres begin to display their 'MABEL NORMAND in MICKEY HERE THIS WEEK' banners."

from~

THE MOVING PICTURE WORLD

January 12~1918

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WESTERN IMPORT CO.

1010 BROKAW BLDG.
NEW YORK CITY.

"THE LITTLE GIRL YOU WILL NEVER FORGET"





MABEL NORMAND
in
"MICKEY"
7 reels

A PHOTO PLAY
THAT CALLS FOR
THE EXPRESSION
OF EVERY HUMAN
EMOTION

THE LONG WAITED FOR
MACK SENNETT
$300,000
PRODUCTION



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1010 BROKAW BLDG· NEW YORK



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MACK SENNETT
$300,000
PRODUCTION



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REQUESTS THE ATTENDANCE

OF

TRADE AND PROFESSION

AT

THE PRE-RELEASE SCREENING

OF

THE EPIC MOTION PICTURE

PRESENTING

THE PRE-EMINENT ACTOR

MR. ARNOLD DALY

IN

MY OWN UNITED STATES

A PHOTO-PLAY PRODUCTION OF POTENT PATRIOTISM

BY

MR. ANTHONY PAUL KELLY

DIRECTED BY

MR. JOHN W. NOBLE

PRESENTATION PROMPTLY AT TEN O'CLOCK, THURSDAY MORNING, JANUARY SEVENTEENTH, AT THE RIVOLI THEATRE BROADWAY AT FIFTIETH STREET, UNDER SUPERVISION OF MR. S. L. ROTHAPFEL AND DR. HUGO REISENFELD.

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Hedda Nova
Mabel Juline Scott
Victor Sutherland
Edward F. Roseman
and
many others

A drama of

"The Sign Invisible"

who made "The Barrier," "The Bar Sinister", etc.



A "FIRST NATIONAL" ATTRACTION

FIRST NATIONAL EXHIBITORS CIRCUIT

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Announcement Extraordinary!

After weeks of unceasing effort to find a truly *unusual* feature, FOURSQUARE PICTURES has discovered it. It is the great

THOMAS H. INCE PRODUCTION

THE CAST-OFF

WITH

BESSIE BARRISCALE

SUPPORTED BY

HOWARD HICKMAN

It is in six reels. The story—by C. Gardner Sullivan—is a bit of clean, human drama that will send the spectator from your theatre with his heart warming toward all mankind.

Big because it is real. With an occasional laugh—and a novel twist at the end that brings you up standing.

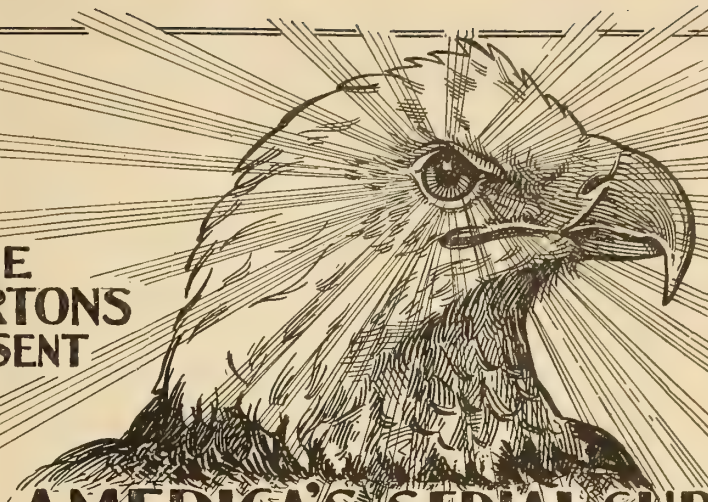
A *perfect* feature, played by a smashing cast. The sort of picture you are constantly looking for; that will send patrons home boosting you to every friend they meet.

HOME OFFICE
729 SEVENTH AVE
NEW YORK CITY

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AT YOUR NEAREST
FOURSQUARE EXCHANGE

BOOKING OFFICES
IN ALL
PRINCIPAL CITIES

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers



THE WHARTONS PRESENT

A PATRIOTIC APPEAL

AMERICA'S SERIAL SUPREME

IN 20 EPISODES
BASED ON FACTS

"THE EAGLE'S EYE"

THE STORY OF
THE IMPERIAL GERMAN GOVERNMENT'S
SPIES AND PLOTS IN AMERICA

KING BAGGOT

MARGUERITE SNOW

By WILLIAM J. FLYNN
RECENTLY RETIRED
CHIEF OF U.S. SECRET SERVICE

A novelty in serial photodrama

¶ Thrilling fiction used only as a vehicle to present startling war revelations.

¶ Each episode the story of a spy plot detected and exposed.

¶ A message to the American people in a most impressive form.

¶ Everybody will want to see this attraction.

¶ *Sound show-sense* should impel Exhibitors to book it.

U.S.A. T·W WHARTON L·D ITHACA, N.Y.

DISTRIBUTED BY
FOURSQUARE EXCHANGES
PRINCIPAL OFFICE – 729 SEVENTH AVENUE – NEW YORK
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4 SQUARE EXCHANGES

Which Two?

¶ A producer who asked of his exchanges their appraisal of the advertising value of all the motion picture trade advertising mediums received an average verdict that MOTION PICTURE NEWS is three times as strong as any other publication.

¶ If this is true (and we have plenty of other say-sos and proofs) then it surely follows that your advertising announcements are 75% lost any week they do not appear in MOTION PICTURE NEWS.

¶ Why be 25% strong---*only?* Why be only 25% strong at any time---even if *only* every *other* week?

MOTION PICTURE NEWS dominates the field.

The Thomas A. Edison Studios

present

A Seven-part super-feature
of romance and action

"The UNBELIEVER"

based upon the story "THE THREE THINGS

by

Mary Raymond Shipman Andrews

featuring

RAYMOND McKEE and MARGUERITE COURTOT

To be released February 11, 1918

distributed through

THE GEORGE KLEINE SYSTEM
63 East Adams Street, Chicago
Branches in all principal cities

NOW BOOKING

Perfection Pictures



The Thomas A. Edison Studios present

JAMES MONTGOMERY FLAGG'S

"GIRLS YOU KNOW"

Types of attractive Americans

A series of twelve original, humorous single-reel stories featuring distinctive types of attractive girls

First release January 2, 1918 with succeeding releases every two weeks thereafter.

Distributed by THE GEORGE KLEINE SYSTEM

Perfection Pictures

63 East Adams Street, Chicago
Branches in all principal cities



The Kind of Pictures That Make Money In War Times

BECAUSE:

They are first class entertainment.
They are fascinating and intensely interesting.
They carry pleasing, cheering comedy action.
They raise the spirits and your patrons go home thoroughly satisfied.

AND BECAUSE the public in these times of depressing war conditions are satiated with the grim and tragic and wish to see pictures with the joy of life.

LOOK THEM OVER

"SADIE GOES TO HEAVEN"
presenting Little Mary McAlister

"THE DREAM DOLL"
written and directed by Howard S. Moss

"THE SMALL TOWN GUY"
presenting Taylor Holmes

"GIFT O' GAB"
presenting Jack Gardner

"TWO BIT SEATS"
presenting Taylor Holmes

"YOUNG MOTHER HUBBARD"
presenting Little Mary McAlister

"THE FIBBERS"
presenting Bryant Washburn

"FOOLS FOR LUCK"
presenting Taylor Holmes

Screen time: 65 minutes

Essanay

Distributed by George Kleine System throughout the United States

Perfection Pictures



What the Critics Say!

"Uneasy Money is another Taylor Holmes SURE WINNER. It cannot fail to please everyone."—*Exhibitors Trade Review.*

"A story that holds the spectator in its meshes from the first to the last scene."—*Moving Picture World.*

"Clean, humorous, interesting—with an inimitable screen entertainer."—*Exhibitors Herald.*

"Humor keenly infectious under the skillful treatment of Taylor Holmes."—*Dramatic Mirror.*

Reelcraft

Distributed by George Kleine System
Throughout the United States

Perfection Pictures

Motion Picture News

Vol. 17 No. 4. Jan. 26, 1918

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WM. A. JOHNSTON, *Pres. and Editor.* HENRY F. SEWALL, *Vice-Pres.* E. KENDALL GILLETT, *Sec. and Treas.*

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George K. Spoor presents

I, MARY MacLANE

IN

Men Who Have Made Love To Me



ALL FIRST CLASS PICTURE THEATRES—Ask When!



A SEARCHLIGHT ON A WOMAN'S SOUL

I, Mary MacLane, believe in truth.
I care not for false standards nor artificial morality.
I paint the things as I see them.
I have had six startling love affairs.
I portray them as they are.
I spare neither myself nor my lovers.
I reveal everything—the truth.

THE GREATEST NATIONAL ADVERTISING CAMPAIGN EVER GIVEN AN INDIVIDUAL STAR

Arrange your booking dates NOW!

Essanay

Distributed By George Kleine System Throughout The United States

Perfection Pictures

JAN 16 1918 ©CLB407201

"When you see it in 'The News' It's News"

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

"The Exhibitors' Medium of Communication"

Volume 17. No. 4 January 26, 1918

Straight Ahead!

"*THE United States is not going to quit—why should you?*"

We would like to take credit for the above. It appeared, with a lot of other ringing sentences and a whole bushel of sound, live American sense, in a full page announcement in the New York Times from the Photoplay Magazine.

Its message is of more value to the American business man than the combined reasoning of all the editorials appearing that day in all the New York dailies. It's good sense because it's true sense.

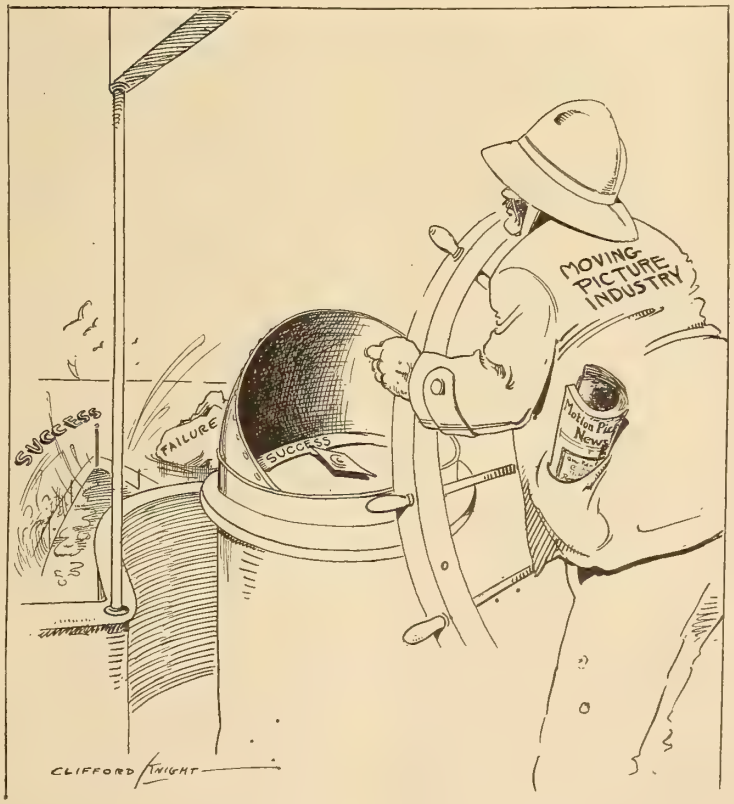
The announcement urges the American business man to build up his *good will* during the war period.

And it hits straight home to you—Mr. Exhibitor, whoever and wherever you are, whether you are making or losing money—however you are situated.

Listen to this, or rather paste it in your hat—

"If your business is built on publicity—on the public's knowledge of you and its good will toward you—are you going to keep that knowledge alive and that good will active—or not?"

Your business, Mr. Exhibitor, *is* built upon *publicity*—as much so as any business and more particularly so than most any other business.



Your *good will*—have you ever thought about it?

Your good will is a big part—it may be practically all of your capital investment. It is a *real* thing. It is actually worth from five to ten times your yearly profits.

Good will is like a plant. You may keep it up and make it more valuable or you can let it rot. It will decay just as surely as wood will rot and metal will rust and wear away.

You Can't—Can't—Let It Die!

THE big thing for you to consider now—and it's a mighty important consideration—is: what will your good will be after the war? Are you going to *save* it or *not?*

Take out your pencil now—and figure what your good will is worth. You'll probably find that it's worth saving even if you don't make much money during the war period. But don't figure that way—except to get a clear illustration of value. Figure to make money during the war period. You can—and you will, if you *will* do it.

"The war period," says the announcement, "is the acid test."

So say we; and we've said it before. You'll be one of the money-making exhibitors during and after the war, or you'll not; you'll have a fine good will investment after the war or you'll have nothing—dependent whether you decide *now* to go straight ahead with full steam and courage or crawl into your shell and wait for a buyer or the sheriff to come along.

"The United States is not going to quit—why should you?"

* * * *

Down to Bed Rock

IF you think that we're writing this as optimistic fol-de-rol, you're mistaken. We were never more serious. We want to tell you what we know to be true and what we feel to be true; and furthermore and more to the point, we are practicing what we preach.

When the war tax was slapped on, the industry got

(*Continued on next page*)

Speaking Editorially:

Notice to Subscribers

IF YOUR COPY of MOTION PICTURE NEWS does not arrive at its usual time do not assume that it has been lost in transit. With the terribly congested condition of the railroads at this time delays to the mail trains are inevitable. Wait a few days before writing to us. By that time it will probably be in your hands.

Voices in the Wilderness

A WORD of thanks is due the Hearst publications in all cities and to Arthur Brisbane's Washington Times for the outspoken manner in which they are taking up the cudgels for the motion picture.

Both in combating ideas of false economy and senseless curbing for fuel purposes, these publications have been quick to speak and, surely, of considerable value.

A rising vote of thanks is called for—and given.

* * * *

Straight Ahead

(*Continued from preceding page*)

its first clear revelation—through the closed eyes of the pocket-book—of just what the war really meant.

Then followed a period of pessimism—naturally. The fog is still on.

England had the very same experience. Right after England got its full realization of war the industry was seized with nervous hysteria. Theatres were to be closed by Government edict; taxes were ruinous anyway—there was no hope.

The fog is gone now—three years gone; and what do we find?

The majority of picture theatres in Great Britain are making more money than ever before—despite the fact that the admission tax is 33 1-3 per cent as against 10 per cent here. The theatres that have closed have been compelled to largely for one reason—the drafting of organized labor from one locality to another for munition making—and the consequent depopulation in part of centain centres.

More American prints are being shipped today to Great Britain than ever before. That tells the story.

* * * *

Talk of "Now!"—Not "Tomorrow"

WE have prophesied a big revival of picture business for 1918. This period, to our best knowledge and belief, is beginning right now. We have many such reports from the field. Business is good—everywhere, excepting only the smaller houses that are reducing their show nights.

The heads of every exchange system in New York report to us greatly increased receipts last week. In one instance the reported increase in business is $5,500.

Industries will hum this year. This is no idle saying. It's an obvious fact. The Government alone, it is stated on authority, will spend more on construction this year than has been spent by the whole country in any previous year.

This is motion picture money.

We fail to see why picture theatres should fare worse than British theatres during the war period. We do not see why they should fare better.

There has been a whisper that the Government will class motion pictures as a non-essential. We don't believe there is the slightest chance of such a pronouncement.

War is business; and business demands money. No legitimate business is a non-essential which can make money for the Government's great war burden. Money is in itself a munition of war.

The Government says "Conserve," not "Quit!"

Conserve your heat and light — for the Government. You'll have to adapt your business to such necessary restrictions as are imposed. Conserve your waste—for your own sake.

Cut out the useless waste. It's a painstaking job, but go to it. Cut off every dollar of useless expense. And don't forget that one of the greatest wastes of all is your wasted energy and application. Put a few more hours into your business day. Be more of a showman.

Trim your ship; but don't strip it. If you see a good way to spend money—a way that will develop and strengthen your business for the future, that will add solidly to your good-will investment, go to it! Spend it and don't be afraid.

* * * *

Putting the Preacher to the Test

THAT is just exactly what this publication is doing. We don't say it for self-advertisement; we want you to know that we practice what we preach.

Our paper is the goods we make and sell. We are putting more money into these goods and into their wider distribution than ever before. And we'll continue to do this, even if we have to dig into our capital and even if the war lasts five years.

We're investing in *good will*—about the finest, surest investment we know of.

Don't be afraid. You've nothing to fear outside the industry—now or in the future, unless of course you think the United States are going to quit. And you've nothing to fear inside the industry.

* * * *

Hold Tight! Keep Plugging! Don't Quit!

PAY no attention to the rumors from Times Square. They never materialize. They exist only for yellow journals and curb gossip. They have no place in *your* business curriculum. Don't take a pessimistic utterance any way but intelligently. There's generally a reason for the other fellow's business troubles; it's his own, not the industry's, fault.

Perhaps you are up against exorbitant rentals, forced to bid against your competitor until you simply cannot make money. Then we have this to say, that the same industry capable of fostering such abuses is capable of curing them. As certain as day follows night some man or plan will rise to the occasion and meet you on a legitimate basis. Your business always rises to meet good business. Don't quit now; the future looks too good.

Stick! Don't give up your ship. After you've borne the brunt of it don't sell out and see the other fellow reap your harvest.

Go straight ahead. W. A. JOHNSTON.

Serving It with Speed and Ginger

A NEWSPAPER man has lost considerable of the joy of life by the time he has obtained the real trade paper viewpoint.

For he has learned that every time he says, "It is rumored," he causes some damage—and "dollars and cents" damage, too, which is more to the point. Imagine, for example, that he writes, "It is rumored that the Solar and Lunar programs are about to merge." For weeks afterwards the Solar and Lunar exchange managers and salesmen all over the country are going to hear nothing but:

"Naw! I don't wanna sign a contract, yet. I read somewhere where Lunar people are gonna buy you fellows out and I wanna know where I get off 'fore I sign with you people." Or——

"Say, cancel my contract, willya? I hear that Solar's gonna take you over and those people got a coupla stars on their program what couldn't draw a draught in my house. Lemme out from under." Or——

"Nix! You can't talk business with me. Wait till things settle down. Everything's too upset now. Come around in a coupla months."

And by the time the combined cusses of the Solar and Lunar salesmen ascend skyward our friend the newspaper man knows that, to say the least, the recording angel is going to record "a strong rumor" to the effect that he was not a very popular boy here below.

* * * *

ALL of which is a rather dry introduction to the statement that——

This week, last week, the week before and for many weeks past we could have given you some spicy merger rumors.

But we haven't—for two reasons.

First, because to date there has been considerable talk and no action. And talk never took a nickel out or put one into a box office.

And, second, because when action does come it won't make a particle of difference to you, as an exhibitor, in your dealings with the producers now supplying your program. A few—or several—of the producers will get together in one exchange system and save considerable distribution overhead. But your contracts and your dealings will go on with the individual companies just as they have been.

In six months—or a year—a saving will have resulted to the producers that will be reflected strongly in general film conditions and possibly in film rentals.

But, meanwhile, Mr. Exhibitor, keep plugging along on "hold fast" lines—and don't let a rumor get within six miles of your box-office.

* * * *

OF course, if we had a Broadway Limited circulation we would give you these rumors—just as they have been given the grace of print.

But Broadway, strange as it may seem, is not quite all of this picture industry. No, not quite all.

* * * *

WE have tried, in this issue of the NEWS, to give you the latest developments in the fuel situation in the Eastern States. But those popular gentry, the fuel administrators, right-about-face with such rapidity and frequency that overnight happenings will probably change conditions entirely.

And, since the news pages tell you the story, we must confine ourselves on this page to a prophecy. And the prophet saith:

There won't be any three-day closing of theatres or any one-day closing.

And, after some moons, unless the gods of the weather have come to their rescue, there may be some seven-day closings of fuel administrators. Selah!

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* * * *

HOW do you like those "magaziney" features from the field we have been giving you for several weeks now?

We think they're great ourselves—but then we are *so* modest. So you had better turn the page now and read "It Can't Be Done." It's the story of Richards and Flynn—we almost said Damon and Pythias—of Kansas City.

Two boys who showed that "It Can Be Done"—when you know how and have the nerve.

[Page 534]

* * * *

THERE are two stories in this issue that give the pessimists four knuckles square between the eyes.

Both come from the Coast. One concerns Universal and tells of the number of companies being added to the producing forces there.

The other is the tale of the tremendous studio expansion planned for the Fox plant.

Neither can be termed "fol-de-rol optimism," for both concern the spending of real money—and between the pessimists and the optimists commend us to the boys who are spending real coin of the realm.

[Pages 564 and 592]

* * * *

WHILE speaking of optimism, take a glance at "The Independent Field Ticker," that meaty stock quotation method of telling you what's selling and who's buying in the state rights field.

When we started this department some few months ago it used to take three or four inches. Circuit talk in abundance had put a sort of damper on the field.

Now, with the circuit propositions stronger than ever, with a new combination promised along the lines suggested by W. L. Sherrill at the Washington exhibitor conference, and with war pessimism trying to show its head—well, this week The Ticker ran over to two pages.

Considerable real money changing hands? Eh?—Wot?

[Pages 583-584]

* * * *

MUTUAL announces this week a twice-a-week two-reel news pictorial. All news, too—not a reel of news and a reel of magazine.

March 4 is set for the date of the first issue. It's an interesting announcement, both for what it says and what it leaves unsaid.

The new pictorial will be handled by the Mutual organization from Chicago. Which prepares us, with attentive ears, to hear something from Gaumont.

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* * * *

WALTER W. IRWIN breaks into print twice in this week's issue. In the first place, you learn "What Kind of Fellow is—Irwin?" from a true-to-life interview by Wm. A. Johnston.

Then you learn more concerning "What Kind of a Fellow is—Irwin," by reading a corking good answer made by the Vitagraph head to Frank A. Vanderlip. Plus his ability as a film man, Mr. Irwin marshals a sound knowledge of economics and a lawyer's power of driving home his point—with the result, a story worth reading.

[Pages 539 and 541]



The New Twelfth Street Was Away Ahead of Expectations

You *Can't* Do It

Being an account of how Richards and Flynn did do it

Or the miracle of a lemon that was transformed into a golden orange

[Editor's Note—There were really half a dozen stories in this little Kansas City classic. We could have called it "What Happened When I Raised My Prices" for Richards and Flynn have been pioneers in price raising at every boost for the past ten years. We could have titled it "Making the Lemons Pay" for Richards and Flynn, have shown an extraordinary ability to take the bad ones and make them winners. But we have called it "It Can't Be Done," telling a story that every successful exhibitor knows, it gives an inspiration that every soon-to-be-successful exhibitor needs—tells of men who faced the anvil chorus, the knockers, the gloom dispellers, the well-meaning but short-sighted friends who take the very heart out of you with their "It Can't Be Done." Buck up, if you're one of the pluggers with big dreams and whole-hearted ambitions who is being told "It Can't Be Done" and take heed from Richards and Flynn who showed that "It Can Be Done."]

IT was a gloomy evening in Kansas City, Mo.

In front of a theatre that was closed and dark stood two young men and several of their friends. Cobwebs draped the faded posters. Dust and the litter blown in from the street contributed to a rather mucky setting.

But the friends were the chief cause of the gloom. Brooms, mops and elbow grease would remove the dust and litter; only decisive, rapid-fire action could ever make an impression upon the gloomy friends.

"You can't do it," said the first of these, in a voice weighted with sadness. "You can't do it; that's all."

The two young men gulped and said nothing.

"No sirree!" chirped up another. "I know. I'm a wise guy in the picture business. It can't be done."

"You'll never get away with it, boys," opened up a third in confidential and despondent accents. "This place is a jonah." He stared at the two young men as though he were attending their funeral. He was a reasonably successful exhibitor himself.

Richards and Flynn, who were the two young men, exchanged glances, shifted their feet, puffed thoughtfully at their respective cigars, and—continued to say nothing.

There was nothing much to say. Their good friends, on hearing that they had decided to buy the Wonderland theatre, had come all this way to tell them how foolish their judgment was. It was very thoughtful of them. Richards and Flynn told them so, and thanked them.

When the party broke up the two young men proceeded soberly up the street in silence.

As they were turning the corner Richards suddenly looked at his companion, and burst out:

"Say, people said the same thing to Harriman when he started to build the big cut-off across Great Salt Lake."

And Flynn replied:

"Didn't everybody knock McAdoo when he began boring the holes to bring trains under the river into New York?"

All the next day, as the news spread around, friends of Richard and Flynn dropped in to see them, called them up on the 'phone, and informed them confidentially that they had been handed a lemon. The lemon's name was the Wonderland, but it was a lemon just the same.



Somebody Was Sure to Sidle Up With a Wet Blanket in Each Hand

Let us see why Richards' and Flynn's friends were so downhearted.

The partners' dream, to begin with, was all wrong from the business viewpoint, a viewpoint based on long experience of others. Experience had proved that a theatre located downtown in Kansas City was not a paying investment. But the Wonderland had more than that against it. From the outside it looked like a regular dime museum. Its lobby was cluttered up with penny-in-the-slot machines; and 'way in back of these glittering decorations was a "motion picture show." You know what it was like; undertaker chairs, and a rippled sheet tacked up on the wall. Mary Pickford was walking to work then—if there was work.

The partners gave that row of slot machines a look that should have set them in flames, and exterminated them like so many vermin.

They boarded up the front, got busy with painters, carpenters, interior decorators and electricians.

Then they fed the anvil chorus a great big jolt—they fixed the tariff for the new house at ten cents. Think of it—some ten years ago—and an admission price of ten cents for a salvaged wreck. But listen to Brother Richards tell how it went over:

"It just seemed to have been what they had been waiting for. They paid their dimes and came right in. And—" he paused here and smiled. It went without saying that "they" have been coming right in ever since.

The Wonderland grew out of the ruins as San Francisco has grown out of the earthquake.

Folks who had formerly scorned the place began dropping in during lunch hours. It was talked about. But the pessimistic friends of the youthful partners stuck to their guns.

In a year or so the little theatre that had been established "on the outskirts" was abandoned. Not because it was no longer on a paying basis, but because of an expired lease; and Richards & Flynn cast about for new fields to conquer. The field proved close at hand.

Just a short block east on Twelfth street from the now prosperous Wonderland was a new and much larger house playing, at five cents, Universal short features and comedies. Theoretically, the house should have been a howling success; practically it barely approached the paying basis. In other words the big Twelfth Street, as it was called, appeared decidedly lonesome as to interior during the greater part of each business day. Things looked rather hopeless to the proprietor and he was glad enough to relinquish it to the hands of Richards & Flynn—and again the word went round that Richards & Flynn had acquired a "loser."

Two other houses in the next block were playing at five cents and "getting away big"—to all appearances the Twelfth Street, by virtue of its bigness and superior appointments, should have been topping the rest in receipts.

(*Continued on next page*)

Crowds coming out are hit in the eye by the seductive electrics of the other theatre



Their good friends made it a point to tell them how bad their judgment was. It was very thoughtful of them.

You Can't Do It

(Continued from preceding page)

But the smaller houses were doing the "topping," and a careful survey of theatre conditions brought to Richards and Flynn what immediately proved the solution—super-features at advanced admission prices. It meant the literal transformation of a house that had built a certain "nickel patronage" into a theatre catering to a select class of theatre-goers. Furthermore the select class of patrons in point had to be educated, at least in part, into the belief that fine entertainment could be found in a portion of the downtown district anything but exclusive.

It was a situation more drastic than is ordinarily faced by exhibitors even of the broad experience of Messrs. Richards and Flynn.

Immediately the theatre was closed. A force of decorators went to work and the Richards and Flynn transformation process took place. They met and overcame the problem of subdued lighting. The lighting in that theatre is perfect—soft, limpid, ample—yet the image on the screen is not disturbed. And the finest of print can be read easily in any part of the place.

Richards and Flynn made their wisest move. They put in the best pictures to be had on the market. By a persuasive and seductive advertising campaign they began educating the public up to better pictures at higher prices. But they made the point that the pictures, not the price, were the things to talk about.

A carefully selected orchestra and a pipe organ having the mellowest and the richest and most sonorous of tones, were installed.

The re-decoration was pronounced wonderful.

Richards and Flynn were a little awed by it themselves. They stood and looked at their handiwork; they listened to the splendid music of that great orchestra, and to the voluptuous voice of the magnificent organ.

But modesty was not given a chance to be forgotten. Whenever they began to feel like thumping each other on the back, someone was sure to sidle up with a wet blanket in either hand.

Their old exhibitor friend from the other side of town, who had clung all these years to his beliefs in the nickelodeon with undertaker chairs to sit on and a rippled sheet tacked on the wall, to look at, came up and shook his head sorrowfuly and commiseratingly. Let it be said that the years had not treated him any too well, in spite of the belief he had in his own convictions. His derby looked a wee bit fuzzy; the velvet lapels on his overcoat were beginning to show signs of shoddiness and shininess. Nor did his red necktie look any too fresh and unwrinkled.

"You can't get away with it," he said, and was interrupted by a triumphant peal of the organ.

"With what?" asked Richards and Flynn in one voice.

"With all this—this false glitter and show," replied the exhibitor compassionately. "Mark my word, boys, you'll be bankrupt inside of six months. You're not giving grand opera. You're showing motion pictures! Don't you know there's a big difference?"

Richards and Flynn came out of the clouds and registered meekness.

"Yessirree! You'll be busted—flat on your backs—in six months!"

"The poor-house never had any terrors for me," said Richards.

"Me either!" supplied the other half of the partnership.

Nevertheless both of them confessed afterwards that when the house was crammed to the doors on opening night, they knew positively that the bulk of their patrons had paid their fifteen cents merely to satisfy curiosity.

With the opening of this glorified picture theatre came new and perplexing problems. The public wasn't at all willing at first to pay fifteen cents for what they thought had formerly been given to them for ten cents, and, before that, for a nickel.

It was up to the capable advertising department of Richards and Flynn to show the public that such an opinion was wrong. After a long campaign of advertising the public agreed that Richards and Flynn were telling the truth, the whole truth.

Of course, other exhibitors followed the example set by this headstrong pair. Prices went up. Programs were improved. Exhibiting became more of a business and not so much of a gamble. Altogether the community was helped by it.

Since then the newer and bigger Wonderland has also planted its both feet solidly on Twelfth street. And a nice complication has grown out of the nearness of the Wonderland and the Twelfth Street. It has become a matter of showmanship strategy each week to select programs which will not conflict, which, being in direct competition, will augment, not cut down, the patronage of the other.

The programs of the Wonderland are changed two or three times weekly, while those at the Twelfth Street run seven days, or longer, in the cases of exceptional hits.

Moreover, the patrons leaving the Twelfth Street are attracted by the blazing sign of the Wonderland, and *vice versa*.

"Can it be done?" said Richards to Flynn.

"We can try," said Flynn to Richards.

Baltimore Gives Show for Soldiers

A special performance for the benefit of the boys of the Three Hundred and Thirteenth Regiment stationed at Camp Meade was held January 6 at the Crystal theatre, Baltimore. The entire collection was turned over to the boys. Representatives of the regiment were present. The theatre was donated by Harry Cluster, manager.

Members of the Ambulance Corps at Camp Meade were tendered a benefit performance last Sunday night at Schanze's theatre, Baltimore. The theatre and the show were donated by Dr. Frederick W. Schanze.

In and Out of Town

Leon D. Netter, Masterpiece Film Attractions, Cleveland, who is associated with Sol. Lesser in his enterprises, arrived in New York, last week, to review the current productions offered on the independent market. He returned to Cleveland Saturday.

M. H. Hoffman, Foursquare Pictures, left Saturday for a visit to the Boston, Montreal, Toronto and St. Johns Foursquare exchanges. He will confer with J. J. Rubenstein, Boston exchange, and J. J. Unger and M. C. Hughes, of Montreal.

Dave Reed, vice-president of True Film Company, Dallas, Texas, was in New York last week and closed negotiations for the rights to "The Whip" for Southwestern territory, with Hiller and Wilk, who are handling the sales for Maurice Tourneur's production.

William Parsons is in New York with a print of "Tarzan of the Apes." He is stopping at Hotel Astor.

Lewis B. Mayer, Boston, was in New York last week looking over the New York market. He conferred with Joseph F. Lee, his representative in New York.

William Sherrill, president of Frohman Amusement Company, returned from Jacksonville, Fla., where he has been since the holidays, in the interest of his late production, "The Birth of a Race," which is being filmed in Jacksonville. Anthony Kelly, scenario writer and responsible for the script of "The Birth of a Race," accompanied Mr. Sherrill.

J. Proctor Reed, Thomas Ince's personal representative, arrived in New York last week, from Los Angeles. Mr. Reed is stopping at Hotel Knickerbocker.

Fred Balshofer, president of Yorke-Metro, is in New York. Mr. Balshofer arrived last week from Los Angeles. He is stopping at the Claridge Hotel and will be in New York for several days.

Terry Ramsaye, publicity director for Mutual, Chicago, arrived in New York last week. Mr. Ramsaye stopped off in New York after a business trip to Washington, D. C.

Phil Goldstone, Omaha, Neb., was in New York last week, looking at the current productions offered on the independent market.

Edgar Lewis Visits Studio of Rothacker

Edgar Lewis, the director, stopped off at the Rothacker studio in Chicago, recently, on his way to Los Angeles. The purpose of the visit was to confer with Watterson Rothacker about the technical work on Lewis' feature, "The Sign Invisible."

Managers Fight Three-Day Closing

William Travers Jerome Engaged to Present Argument Before Fuel Administration—Eastern Seaboard Affected—Figures Compiled Showing More Harm Than Good Will Come from Closing

THEATRICAL interests, including practically all motion picture theatres in the city of New York, have banded to face the proposed closing ordinance caused by fuel shortage. The primary result was a meeting January 13 at the offices of Marcus Loew, following a suggestion from the Fuel Administration that all amusements be closed three days a week. At this conference, attended by representatives of 118 theatres, plans were laid to put the case before the National Administration. It is hoped, the managers and exhibitors say, evidence can be shown to convince the Administration that closing orders will do more harm than good to the Government.

Nicholas M. Schenck represented motion pictures and vaudeville, and William A. Brady was present for the Broadway managers.

Government Will Lose

Marcus Loew, owner of the Loew circuit of theatres, and one of the biggest motion picture theatre owners in New York, announces that William Travers Jerome, attorney of New York, has been engaged by the representatives of 118 legitimate, vaudeville and motion pictures in New York to present the theatrical men's arguments before the National Fuel Administration against the closing of the theatres.

Figures showing the amount of coal which the theatres actually consumed, were made known at this meeting by competent engineers. Assuming that the theatres were closed three nights a week, as has been suggested by the authorities, the figures show that less than 169 tons of could would be saved in the 118 theatres a day. The value of this coal is estimated to be $2.700. To offset this saving and to show where the Government would actually lose by the move, it was shown by actual figures that during these three nights the Government would lose in revenue from the tax on admissions more than $11,000, and that more than 3,000 actors and 1,000 theatre workers would be thrown out of work.

Tumulty Intercedes

The first, and what is considered the most effective point registered in favor of the theatrical interests in their argument against the closing the theatres is the action taken by Joseph P. Tumulty, secretary to President Wilson, when he telegraphed Fuel Administrator Garfield asking him not to take action which will close the theatres until the managers get a hearing in the matter.

The argument employed by the theatrical interests is that no fuel would be saved by such action on the part of the Fuel Administration. It is contended that even though such action were taken, it would be necessary for all theatres to keep steam up to prevent the pipes from freezing, and unless this could be done the theatres would have to close entirely. If closed altogether, theatrical interests say, a million men would be thrown out of work, the Government would lose millions in revenue, the public would be denied necessary relaxation from their work and thousands in New York, who are now without fuel with which to heat their homes and who seek refuge in the theatres, particularly the motion picture theatres, would be left without any means of evading the cold.

Theatres Arrayed Against Action

The only theatres not represented at the meeting are the small motion picture houses, it was announced. The theatrical interests, with these few exceptions, are arrayed against the closing of theatres for three days a week. The figures which have been compiled by experts, conclusively show that the Government will be the loser in the end, and that the welfare of neither the Government nor the public is benefited. The engineers who have compiled these figures and who have paid particular attention to the economical phase, contend that more coal will be burned if this action is taken by the authorities. They state that the amount of fuel consumed in providing warmth for crowds of people in amusement places is only a fraction of the amount that these people would burn if they were to remain in their homes during the time that they would otherwise spend in the theatres and other places of amusement. When the people go to the theatre, it is contended, they bank their fires and only a minimum amount of fuel is consumed during the time they are absent from their homes. This argument not alone applies to the amount of fuel which is used for heating purposes but to the amount which is consumed in lighting the homes. There is absolutely no fuel consumed for light while the members of the family are away and this means an immense saving in the fuel that is burned to supply light, it is contended.

All States Should Sacrifice

Albert H. Wiggin, state fuel administrator, said at the meeting held Sunday at the Grand Central Terminal, which was the most important meeting held, that he did not think that New York should be called upon to make any sacrifices that were not made by the other states. He said that the city and state would submit to any order, no matter how drastic, if coming from Washington, provided the other states involved were placed under the same order. In view of this it was announced at the meeting that all future orders to effect the closing of theatres and other nonessential industries and places of amusement would have to come from Washingon. Such orders, if they are issued from Washington, will be in the nature of blanket orders and affect New England, New York, Pennsylvania, New Jersey, Maryland and Delaware or practically the entire Eastern seaboard, north of Virginia. It is estimated that eleven states will be included, and that the daily loss in earnings will be, approximately, $20,000,000, and that there will be thrown out of work more than 9,000,000 persons.

All Amusements Included

All amusements, under which head comes the motion picture theatres, will, if the intentions of the fuel administrations, both State and National, are carried out, be closed for a certain number of days each week, and may, eventually, if the fuel problem is not solved, be closed altogether until the coal bunkers of New York City are filled.

Last Friday, in Boston, definite action was taken by the local authorities, with the result that an order was issued which calls for the closing of all motion picture houses at ten o'clock, as the first step taken with amusements as an objective, to conserve the fuel supply. Following this action of the Boston authorities, a conference was held Saturday night at the Union League Club, New York, at which representatives of the National Fuel Administration and representatives of the local administration were present, and although nothing definite concerning the actual steps to be taken to conserve the fuel supply was decided, action was taken on the suggestion offered by a representative of the

(*Continued on page* 540)

SMOKE OUT HEINIE

Help Boost the Picture Division Smoke Fund to $2,000!

Previously acknowledged		$1,400.70
Rex Theatre, Lakeview, Ore., Alfred Smith, Mgr.	$ 6.80	
Majestic Theatre, Jackson, Miss., A. B. Cook, Sec.-Treas.	36.60	
Istrione Theatre Circuit, A. B. Cook, Sec.-Treas.	9.20	
Bijou Theatre, Houma, La., A. J. Bethancourt, Mgr.	23.43	
Orpheum Theatre, Kalispell, Mont. (additional)	3.66	79.69
		$1,480.39

If you want to help smoke the Kaiser out, write Motion Picture News for particulars regarding the Tobacco Fund.

The Reader Has His Say

War Tax Keeps the Children Away

Editor Motion Picture News:

Dear Sir: I am a very recent subscriber to your excellent magazine but already it has been worth much more than the subscription price. Your holiday number was especially good; full of clever suggestions which I shall certainly keep in mind.

I am very much interested in the Mastbaum controversy and was especially interested in the letter of Mr. J. C. Flack (Motion Picture News, December 22).

Personally I am not in a position to make any statement regarding the war tax from my experience as an exhibitor, for I have had the actual experience of my father's theatre but a short time. I do know, however, that since the raise in admission prices the attendance has fallen off considerably, especially that of the children.

Very truly yours,
ALMA P. WOLKE.
Joy Theatre,
Grant's Pass, Oregon.

A Word to the Wise Passed Along by Exhibitor Mims

Editor Motion Picture News:

Dear Sir: Several merchants of this city have been "held up" by a slick artist posing as a program agent and we want you to publish a notice in your trade paper and see if we cannot catch up with this thief and keep others from being "stung" by him.

First I was called on by this supposed agent and was offered programs for my theatre for twenty weeks gratis if I would distribute them to my patrons. Of course I accepted this proposition. Then he goes out and gets the merchants to advertise on the program and collects six dollars from each in advance. He claims that the four regular advertisers, namely, Coca-Cola, Gossard's Corsets, Beich's Candy, and one other national advertiser. His name, as he gives it, is A. B. Naff and the receipt (the only trace he leaves) bears the name Midland Program Company, with no address.

Surely if you will devote a small write-up to this the exhibitors over the country will read it and the thief can be caught. It is mighty bad for such frauds to live off the moving picture business.

Thanking you for this, we are,
IRVING B. MIMS.
Temple Theatre,
Aberdeen, Miss.

"Bargain Shows" and a Man Who Admits Children Free

Editor Motion Picture News:

Dear Sir: In regard to your article in Motion Picture News about "Bargain Shows" I would like to tell you about the Opera House at Rittman, Ohio.

This theatre recently had Metro's "The Slacker" and ran it with Fatty Arbuckle and some more, making a ten-reel show, charging 22 cents and the war tax.

I saw the first run of "The Slacker" myself and must say that this is a picture which is worth more than twenty-five cents, as you, no doubt know? But running it with three or four reels more hurts the reputation of Metro's and everybody's. Patrons think the feature is not worth the money.

The same manager runs only three or four days a week and admits the children free. Rittman is only a town of 1,500 and I don't see how he is able to make good at it the way he runs his business.

Yours very truly,
ALFRED B. WERHAN.
Wadsworth, Ohio.

Bach Resigns from Universal Company

W. A. Bach, who has completed a tour of the Universal Exchanges installing Publicity Service Departments and also acting as personal representative of the General Manager of Exchanges, has announced his resignation from the Universal Company, to take effect on January 19.

It is understood Mr. Bach has made no definite plans as yet.

WE THANK YOU!

All of You—who wished us a Merry Christmas—and from time to time will pat ourselves by putting your letters in print.

SAYS Exhibitor Walter Davis, of the Herrold Theatre, Herrold, Iowa: "Your issue of December 21st is at hand. Indeed you ask a great deal of a busy exhibitor to stop long enough on Christmas day to write a criticism on your book, but such a worthy publication as the Motion Picture News makes the task very light and a pleasure. I can frankly say that I get all the news and business relations pertaining to the motion picture industry from the Motion Picture News, which is 100 per cent satisfaction to the purchaser. Trust you will have a prosperous New Year."

Abrams-Greene Make Publicity Statement

Hiram Abrams and Walter E. Greene this week made the following announcement, in regard to publicity: "No advertising or publicity announcement purporting to be indorsements by us of any state rights features is to be considered authentic unless our signatures are attached to these comments. Testimonials regarding photoplays other than Paramount or Artcraft Pictures without this reproduction of our signatures are not to be accepted as emanating from the offices of Messrs. Greene and Abrams with their consent and knowledge."

Washburn Uses Paralta Plays Studio

General Manager J. A. Berst of Pathe, who with his assistant, George A. Smith, has been on the coast, has completed several business transactions of importance, two matters pertaining to the engagement of professionals and the third with respect to a studio for the Bryant Washburn Company.

Hereafter Mr. Washburn, now working under the direction of William Worthington, will produce at the Paralta studios. Heretofore this company has been working at the Glendale plant occupied as well by the Diando unit, which makes the Baby Marie Osborne subjects for Paralta. At the Paralta Mr. Washburn and organization will have the advantage of the technical department of the Paralta plant as well as laboratory aides.

New Corporations

THE past week was an unusually active one in motion picture circles, insofar as the forming of new corporations to make, deal in and distribute pictures and projection machines is concerned.

The list, from the records of the Corporation Trust Company of Jersey City, give the following in Delaware, Illinois, New York and Pennsylvania:

DELAWARE

EMERALD PICTURES COMPANY.—At Wilmington, for the manufacture of motion picture films. Capital, $4,800. M. L. Rogers, L. A. Irwin and M. L. Gatchell are interested.

COLOR MOTION PICTURE CORPORATION.—At Dover, with capital of $500,000, to deal in picture machines. Messrs. Birton, Howard and Reilley, of New York, are interested.

ARTCOLOR PICTURES COMPANY.—At Wilmington, to stage motion pictures, with $200,000 capital. F. D. Buck, M. L. Horty and K. E. Longfield.

ILLINOIS

CELEBRATED PLAYERS FILM COMPANY.—At Chicago. To manufacture and deal in films. Capital, $25,000. Joseph L., Henry C. and Herbert J. Friedman.

NEW YORK

BRENON CORPORATION.—Motion pictures. Capital, $1,000, Manhattan. Herbert Brenon, Herbert Beyfuss and Banjamin P. De Witt.

BACON-BACKER FILM CORPORATION.—Motion pictures and general photography business. Capital, $25,000, Manhattan. Florence L. Devine, Emma Gold and Jacob Hertzberg.

BIDDLE HOLDING CORPORATION.—Motion pictures, Manhattan. Stirling D. Ward, Louis H. Reuter and S. Parker Gilbert.

THE MULTISCOPE CORPORATION.—Manufacture stereopticon and daylight projecting machines, motion picture cameras. Capital, $7,000, Manhattan. A. Foshay, M. H. Bunge and Russell Goldman.

G. S. & G. AMUSEMENT CORPORATION.—Motion pictures. Capital, $4,000, Brooklyn. Miriam Weinberg, Anna Silverman and Ethan R. Katz.

PENNSYLVANIA

KEYSTONE DISTRIBUTING CORPORATION.—Dealing in motion picture films. Capital, $5,000, Philadelphia. Peter F. Glenn, Joseph Goodstein and Herman Schuman.

America Films Made by New Company

A corporation to be known as Martin Super Art Films Company will shortly be formed in California for the production of twelve-reel subject to be titled "America In Its Making." E. A. Martin is the author of the scenario and will be in charge of filming the production. It is planned that almost a year will be spent in the making, inasmuch as the scenes of the subject will be taken on actual ground where the incidents transpired, in the event the changes have not been so material as to render the locations impossible.

The Norbig studio in Edendale, a suburb of Los Angeles, has been purchased by the company, and the filming of many of the interior scenes will be done here, together with all the laboratory work.

Censorship Issue Again in Baltimore

Mr. Connelly of the Joint Exhibitors' Association, was in Baltimore last week in an effort to bring about a repeal of the censorship law. Theodore Mitchell, general representative for D. W. Griffith, is chairman of the Committee of the National Association of the Motion Picture Industry, which has this matter in hand.

Irwin Nails Vanderlip Oversight

Uncovers Problem of Depriving Government of Untold Amount by Advising People to Curtail Amusements—Declares Hoarding Follows, and Then Panic

WALTER W. IRWIN, general manager of the Vitagraph distributing organization, has issued an open letter in which he sounds a note of warning and voices a plea for the safeguarding of the industry in the matter of wartime finance.

This is in reply to recent activities of Frank A. Vanderlip in urging the public to conserve nickels by less frequent visits to the picture theatres.

Mr. Irwin makes the point that in advising the public along this line, Mr. Vanderlip takes one unsound position in that he urges the people to do something that is going to deprive the government coffers of millions of dollars.

Reverse Effect Possible

MR. IRWIN'S statement follows: "In their worthy zeal to raise quickly as much money as possible for the nation's war chests, some of our leading financiers seem to have lost sight of the fact that their statements, instead of bringing out the funds desired, may have the reverse effect of causing the people to hoard their funds. I refer particularly to the recent statement attributed to Frank A. Vanderlip.

"Mr. Vanderlip and others who are urging thrift on the people so strenuously, do so, evidently, on the hypothesis that if the people will deprive themselves and thus accumulate savings, and will put all of their savings into Thrift Stamps, the Government will thereby receive directly a much larger sum than it would obtain through a percentage tax on business.

"If the people followed this advice and put all of their savings into Liberty Bonds or Thrift Stamps, so that the Government could return all of that money to industry, the general effect would probably not be seriously prejudicial, but the fallacy of the hypothesis is that experience shows such preachments produce financial fear, financial fear produces hoarding and hoarding stops business and therefore causes panic.

Encourage Business

"The best way for the Government to assure itself of all the funds necessary to successful conduct of the war is to encourage business in all branches of commercial life and thus keep constantly in circulation the money that is so vital to the economic balance and the national safety. Everything should be done to reassure the people and everything should be avoided that is going to frighten them into withdrawing their money from trade channels and hoarding it. When people are urged to stop spending their money in ordinary lines of commerce the immediate effect is financial stringency and commercial illness, and neither the Government nor industry has the use of the money. Instead, it lies idle and unproductive.

"This is a time when the public, generally speaking, is making more money than at any time in our national history. Wages were never so high. And the public should be urged to spend as much as they do normally and even more, wherever possible. We need to do more business than we did before the war, because the needs of the nation are greater and we have fewer people at home with which to do it.

Only Luxury Curtailed

"It behooves all of us—employers, employees and Government officials to keep trade alive, thus keeping money in circulation. The best way to get revenue for the war fund of the Government is to stimulate increased earnings of labor and capital.

"The only thing which should be curtailed and denied its usual market, if such action is deemed necessary, is actual luxury. By luxury, I mean extravagance and self-indulgence. But clothes, shoes, food and innocent pleasures are necessities and nothing should be done to restrict the purchase of them.

"Entertainment in times like the present is more a necessity than in normal times, not only for the men at the front but for those people who have been left at home. Deprive the people of entertainment now and we would become a nation of brooders. The public mind would be made morose and it would be next to impossible to raise from the depths those persons who have loved ones under arms.

Country Needs Tax

"Every person who goes to a motion picture theatre pays a direct tax to the Government and in addition, every foot of the thousands of feet of film pays a tax. It is to the interest of the nation that the motion picture shall be encouraged, not only as a revenue-producer, but also because it is recognized as the greatest medium for education and thought transmission in the history of mankind.

"Practically every agency of the Government is now employing motion pictures in its war work, the Food Administration, the recruiting branches of the army and navy, the Liberty Loan managers and the Red Crosss all using it to further their individual works and to visualize to the people the things that America is doing in the great struggle for democracy and civilization. The State of New York, following the lead of the National Government, has selected the Vitagraph Company to make a patriotic picture which is to show the people of the nation how the state's great protective machinery has guarded the country's most populated center from danger at the hands of spies and seditionists."

ONE OF MANY

RECENTLY we ran a story telling you of a number of the Merry Xmas wishes that came to Motion Picture News. We'd like to publish for you all of the exhibitor letters that echoed the sentiments—but space is scarce. Here is just one that is typical, however. It's from F. R. Newman, of the Crystal and Queen theatres, Greenville, Texas. He says:

"I am not going to admit that it is or should be necessary on your part to request your readers to wish you and Motion Picture News a Merry Christmas and a Happy New Year—for to admit this would to my mind be a clean-cut admission that you and your associates are not the best and most progressive friends that the exhibitor of motion pictures has or have had in this broad land—which same is absolutely true. Your magazine clearly shows that you are leaving no stone unturned which offers a possibility for better conditions. As one reader I want to express my hearty appreciation and to wish you many years of continued and successful effort in your chosen line."

Baltimore Benefit Shows Still Run

It appears, from latest developments in Baltimore, that complaints made by a body of ministers to the Board of Police Commissioners against benefit performances in aid of patriotic causes have not borne fruit. The fact that these shows have been given on Sunday is said to have been the cause for the desire of the ministers to stop them.

Sidney B. Lust, of Super-Film Attractions, Inc., of Washington, wrote the Baltimore Police Commissioners in regard to the complaints, and received the answer that the board is continuing to give favorable consideration to applications for picture entertainments on Sunday, where the same are from patriotic organizations.

Newman Begins Activities in Chicago

E. M. Newman, the lecturer, spent several days last week at the Rothacker laboratory, Chicago, arranging negative continuity for his series of travel pictures which will be made at the Rothacker plant and released through the Educational Films Corporation.

Mr. Newman personally conferred with Mr. Rothacker concerning special tints and duo-tone effects, which characterize his productions.

"Never Shifted"—Exchangeman

Answers "Suitcase Packer's" Article and Insists Politics Has Flown from Branch Offices—All Changes Justified

THE recent article in MOTION PICTURE NEWS labeled "Why Are Exchange Managers Shifted so Frequently?" has called forth at least one very emphatic answer to the question which has puzzled the industry since the advent of branch offices.

This exchangeman, who prefaced his reply with the request to keep his name secret, with the explanation that he is not looking for publicity and his home office does not care to have its branch managers trying to push themselves to the front in this particular fashion, declares that he has never been shifted nor discharged, and has always changed his position of his own accord. He adds that the "suitcase packer's" article is incomplete because it does not answer the question, and proceeds to enlighten the trade "from the standpoint of a man who has been connected with the industry for many years."

"The time was," remarks the exchangeman, "when home office politics dominated the selling forces of nearly every big organization in the business. A new president or a new general sales manager oftentimes meant a wholesale housecleaning of branch managers and the installation of perhaps inefficient men whose only qualifications were their undeniable loyalty to their appointer. I believe that this evil has entirely disappeared. Big corporations are hungry for good, bright, honest, efficient managers who understand the handling of help, the development of salesmen and the general requisites of a business having those peculiar characteristics which make it just a little different than any other big industry of the present day.

"Film corporations do not shift branch managers from one territory to another unless the shift is in the nature of a promotion caused by a vacancy or where a manager has reached the limit of his possibilities and can be of more service to his company and be better compensated in a larger field requiring greater effort. Film corporations do not discharge or change their managers without just and sufficient reasons. Most of us wil lagree to that with a few possible exceptions, and they are practically negligible.

"Film corporations do not molest their branch managers who are 'making good.' A smooth-running organization showing excellent rentals, good collections and a low overhead is rarely disturbed unless the manager suddenly 'hits the toboggan' and the business starts to slide.

"Film corporations do remove dishonest managers of which there have unfortunately been too many for the good of the industry. They remove men who are salesmen but who do not understand even the first rudiments of conserving the companies' money in the matter of overhead expenses; of maintaining through their habits a prestige which commands the respect of those people with whom the exchange does business, and they remove men who go stale on the job and permit the other fellow to tave over many of his valuable accounts when a little salesmanship, a little hard work and much personal inconvenience might have saved it all.

"Film corporations lose most of their branch managers through no fault of the corporation. The majority of managers after one year or two with a company become restless and see greater opportunities in exploiting the product of other companies. They lose confidence in their own goods. They go out and seek and oftentimes they find employment either with some new company (of which there are many appearing on the horizon each sixth month), or they replace some fellow manager who has failed to make good.

"Film corporations also find themselves in the situation of losing good men from time to time through the change of management of one single local exchange. The Blank Company loses a manager who accepts a position with a new company. Then the Blank Company is showered with applications from the "restless boys" and instead of promoting from their own ranks they engage the man who has been local manager for The Atlantic Film Company. And there you go, all the way down the line. Sometimes it reminds me of the proverbial row of dominoes, but the first one and they fall like German soldiers in front of a barrage fire.

"As an exchange manager, I am satisfied that my company is going to retain me as long as I continue to work for their interests in the same way that I have manifested since my connection with them. I don't come down in the morning expecting to find a new man in my chair and I never go home at night worrying about an auditor My books are always open to an auditor, my business is always maintained at a standard that represents the best efforts I have in me and when all is said and done 'What is there to worry about?'

"Perhaps I am one of a few. Perhaps I am not. Let's hear from a few more of you boys who are really grateful for the co-operation you are receiving from your company and who believe that credit for the Changeable Exchange Managers can be laid at the door of the manager himself rather than at the home office."

Silverman Buys "Grain of Dust"

"If it's a Crest picture I know that it measures up to the Carlo E. Carlton idea of what a big feature ought to be, and that's enough for me to know," is what Mayer Silverman, of Pittsburgh, is said to have written, in placing his order for the new Crest feature, "The Grain of Dust," a film version of the David Graham Phillips novel, starring Lillian Walker.

The announcement declares that Silverman, who is known as an exhibitor and exchange man, who possesses an uncany sense of the public demand, always makes up his mind regarding a new picture with the minimum waste of time, but he has surpassed his previous record in taking "The Grain of Dust."

He was so certain that a picture with the Crest stamp and the Carlton endorsement would go big, that he bought it sight unseen. He has not so much as seen photographs from the film.

He did not even wait for a contract, but took the film, enclosed a check which represents the highest figure Silverman has ever paid for a feature in his territory.

"Orders of this sort make it apparent that exhibitors are alive to the value of 'The Grain of Dust' as a money-getter, said Carlton. Picture-wise exhibitors know that we have an absolutely top-notch picture. One that will prove a box-office success, and we are glad that the exhibitors are realizing their opportunity."

Fuel Scare

(*Continued from page* 537)

National Fuel Administrator Garfield that all amusements be closed three days of the week. However, this move remains still as a suggestion and not as an order, and the meeting came to the conclusion that no definite steps would be taken in this direction without orders driect from Fuel Administrator Garfield.

New York Ice Bound

New York City is practically ice-bound. Ice floes are jammed in the Hudson, and access to the piers by tugs and other carriers of fuel from points in Jersey is practically cut off. A blizzard which has raged in the States west of New Jersey, obstructing all traffic in the Central States, has stopped the supply of the fuel and other supplies. This means that supplies of fuel are practically cut off from New York. With these conditions facing the city it is more than likely that quick action will be taken on the conservation of the meager supply of coal which New York has. It is reported that several large industries will be compelled to close within the next few days unless the fuel problem is solved. The National Fuel Administration has ruled that all industries necessary to the carrying out of the nation's work must go on at the expense of the other industries not necessary. The motion picindustries not necessary.

Important Conference Saturday

At the conference January 12 were Albert T. Wiggin, State Fuel Administrator; Harry T. Peters, chairman of the State Conservation Committee; Reeve Schley, City Administrator; Alfred H. Smith, Eastern Railroad Director; Joseph A. Hall and Frederick E. Gunnison, Fuel Administrators for the burroughs of Bronx and Brooklyn, and F. L. Kracke, Public Service Commissioner.

The order which will close all theatres for three days each week if placed into effect will affect only those using bituminous coal. It is said that all use this grade of coal, and it will affect practically every theatre and place of amusement in the city and State.

The order if made will be in effect only so long as New York is unable to get a sufficient supply of coal to operate her essential industries. It may be in effect two weeks or longer.

Kalem Laboratory Proves a Friend

While scarcity of coal and lack of electric current caused many motion picture laboratories in New York and vicinity to curtail operations during the recent cold spell, the Kalem laboratory in Twenty-third street helped out many producers in distress.

"We were obliged to work night shifts in our laboratory last week," said William Wright, the Kalem secretary-treasurer, "not that our big capacity was taxed, but because the cold snap caught several producers with release dates near at hand and their laboratories frozen. Our laboratory and its operation are so thoroughly systematized that although we were in the midst of printing and developling hundreds of subjects for the Government, we handled all the rush orders in record time."

Government to Have Display at Exposition

General Manager Frederick H. Elliott of the Motion Picture Exposition and the Executive Secretary of the National Secretary of the National Association of the Motion Picture Industry, made a flying trip to Washington, D. C., the early part of last week, and succeeded in making arrangements for an official exhibit at the forthcoming exposition, which will take place in the Grand Central Palace, February 2 to 10. Mr. Elliott conferred with Howard E. Coffin of the Aircraft Board and the Council of National Defense, with the result that when the exposition opens one of the big attractions will be an army airplane from which motion pictures have been taken at the front and many of the pictures so taken will he shown.

What Kind of a Fellow Is—Irwin?

Being a Glance at the Real Human Side of the Big Men of the Picture Game Caught in Action

By William A. Johnston

W. W. IRWIN is a lawyer. Here we interject a remark. Once we heard a man spoken of as a good lawyer among film men and a good film man among lawyers.

Mr. Irwin is not that kind of a man. Hardly.

For one thing he neither reflects nor caters to his environment. He is just what he is. Speaking of camouflage, he's its living antonym.

Our idea of Mr. Irwin is a man—be he lawyer, film man, physician, merchant or what not—who sights an object and then goes after it somewhat like a British tank, regardless of hell, high water, trenches, concrete pill boxes, Van Hindenburgs, and other German obstacles. Mr. Irwin is sturdy.

Nevertheless he *is* legal—from his well-polished shoes to the tip of his judicial brow.

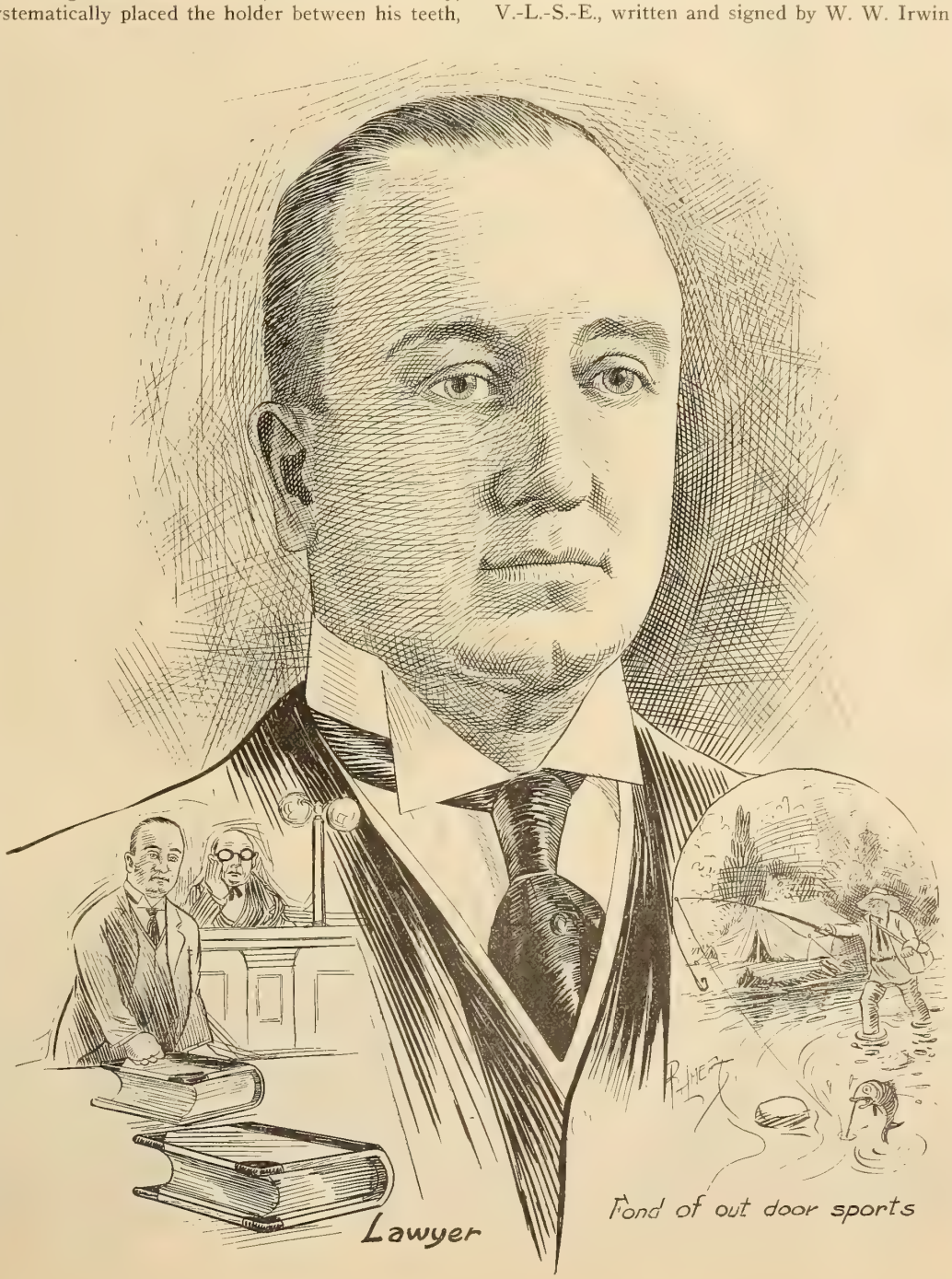
When he deliberately, judiciously and systematically inserted a Richmond straight cut cigarette into a holder, and as deliberately, judiciously and systematically placed the holder between his teeth, his whole attitude said: "Now, Gentlemen of the Jury, you have heard the evidence. We look for a verdict upon the *merits* of the case. But be *logical*—damn you (if one may swear at a jury) BE LOGICAL."

You must be sure of your premises with Mr. Irwin; so we began cautiously. Whatever hopes we had of being jaunty and flippant we carefully concealed.

"This, Mr. Irwin," we said firmly, "is an interview."

Mr. Irwin pulled deliberately and systematically upon the Richmond straight cut (his smokes like his clothes, friendships, policies and principles are chosen, almost contracted for, with a terrific singleness of purpose). We watched the cigarette and waited, knowing that our premise was being sounded to its lowermost, and that the conclusion would hit us straight between the eyes.

It did.



"Exactly," said Mr. Irwin—finally. "Have you got your *facts?*"

Zip! We got it, right in an interviewer's solar plexus.

"Have you got your *facts?*" We were minded to tell Mr. Irwin that we were preparing an interview not a brief. Facts? What have *they* to do with an interview? We struggled to revert to the premise. We tried to look obstinate—and sturdy. But we have sat on commmittees with Mr. Irwin when he asked for *facts;* so we shook hands, picked up our hat and went out—for *facts!*

We had some; we got others from other film men; and we got a mouthful from his assistant manager, Goff, who works days, nights and Sundays with Mr. Irwin, lunches on ice cream with him when Mr. Irwin insists, and is generally at his side except in a motor car. Mr. Irwin's driving of an automobile, it appears, is not as straight cut as his cigarette.

First, we find that a statement of the aims and policies of V.-L.-S.-E., written and signed by W. W. Irwin in June, 1915, has been carried out to *every* letter. This does not surprise us. As a side-stepper Mr. Irwin reminds us of Grover Cleveland. We expect to see these policies go right on when films are no more.

Mr. Irwin is not cold—it's only a logical exterior. Ask any employee about his big-heartedness.

He is not obstinate — except when he knows he's right and you can't tell him otherwise.

He hates a liar.

He never hedges himself and expects no one else to.

He will not tolerate politics in business.

He works with his organization and his organization with him—result: 100 per cent.

He knows the tricks of the business, but despises them.

He puts every man he meets—even the little ones—on a big plane. His business religion is to elevate those under him.

Honorable mention for thoroughness.

Producers Conserve in 1917

Statistics Show That Nearly 800 Reels Less Were Made During Past Year Than Formerly—More Features

STATISTICS compiled by distributors during the past week disclose that motion picture producers abided by the conservation slogan in 1917, and made 774 reels less last year than in 1916.

Cranston Brenton, chairman of the National Board of Review of Motion Pictures, attributed the decrease, in a statement concerning the condition, to two factors, both due to the war.

"The chief falling off in production," Mr. Brenton said, "was during the month preceding and the two months following the declaration of hostilities against Germany. Evidently at that time the producers were uncertain as to what the effect of the war would be on their industry. Since July, however, the production has maintained the average set in former years.

"The number of films released has been somewhat smaller, but there is a growing demand for features of five reels. The one-reel picture is rapidly losing its popularity. The best illustration of this tendency is the fact that the average length of pictures in 1915 was 1.75 reels; in 1916, 2.23 reels and in 1917, 2.77 reels. In December the average length was 3.28 reels, compared to 2.28 for December, 1916.

"The second factor in the decrease in productions was the large amount of government propaganda disseminated by the motion picture theatres. The great value of the motion picture as a medium of expression of opinion has been clearly demonstrated."

Directors Choose Officers for the Year

At the meeting of the Motion Picture Directors' Association, held at the New York studio January 3, the following officers were elected for the following year: J. Searle Dawley, director; Maurice Tourneur, assistant director; Edwin Carewe, technical director; James Vincent, scenarioist; Robert G. Vignola, treasurer; Paul Scardon, inner guard; Wally Van, outer guard, and Travers Vale, trustee.

It was reported the committee in charge of the supper and dance to be given by the association January 26, at the Biltimore, is making satisfactory progress.

Film Men Confer with Governor

William A. Brady, president of the National Association of the Motion Picture Industry; Lee A. Ochs, of the M. P. E. L. of A., and Frederick H. Elliott had a conference with Governor Whitman of New York in Manhattan January 13 at the St. Regis Hotel, pertaining to matters of the industry. The governor was invited to make the opening address at the forthcoming exposition in Grand Central Palace, which opens February 2 for a run of nine days.

Thanhouser to Lease Southern Studio

The Thanhouser Film Corporation has announced, through the advertising columns of Motion Picture News that it will consider a short-term lease on its Jacksonville studios, consisting of one outdoor and one glass-enclosed stage.

The studio is said to be complete with electric equipment, carpenter shop and stock scenery.

"Cheating the Public" Begins Lyric Run

"Cheating the Public," William Fox's 1918 cinemelodrama began a two-week run January 13 at the Lyric theatre in New York. It will be released to exhibitors as a Standard Picture on January 20, according to plans announced by the Fox Corporation.

Cinema Association Installs Officers

The Cinema Exhibitors' Association, of Bronx County, held a meeting last Thursday, at Fleischmann's, Westchester and Prospect avenues, Bronx, New York, at which officers for the current year were installed.

Try for New York Censorship Again

Reports from Albany indicate that reformers who have been labelled "the Christian lobby" will probably introduce a new bill providing for state censorship of motion pictures in the recently convened legislature.

No advance forecast of the terms of the bill has been given. As the reform group plans the introduction of twenty-five other quack bills, reforming everything from Sunday groceries to newspaper sporting pages, the motion picture bill will probably not see the light of day for a month or so.

William Russell Entertains Press at Luncheon

William Russell, whose series of Mutual features, has been highly successful, presided at a press luncheon at the Claridge, New York, on Thursday, January 10. Mr. Russell is enjoying a short vacation in New York prior to returning to Santa Barbara to resume work in another series of photoplays. Mabel Condon, Mr. Russell's representative, made all arrangements for the luncheon. It was held in a private dining room at the Claridge.

Those attending besides Mr. Russell and Miss Condon were, Mrs. Burness, Film Fun; Miss Momence and Mrs. Case, Vanity Fair; Alice Glenister, Saucy Stories; Margaret MacDonald, Moving Picture World; Edna Earle, Pathe actress; Milton Lowenthan, Theatre Magazine; Charles Condon, Photoplay Magazine; T. E. Oliphant, Evening Mail; Jim Huff and George Blaisdell, Moving Picture World; Lynde Denig, Dramatic Mirror; Peter Milne, Motion Picture News; Joe Reddy and Dickson Watts, Morning Telegraph; Lesley Mason and Oscar Cooper, Trade Review; Lawrence Reid, New York Review; Herbert Howe, representing Photoplay Journal, and Jim Beecroft of Exhibitors' Herald.

Money for Silverman

Friends of Arthur E. Silverman, well known in New York distributing circles, are congratulating him on a recent piece of good fortune in falling heir to a good sized legacy.



Rivaling Venice In All Its Watery Splendor, Tien Tsin, China, During a Spring Freshet, Treated Its Theatregoers to Boat Rides to See the Pictures at the Empire. Lionel Jupp, Owner of the Empire, and Also of the Pavilion, Pekin, Is Now In This Country

Resolutions Adopted at Wisconsin Meeting

The Motion Picture Exhibitors' Association of Wisconsin at its regular meeting in Milwaukee on January 4, resolved that: we approve of, and are in hearty accord with the resolutions adopted by the Washington convention, and pledge our united support in bringing to a successful end the relief sought, and so sorely needed at this time, and especially do we condemn: (1) the deposit system; (2) the present exorbitant high prices of certain pictures, whatever the cause of same; (3) the placing of the 15c per reel manufacturers' tax on the exhibitor by some distributors. And we respectfully ask that the Revenue War Tax Bill be repealed or so amended as to place the tax where it was intended.

"Be it further resolved, that we show our appreciation to those manufacturers and distributors who have not levied the footage tax, by patronizing them whenever possible."

Wisconsin exhibitors were urged to send immediately to the Allied Legislative Committee, in Indianapolis, information showing decrease in business.

Cleveland League Elects New Officers

The Motion Picture Exhibitors' League, Cleveland branch, held a deferred meeting January 8, at which officers for the coming year were elected.

Henry H. Lustig was chosen president to succeed W. J. Slimm, who held the office two years. R. H. Grey, manager of the Majestic, was elected vice-president. Walter Horsey, secretary for four years, declined nomination and Joseph Lefkowitz was elected for the place. Adolph Mahrer continues as financial secretary and treasurer.

"Birth of Democracy" Rights Sold

The Export and Import Film Company, Inc., this week reported the following sales for the Franco-American Company's release, "The Birth of Democracy":

New York City and Northern New Jersey, to Merit Film Company; New York State, Modern Feature Film Company; Ohio, Ohio Ivan Distributing Company, Cleveland; New England, Boston Photoplay Company; California, Arizona and Nevada, M. and R. Feature Film Company, San Francisco.

George M. Anderson Comes Back

G. M. Anderson, who created the "Broncho Billy" of screen fame, has announced his intention of returning to pictures in a series of features of Western life. This plunge into the range of the camera will be for only a short time, it is said, as Mr. Anderson's legitimate productions require much of his time.

The first feature picture to be released is entitled "Naked Hands," and is in five parts.

LUMINOUS PAINT FOR NIGHT SIGNS

What Terry Ramsaye Brought to Light in the Bottom of His Trunk

TERRY RAMSAYE, advertising manager of the Mutual Film Corporation, blew into MOTION PICTURE NEWS office one day last week and told the editors that while delving in his trunk recently he found a luminous plate, the kind that is used in decoying fish on dark nights.

With all of the gloomy rumors that have been flying around regarding lightless nights for theatres, Mr. Ramsaye hit upon the idea of theatre signs painted with luminous paint, which stores light in daytime and radiates at night.

He had a sign prepared and placed at the end of an alley a block long. The night was black. He could read the sign easily a block distant!

Where there are many street lights near a theatre front, Mr. Ramsaye says the signs won't luminate.

But for the neighborhood theatre, where streets are dark, the idea is excellent.

Mr. Exhibitor, does this give *you* an idea?

"Screen Telegram" on the Way

Scheduled to Make Debut Through Mutual on March 4 as Twice-a-Week News Reel—Supplants the Weekly

JOHN R. FREULER, of the Mutual Film Corporation, has announced the coming of a new reel, which will make its appearance twice a week on and after March 4, according to present plans. The subject of the reel will be general news, under the title of "The Screen Telegram." Mr. Freuler advises it will follow up and supplant the Mutual Weekly.

"We have laid elaborate and promising plans for the production and assembling of 'The Screen Telegram,'" said Mr. Freuler, discussing the new release at his New York offices. "We have arranged for an extensive system of foreign camera correspondence with a war news service from some new angles, which we expect will give an unusual attractiveness to the reel.

"I have been giving the news reels particular attention for a long period and I have come to the conclusion it has been a rather neglected field among the film producers. Improvements in this field have been very slow to come. Yet the enduring success of the Mutual Weekly and some of its better competitors, and their obvious value to the best theatres, prove the permanence of demand and encourage our hopes for the new venture.

"The mechanical work of the Screen Telegram will be handled at the laboratories and printing plant of the American Film Company, Inc. This means that the Screen Telegram reels will be of the same high physical quality as the feature productions of the concern released through the Mutual Film Corporation."

Vitagraph Appoints Hendrick

Succeeds Gordon Laurence as Sales Promotion Manager, and Will in Addition Edit the Weekly House Publication

J. LAWTON KENDRICK, one of the best known young men in New York, and who has a wide acquaintance in theatrical, newspaper and business circles, has been appointed Sales Promotion Manager of the Vitagraph distributing organization to succeed Gordon Laurence, now in training for the Naval Reserve Flying Corps.

Mr. Kendrick was formerly sales manager for the Stewart-Hartshorne Company, roller shade manufacturers, but for several years has devoted his attention to editing and publishing two trade journals covering the upholstery and tobacco fields, respectively.

In announcing the engagement of Mr. Kendrick, Vitagraph said: "Since his graduation from the University of Pennsylvania, Mr. Kendrick has traveled several times around the world and has been a careful student of trade conditions and sales methods. He has acted as advisor on numerous big sales campaigns for national advertisers, has made special industrial surveys for the government and has appeared before Congress in connection with various trade subjects. He also has addressed many leading trade bodies on subjects of vital interest to them."

As part of his work as Sales Promotion Manager, Mr. Kendrick will edit "The Vitagraph Family," a weekly house publication devoted to Vitagraph efficiency and service.

Tax Blamed for Closings in Cleveland

The past fortnight has marked the closing of three motion picture theatres in Cleveland because of the tax on admission tickets, according to a correspondent of MOTION PICTURE NEWS. One was the Castle theatre in Wade Park avenue, which was one of the oldest neighborhood houses in that vicinity. Exhibitor Scheifleinheimer had operated the house for more than four years. The Dante, in Central avenue, and the Family theatre, in Quincy avenue, were the other two closed.

Backer to Launch Cooperative Booking Plan

FRANKLYN E. BACKER, president Mammoth Film Corporation, who purchased recently the Greater New York rights to the Mayfair production, "Persuasive Peggy," featuring Peggy Hyland, announces that with the release of this feature he will inaugurate his plan of co-operative booking with the exhibitor. Mr. Backer acquired the New York rights through Schallenberger and Priest, special representatives and sales agents for Mayfair in the disposition of their product.

Mr. Backer said:

"The exhibitor's rental will be calculated upon the cost of each picture to Mr. Backer's firm, plus a nominal percentage for handling. Each print will be so routed as to cover a given number of dates per annum as long as it will earn a fair return. I will be glad to outline his plan in detail to any exhibitor who is interested in saving money on special features.

"Marcus Loew has booked 'Persuasive Peggy' to open on his circuit January 28 under the Backer co-operative plan. This fact alone is a splendid indorsement of the plan, as Mr. Loew is recognized as a keen business man in the exhibition end of the business."

War Films on Hand

The Hearst-Pathe News, which has shown several special pictures of various phases of the war and the training of soldiers, announced this week that it has many other films on hand showing the training of the American troops in the various branches of modern warfare. The company states that all of the films were made in the training camp of the American troops in France.

Philadelphia Anniversaries Are Numerous

Anniversaries in Philadelphia have been numerous of late. The chief theatres which announced them are the Strand and the Colonial.

Nixon's Colonial theatre, the Germantown playhouse, celebrates the fourth anniversary last week and the occasion was observed in a most befitting manner. During the four years of this theatre it has become the home of the very best in motion pictures and has carried to the residents of Germantown, Tioga, Logan, Manayunk, Chestnut Hill, Roxborough and the surrounding territory the highest standards in entertainment.

New Year's week marked the first anniversary of the Strand theatre. Since the opening of this theatre the people of North Philadelphia have been offered only the best film productions made. It is estimated that during the first year of its existence, there have been approximately a million persons entertained in this house. A feature of the Strand is its organ.

Picture Shows How Canada Met Harvest

Louis Kon, Commissioner of Immigration and Colonization for the Province of Manitoba, has been engaged recently in Chicago in the production of a film for which he drafted the story, showing how Canada, and particularly Manitoba, went about solving the labor-shortage problem at harvest time.

"Do Your Bit on the Farm" is a thousand-foot reel, partly produced in Winnipeg.

The film will be released by Mr. Kon at cost to the State Councils of Defense in the United States to be used in solving the labor-shortage problem here, it is said. Canadian distributing franchise.

"Grain of Dust" Stars Lillian Walker

Through an error in a caption under cuts of Edith Day and Lillian Walker in Motion Picture News of January 5, the former was given credit as the star of "The Grain of Dust," a Crest picture.

Lillian Walker is star of the picture and Miss Day was cast in a supporting role.

Gale Henry Transfers to L-Ko Company

Carrying out his purpose to strengthen the drawing powers of his trade mark by adding comedy stars, President Julius Stern, of L-Ko, has arranged for a transfer of Gale Henry from Nestor comedies, a Universal brand, to head an L-Ko company directed by Archie Mayo. Mr. Stern, who is on a business trip to Hollywood, where L-Kos come from, made the arrangements and announces an early release of Miss Henry's first comedy.

Another engagement calls for the appearances of Mack ("Ambrose") Swain in a series of comedies directed by W. S. Fredericks. The first of the Ambrose pictures have been released, and "Sherlock Ambrose," a detective comedy, is now in the making.

Canadian Pessimism Flees Before Pictures

According to announcements made this week by the U. S. Exhibitors' Booking Corporation, the exploitation in Canada, both by means of billboards and the daily publications of the special productions, "The Zeppelin's Last Raid," "Those Who Pay" and "The Belgian," has done much to dispel the pessimism which obtained in Dominion film circles.

R. P. Madden, who recently went to eastern Canada as special representative of the booking corporation, has returned to New York after launching the U. S. productions in a majority of the principal cities of the Dominion. He will remain here a few days and then return to Toronto, where he will take charge of the distribution of U. S. subjects, making his permanent headquarters in the Toronto offices of the Superfeatures, Ltd., to which company has been allotted the Canadian distributing franchise after seeing the first two numbers.

Manitoba Faces New Tax on Amusements

At the session of the Manitoba legislature, convening in Winnipeg, January 17, a bill is expected to be introduced by Hon Edward Brown, provincial treasurer, providing for an amusement tax which is to be 20 per cent. of the cost of the admission ticket. The profits are to go toward the provincial revenue.

A Winnipeg exhibitor said: "It can't possibly be a 20 per cent. tax. If it is it will just be about 20 per cent. more than the theatres are making in profit at the present time.

Rothermel Brothers Now in the Army

Addison J. Rothermel, director of the Walt Mason single reel, human interest stories, has left for Canada to join the Royal Flying Corps. His brother, Royale V. Rothermel, president of the Filmcraft Corp., is at present in France directing the distribution of motion picture propaganda and amusement film for the American and French fronts.

January Shows Business Is Picking Up

According to all figures available, December proved one of the worst months for business ever experienced by the exhibitors in the Province of Ontario. There have been very few but have been able to show a loss for this month. Things happened in quick succession to the detriment of business generally in the film trade.

Among these might be mentioned, the usual Christmas rush. This came after the Canadian Victory Loan and the easy terms of payment prompted many to discontinue going to the theatres. Shortly after this Loan was concluded, Toronto was visited by one of the worst blizzards in many years.

January, however, has got off to a good start and it looks as if the first month of the year will be especially kind to the moving picture theatres.

Animated Songs Feature Universal Stars

It became known this week that a series of twelve animated songs made at Universal City under the direction of Harry Cohn will have Universal stars featured in the 500-foot subject.

The stars and songs in which they appear are as follows: Franklyn Farnum, "Over There," "Homeward Bound" and "It's a Long Way to Berlin"; Eddie Lyons and Lee Moran, "I Don't Want to Get Well"; Carmel Myers, "Sandomingo"; Ben Wilson and Neva Gerber, "My Sweetie" and "Meet Me at the Station"; Neal Hart, "One Day in June"; Little Zoe Rae, "Just a Baby's Prayer at Twilight"; Dorothy Phillips, "Bluebird"; Kenneth Harlan, "A Dixie Boy Is Missing," and Monroe Salisbury and Ruth Clifford, "The Mason-Dixon Line."

The entire series has been contracted for initial showing at the Pantages theatres of the West Coast and the mountain states, Mr. Pantages having made the contract

Maryland Asks Repeal of Censorship

The Maryland Branch of the Motion Picture Exhibitors' League of America, regarding the question of censorship which is to come up at the present legislature in Annapolis, has outlined its plan of procedure in urging the repeal of the law as follows:

"Repeal of the State Board of Motion Picture Censors' law will be asked of the present General Assembly. The law has been given fair trial, and having been found wanting on many grounds, especially as a large revenue producer for the state, its wiping out will be asked, largely on the plea that it gives opportunity to gag one of the largest sources of public expression. A bill has been prepared carrying a repeal of the law and this will be introduced in both the House and Senate within the next few weeks.

"For several months the motion picture people of the state have been feeling out public sentiment in Baltimore city and in all the counties with the result that they are confident that the censor law is an unpopular measure from many standpoints.

"The repeal of the law is not desired that the gateways of motion picture houses may be opened for the exhibition of any sort or character of picture, especially of the sort that might tend to debase the morals of the community. Instead, there are existing laws that will protect the public against the showing of improper pictures. The police now have power to stop the exhibition of any improper screen picture, just as they can stop any theatrical exhibition regarded as improper or immoral. The police do not stop to argue the propriety of the exhibition, but merely make the arrests and the matter is left to a judge and jury.

"The censor law has been in operation since the summer of 1916 and has operated in Baltimore city and throughout the state. There have been numerous complaints against pictures shown on the screen, even though many such pictures have borne the patent evidence that they had been passed upon by the Censor Board.

"One of the strongest arguments used in favor of repeal is that the law gives opportunity for a small group of individuals to pass upon the views and tastes of the community and to arbitrarily say what the public shall and shall not see without the public being given an opportunity to voice its own views.

"The Exhibitors' League of Maryland, representing motion pictures producers of the state, has been organized and will carry the fight to Annapolis and through the assembly. The league has opened headquarters at 210 West Lexington street and has issued a pamphlet on 'State Censorship—What It Means.' The books dwells with emphasis on Article 40 of the Maryland Constitution."

You are not going to war. The men who are need all the comforts you can give them. Help them get cigarettes. That is your patriotic duty. If you aren't helping in the "smokes" campaign, get busy—now. Don't be a slacker!

A NEW MEXICO SURPRISE PARTY

How the Up-and-Coming Town of Alamagordo Was Outdistanced in Wits by an Exhibitor Who Knew a Thing or Two About the Law, By Gum!

SOME ONE threw a monkey wrench into the cog-wheels of the throbbing and purring administrative machinery of that thriving young community, Alamagordo, New Mexico, which reposes on the hot and dusty bosom of our celebrated American Southwest.

Stephen Kimball, proprietor of the only picture show in town, got the laugh on the city dads.

It seems that Alamagordo (which is not a nick-name) recently suffered from a wave of reform: the local patriarchs passed an ordinance prohibiting pictures on Sunday.

Steve, noting that Sunday was bright and shining, opened for business as usual.

Good and mad the town had its star cop camping on Steve's front stoop Monday A. M. He was escorted, amid loud buzzings, right down the main street to the cooler.

Steve looked the jedge square in the eye, and claimed that no such ordinance existed, all because the mayor had never signed it!

A scramble was made for the records. Steve was right!

At last reports Alamagordo is still roaring.

Bach Tells of War Conditions

Says Whole Country Is Under Fog So Thick It Is Hard to Estimate Which Way Things Will Turn —Little Fellow Hit

"A DENSE war-fog is hanging over the entire country," declared W. A. Bach, who a few days ago returned to New York after a trip taking four months' time and covering Chicago, Denver, St. Louis, Portland, San Francisco and many other of the larger centres of the country.

"So dense is this fog that it is mighty hard to estimate or say definitely that this or that twist in events will take place," continued Mr. Bach. "The exhibitors in the larger cities have not felt the effects of recent developments so severely as their smaller brothers in the towns and villages, if an average is taken of the country at large. But the little fellow has certainly had a solar plexus wallop that has left him gasping. The effect of this drive, which includes war taxes and conscription after-effects, together with general conditions, has resulted in a really alarming reduction of show nights in the smaller towns.

"Exchange executives in a position to note records must have watched with anxiety the closing off of one night here, two nights here, and this theatre only showing Saturday and Sunday. To my mind this is the only source of real worry. The average exhibitor outside of the bigger-city men, only figures on two profit nights a week, either Saturday and Sunday or Friday and Saturday in a closed-Sunday section. And there it does not mean so much to them to cut off a single week-night, upon which they usually do little more than break even. But to the producer and distributor it represents a distinct problem, because it means a curtailment of his market. And, naturally, curtailment of market or outlet means curtailment of production in war times, when it is practically impossible to increase or intensify sales effort.

"Speaking of reducing markets, it seems to me that a lot of us have forgotten that we are at war. Every other industry has been faced with a decreasing market owing to war conditions and in practically every industry production has been faced with a decreasing market owing to war conditions and in practically every industry production has been reduced to meet these conditions and the requirements of economy and governmental requests for conservatism. And if the production has not been cut it has been diverted to purely war uses.

"Both producers and exhibitors would fare better with about 50 per cent of the production now running—better prices would obtain for both and the war tax would not be the "last straw" to the exhibitor, which it unfortunately is in many cases, I am convinced from my observations in the country.

"What will help? Well, the first thing in my mind that seems imperative is to forget the impression that is only too prevalent right now; that our industry is going smash. We are not going smash if we recognize the existencies of war time and settle down to an era of conservation, forgetting for awhile our pre-war dreams of expansion."

Campbell's Daughter Is Non-Professional

In an account of the recent death of Eric Campbell in MOTION PICTURE NEWS it was erroneously stated that the comedian, a member of Charlie Chaplin's organization, is survived by Laura Austin, a daughter. Miss Austin is the wife of Albert Austin, a member of the company, and is not Campbell's daughter according to advice from the Coast. Miss Una Campbell is the surviving daughter, and she is not in the profession.

Exhibitor Service Bureau

Handicapping Your Advertising

Things That You Should Not Do If You Expect Your Theatre To Get Real Results

ADVERTISING is supposed to be an incentive to attract the public to see your picture, but there are lots of cases when the displays might just as well have been written with the intention of keeping the patrons away—for by all the logic of advertising they are going to achieve that effect.

We devotde one of these articles to "Hitting the High Spots." We told you there to drive the central idea home, to stamp one idea on the public mind; in other words, to advertise with a purpose. Whether profit has been taken from this advice or not a general inspection of the motion picture houses in the newspapers which regularly come to our attention show a marked improvement over three months ago. Yet there is room for much further advance.

Here is our advice: Unless you know what you want to say, stay away from advertising entirely. You are like a fellow jumping from a steamer into the mid-ocean and believing that you are going to get back home.

If what you are doing means nothing to you, certainly it means nothing to the public.

We advise using big space for your advertising, but space itself isn't the thing; it's what you put in it, and what you refrain from putting in it.

Some advertising really handicaps the picture's success. You had better simply announce the title and the date and let it go at that instead of aimlessly attempting to use up the inches of display matter that you have contracted for.

Make up your mind to one thing at the start. The general public does not want to read everything that you have to say, if your display is written like an old maid telling the latest town gossip. You may think that after you have written a lot of matter that it sounds mighty fine and that you have achieved a masterpiece, but you will find that it is not generally known because of the few people who have read it. Better to say one-tenth as much and have it read.

That is one serious handicap to advertising. Take the instance of the Butterfly theatre, illustrated on the opposite page. Butterfly does some clever advertising week after week and we are surprised to see this space filled with a mere mass of matter. How much stronger this would have been if the writer had used the matter that is in wide type and then the sentence—"A pageant of life and love, a panorama of passion in the burning desert where men and women, too, may love more fervently than in any other place." Then you would have had something to attract attention—something to make people read the display and something to arouse their curiosity so that they would come to the theatre to find what it was all about. Instead of that the mass of type repels the eye, and you have lost fifty per cent of your possible readers at the start. You have at least handicapped your possible patronage.

In direct contrast, and appearing just below this display in the same paper, is the advertisement of Marguerite Clark in "The Seven Swans." Certainly as much could have been said about this picture as the other, had the writed decided to tell "the whole story," but he told the essentials and brought the people to the theatre to see the rest.

Yet there are cases when additional reading matter, when placed in a position that does not jar, and which is evidently secondary matter, can be used to excellent advantage. Take the display on the same picture prepared by the Columbia theatre. In this case one of the cuts supplied by Paramount was used, but the writer has added the lines headed "And There You'll Find Your Old Sweetheart Again." Here is brought in an added appeal to the grown-ups, which was touched on in the Alhambra display, but given more of a heart appeal here.

A third display on a Marguerite Clark picture is that of the Eckel theatre, one of our best advertisers. Here he has used the picture of the star as his main drawing card, and he has done this with artistic effect. He has said as little as possible, but he has told the public all it wants to know; and that's a mighty good time to quit.

Victoria theatre has handicapped itself by making its display hard to read, objectionable in type selections and a succession of display lines that confuse. If the Victoria felt that it had to call attention in detail to the vaudeville features it should have used three times as much space and have boxed off the various vaudeville features. Evidently the writer believed his feature picture the greatest attraction or he would not have given it the top position, but he should have made it dominate.

Get this little point:

A woman will hunt through the small type of a department store advertisement because she is hunting for bargains. She may need only a piece of ribbon, but as long as she is going to the department store she is going to read through the list of things and see what other bargains she can pick up.

But that is not the case with motion pictures, especially beyond the feature picture. Advertising should not be written on the theory that the public will hunt up your space and read through the small print to find what it is looking for. *The only right theory on which to plan this advertising is on the theory that you want to reach the people who have to be pulled to your theatre.* Those who follow your house blindly may find out in some way without any advertising what you are showing. You can almost ignore that percentage in getting up your display. *We know one publicity man who always has this idea in mind when he writes a display: "How can I bring a new patron to my theatre this week?" And that's a good idea.*

Just be governed by the idea that you are writing this display as a distinct appeal to one lone individual who has never been to your theatre. You want to make it as striking as possible, and you have got to get something that will catch his eye. You can't tire him with descriptive matter, for he will get disgusted before he gets to the end. You can't bunk him because he is probably suspicious of that. You have got to arouse his curiosity and his interest to make him want to come.

Gift's theatre seems to have but one idea in mind, and that is to sprinkle the name of the theatre around as much as possible. It reminds us of the displays in the cheaper publications where "Free! Free! Free!" is used all around in big type and after one reads the small print one finds that there isn't anything free about it. Not that we mean that Gift's is trying to bunk the public, but it is handicapping itself by using that space with the name of the theatre (instead of a neat name plate) instead of bringing out the catch line, or something that the picture tells. Here was a picture with ample fields for advertising, but all of these have been deliberately passed up, unless we take into consideration the small type at the bottom.

Sun has a good display, but we would have used in considerably larger type the line "She Is Omaha's Own Star." It would have appealed to the civic pride of many people who were probably hesitating which picture they would see that day.

And this brings another point to mind. We have been watching carefully for months the advertisements of the leading theatres of the country, large and small, and we have come upon an unbelievably small number that have made any reference to the fact that noted stars that they were advertising were home products. Here is a point that should always be featured. Don't say to yourself that everybody knows that Jennie Jones was born in your town, but go after the people that do not know it, and even if they do know it keep reminding them of it.

(*Continued on page* 554)

Some Who Failed to Make the Most of It and Some Who Did

Examples taken from various newspapers showing how some theatres handicapped themselves, compared with others who took full advantage of possibilities



"THE GARDEN OF ALLAH"
Scene From Act 2:
Helen Ware: "Domini"
Thos. Santschi: "Boris"

BUTTERFLY

212 GRAND AVENUE

TODAY: A Great Actress' First Screen Appearance!

A GREAT PLAY'S FIRST PRESENTATION WEST OF NEW YORK!

"THE GARDEN OF ALLAH"

Robert Hichens' Celebrated Stage and Literary Success—With

HELEN WARE

IN HER ORIGINAL STAGE CHARACTER: "DOMINI"

THOMAS SANTSCHI as "BORIS"—and a Big Cast

A REMARKABLE 10-ACT PRESENTATION OF ONE OF THE GREATEST LOVE STORIES EVER TOLD

"Don't Listen to What I Say! You Must Not! You Must Not!" and She Answers Him With "Hush, Boris! You Must Say It—for I Must Hear It!"

Those who see this exceptional picture will never quite forget the impassioned appeal to Domini of the haunted Boris, as he comes to say farewell, loses his self control in her captivating presence, and forgets the deadly secret which hangs over him—the pledge which separates him from other men, their love for women, their pleasures, their lives—as he falls before her in the garden and the above dialogue takes place.

IMPORTANT NOTICE!

This is another of the Big Productions which the Butterfly is bringing direct from 50c to $1.00 runs in New York, paying a big price for the film, but showing in Milwaukee at 15c for adults and 10c for children

A Pageant of Life and Love, a Panorama of Passion in the Burning Desert — Where Men and Women, Too, May Love More Fervently Than in Any Other Place.

This is the message of the sublime photoplay creation of Robert Hichens' masterpiece —"The Garden of Allah"—famous in play and book, now in photoplay.

That Impassioned Song of the Desert, "No One But God and I Knows What Is in My Heart,"

Is brought to life with touching reality in "The Garden of Allah," master film from Robert Hichens' poetic book and play.

Thousands of Men, Horses and Camels: 10 Big Acts

Are used in the photoplay—and many of the amazing scenes are

Too Vivid to Be Forgotten

The Stranger Fled From Prayer, and Yet He Won the Heart of the Woman Who Was So Given to Prayer;

He was strange and awkward in the ways of men—as one who had come from another world—yet he fascinated her. She had been warned, yet she encouraged him to speak the burning words—then they were married in the midst of the most awful sandstorm even the Sahara had ever seen—was it a sinister omen of what was eventually to come of such a union?

SHOWS START: 9:45, 11:20, 1:00, 2:40, 4:20, 6:00, 7:40, 9:20

ECKEL



TO-DAY
MONDAY-TUESDAY

The Loveliest and Liveliest of Film Actresses

Marguerite Clark

In the Third of the Successful "Bab" Stories

"Bab's Matinee Idol"

A Paramount Picturization of Delightful Moments

EXTRA ADDED ATTRACTION—2 Reel Comedy— Even As You and I.

NOTABLE MENTION—Debut of Lina Cavalieri on Wednesday and Thursday in the Paramount Production, "The Eternal Temptress."

ALHAMBRA

15c ADMISSION 15c



T-O-D-A-Y

DAINTY DEMURE MARGUERITE CLARK

OFFERS FOR ALL WHO WOULD REMAIN CHILDREN AT HEART
HER ANNUAL HOLIDAY FAIRY PHOTOPLAY PRODUCTION

"THE SEVEN SWANS"

Positively the Biggest, Most Elaborate of All Marguerite Clark Productions

Extra Midnight Show Monday

Paramount Pictures

HAVE YOU HEARD THE NEW PIPE ORGAN?
COMING THURSDAY **WALLACE REID** IN **"NAN OF MUSIC MOUNTAIN"**
HAVE YOU SEEN THE NEW STAGE SETTINGS?

ARTCRAFT PICTURES

VICTORIA

TO-DAY, MON., TUES., WED.

Margery Wilson and Walt Whitman

WITHOUT HONOR

ALL THIS WEEK

THE BOYS IN BLUE

14—PEOPLE—14

IRLAN and SUMMERS

THE CLIPPER TRIO

LAST HALF THIS WEEK



DOUGLAS FAIRBANKS

in

Reggie Mixes In

COLUMBIA

ANOTHER WONDER TRY TO GET IN

For Big Kids and Kiddies

Marguerite Clark in "The Seven Swans"



TODAY AND ALL WEEK

AND THERE YOU'LL FIND YOUR OLD SWEETHEART AGAIN.

Perhaps only in mind, through the haze of a memory clouded by the years, but a picture just the same of the sweetheart of other days who speculated with you whether the fairy prince or the bad "ogre" would "live happy ever after." You'll live the "old days" over again when you see this wonderful picture, staged with the hand of a magician, at our theater this week.

THEDA BARA and HERSHAL MAYALL

IN "The Rose of Blood"

AT THE GIFTS THEATER

GIFTS



GIFTS

NOT A VAMPIRE PLAY.

A PHOTODRAMA DEPICTING THE DOWNFALL OF THE RUSSIAN DYNASTY. Should a woman kill her husband if his death will mean liberation to 180,000,000 enslaved people? Should she set aside her love for him and perform her duty to humanity? See the Rose of Blood and you will find the answer

PRICES: Inc and 15c. **SUNDAY AND ALL WEEK** We Pay Your War Tax.

SUN

Today and Monday



"MOLLY GO GET 'EM"

The experiences of a reckless girl in society. She is Omaha's own star.

MARGARITA FISCHER

TUESDAY EMILY STEVENS | THURSDAY VIRGINIA PEARSON

WASHINGTON THEATRE

Have You or Your Husband an Affinity?

WE'RE STARTING EARLY

FIRST BIG SENSATION OF 1918

ELAINE HAMMERSTEIN

ASSISTED BY

WILFRED LUCAS

IN THE

JEWEL PRODUCTION

THE CO-RESPONDENT

SHE SUED HER HUSBAND FOR A DIVORCE. THE BEAUTIFUL ELAINE HAMMERSTEIN WAS NAMED AS THE CORESPONDENT. A BEAUTIFUL LOVE STORY WITH INTENSE DRAMATIC SITUATIONS.

A PICTURE OF TODAY

A PICTURE OF THE MOST SUPERB INTENSITY.

Produced by Ince.

Seeing the Rialto with Rothapfel

ORDINARILY it is a dangerous thing to say that any bill at the Rialto is the "greatest ever," but we are not going to pause on the brink this week, for Mr. Rothapfel has certainy set a new mark in motion picture entertainment and is presenting a bill that is almost beyond the dream of possible accomplishments. He is working pictures and light and music and chorus effects to their fullest power to achieve a novelty that distinctly startles. *No, with the success of the Rivoli, Rothapfel has not "let down"—he has gone a daring pace further and has distinctly "made good."*

The overture this week, under the direction of Dr. Hugo Reisenfeld, consists of selections from "Lohengrin." After the orchestra has played a number of selections with splendid effect, the audience is given a big surprise. The center curtain parts reveal the Rialto female chorus of twelve and at the same moment the Rialto male chorus appears before the display panels at either side, costumed as Knights of the Holy Grail. Then were sung the bridal song and finale with the effect that the audience went wild in its enthusiasm and the applause was so hearty and continuous that it brought a smile to the face of the director. It is probably the most effective handling of an operating number in the history of a motion picture house.

Then followed one of the splendid Robert Bruce-Educational pictures, "The Trail of the Sky." It embraces an unusually large number of splendid bits, including mountain scenery and several charming reflection "shots." It is a notable fact that Rothapfel is showing these Bruce pictures—different ones, of course—at both theatres. The particularly effective music for this number was the first two numbers of "In the Mountains," suite and the andante.

With the dark blue light effect through the house the curtains again parted, revealing Signor Bonelli in East Indian costume, seated. At the same moment the curtains of the display panels parted, showing East Indian scenes, they, too, bathed in dark blue. Then followed a most effective rendition of "Temple Bells," an Indian love lyric, accompanied by the Rialto male chorus, which did not appear on the stage.

Rialto Animated this week is devoted to patriotism and every number of it got a big hand. There isn't any comedy in it because there is a splendid two-reel Mack Sennett on the same bill and the greater part of the feature is comedy. The weekly opens with the Lord Mayor's show in London, including the big military parade, during which was played "Sons of Britain," in which there is a counterpoint of "God Save the King." Then followed unusual pictures of the Rockland, Me., fire, shown with a new fire allegro arranged by Dr. Reisenfeld, with the effects and the flashing of the red lights above the proscenium. The Bellevue Hospital life-saving unit was shown to a one-step, and then followed army trucks en route to Berlin to the tune of "I'm Going to Follow the Boys." With the "Return of the Regiment March" and a touch of "In Old Virginia" came pictures of the War Council and Secretary Baker and then official pictures of a machine gun squad in France. This faded into a cartoon, showing the Kaiser, drunk, trying to find the keyhole of peace. The same music followed through this. Next was a cleved map-cartoon, together with quotations from the President's speech, illustrating the war aims. The various titles got prolonged applause and there were continuous cries when there flashed on the screen the statement that the country was ready to make every sacrifice. A few bars of "The Battle Hymn of the Republic" were played just before the picture was shown and continued through the first part, and then came the motif of "Democracy," the opening number of the Rivoli. Now note the linking up: Next, after the statement of these war aims, came pictures of our boys marching down Broadway, with "Goodbye Broadway, Hello France," almost bringing the audience to its feet. The magazine ended with a Hy Mayer cartoon, entitled "When Peace Comes, She Will Not Come Alone," first showing the figure of Peace and then World Democracy following. The "Democracy" theme was repeated with the full orchestra.

Singing in English the first time at the Rialto, Mlle. D'Espinoy appeared with the male chorus, singing the Ratapan aria from "The Daughter of the Regiment." At the first part of this there was the tri-color effect in the lighting of the stage and at the sides, there was a touch of red, and the main lighting system carried out the same effect.

Now here is a point that shows why the Rothapfel efforts are always successful. During the first presentation of this number, the members of the chorus were very straggling in their salute. Mr. Rothapfel, who was behind the stage at the time, was wild over the error, and after the number he called them into his office. "I can always excuse a mistake," he told them, "but never a bonehead." And they took the advice in the spirit that it was meant, when he added: "You'll be in the chorus all your lives if you don't use your brains." For the chorus men, as all of his other employes, know that he is really interested in their success.

A French-Canadian lumberjack song is one of the themes played with the feature, George Beban in "Jules of the Strong Heart," a picture that got more applause than any that we have noted at the Rialto in weeks. Rothapfel accomplished another novelty during the storm scenes in this picture by using flashes of white through the proscenium arch, where there are the outlets of the big organ. It gave the effect of the audience literally being out in the storm.

The orchestra then played the "Rakoczy March" from "The Damnation of Faust" with the house bathed in red and the flashes of red carrying out the effect.

The bill ends with a Mack Sennett-Paramount comedy, "The Kitchen Lady," for which light music was used. It is a screamingly funny bit with a cat, a bear and fish contributing their part to the work of the human actors.

Yes, it was a wonderful bill and it was put on with about an hour's rehearsal. Would you believe that? It is because Rothapfel is always working, always bringing his organization up to that point of almost perfection.

This Week at the Strand

MANAGING DIRECTOR HAROLD EDEL'S second selection for his tabloid opera at the Strand is "The Mikado," and this light opera being sung in English was even more appreciated by the audience than "Carmen," the initial effort. There were six singers, every one of whom got liberal applause. The Japanese setting reached across the entire stage this week, avoiding the crowded effect during the "Carmen" presentation.

There is a new setting this week for the overture, presenting a Greek building with water surrounding it and the hills in the background. The overture is "Espana," a rhapsody.

Special effects and most attractive music marked the presentation of the feature, Mae Marsh in "Field of Honor." With its many scenes from the war this afforded ample opportunity for special music and the battle effects which kept the audience stirred.

Unusually good music also marked the Strand Topical Review, which opens with a baby auto race and then shows a Paramount-Bray, "Art on the Typewriter," the clever work of a young Spaniard. One of these was a picture of Pershing and got a big hand as it was shown with "Yankee Doodle." Arabians enlisting against the Turks, the Bellevue Hospital unit, the War Council at Washington. Official war films which followed were the same as those at the Rialto, as were the American war aims, but with a different view of marching troops at the end, which got tremendous applause. The Topical closed with the American flag.

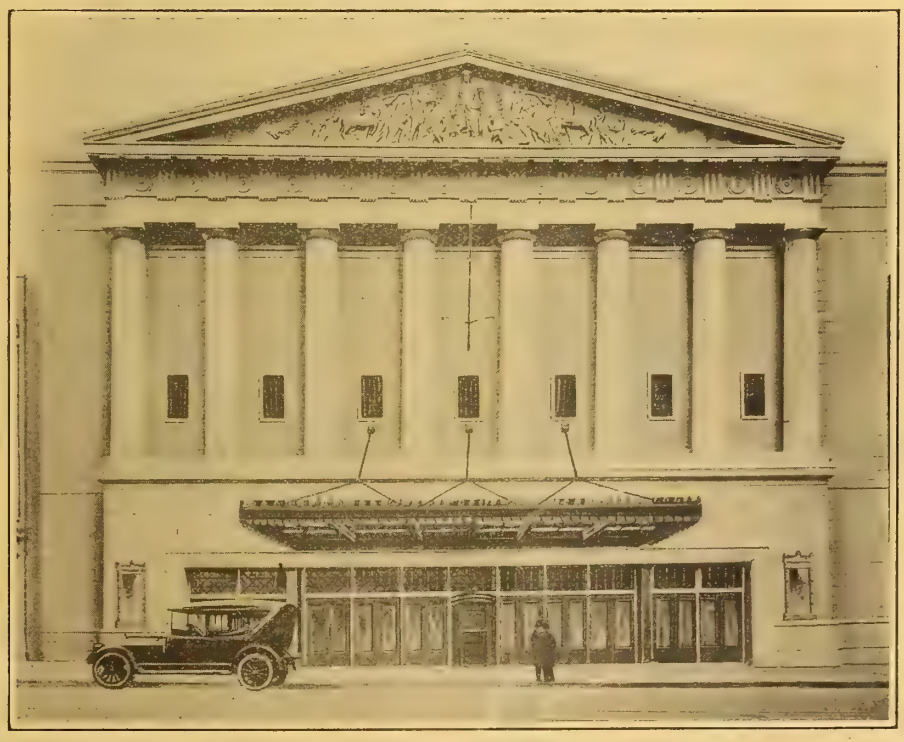
"Animals in Midsummer," a Ditmars-Educational, got a big hand and many laughs. "Yellowstone Park" was the scenic and Mutt and Jeff in "Cold Storage Cupid" furnished the comedy element.

RIVOLI THEATRE

OPENED
DECEMBER 28, 1917

UNDER THE DIRECTION OF

S. L. ROTHAPFEL



BROADWAY 49th STREET

NEW YORK

The Picture is the Thing

"To my friends in the motion picture industry, I wish to say that the keystone of our programs will always be the screen. Some have attributed the popularity of the Rialto to the music, the lighting, the service, or the surroundings. We who are behind the scenes know that it is the picture which has made all those possible."—*From the Rivoli program.*

S. L. Rothapfel

Paramount and Artcraft Pictures

will constitute the backbone of Mr. Rothapfel's program for 1918.

These pictures have made possible such theatres as the Rivoli and the Rialto.

These pictures have been practically the only regular supply of consistently superb productions featuring foremost stars in clean stories, that are nationally known or advertised.

These are the pictures that have attracted the better class of people to photoplays and enabled an exhibitor to count on the drawing power of an attraction.

These are the pictures that justified an investment of the magnitude necessary to erect what Mr. Rothapfel so aptly styles, a "Triumph of the Motion Picture."

The producers and the industry generally, owe much to Mr. S. L. Rothapfel, who does more than manage the Rivoli and the Rialto.

He more than any other one individual, developed the *organization* and the *conception* which has resulted in the present motion picture presentation.

Mr. Rothapfeld has selected these pictures simply because experience has taught him they have always been consistently the best.

Show the best pictures obtainable and you will have the best class of patrons and the largest number.

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

S. L. Rothapfel—An Appreciation

By R. E. Pritchard
Author of "Seeing the Rialto with Rothapfel"

ONE almost wonders what would have happened to the national sport had Samuel L. Rothapfel gone into professional baseball instead of into motion pictures. The other night the presence of a caller at the Rivoli, now a prominent man in the amusement field, but once a big league player, revealed the fact that the creator of the Rialto and of the Rivoli, when a member of the marines, had an offer to join one of the major teams. He considered it awhile.

And if he had gone into baseball, there isn't the slightest doubt today that he would now have been the manager of the most active, fighting winning baseball organization in the country. The answer is the "pep" that fills his whole system, the hunger for hard work, the streak in him that will never quit—the earnest determination to do the best and have the best—not at the expense of others, but because he has created it.

But he didn't go into baseball, and the industry is glad. Years ago when he first went to Minneapolis and took the management of the Alhambra theatre, in a city where motion pictures were in bad standing because of the sensational films that had been shown there, he had his ideas—ideas ahead of the times. And there he met Sarah Bernhardt, then on one of her tours of the country. To her he explained some of his plans; hardly that, his ideals. "Messieur," she said to him in her broken English, "you are truly an artist—a genius."



SAMUEL L. ROTHAPFEL

And this sums up the reason why Rothapfel is today recognized as the premier exhibitor of the world, because he is an artist and he never loses his ideal.

His name today is known wherever there is a motion picture machine. His history is as familiar to you as that of George Washington. And so there is no need for any biography, except to recall to you who believe that this man has always had the commanding opportunity to do things he wanted to do. The other day a man writing to the Rothapfel Information Bureau, said: "It's all right for you with your great theatre, your immense orchestra and all the money that you want to spend to go the limit." He probably imagined this man as one who simply has to wave his hand and have money create for him whatever he would have.

But what are the facts? Here was a man who started out in life as a member of the U. S. marine corps and who then became a life insurance solicitor. Then he drifted to Forest City, Pa., and there he started in the motion picture exhibition business in a room back of a saloon. You are all familiar with the odds that he fought against there, of the way that he walked miles through the snow to get his reels when the railroads were tied up and his competitors closed their doors, of the fact that he wasn't too proud to get down on his hands and knees to show his employees how to scrub the floors, of the way that he made this little theatre, with a patronage almost exclusively of miners who could not speak English one of the most successful in the country. At the start he did things, because he worked hard. Night and day he was on the job, with no thought of personal comfort, no thought of anything but the success of his presentation. *And he is the same Rothapfel today in the midst of the greatest success that any exhibitor has ever achieved.*

Then he went to Philadelphia looking for a job and there he became acquainted with Joe Dougherty, manager of Keith's theatres, and there he had his first opportunity. It was a case of going ahead from that time on until he seemed to overstep himself and get too far ahead of the times. After that he became connected with the Keith and Proctor circuit and installed the daylight pictures which he had invented.

After that he became connected with Herman Fair and installed pictures on the Orpheum circuit and finally went to the Alhambra, Milwaukee, brimful of new ideas, still almost years ahead of the times. There it was that he made the first big presentation in the history of the motion picture—"The Fall of Troy"—in two reels. But the way he put it on made it stand out. It was at that time that the General Film Company controlled the market, and the Saxe interest controlled the local output of the General Film. All that was left for Rothapfel was the independent product. But that only spurred Rothapfel on to new efforts—to convert his dreams into realities. He had an orchestra and a fountain on the stage and he added every little detail to raise the standard of the pictures. He brought pictures up from the slough, an almost despised institution, to the highest level, so high that the man himself was elected a member of the leading clubs. Then the next thing to solve was the question of films. Rothapfel has never waited for people to do things for him. He always does them for himself. So he jumped on a train and went to Indianapolis, got the General Film product that he wanted, hired an express messenger to take them back to Milwaukee and after that paid four messengers to be constantly getting the films to his theatre. He got the same films twenty-four hours ahead of Saxe. In a few weeks his despised house was being so crowded that it was necessary to call out the police reserves night after night to hold the crowds back.

From there he went to the Lyric, Minneapolis, where he faced awful odds. Another new 800-seat house had just been erected and was charging five and ten cents for five acts of vaudeville and five reels of pictures when Rothapfel undertook to buck the game with a ten and twenty cent admission. The theatre lost $17,000 before he had his great opportunity in the presentation of Sarah Bernhardt in "Queen Elizabeth." "You see," he said to me, "she came into my life again." There he installed an orchestra on the stage and presented the picture with special scenic and lighting effects. It was the first time that a really wonderful picture had been presented in a really great way. And in a moment the public saw the genius in the theatre that Sarah Bern-

Of Course

on the Opening Program

of the New

RIVOLI THEATRE

Mr. S. L. Rothaphel featured

One of Our Pictures (the Only Scenic on the Program)

entitled

"A World o' Dreams"

"A picture of which Broadway is still talking"

"Many times during this the audience broke into applause."—*from M. P. News, Jan'y 12.*

A PICTURE IN EVERY THEATRE ON BROADWAY

During the Opening Week of the RIVOLI we also were showing at the

RIALTO THEATRE, B'way, N. Y.

"Beside the Glimmer Glass"

By Robert C. Bruce

STRAND THEATRE, B'way, N. Y.

"Nature's Songsters"

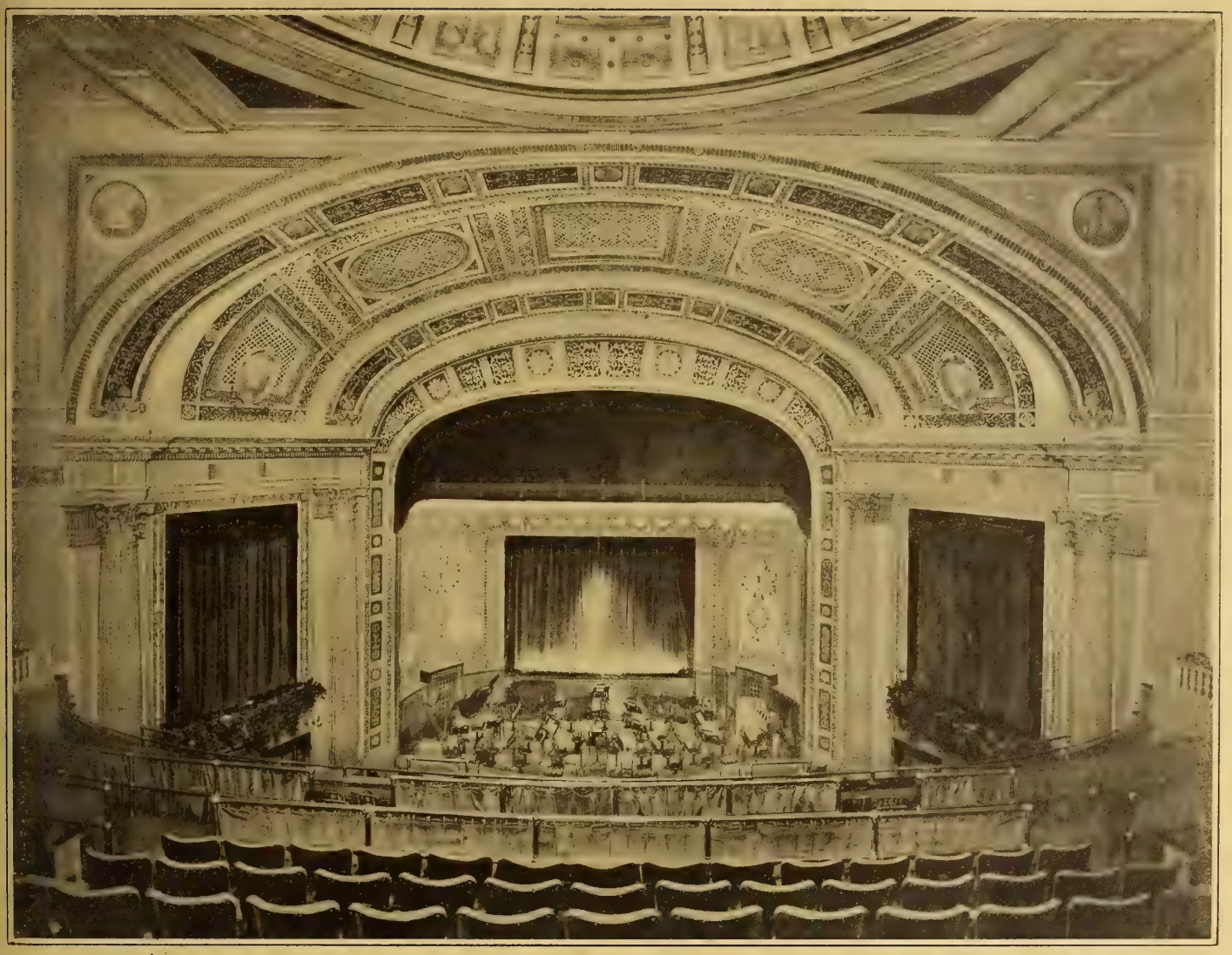
By Raymond L. Ditmars

and also a picture at the following prominent BROADWAY THEATRES:

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THE CLAREMONT
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LOEW'S NEW YORK
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SAVOY
STANLEY

EDUCATIONAL FILMS CORPORATION OF AMERICA

729 7th AVENUE NEW YORK, N.Y.



General view of the proscenium arch, showing the orchestra space and general stage effect of the Rivoli. This picture was taken from the lower balcony.

hardt had divined while listening to his story of his ideals.

But his ideas were too advanced. He wanted to do bigger and greater things. *The result was that he was left out of a job,* but almost immediately there came a call from the Regent theatre, 110th street and Lenox avenue, New York. It was then losing money. But he put some of his big plans into effect. He employed the orchestra and arranged the music for the production. One of the first of the big ones, one that startled all New York was "The Fall of Pompeii." He was at a loss for the score for the great picture until he happened into Aeolian Hall and heard the New York Symphony Orchestra playing "Rienzi." To his artistic mind this came as the inspiration and in his rush back to the theatre he bumped into two taxis and actually fell off a street car, so engrossed was he in the application of the music to the picture. It was there that he first engaged Carl Edouarde as his musical director, the first time that a motion picture house had been so honored.

The rest of the story is familiar. He took the Strand when it opened. Next he toured the country addressing exhibitors and then astonished the world by taking the Knickerbocker, an established legitimate house and converting it into pictures, with something of the same sort of program that he is using now. Then the Rialto was built for him, and the world acknowledged that the limit had been reached—until the Rivoli opened.

Yet Rothapfel is not done. He has great dreams ahead—not merely dreams, but actual plans which promise to further startle the motion picture world, to place new laurel wreaths on the brow of genius.

I first met this man when he was on his tour of the country, telling exhibitors how he could improve conditions, how they could make the industry forge far ahead. It was in a large city and when he had finished the exhibitors present applauded mildly, but as they left the room there were sly winks to each other, and such comments as "He's a dreamer," and others more emphatic, as "He's a fool; it can't be done." This year he went to the same city to assist at the opening of a new theatre, a house that has tried to follow the ideals of the Rialto, and he was hailed by the same men as the unquestioned leader—almost as a hero. When he spoke for the second time in that city, it was not the voice of the prophet, but of the man who had *done.* The cheers that greeted him would have done honor to any man in the nation.

He was delighted, *for he is a man who has never grown up in anything except his accomplishments.* He is today the same boyish, genuine, enthusiastic youth of sixteen. He is ever earnest, fighting, struggling, and never satisfied. He always takes the burden on his own shoulders, and shifts the "well done" to others.

Probably one of the greatest reasons for the success of this man is his infectious enthusiasm. When you come to know him, to hear him talk, to see how he does things it seizes you, too. No wonder that the same spirit moves all of his employees—that he has one of the greatest organizations in the country. This was proved by the fact that he opened the Rivoli without employing the head of any new department. The men had been so well trained at the Rialto that there were men to step into their places when they moved to the newer theatre. There were men ready to take their places because of the superb organization, men who were inspired by the spirit that they had seen in their chief.

The other night we sat in the Rivoli and it was reported to Mr. Rothapfel that something had gone wrong. He had just arisen from bed after an illness of two days. He was under a strain. He summoned the chief of this department and demanded why this thing had not been fixed. He grew angry in his enthusiasm, he demanded that this man stay up until the erring

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Rothapfel selects Dryden to do Rivoli Theatre Lobby Displays.

Rothapfel selected Dryden for his Rialto Theatre Lobby Displays.

Rothapfel's success speaks for itself.

C. J. DRYDEN COMPANY
1664 Broadway New York City



Side view of portion of the Rivoli, showing the balcony and a portion of the orchestra floor. At the extreme right will be seen the new lighting panels at either side of the screen and above a portion of the main lighting system through which various colors may be used.

piece of machinery had moved to satisfaction. And then his voice softened. They talked of other affairs, and the "Chief" left.

"I want the boy to make good," he said to me with a trace of sadness in his smile. "I have just promoted him to a position that many men much older would like to have. I want to make him think for himself. I would have stayed up all night to have seen that was in working order. I want to get my men thinking; I want them to get to doing things on their own account. I don't want them coming to me with excuses about why things went wrong; I want them to fix the thing and then come to me and tell that the fault has occurred, but that it has been cured."

Years ago it was hard for us to believe what our parents told us as they gave us a good licking—that "it hurts me more than it does you." But afterwards, when we had grown up to the bigger life we knew that it was true—we knew the regret that comes when we give an injury. And Rothapfel has that same feeling for everyone that works for him—he has the fatherhood of his people; it hurts him more than it does them when they fail to measure up to the situation.

For Rothapfel is human; he is more than that. Before I began writing the stories of "Seeing the Rialto with Rothapfel," a very good friend of mine who, I knew later, knew this man to a very small extent, told me that I would find this man very much "up stage." I went there the first Sunday expecting to have this man tell me how great he was, what wonders he had accomplished, how he led the world—as he does lead it. But we stood there in the balcony together and looked at the first showing of a new bill with his secretary by his side, giving orders of little mistakes, nervous in his anxiety that everything should go to the acme of perfection. Now and then we talked, but most of the time he was silent, spending his time criticizing himself.

And then after this first showing he asked me what I thought of it. It was wonderful and I said so.

There came the quick smile that makes his face so friendly. There was almost gratitude in his voice. *Rothapfel loves praise when it is sincere. He knows and hates a sycophant.*

I have seen this man more closely than probably anyone except a few of his employees. I have been with him when he was planning big things with his chiefs of staff. I knew many of the secrets of the Rivoli, before; in a later discussion he imparted some of them to his friend and publicity manager. I have seen his man when he was worn to the thread after three days without rest. I have been with him when he was stirred by some "terrible" break made by one of his employees (which the audience never noticed) and I have seen him on such a night as the opening of the Rivoli when a half hundred stars of the motion picture world were verbally worshipping at his feet in praise of the work that he had accomplished.

And he has always been the same—genuine, enthusiastic, boyish.

And this man will always be the same until the end of the chapter.

The other night the doorman who guards visitors from him came in, after Rothapfel had arisen from a sick bed, and expressed the wish that he go home and not break down.

"I am not going to break down," he replied. "I can't do it. I won't."

HE WON'T.

It's a great treat to see this man at work. Of course he has to leave a lot of the details to his lieutenants, but at the end he is the man who is responsible for the successes and the errors. Rothapfel may be a good stud poker player for all I know, *but*

(*Continued on page* 15)



"FIRST NATIONAL" ATTRACTIONS

are featured at the

RIVOLI and RIALTO

Mme. Petrova in "Daughter of Destiny"
and Forthcoming Petrova Pictures
Herbert Brenon's "Empty Pockets"
"THE SIGN INVISIBLE" By Edgar Lewis
Charles Chaplin' "Signature Protected" COMEDIES

There is a "First National" Exchange near you.

THE FIRST NATIONAL EXHIBITORS' CIRCUIT
18 East 41st Street, New York City



At the left is shown a view of the mezzanine floor of the Rivoli, with the well effect looking down on the rear of the orchestra seats. In the picure on the right are some of the details of the mezzanine floor.

What the Rialto Has Accomplished

RIALTO is the reason for the Rivoli.

When the splendid theatre at Broadway and Seventh avenue, occupying the site of Hammerstein's vaudeville house, was announced as the home of motion pictures there were all sorts of predictions of dire losses that would be the result. But those who scoffed did not count on the magic hand of Rothapfel.

In the first place, the construction of the house was entirely different from any other motion picture house, so arranged as to allow the greatest field for music and lighting. And from the very start new wonders began to happen in this house. There were the combination of music, instrumental and vocal, with the picture, such as were never imagined. But Rothapfel has always kept the picture the main thing.

Within a few weeks the Rialto came to be one of the most popular places in the city and long lines stood in front of the house all day Sunday and through the week-day evenings waiting for admission. The cry of "standing room only!" was always to be expected. It was natural, after the Rialto had built up such a following, that there should be some outlet for those who wanted to enjoy the handiwork of Rothapfel, and the Rivoli was the response.

Not only the musicians, the pictures and the lighting and the stage setting contributed to the success of the Rivoli, but it has been a fact that every detail has been given the attention of Mr. Rothapfel. There has been no more wonderful organization built up than that of the Rialto; in fact, so perfect was it that all the heads of the departments of the Rivoli were taken from the staff of the other house.

Courtesy and service have been two of the watchwords of the house. The picture of the ushers with the salute "At your service" has become familiar to everyone, and the pains that are taken in making each patron comfortable have made the theatre homelike to everyone. Mr. Rothapfel has really built up the Rialto as a place that the public loves, and once become a Rialto fan the habit is lasting.

Open bookings have been followed at the Rialto, as they will be at the Rivoli. Paramount and Artcraft have furnished a very generous share of attractions, including all the productions of such stars as Douglas Fairbanks, William S. Hart, Elsie Ferguson, Charles Ray, Julian Eltinge and others. First National Exhibitors' circuit had its first picture, Mme. Petrova in "A Daughter of Destiny," shown at the Rialto, and all of the productions of this circuit will be shown at one of the two houses.

Educational Film Company has contributed almost weekly to the program, especially with the Robert Bruce pictures, and with the music accompaniment that they have had they attract unusual attention. In fact, Mr. Rothapfel advertises these prominently.

With its magnificent orchestra of fifty pieces and its splendid organ the music has surpassed anything known in New York at popular prices. Leading soloists have appeared, together with choral effects, the Rialto quartet and various dancers. One of the charms of the Rialto is that the unexpected is always happening there. And another charm is that Rothapfel always finds the motif for his entire production, and the whole bill is in such complete harmony that there is but one feeling at the end of the performance—delight!

And so the Rialto has revolutionized.

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ECKART STUDIOS, Have Decorated the Rivoli and Rialto Theatres of New York City

SUGGESTIONS, SPECIFICATIONS AND ESTIMATES FURNISHED

1416 BROADWAY - - NEW YORK

Rivoli Fills Every Dream of Creator

WHEN the Rivoli theatre was promised to the motion picture public of New York as a house even finer than the Rialto there was doubt. The Rialto has gone so far in fulfilling every desire, in the perfection of pictures, in the combination of music and lighting and song that it was extremely difficult to imagine going a step further.

Yet such was the confidence in Mr. Rothapfel that on the nigth of the opening, though it was strictly an invitation affair, hundreds stood on the sidewalk hoping against hope that they would be able to get a ticket from some friend or purchase admission from a speculator. Is was an admission, after all, that they had faith in the creator of the house—"The Triumph of the Motion Picture."

This splendid house, with its 2,500 seats, could not be expected to supply any vast amount of novelties beyond the Rialto, yet it does afford great facilities for the presentation of the picture and the music, both vocal and instrumental, greater comfort of the patrons, if that were possible, and even greater luxuriousness. It is a theatre that grows on the visitor—a house so vast that one has to become familiar with the various details to realize to what extent the construction progress has gone.

Many Novel Features

From an architectural point of view, the Rivoli offers a number of novel features which will be of interest to theatre builders and to the playgoing public in general. Certainly nothing in the way of architecture has ever called forth more admiring comments from the crowds along Broadway than the classic façade which fronts on that restless thoroughfare. Viewed from that site, it suggests an art museum or public library rather than a theatre, and unquestionably it already has taken rank as the handsomest theatrical edifice in the city.

The façade is constructed of an extremely light colored stone, so light that when illuminated at night by the indirect lighting system it will have the effect of white marble. There are no electric signs on the building above those used on the marquee to announce current attractions. Searchlights and arcs are disposed in such a way as to throw the severe outlines of the building into bold relief and render it the most conspicuous structure within many blocks on nights lights are allowed.

The most striking feature of the façade is its row of eight towering Doric columns. These extend from a point above the level of the marquee clear up to the entablature, with nothing to relieve their severity save the leaded glass windows set into the wall behind them. Crowning the entire façade is the broad triangular pediment, adorned with sculptured figures in deep bas-relief, which suggest those of the world-famed Parthenon at Athens. These figures are symbolical of music and the arts in general, as befits the nature of the entertainment offered.

There is an Egyptian note to the slanting lines which frame the main entrance to the theatre, but otherwise the scheme is pure Grecian. Credit for the architecture of the building goes to Thomas W. Lamb.

Coming to the interior construction of the Rivoli, the most novel and interesting feature is found in the elaborate precautions which have been taken to insure the expeditious handling of large crowds. Taking advantages of the fact that the building extends through the block from Broadway to Seventh avenue, the architect designed a series of superimposed passageways of generous width which parallel the auditorium on both sides and run straight through the structure from front to rear. Not only are the orchestra and mezzanine floors cared for in this manner, but each cross-aisle of the balcony has its own corridor as well, so that patrons in any part of the house will find themselves but a few steps from a doorway at which they can turn either to right or to left and pass directly to the street most convenient to them, without interference from incoming crowds.

This system of entrances and exits bears a marked resemblance

(*Continued on page* 12)

An Exhibitor like **S. L. ROTHAPFEL** demands

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RIVOLI *and* RIALTO

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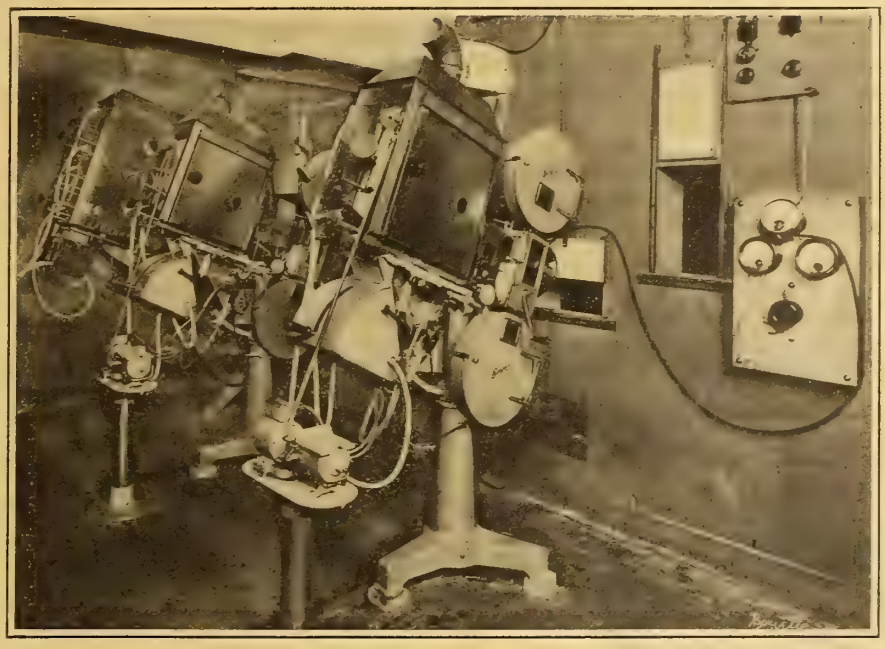
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The Rivoli Operating Room

THE operating room has been termed the "heart" of a motion picture theatre, and one will naturally be led to expect that the operating room of the Rivoli theatre represents the acme of practical design and equipment. The limits of space prevent a miscroscopic description of the operating room in Mr. Rothapfel's new theatre, but the following outline of its equipment, as constructed and installed according to the specifications of Lester Bowen, the chief operator, will doubtless prove of interest.

The projecting machines which grace the operating room of this well-appointed theatre are two Type S Simplexes, enameled a battleship gray and have highly polished nickel trimmings, as the photo shows. They are also provided with many refinements which cannot be detailed here, although mention may be made of the fact that both projectors are equipped with the Robin Cinema Time and Speed Indicator, a device which tells with wondrous accuracy the rate of projection in pictures per minute and feet per minute. In addition to these beautiful projectors, two special combined stereopticon machines, made to order by the Precision Machine Company, are also employed. Each of these special stereopticon machines is equipped with two arc lights, a triple condenser system, adjustable for lenses of various focal lengths; iris diaphragms and gear drives for making rapid adjustments. These machines can be used for slide projection, or as spotlights of any color, and the beams from the two lenses can be made to converge if a stronger spot is required. The stereopticon machines are finished the same as the Simplex projectors and present an appearance unequaled in any other operating room in the world.



Rivoli Operating Room

The projected picture is approximately 18 feet wide, being received on a Minusa Gold Fibre screen, specially built to the requirements of the Rivoli theatre. The projection is at an angle of 19 degrees and the screen is tilted 18 inches outward at the bottom to correct distortion. Credit for the installation of the Simplex machines, special stereopticon machines, the speed indicators and the Minusa screen is due to B. F. Porter, the Simplex man, of 1482 Broadway.

Returning again to the operating room, it is apparent from the photo that no expense has been spared in the installing devices which facilitate perfect projection. The electrical wiring was carried out by the Edwards Electrical Construction Company and the massive switch-board is probably the most expensive and flexible electrical system ever put in an operating room. There are two services connected to this board, these being alternating current from the United Electric Light and Power Company and direct current from the New York Edison Company. Direct current is normally used, but in the case of an interruption in service the alternating current would be used after being changed to D.C. by the large 10 K.W. Martin Rotary Converter installed. The Martin Rotary is a 15 H.P. machine which can deliver 140 amperes.

The installation consists of three large rheostat units, each one capable of delivering anywhere from 50 to 120 amperes to each one of three projectors. The rheostats are of the wire coil multiple unit type with terminals at the bottom for each individual unit. These terminals are connected by means of heavy cables to three special Hallberg Control panels made of Blue Vermont Marble upon each of which there is mounted one ampere meter reading from zero to 150, one volt meter reading from zero to 150, a speed indicator for indicating the speed at which the film is being moved through the projector and a control handle for a dial switch mounted in a box back of each panel. The purpose of this switch is to include a greater or smaller number of multiple unit resistances in the rheostats referred to in series with the arc.

By turning the control handle of the dial switch to the right a range of 50 to 120 amperes of current is available, while by turning the control hand to left the full range from 10 to 120 amperes is at the command of the operator.

This arrangement permits the operator to instantly change the amperage at the arc in approximately ten amperee divisions without moving from his post because the instrument and control panels are placed immediately in front of the operator at the right of the porthole. The entire control panel is hinged to a metal box, which is set in the wall. On the back of the box the dial switch is mounted, and the heavy leads running from the rheostats which are located near the ceiling connect to this dial switch, and the construction of each is very unique and original.

The shunt for the ampere meter is also placed in the box back of the panel, therefore all instruments on the panel are supplied with current through small flexible leads, making it unnecessary to attach any of the heavy cables to the connections on the marble panel. This is quite a convenience if it ever becomes necessary to readjust or repair the contacts on the large dial control switches. The handle for the switch is part of the panel which swings on hinges, making a very practical and satisfactory arrangement.

There are also four similar panels, but slightly smaller with dial switches connected to four rheostats of the same type adjustable up to 70 amperes each for the control of the four projector arcs for use with special combination dissolving stereopticon and spot lights.

The arcs of the Simplex projecting machines are automatically fed by two Speedco Arc Controllers, enameled battleship gray to match the rest of the equipment, and mounted on pedestals as shown.

In the rewinding room is an automatic aluminum-inclosed rewinder, which is motor-driven and accommodates 15-inch reels carrying 2,000 feet of film. A feature of these rewinders is that should a break occur when rewinding, the device automatically stops. The Speedco Arc Controllers, automatic rewinder and numerous other operating-room accessories were supplied by the Independent Movie Supply Co., of 729 Seventh avenue, New York.

Fairbanks Holds Rothapfel Record

DOUGLAS FAIRBANKS has the record honor so far as Rothapfel theatres are concerned. His pictures have had the privilege of being the first features shown at the Knickerbocker and then at the Rialto. And when the Rivoli was ready "A Modern Musketeer," his latest production, was selected.

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Rivoli Makes Good

(*Continued from page* 10)

to the one used in emptying the Colosseum at Rome of its eighty thousand occupants during the days of the gladiators, a process which historians say could be accomplished in from fifteen to twenty minutes.

It quite does away with the possibility of congestion even under the most trying of imaginable circumstances. In the event of a panic occurring with the house filled to capacity, the crowds would find so many exists at hand, leading into corridors so spacious and free from twists that the builders consider the escape of the entire audience as a matter to be reckoned in seconds rather than minutes.

The whole structure is built with similar ideas of spaciousness. The lobby will hold three hundred people comfortably and the foyer is wide enough to give easy access to the orchestra seats.

Entrances to the theatre are novel in that they are from the two ends of the lobby. Thus the patrons have a direct way to get in without interfering with the outcoming people. There are two steps for those going to the orchestra floor, but the stairways to the mezzanine floor and thence to the upper portion of the balcony lead immediately away from the entrance, so that there is no excuse for searching about looking for the place to go, the doorman immediately directing the patron to the portion of the house his ticket calls for.

Additional Lighting Effects

Attracting one's attention immediately is a well-like effect from the mezzanine floor just above the rear seats. This oval opening gives an opportunity for much more of the lighting effects than are afforded at the Rialto, for in the latter theatre it is impossible for those seated under the balcony to get the full effect of the changing colors. Under the system followed at the Rivoli the whole of the house is bathed in the various colors.

This method of handling color through a system of indirect lighting permits of effects in the Rivoli which are beyond the imagining of those who have not seen them. At the Rialto Mr. Rothapfel first essayed this particular form of wizardry, with results that were amazing, to say the least, but the lighting plant there was in a measure experimental. It was installed in a theatre which was rebuilt as a motion picture house before the artistic value of Mr. Rothapfel's ideas on lighting had been demonstrated. Profiting by the popularity of the "color symphonies," for which the Rialto has become famous, the builders of the Rivoli took into consideration that feature from the outset, with the result that the place is equipped from floor to dome with all the wiring, the masked lamps, and other ingeniously concealed sources of light requisite to flood the auditorium with any color or combination of color desired. If the orchestra is playing the "Moonlight Sonata," the entire audience can seemingly be bathed in moonlight without being directly aware of where the light is coming from. The possibilities in this respect are quite limitless and no doubt will at times prove most bewildering.

The central dome is somewhat on the order of that at the Rialto, but even more beautiful and with still stronger lighting

TYPHOONS COOL & VENTILATE

TYPHOON FAN COMPANY 1544 B'WAY NEW YORK CITY

RIVOLI THE TWO FINEST THEATRES IN THE WORLD RIALTO

possibilities. The proscenium arch itself afford still greater chance for effects, while at either side of the stage are glass window effects through which the lighting scheme can be still further carried out. Even the columns near the stage are subjected to this treatment, with the result that almost any result desired can be achieved.

Elaborate Perfume System

Another and in this case an entirely novel feature of the Rivoli is the introduction of perfume to supplement the appeal made to the other senses. Several thousand dollars have been expended on a newly devised compressor plant which operates in connection with an intricate system of atomizers and by means of which any delicate odor desired can be wafted instantly to all parts of the house; incense for Oriental scenes, clover and new mown hay when the stage setting reveals a country landscape at dusk, a myriad variety of floral scents if a garden scene is to be suggested, and any other blending of odors so long as they be aesthetically possible and have a definite suggestive value. It is a familiar psychological fact that odors are among the most powerful known stimulants of memory. Mr. Rothapfel counts upon his perfumes to awaken an association of ideas in the minds of his patrons for which the effect of his music and his pictures will be heightened to such an extent that for the moment the audience will forget its material surroundings and be borne away into the land of illusion which is spread before it. Tentative experiments along these lines at the Rialto have met with quite sufficient success to warrant the construction of the perfume distribution plant in the new theatre.

In the way of stage setting and scenic effects, Rothapfel has far greater scope for his ingenuity than he has had heretofore. For the opening of the theatre the stage setting will be known as "The Conservatory of Jewels," a masterful creation which made even blasé Broadway open its eyes. It consists of a dome within a dome, each studded with huge crystal gems after the manner of the celebrated Tower of Jewels at the Panama-Pacific Exposition. These flash with kaleidoscopic effect when the light plays upon them from in front and glow softly in their several colors when another set of lights is brought into play behind them. The base of the inner dome is encrusted with a fine jeweled mosaic.

The brightest jewel of all, of course, is the screen, and this is arranged so that it fits in as a component part of the stage picture. There are two sets of curtains, a screen curtain and a tableau curtain, thus adding another innovation to houses of this character.

General Interior Decorations

The general interior decoration scheme is Italian Renaissance, with the dominant colors dull gold, ivory and black. The carpets are in grey and the seats upholstered in black. The seats on the orchestra floor and in the balcony are exceptionally wide and comfortable, while in the loges there are regular arm chairs, which are so comfortable that with a less entertaining bill than that afforded by the Rivoli one would be tempted to fall asleep.

While one full appreciates the magnificence of the house from the orchestra floor, one needs to go to the first and second mezzanine floor to get the full effect. On the first mezzanine are retiring rooms, telephones, etc., with ample space all around the well for persons to rest during the performance. This is artistically decorated with palm effects. From either side of this there are sloping ways leading to the seats on the first mezzanine floor and the loges.

On the third mezzanine floor are the excutive offices and similar entrance ways to the upper portion of the balcony, which is railed off from the lower, so as to prevent confusion of patrons. The aisles are especially wide and there is no excuse for any person of normal physique to be uncomfortable.

Of course one of the big features of the Rivoli is the even greater opportunity for music. In addition to the greatest pipe organ ever installed in any theatre, one that will give every known musical effect, there is a symphony orchestra under the direction of Dr. Hugo Reisenfeld. On special occasions this will be combined with the fifty from the Rialto orchestra and the Rivoli will be the scene of special concerts. An attractive project to be noted in the orchestra arrangement are the music stands which were supplied by Kliegel Brothers and which are designed with especial reference to the artistic effect.

The splendid lighting equipment of the Rivoli was furnished by

That the Rivoli Box Office
is equipped with the

AUTOMATICKET SYSTEM

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AT TIMES SQUARE

the Edwards Electrical Construction Company, which also installed these devices in the Rialto. The vast experience of the company was put to considerable test to install so large an equipment on such short notice, for this was the biggest contract of the sort ever awarded, but the whole work was carried out in record time.

The installation itself consists of a specially designed double switchboard having eighty-three switches with a double bank of dimmers consisting of eighty-three plates. The switchboard is the latest type dead-front interlocking style, and is arranged so that any number of switches can be operated with a throw of one single handle. The dimmers are arranged in the same manner as the switchboard.

The stage is equipped with footlights, borders and strips, all four-color, employing over 3,000 lamps to get the various color effects. Novel effects are created by concealed lighting for the stage dome, and also lighting behind pilasters, friezes, lattice, etc., so that light can be thrown either on an object or through it, thereby obtaining a great many beautiful effects hitherto unthought of. The stage equipment is particularly heavy in that all of the stage pockets are four-color, and all are on dimmers.

The house is wired up in three-color circuits, so that the coves and outlets on the ceiling can be manipulated to give various color combinations, such as have been so successfully used by Mr. Rothapfel.

The interior decorating was done by William Eckart of the William Eckart studios, who had done the same work at the Rialto. Mr. Eckart is looked upon as the father of theatre decoration in this country and he is called upon to design and execute the decorations for the leading theatres all over the country. The decorations of the Rivoli, while not gaudy achieve a most artistic effect. Everywhere the eye is delighted by the splendid harmonies. Voltaflat, a sanitary paint, made from non-poisonous pigments, is used in the interior decorations. This was selected because of its decorative finish and sanitary value.

But while one is considering the decorative features, attention is called to the front of the house where, unquestionably, the most artistic announcements that have ever appeared before any motion picture house appear. The lobby frames, both inside and out and all of the mirrors, were furnished by S. Markendorff, of 122 West Twenty-third street, and these attract unusual attention because of their artistic character. They in themselves promise that inside the thatre everyone will find all that could be sought in the way of dignified luxury.

Wonderful Display Effects

These poster effects are really handpainting, furnished by C. H. Dryden and Co., of 1664 Broadway. These are changed with each performance and there are no two of the posters duplicated. So far those that have appeared have been on Douglas Fairbanks, in "A Modern Musketeer," and Elsie Ferguson, in "Rose of the World." They include beautiful pictures of the star in the costumes that they wear and a number of different scenes from the picture. These are made after the picture itself has been studied so that the perfect effect has been obtained, while the wonderful coloring gives them additional delight. This work really marks a new era in theatrical display for high-class houses and other theatres will do mighty well to follow the example set by the Rivoli.

In the lobbies, as well as in the interior, all of the great quantity of brass rails were furnished by the U. T. Hungerford Brass and Copper Company. Each part of the house is railed off from the rest so as to prevent confusion. These are of special design and are one of the most attractive features of the theatre.

Of course, the Rivoli is heated, cooled and ventilated by the Typhoon system, the plant being designed and installed by J. F. Dailey, C. E. In hot weather the theatre will be cooled by four mammoth fans, each eight feet in diameter, and two six-foot Typhoons, all located on the roof at the screen end of the theatre. For heating these six-foot fans draw fresh air through steam-heated coils, thus warming it to the desired temperature and then distributing it evenly through the house. The temperature is even through the theatre and back-draughts cannot enter when the doors are opened, for the reason that warm air forces it back.

The "hub" of the Rivoli is, of course, the box office and there the equipment of the Automatic Ticket Seller and Cash Register Co. is installed. There are two ticket windows at the Rivoli box office and each window is equipped with one of these machines of four units—that is, one that sells four different-priced tickets. A simple touch of the finger is sufficient to make a strip of tickets from one to five appear in an instant and therefore speed the patron along.

S. L. Rothapfel

(*Continued from page 7*)

certainly he knows nothing about "passing the buck."

He likes to talk to people with ideas. The man who simply comes to praise him will soon be most politely dismissed. The man with ideas, who interests him will be begged to stay. I have heard him say that he was literally worn out and that he had to go home to get some sleep, and in the next breath, when his visitor started to leave, he urged him to stay longer.

Rothapfel likes for people to criticize him; but he wants to know specifically what is the matter. He doesn't want generalities of praise or generalities of fault finding.

Once during the temporary illness of Dr. Hugo Reisenfeld, musical director of both houses, Rothapfel led the orchestra for a whole week—he often leads it for a day at a time. That Sunday evening, as we sat in his office at the Rialto, one of the chief musicians came in and the manager wanted to know what was the matter with the renditions. The musician told him. "I knew that something was wrong there," said Mr. Rothapfel. "Tell them to get that new spirit at the point where they have been lagging."

This man cannot read a line of music, but he is one of the world's greatest musicians—he has it written in his soul. When you talk to him, he half hums the bars as he talks; he speaks and lives and thinks in music. It is not to him a thing written merely to get a technical effect; it is a soul of expression.

It is wonderfully interesting to watch this man while the score is being arranged for some feature, for the Animated Magazine, a comedy or a scenic. The picture itself always quickly suggests something to him, some air that is dug out of his vast storehouse and which generally fits the picture. It is not the music that makes the Rialto and the Rivoli the successes they are but the perfect coordination of the music with the picture.

Just another little thought in these more or less hazy sidelights. On the night of the opening of the Rivoli everything did not go just right. In the first place the theatre was not ready for opening, and, as Mr. Rothapfel expressed it, the staff was so confident that they insisted on opening the house on their nerves. I sat near the front of the orchestra floor and with the exception that the first number was too long everything seemed to move with an amazing success.

I did not know that while the audience was wildly applauding one of the numbers that Rothapfel himself, in his shirt sleeves, was busy making a correction in the screen, that he got it ready barely in time to show the feature. But that is Rothapfel. He is ever ready to take off his coat and go to work. And there were many other things to discourage him.

When the presentation was over, I and hundreds of others found him in his office on the third floor. There was a deluge of congratulations. Everyone told him what a wonderful performance it was. His eyes brightened. "It was a flivver, at this and that place," he said, far harder on himself than his worst enemy would have been. And he himself pointed out what was wrong .

But still the enthusiasm of the congratulations seized him and the hypnotic smile came to his face. "I am tired," he said. "Let's all go over to Churchill's and rest from it." And in his wake came star after star whose prayer has been that their picture might be shown in his house, and star after star whose pictures now and then have been shown there and who have seen the master hand in the way their pictures were presented.

But praise does not spoil him. He is ever the genuine man that he is. He can cast aside the false with the ease of an umbrella shedding the rain. He loves the genuine; he rejoices in the living, in the glories of life and achievement.

Sarah Bernhardt said that he was a genius. He is a genius, a human, lovable genius.

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VOLTAFLAT is a sanitary oil paint made from non-poisonous pigments. It will produce a washable finish with the soft delicate effects of a water color.

VOLTAFLAT was selected for painting the interior walls of the RIVOLI and other large theatres because of its decorative finish and sanitary value.

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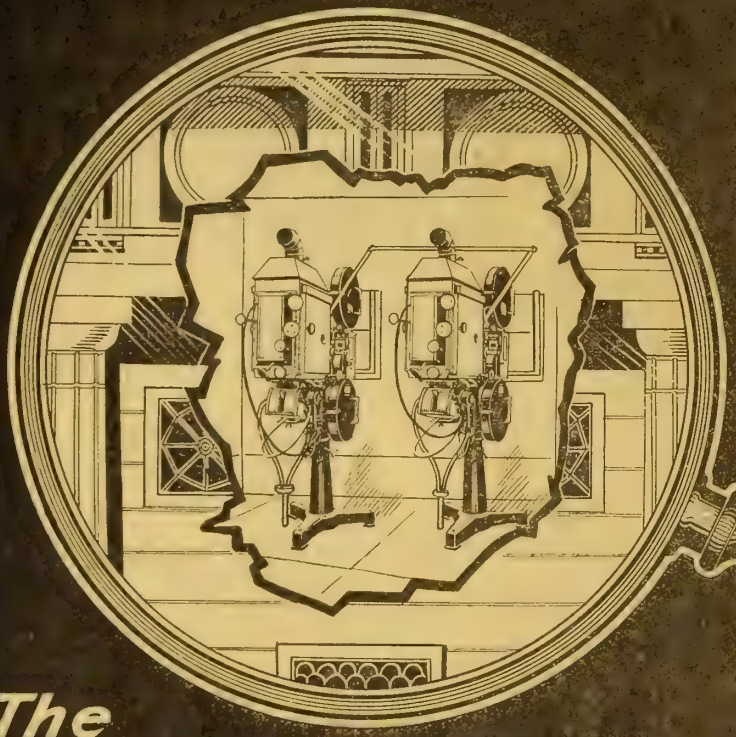
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86th Street Theatre	New York
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Regent Theatre	Toronto, Canada

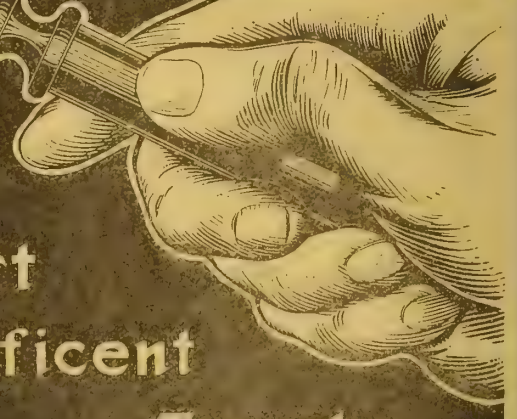
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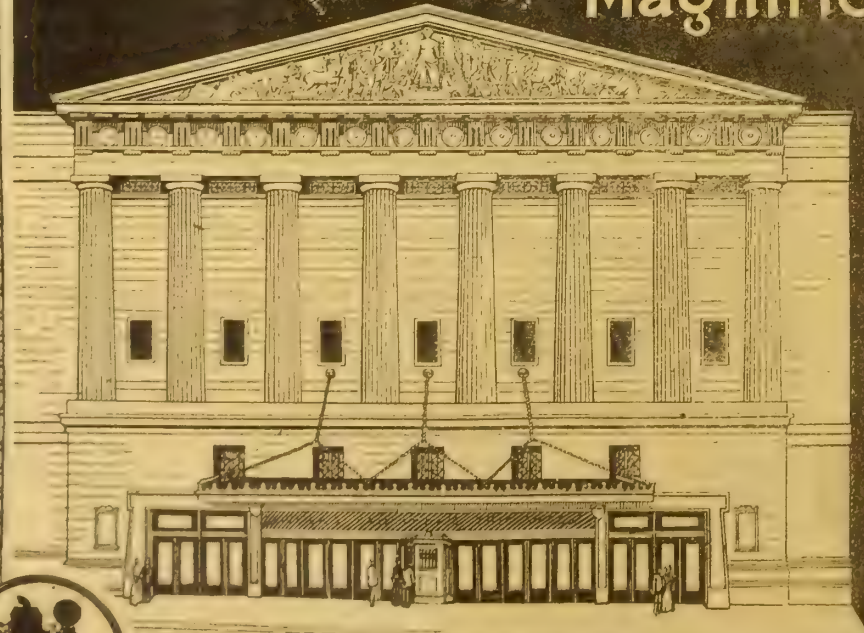


A Close-up of the Heart of Mr. S. L. ROTHAPFEL'S RIVOLI

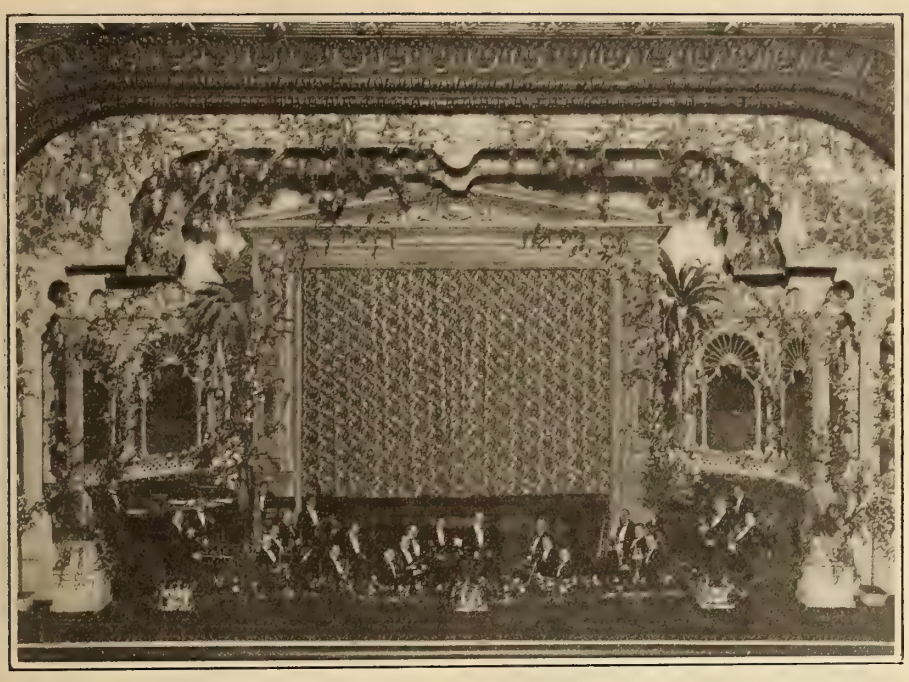
Your Theatre Would Live Better WITH A SIMPLEX HEART



The Grandest, the Most Magnificent RIVOLI Temple Ever Erected to the Cinema God



THE PRECISION MACHINE CO. INC.
317 East 34th St. New York



Orchestra and stage setting of Shea's Hippodrome, Buffalo

Rivoli, with Record Receipts, Proves Public Will Support Best in Picture Theatres

IT has tbeen the history of all theatres, of all classes, that one must establish itself before it wins popularity. It may be a success at the start, but it is not the full grown success that it will be later. This was true of the Rialto, the first house that S. L. Rothapfel had built especially for him. The house made money from the start, but it achieved only a small portion of the success that it has now. It's atmosphere hadn't won a clientele that would come week after week to enjoy the Rialto way of doing things.

But the Rivoli! Opening during a spell of weather when the temperature was well below zero for days, and New York was paralyzed by the coal shortage and with admission only by invitation on the opening night, it is no secret to reveal that this house has broken all records for pictures shown at anything like popular prices. The writer left the theatre on Thursday evening after 9:30, just the last day of the second week of the operation of the house, and at that time every seat was taken, the lobby was packed and crowds were still waiting outside to buy tickets.

And so with the success of the Rivoli, what of the Rialto? It has not suffered the slightest from the amazing leap of Rothapfel's new house. With its splendid show, described in last week's issue, the theatre continued to be crowded at every performance. It proved that the public is eager for theatres of this type, and that the opening of another one does not injure those that are already established. The only amazing thing is that so many thousands should take the Rivoli to their hearts barely had the doors opened. The answer is—Rothapfel.

In the second bill he has introduced the chorus with remarkable effect that has truly united music, vocal and instrumental with the picture. After a splendid rendition of "The Dance of the Hours" during which the lighting effects perfectly carried out the scheme of the hours of dawn, the hours of day, the hours of evening and the hours of night came the Rivoli Animated. It opened with "Picturesque Bits of Canada," shown to "The Festival March," and then came the ice-bound New York harbor, while "Rustles of Spring" was played agitato. Urchins swiping coal were shown with "Come Across," a whistling melody, and then followed Mayor Hylan's arrival at City Hall with the same tune. Get the humorous little touch? "Taming Wild Birds," the first of the William L. Finley nature pictures was a remarkable study and "Whispering Flowers" was the music for it. "Italian Vespers" was played with the Allies sending supplies to the Italians, and was continued through pictures of Italian soldiers at the front on skiis. Arrival of the Liberty army trucks was accompanied by "Keep the Home Fires Burning," which continued to the end of the Animated which came with Mme. Schumann-Heink presenting a flag to the sailors at San Diego.

Auberto Bachman, concert master, followed with Vieuxtemps' "Air Varie," and then some Kalem pictures of "The Holy Land" were shown for the first time. They were used with a purpose, not only because they were exclusive and brought a big hand, but because they led to the first of the two big chorusses, "Thy Love Is Mine" from "The Queen of Sheba," sung by Gladys Rice and a chorus of fourteen. For this scene the background became a scene in the Holy Land, the dull red lighting adding a weird effect, while here the Rivoli showed some of its other lighting possibilities by making part of the chorus stand out in red and others in white.

"To a Wild Rose" was the motif for the feature. Elsie Ferguson in "Rose of the World," a most unusual picture. Effects were used to excellent advantage during the battle scene, not only with the firing of the guns, but with the vivid flashing lights that seemed to carry the battle into the very auditorium. There was another strong effect obtained during the incantation scene, by introducing the chorussed voices into the strange, musical cries of the mystic beyond. It had an uncanny, but roving power.

Now watch the connection of music and picture. First the Holy Land picture was followed by the "Queen of Sheba" song and setting and then the same spirit of the strange land was followed in the feature, most of the scenes of which are laid in India, also a mystic land. But it is largely a story of fighting men, and what should be more fitting than that this should be followed by the big Rivoli male chorus, in costume singing "The Soldiers' Chorus" from "Faust." Whether every one saw the idea or not, the effect on the audience was magical and the words, "We lay aside our arms for we are at home from war—glory to the men of old" swept to the hearts of everyone.

Then after these four numbers without a possibility of a laugh, came the Rothapfel trick of sending the audience away whistling and merry, for he showed the Metro-Drew comedy "Our Mutual Motor" played with "My Merry Old Automobile."

And as the crowds thronged out to go home there were still waiting hundreds jamming the lobbies to get in.

Shea's Hippodrome Puts Much Emphasis on Orchestra

SINCE this department has been started we have been telling you week after week about the importance of music in your theatre. Especially is this being driven home by the answers of S. L. Rothapfel to the exhibitors' questions.

There isn't the slightest doubt that there has been greater growth in the interest of music in the theatre than ever before in the history of the motion picture. All over the country the bigger theatres are putting in orchestras, and many of the smaller houses are making progress along the same line.

One of the houses which pays great attention to the music is Shea's Hippodrome, Buffalo. This house, under the able management of Harold B. Franklin, furnishes many of the best ideas in showmanship, and frequent accounts of what Mr. Franklin is doing have been printed here. The accompanying picture shows the Hippodrome orchestra, which is supplemented by a massive organ.

Every picture, before it is shown at this house, is screened by the musical director, Mr. Moulton, and the music for the picture is carefully selected and rehearsed. The overtures are especially selected.

Your Idea---and Ours

PLAZA THEATRE, San Diego, Cal., carried an interesting advertisement in the local papers Christmas morning. This was paid for by the owner of the theatre and paid tribute to the work of the employes, some of them my name. In the

A Little Talk About Mr. Quinn and Others---A Christmas Acknowledgement

On this Christmas day the owner of the Plaza Theatre desires to make public acknowledgement of the helpfulness and loyalty of the employes of the Plaza, who have contributed--and who do contribute daily--to the wonderful success our Theatre is having. Greater "team work," more loyal service, both to the Theatre and to the public, or happier or better satisfied employes, it would not be reasonable to expect, in any business at any time.

Mr. Quinn--his friends call him "Chris" for short--is the House Manager. The record does not disclose that he was born in a theatre, but practically all of his life has been spent in the theatre business--and he is efficient. Born in Canada, reared in the United States--a musician of high order, a scholar, and a gentleman. Some of the real pleasure in owning the Plaza Theatre, is the opportunity it affords to have Mr. Quinn for employe, associate and friend. Mr. Quinn has three brothers, all connected in some way with theatres. We believe your visit to our Theatre will be even more enjoyable if you know our staff. Meet Mr. Quinn.

Mr. Russel Rogers is assistant to the Manager, and a young man of excellent attainments, the son of a man long connected with some of the greatest financial interests in America; of whom any father would be proud. Mr. Rogers is usually "on the door" during the busy hours. These two busy men, after working from ten in the morning until about midnight---and cheerful and happy every moment---haven't much else to do---until the next day.

And the ladies who help us, with our music, and in the box-office, on fair days and stormy days and evenings—always sincere, painstaking, attentive, and alert--we are grateful for and appreciative of their excellent service.

The "man in the box" you may not see., Mr. E. H. Dowell, master electrician, with his help, is the operator who projects the picture. We know of none better. Then there are others, several others, whom we will not mention by name, but all of whom by their cheerful, willing and skillful efforts, go to make up the Plaza's business family, and help us to deserve the excellent patronage we are receiving, for which

We again thank you.

Plaza Theatre

P. S. It is needless to state that no one connected with the Theatre except the writer had knowledge of this acknowledgement until its publication.

first place, we'll wager that this was read by everyone of the regular patrons of the theatre and a lot of others were attracted by the unusual character of the advertisement and that it caused these people that never or rarely went to the theatre to think.

And of course the thought that came to those, as well as to the regular patrons was that the Plaza must be a little superior to the other houses; at least it must start an unconscious comparison in the reader's mind. This display also typifies service without specifically mentioning it. This is a good Christmas tribute that is bound to bring the public a little closer to your house.

Lightless nights do not call for you to turn the current off your enterprise plant.

SELECT PICTURES has adopted a unique form for its little folders advertising each picture and which are sent to the exhibitors for use among the patrons. There are in the form of the reproduction of the cover of a book, space being left on the back for the advertising of the exhibitor, while inside there are scenes from the production and a short story about the picture, together with the cast.

It is always worth while to get your



folder matter distinctive and this product of Select is likely to attract attention. The great trouble with the ordinary folder, especially when sent may mail, that the moment the possible patron opens the envelope and sees that it is merely the usual advertising matter he throws it away without reading it. It is really necessary to achieve some stunt that will make him "look inside" and we believe that Select has done that.

The ideal state for your patron to leave your theatre is feeling that he owes you something; you cannot afford to have him feel that he has failed to get value received.

GARFIELD theatre took advantage of the holiday season in a clever way, which not only resulted in a big audience on the day in question, but which undoubtedly went far in popularizing the house.

A couple of days after Christmas children are probably recovering from their holiday delights and are seeking amusement, and the chances are that their parents are still feeling in the frame of mind that they are glad to get the little ones away from home for a short time. So the Garfield took advantage of conditions and put on a special matinee at a price which probably did not more than pay expenses, but which certainly made for future patronage. Reports are that the attendance of adults was also large.

There's just one little line in this announcement that attracts attention and that is the reference to "No school Thursday."

GARFIELD THEATRE

2844 MADISON STREET
Near California Ave Phone Garfield 83

CHILDREN

No school Thursday, Dec. 27th
Save your pennies for the big
Children's Matinee

10 REEL SHOW

Admission 5c; Tax 1c; Starts at 2 p. m.

Fatty Arbuckle in
"THE COUNTRY HERO" 2 Reels
Julian Eltinge in
"CLEVER MRS. CARFAX" 5 Reels
Harry McCoy in
2 Reel Keystone Comedy
"PEARLS AND PERILS"
EDUCATIONAL WEEKLY 1 Reel

You can see a full show as late as 3:20 p. m.
Adults wishing to attend, 10c, war-tax 1c

THURSDAY, DEC. 27

38 Geraghty & Co., 3035 37 W. Lake St., Chicago

Of course every child very well knew that there was no school that day, but the announcement left the impression with the parents and with the children themselves that the Garfield theatre was interested enough in the happiness of the youth to arrange a special program on a day when it would not interfere with their studies. It is this careful interest—this personal touch—that builds good will for a theatre.

The sort of a theatre to have is the sort that begins with THE

ORPHEUM THEATRE, Chambersburg, Pa., sends us one of the recent displays of that house. Whoever wrote this advertisement achieved the basis for an interesting announcement, and if he

THE ORPHEUM

Matinee 2:30
Two Night Shows—7:00 & 9:00
Come early and see it from the beginning. No other picture shown



GOLDWYN PRESENTS
Rex Beach's Greatest Story
"The Auction Block"
In 8 parts
Portraying life itself—not a simulation of it.

RUBY de REMER

The heroine, represents the aggregate disillusionment of America and the temptations to which she is subjected in the course of the photoplay are supposed to cover all possible solicitations to which girls are subjected in real life.

Tom Powers, star of "Oh Boy," is in the cast.

Chicago Post says: "It thrills one even more when seen a second time than it does the first time."

Admission 15c; Children 10c. We pay your war tax today.

See this Goldwyn then watch for Mary Garden in "Thais."

GOLDWYN COUPLED TO REX BEACH TAKES ALL THE GUESS-WORK OUT OF AN AFTERNOON OR EVENINGS ENTERTAINMENT

TOMORROW, WM. S. HART AND VIVIAN MARTIN STARRED

What Live Wires Are Doing

had followed the arrangement and then had cut about two thirds of the reading matter he would. He used a space only 6½ inches deep by two columns wide and the amount of reading matter that he used required the employment of regular news style type, far too small. The manager should have started out as he did with his name plate, and hours of performance and should have followed this with only the statement "No Other Picture Shown." That would have had much more appeal than the old "come early" idea. The rest of the advertisement is good down to the words "maidenhood of America." And there he should have stopped. The name of the picture should have been in larger type, Rex Beach should have been featured more and the line, "Portraying life itself not a simulation of it" should have been brought out stronger. It's a strong temptation to use every bit of your space possible. Don't do it; use just as little reading matter as you can.

Get the public's eye—but don't attempt to strain it.

IN its display on "The Cold Deck" the Alhambra theatre, Indianapolis, has achieved one of the best displays that we have seen in a long time. In this the Alhambra adheres to every rule that we have laid down in the talks on advertising. Simplicity, brief descriptive matter which does not undertake to tell all that the picture



is about, adequate illustration, ample white space around the margins and the proper representations of the other portions of the program. The theatre has used a somewhat familiar cut of Wm. S. Hart with the two guns in his hand and beneath that the ace of diamonds, with a clever catch line, "An Ace in the Hole," and then just a few lines to tell the character of the picture. Note how the white space makes the picture stand out and how the whole thing hits you right in the face.

Remember the old game of "Heavy, heavy hangs over your head," and how you guessed what it was? Consider the same conditions in your own business, but don't guess—KNOW.

KING BEE comedies are offering to exhibitors a waltz written by the comedian. These are sent complete to the exhibitor for distribution and he can make any use of them he desires. In the first place it is suggested that here is a good



permanent advertisement for these comedies, for the music will be kept around the house while ordinary advertising matter will survive but a few days at the most.

King Bee is also suggesting to the exhibitors that the way is open to have local patrons vie in writing words for this music and that unusual interest could be aroused at special performances by having these local compositions sung from the stage and let the audience judge. However exhibitors using these ideas should submit their plans for any contest to the local postal authorities so that it will agree with governmental regulations. Otherwise printed matter carrying the announcements will not be allowed to go through the mails.

You haven't done your duty when you sell the patron a ticket; you haven't done it until he leaves the theatre SATISFIED.

ALCAZAR theatre, Birmingham, has adopted the idea that has obtained in a few other cities of taking a page in the Sunday newspapers and devoting a considerable portion of the space to reading matter about current and future attractions at that house. Manager Charles W. Crewnshaw reports that this plan has been especially successful. We realize that conditions are different in various localities, and we do not believe that most newspapers in the larger cities would permit this plan to be used unless it was made plain that the entire page was an advertisement. Under the Birmingham principle the Alcazar pays a certain amount for the page and edits the copy that goes on it. It is a question in our mind whether, in most communities the greater part of the patrons will realize all of this pure advertising. We believe that it would be a great deal better if your newspapers gave reasonable showing to motion picture news and



gave you prominence in relation to the amount of advertising that you do. But we note with regret that several of the papers in the south, including one that was a leader in the field, have retrograded in the matter of motion picture pages.

HOUSE PROGRAMS

Let Us See What You Are Doing and Hints to Others

WE are shortly to begin a series of articles about motion pictures house programs. We would be very glad to have specimens regularly from all of the theatres which are issuing these, in order that the best of them may be reproduced for the aid of others who are not so fortunate.

Next to newspaper advertising the program is probably the most important exploitation vehicle of the motion picture house, yet there is any amount of money wasted on these because of carelessness with which they are prepared or the failure to realize the essentials that are to be featured.

Address the copies to Exhibitors' Service Bureau, Motion Picture News.

How I Got the Advance Interest

This is the second of our series of articles, "The Diary of a Successful Exhibitor," by a successful exhibitor who will tell week after week what he has done to develop his house, the lessons that he has learned and the errors that he has discovered. It will be a frank discussion of the pleasures and evils of exhibition in a town of 15,000, and the tips contained here will probably be of value to managers in all sections.

By a Successful Exhibitor

AS soon as I had visited a couple of exchanges I found that I would be able to get my pick of the pictures, but the various managers were somewhat skeptical of my success. They all agreed with me that their particular pictures were so good that they ought to have much more than a single day's run in my town, but at the same time they raised the price on me for each of the two days above what I believed that my soon-to-be competitors were paying. I had studied some of the difficulties that my competitors had been having, and I came back with a statement on my own behalf which did not seem to impress them much.

It was this: I told these exchange men that I meant to exploit my pictures and get the fullest benefit of my territory, but that I must get my film on time and that there must be no substitution. In one or two cases I was told about the trouble with late trains and all that sort of thing, but I replied that before I would substitute a picture I meant to let the house go dark for the two days on which it was booked and stand the chances of explaining it to my patrons. Some of them looked on me tolerantly as a young man who was very full of enthusiasm at the start, but who would get over it in the end.

Two of the whole number of exchange men with whom I talked offered me any real advice on how I could show their pictures to better advantage. A fair share of the others talked "bunk," and I knew it. And let me observe here that if some of the producing companies knew how much some of their exchange managers relied on this selfsame bunk, on getting the new business and not worrying about keeping that business, there would be very likely to be a number of changes in some of these companies. I don't believe that most of these men realized the position that they were taking, but they appeared to have been so long trained in the atmosphere of the old-time days that they could not get away from it.

I succeeded in getting the pictures that I thought I wanted and then proceeded to arrange the details. I arranged to buy a set of photographs for each production that I would show, although a few of the managers urged that I rent these and then send them along to the next exhibitor on the booking list. I replied that I wanted to do my own work and that I wanted to have the material to work with even if it did cost a little more. I arranged in addition for stock cuts of the various stars, scene from productions and the like. As a matter of fact, I bought a good deal of stuff that I did not use, *but I was to learn my mistakes only by experience.*

All of this was concluded three weeks before my opening. I went home determined to spend my whole time in deciding how to make my public want to come to my theatre even before it was ready for patronage. It was just at that time that I received my copy of the Motion Picture News and read of the opening of a big New York theatre and then discovered that the admission on the first night was only by invitation. I also noted that the article said that all sorts of prices were being offered for invitations by speculators and there were hundreds before the doors that could not get in. I determined that if this were a good thing for New York it would be a good thing for my town.

First I had the local artist paint a huge banner which would almost cover the front of the house. This announced the opening of the theatre for Tuesday, but stated that the admission would be by invitation only and that the first paid admission day would be Wednesday when the opening bill would be repeated. Then I went to the local printer and had him prepare me invitations, with a blank left for the name. Now, my house would seat only about 500 people, and I had arranged for one performance in the afternoon and two in the evening, and so I also left the hours blank in these invitations. That was a little thing that occurred to me at the last moment. I purposely invited more than I could seat, because I wanted people to be turned away, but I did not want to disappoint those who came from a distance—the automobile patronage and the possible excursionists. So I carefully arranged that these people should be invited to the afternoon performance, reserving the two night shows for the town people.

I sent invitations to the more prominent people of the city, and this immediately started talk. By this time I had become well known in my home town again, and after the sign had made its appearance and the invitations had gone out I was constantly buttonholed by acquaintances who wanted to know why they didn't get invitations and how they could get in. *I was very careful to see that every person who showed such interest in my enterprise got an invitation by the first mail.*

A digression: While I had no training in the newspaper business, I had been associated with a firm in the big city that was a great believer in publicity. One of my chums was employed in the advertising department and we had many discussions of the value of exploitation. These informal talks were partly responsible for my determining to become an exhibitor, for one of the things that I had noted was that the established local houses rarely used any newspaper space unless they had some extraordinary attraction, and then they expected to spend a couple of dollars, give out a few passes and get half of the paper. At first the editor of the only daily in my town, and a quite creditable little four-page sheet, did not take to me very kindly, but I finally convinced him that I expected to be a regular advertiser and he agreed to co-operate with me and see whether I would be any different from the rest. Then he gave me news items day after day and we could find something new to interest the public.

My invitation affair made a hit with him and I got all sorts of publicity. Then two days before the opening I began to use display space. The editor reasoned with me against doing this, since I was selling no tickets on the opening day.

A week before my opening performance I started my orchestra to rehearsing. The musicians could see no reason for this, especially as I did not intend to pay them full wages for getting ready for permanent work, but they finally yielded to my views and went to work. The second day the leader declared that everything was letter perfect but I kept them at it just the same. The rehearsals were held just above one of the drug stores and the "corner loafers," who are so much a part of a small city, stood hour after hour and speculated on what I was about.

(*Continued on page* 555)

YOUR EXPERIENCES

Perhaps You Could Have Helped This Man with Your Ideas

THIS is the day for co-operative action. Every time you help an exhibitor in another town toward success you are helping yourself, for you are stabilizing the industry and working for general prosperity that is bound to benefit you directly.

Here is an exhibitor who is setting down frankly his experiences of his start in business. There is no doubt that many of you other exhibitors have done business building things that did not occur to this manager. We would be very glad to have you record them in the Exhibitors Service Bureau by sending us accounts of them, where possible illustrated by photographs and advertising.

You ought to follow this series of articles closely. They are written by a man who really thought when problems confronted him. You can get lots of ideas that are applicable to your house.

Rothapfel's Answers to Exhibitors

Mr. Rothapfel Will Answer Here any Questions Regarding Problems in Exhibition. The Only Conditions Are That the Questions Must Not Bear on the Merits of Particular Pictures or Services and That They Must Come Through the NEWS. Address Your Inquiries "ROTHAPFEL ADVICE, EXHIBITORS' SERVICE BUREAU, MOTION PICTURE NEWS."

XVII—I have followed very closely your answers to exhibitors and have learned much from them. Here is my problem: I know from experience that the argument of the daily change people that you can get your patrons to come to your theatre every day is a false one. I believe that it would be possible for me to use only two features a week, as I cannot show on Sundays, where I am using six now. I am sure that this could be done were I able to arrange for the music with the pictures, the proper setting around them and the remainder of the program to go with them. Yet the net result is that when the picture comes to me it is not what I expected it to be and in many cases the musical score is impossible. I was interested in reading in "Seeing the Rialto with Rothapfel" the use that you are making of "Suwanee River" in your bill this week. Yet only three weeks ago I got the musical score of another picture which had in it the greatest chance that I ever saw to use "Yankee Doodle"—and this is a New England community—yet the point was passed by when the music cue was written. I am seriously considering changing my policy from the daily change to two pictures a week. That would give me a chance to go to Boston one time a week and see the pictures that I expected to show later. Do you think it would pay me? That would be a very radical move for this community, a city of a possible 20,000.—NEW ENGLAND.

MY dear man! You are going to succeed and you are a credit to the industry. The very fact that you are able to criticise as you do in little question gives me a great deal of faith in you. That's right: Don't take the other fellow's interpretation or dope sheet for your own work. Use your own brain, and, man, you can do it too. The dope sheets at their best are not to be relied on, as there is very little interest in the work except to get it done, and, with some exceptions of course, the men who compile these dope sheets are not really able to interpret the picture as they should be, and, after all, why accept their interpretation?

Your musical library is probably limited and you cannot get a third of the numbers, and even if you could the price would be prohibitive. You have the right idea—go to Boston or any other city where you can see the picture and make your own score. The very fact that you are doing this yourself will be an inspiration and you will reap the benefit and joy of having done it yourself. Change to twice a week and use your brain, just as you have in this instance, and I can assure you that you will be successful and it won't be long before you have the finest picture theatre in your town or will go to some town where you will be really successful. I should like very much to hear from you again.

XVIII—This is probably a unique problem. Although I have a small, though the best, theatre in my community, a Pennsylvania mining town, I have decided that I would have my theatre up to date in every way, and so I employed a couple of ushers. I did not expect that this would result in any immediate increase in business, but it has had the opposite effect. I believe that my two young men are always courteous, but their experience has been that many of the miners simply brush by them and take the aisle seats, so that it is impossible to seat the house with any regard for the later comers. When these men are remonstrated with they get "sore" and declare that they will never come to the house again. I have had complaints in the past that women and children could not get comfortable seats, and that is the reason that I introduced the ushers. Can you suggest any way in which I can deal with these conditions? —MINING THEATRE.

YOUR trouble seems to be a purely executive one. I am afraid that the miners and people in your locality have never been checked and they go wherever they please. Of course this is unfortunate, but you must have power of personality enough to stand behind your boys. There is nothing like standing behind your staff when they are right.

An instance of this was found in my own theatre, The Rialto, and I am going to tell you of it so as to make the matter very clear to you. Sometime ago I instructed my boys to hold a line and to let no one pass through a certain portion of the theatre. One man persisted and shoved my boy back and struck him. While we teach our boys that the patron is always right and that the patron must be shown every courtesy under any consideration, this man was instantly reported to the management, who immediately caused the arrest of the patron. He was fined a substantial sum and given a short term of imprisonment. We do not think the incident will occur again, but if it does the management will act in the same identical way.

You must have control over your institution the same as a man must have control over the steering wheel of his automobile or else it will flivver. I would suggest in your case, nevertheless, and I have had experience in mining towns, to take two girls with attractive personalities and make them ushers instead of boys. Have them dressed neatly—don't put them in monkey jackets—something simple in black, with white collars and cuffs.

Teach them to say "good afternoon" or "good evening," whatever the case may be, and you will find that the miners will not brush by them if the girls have the right stuff in them. This, in my opinion, is the best solution of your problem. Let me know how it works out.

XIX—Three months ago I booked a special feature which had been largely advertised and I decided to do something that had never been done before in my town—book it for three days. I am in a mining section of the country where there is great prosperity and where the population is widely separated. But I used posters all through my territory to advertise this picture and aroused great interest in it. I received the film about two hours before the time to run the picture and had to put it on that day, though the preliminary examination showed that the print was in terrible condition, so dim that it could scarcely be seen on the screen. I wired the exchange center, some hundred and fifty miles away, but got an answer that this was the only print available and offering to make a discount if I would continue to show the picture. Instead of that, I ordered another feature from another exchange for the other two days. Lots of people who had come by auto to see the originally advertised picture were disappointed, but I reduced the prices from those that I had advertised and gave a clean, clear picture. I know that I lost patrons all the way around, but what could I have done under such circumstances? How am I going to make an exchange furnish me a good print?—OCOEE.

THIS is a condition that is deplorable and it shows that the exchange should be very severely censured that would let a print go out of their office if it was not absolutely in the best condition for presentation.

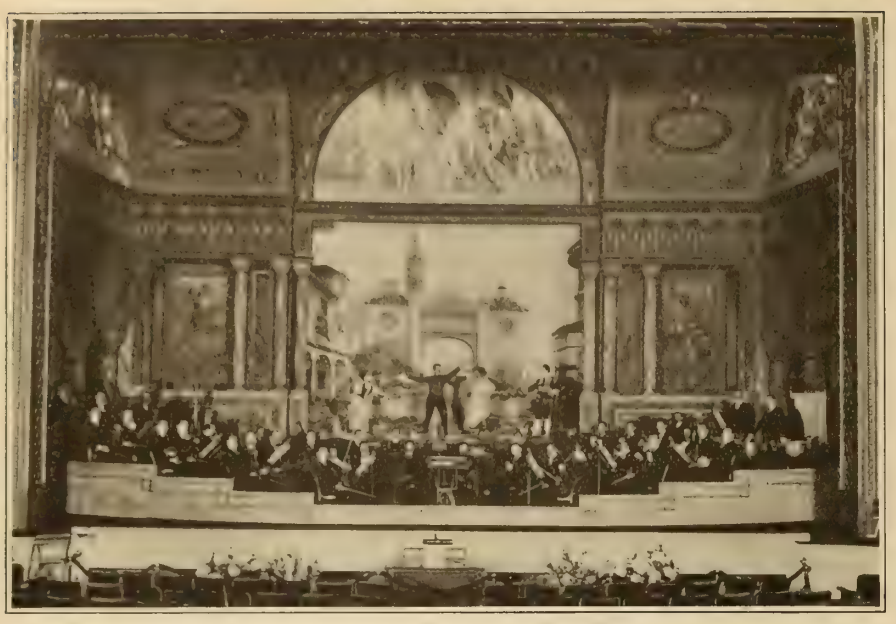
I have no sympathy with any exchange or exchange manager who would so far forget his duty to the exhibitor and the industry as a whole, and to his employer, as to make him for one moment guilty of such negligence. I cannot say that you did right in taking off the picture. Of course I can quite readily understand why you did it, but it is better to go through sometimes and make the best of something than to disappoint a lot of people, especially after you had advertised so heavily. The very fact that the exchange offered to make a discount to you proved they were guilty and hereafter I would take such a matter up over the exchange man's head and go right to the producing company and make an issue of it.

If I were in your place, I believe I would let the public in on it and show them that you are looking after the public's welfare. You will be amazed at the co-operation you will get and the result will be that the exchange manager will never again attempt to thrust upon you such an outrage, as it will kill him in that territory, absolutely, not alone with the exhibitor but with the patrons, upon whom he depends for his very livelihood.

XX—From your experience in a small town, you probably know that the people of that community are likely to center the greater share of their interest in one star. That is the situation here. There is one male actor, whom I consider mediocre, who has more drawing power than any of the others. Any time that I can show one of his new pictures I get a packed house. I can even repeat on them and get the money. I cannot determine for the life of me what is the secret of the popularity of this fellow except that all of the women declare that he is "very handsome." But to get down to the point, what I want to know is how to exploit a star that has not equal popularity or a picture that really has no star. Further than that I want to know how to leave a lasting impression after I present a "special production." I refuse to guarantee any picture unless I know that it is good, but how can I make the people remember that? They remember your errors all right, but I cannot get the impression of success stamped upon them.—R. C. C.

UNFORTUNATELY you have the same trouble that every manager has, and it has been the great reason for the failure of so many stock companies in the small towns. I have been preaching all along that you should make your HOUSE the thing and to devote some of the energy that you use in creating a following for the star to your own theatre. You will find that by so doing other stars will be just as popular.

(*Continued on page* 554)



How the Strand theatre stage looked during the presentation of the opera "Carmen" in tabloid form. The orchestra occupied its usual place on the main stage and behind that, taking the place of the screen, was a smaller stage on which the four principals sang the chief arias from the opera.

Don't Handicap Your Business by Your Own Advertising Faults

(*Continued from page* 546)

We saw recently three advertisements of a picture that was made in a certain city where pictures are seldom made, and in not one of the displays was there reference to that fact. No doubt the news columns of the daily papers had carried stories of the making of the picture at the time and the theatre expected every one to remember that. Again that is the wrong theory. *Don't expect anything. Make everything, especially your big point, stand out.*

And now, in this bunch of displays selected more or less at random comes the display of the Washington theatre. And here is one of the worst handicaps that a display can provide—offense.

How would you like for some one that you did not know—or for that matter some one that you do know—to come up to your wife or sister and ask her whether she had an affinity? You would probably smash the offender in the face. And a theatre has no right to commit the same offense. *Matters of good taste are just as important to the theatre as to anything else—and a little more so.*

Because the writer of this advertistment has been able to show no originality either in the design of the advertisement, the selection of the type or the employment of a cut, there is no excuse for his attempting to make up for these lacks by using a line that almost carries an insult. Of course you will say that most people will overlook the offense in the line and that it will probably attract some of the scandal lovers. Which is true. But you are building your theatre, we suppose, for permanency, to make it an institution in your town, and if you are this is distinctly the wrong way.

This is a peculiar article, and you perhaps wonder at the use of taking up a number of displays and showing where they lost the proper punch, but it is only by seeing where others have made mistakes that you can save yourselves from the same course.

You can avoid most of the handicaps by a straight-away advertising, by using the smallest amount of reading matter possible after giving some striking stamp to the picture or the star.

You don't need the daring or the offensive.

You don't need to write a "book" about the picture.

Use pictures, plenty of space and plenty of white space.

Then the ad will have room to work; it will get the grip on the public and bring the people to your theatre.

Rothapfel's Answers to Exhibitors

(*Continued from page* 553)

The trouble has been with you that whenever you got this man you made the most of him, which, of course, is only natural and psychologically correct, but you have been carried away by what you thought to be an irresistible duty and you gave the public what it wanted, which, of course, is also against what I am continually preaching.

Please yourself first and don't kid yourself. You will find your audiences will agree with you in the end. It is a problem that will work out all right, but don't under any condition feature the star. Make your theatre the thing. I am interested in your case and if you want to sit down and write me a long letter through the News I will be glad to help you in any way I can.

Strand Theatre Finds That Tabloid Grand Opera Pleases Public.

LAST week the News told of the first presentation of tabloid grand opera at the Strand theatre, New York, together with feature and other pictures. During the first week "Carmen" was presented and so great has been the box office return that Manager Harold Edel announces that the policy will be continued.

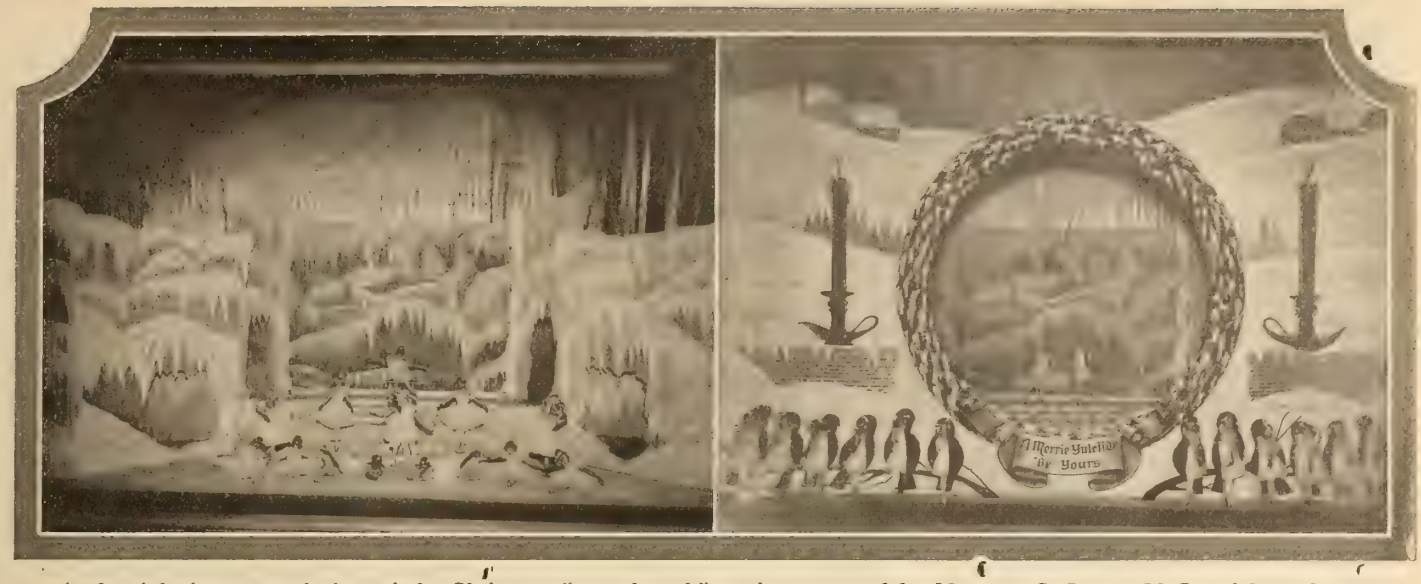
This is the first time on record that tabloid grand opera has been presented in a motion picture house, though, of course, there have been many instances of grand opera selections. However, in this case four singers were used and they rendered the principal arias in an excellent manner. The whole of "Carmen" was condensed into thirty minutes and really took little more time than a couple of solos would have done. It was presented in three acts with the briefest sort of intermissions. Oscar Spirescu, conductor at the Strand, collaborated with Manager Edel in the presentation of this novelty. Of course the big Strand orchestra played an important part in the presentation.

"The introduction of opera in the photoplay theatre in conjunction with a bill of screen entertainment, has proved a big success," said Mr. Edel. "The presentation of 'Carmen' in thirty minutes, was no small task, but the result is more than gratifying. The Strand is the first theatre in the country, if not the world, to present this new form of entertainment, and that in due time it will be popular throughout the entire country seems apparent. We have had record attendances the past week, and the enthusiastic applause and comments accorded our new entertainment encourage us to do even bigger things along these lines. We have dared to attempt this undertaking despite discouraging expressions on the part of various persons, and that we have made a ten-strike is disclosed in the report of our box office receipts. We have received countless congratulations on our departure in American amusements and are arranging for further offerings of this kind along even broader lines."

Thousands Get Toys at 'Frisco Theatres

Thousands of children were entertained at the Kahn and Greenfield theatres, San Francisco, during the Christmas holidays. In the sections in which the New Fillmore and the New Mission are located the merchants co-operated in making the week for the children a great success.

Ten thousand toys were purchased for distribution at each house and the merchants of the neighborhood distributed many tickets to the theatres. The lobby of each house was converted into a veritable fairyland of toys. Each child holder of ticket was given one of these, but as they were often accompanied by their parents the theatres did not suffer a financial loss from the plan.



At the right is a general view of the Christmas "postal card" setting arranged by Manager S. Barret McCormick at the Circle Theatre, Indianapolis. Note the effect brought out by the ballet girls appearing from the figures of the birds. The picture on the left gives some details of the center of the display, together with another view of the ballet.

Huge Christmas Card on the Stage and Chorus Greet Patrons of Circle Theatre

THE spectacular stage embellishment to the Christmas Week program of the Circle theatre at Indianapolis was a gorgeous scenic, electrical ballet creation, produced by S. Barret McCormick, the managing and producing director, called "The Snowflake Ballet," and presented by Mlle. Theo Hewes and corps de ballet of fifteen.

The scene was a massive affair, built and painted in the scenic studios maintained by Mr. McCormick exclusively for his scenic embellishments and stage spectacles which have become an integral part of the Circle's entertainment. The first scene disclosed, when the curtain went up, was a huge drop, fifty-five feet long and forty feet high, representing a giant Christmas card painted in brilliant colors, and all a-glitter with the tinsel and snow typical of the old-fashioned holiday greeting card.

On either side of a big holly wreath which occupied the center were two candles, their flames made to burn and splutter by a special electrical arrangement. Through the opening in the holly wreath one caught a glimpse of the deep stage setting of ice and snow grottees, on which blue and white flood lights and shifting spots made the scene glitter and glisten like a huge ice cave. At the bottom of the big Christmas Card drop a dozen painted snowbirds perched on cedar boughs, with the faces of the dancers sticking through.

Then as the lights dimmed, Mlle. Hewes and another dancer, as the spirits of Winter, glided into the scene, and taking from their purses handfuls of snow, sprinkled it upon the scene. This was the cue for the beautiful electrical snowstorm effect which flooded the scene, the dancers that typified the spirit of the snowbirds, stepped through their painted bodies to the footlights as the drop disappeared from view, disclosing the full stage, a gigantic ice and snow grotto on which myriad lights played as the ballet, with abandon, danced to the spirited and lilting strains of the ballet suite.

The dancers were all pupils of the Pierrot School of Dancing, conducted by Mlle. Theo Hewes, and included many well-known professional ballet dancers who were finishing their courses, as well as others who are about to make their professional debut.

By special arrangement with this school Mr. McCormick has the exclusive right to their theatrical appearances in his city, and the Circle is perhaps the first photo-dramatic theatre in America to include a ballet organization among its exclusive features, as well as to operate a scenic studio and department devoted to the creation of electrical and mechanical effects.

How an Exhibitor Got Advance Interest

(*Continued from page* 552)

By the time of the day of the opening I had everyone in the city who could be awakened from permanent drowsiness talking about the theatre and the opening. That afternoon there were people in the town who rarely came there except on Saturdays to do their week's buying. Several of the merchants told me that they did a record business, and that gave me another idea which I put into practice later. But the main point is that they came in autos, buggies and wagons, and I had to give two shows to accommodate them all. I had people there who had never seen a motion picture—possibly some who never saw another one, but the main thing was that I had the town packed with visitors, and more than one of the town people whose invitation read for the evening performance tried to get by the door. They didn't, but they were politely told that they had overlooked the hour mentioned, and they left feeling that I hadn't got next to the little trick that they were trying to play. *There is no use offending anyone, if you can get out of it.*

That evening I had more people apply at the seven o'clock performance than I could have accommodated at two shows, and there was such an overflow at the nine o'clock performance that I had to announce another show at eleven. True, few people stayed up until that almost "unearthly hour," but there were a hundred or so who did so and I was given the credit even by those who did not wait for trying to do my best to take care of everyone.

YOUR PROBLEM

Don't Sit Back and Expect Someone Else to Ask

ALL exhibitors will get much profit from reading Rothapfel's Answers to Exhibitors which are printed each week in the MOTION PICTURE NEWS, but you may fail to get an answer to the one that most concerns you unless you ask the question in which you are particularly interested.

Exhibitors are notoriously loath to break the ice about anything that concerns themselves. They fear that they are giving away some business secret. That is the reason that we are not signing the names to questions, though these names and addresses are required as an evidence of good faith.

Mr. Rothapfel will answer any question provided it does not enter into the merits of a particular picture of film service and provided that these letters come through this paper. Don't be afraid to ask. Address your letter:

ROTHAPFEL ADVICE,
Exhibitors Service Bureau,
Motion Picture News.

Ready Made Ad-Talks

"The Flame of Chance," Margery Wilson and Jack Mulhall in Leading Roles

(Triangle Five Reel Production)

Margery Wilson, supported by Jack Mulhall, Anna Dodge, Wilbur Higbee, Percy Challenger, Ben Lewis, Eugene Corey and Lee Phelps, is seen in the featured role of "The Flames of Chance," a late Triangle production under the direction of Raymond Wells. The story was written by Francis Sullivan and adapted to the screen by Harvey Gates and Elizabeth Haas. Miss Wilson presents the role of Jeannette Gontreau, a stenographer in a New York office. She is intensely patriotic, and takes an interest in the boys in France. She selects the names of three soldiers of the Allied forces who are held as prisoners by the Germans. To these three soldiers she writes daily. Harry Ledyard, one of the imprisoned soldiers who receives Jeannette's letters, accidentally burns one while reading it by candle light and discovers a secret message left visible in the scorched leter. Jeannette's employer aids her in sending gifts to the soldiers. Harry is released from the camp and returns to New York. Realizing that her letters to the strange soldier have been personal she decides to impersonate an old lady so as to discourage him. He arrives and conveys his suspicions concerning the message in the letter. The postal authorities examine one of Jeannette's letters, and find evidence to hold her on charge of being a spy. Harry, to save her, says that he wrote the message. Mary tells the detective that she is suspicious of her employer and a trap is set. Her employer walks into it, and is proved to be a spy. Jeannette discards the disguise of the old lady, and she and Harry become more than friends.

"The Flame of Chance," with Margery Wilson featured, will be seen on the screen of the ———— theatre on ———— of ———— week.

Norma Talmadge in "By Right of Purchase" Eugene O'Brien Leading Man

(Select Five Reel Production)

Norma Talmadge, whose appearance in the screen version of Rupert Hughes' work, "Ghosts of Yesterday," brought forth such high praises from the critics and the public, will be seen on the screen of the ———— theatre on ———— of ———— week in 'By Right of Purchase," her latest contribution to the list of screen dramas. Eugene O'Brien, who presented the principal male role in "Ghosts of Yesterday," is Miss Talmadge's leading man in "By Right of Purchase." Others in the cast are Ida Darling, William Courtleigh, Jr., who has been seen in some of the big Broadway successes of the speaking stage; Charles Wellsley and Florence B. Billings. The production was made for the Select series of pictures under the direction of Charles Miller, who has directed Miss Talmadge in her latest successes. Miss Talmadge has established a reputation for most artistic work before the camera. She pleases in whatever picture she is seen because she is talented, emotional and possesses a fine sense of humor. In her latest picture she presents the part of Margot Hughes, a social butterfly of New York, who seeks an anvantageous marriage for financial reasons. She is loved by Chadwick Himes (Eugene O'Brien), and makes no secret of her interest in Dick Derwent. Both young men are wealthy. Himes is desperately in love with Margot, and begs her to marry him, asking only that she spend three years with him. If at the end of that time she does not love him, he will release her. She accepts, and they are married. She is not long in realizing her husband's worth and the worthlessness of Dick. Margot believes that her husband has lost interest in her, and she renews her flirtations with Dick, to make her husband jealous.. Himes thinks that his wife does not love him, and he offers to give her her freedom. He leaves, but is told by a friend that she loves him. He goes back, but finds his wife gone. They meet in France, Margot having gone as a Red Cross nurse.

Norma Talmadge in "By Right of Purchase" will be seen on the screen of the ———— theatre on ———— of ———— week.

Mary Miles Minter in Rippling Comedy-Drama, "Beauty and the Rogue"

(Goldwyn Six Reel Production)

Mary Miles Minter's next appearance at the ———— theatre will be in "Beauty and the Rogue,' a five-reel comedy-drama, written by Arthur Berthelet and adapted to the screen by Elizabeth Mahoney. The production was made by the American Film Company, releasing on the Mutual program, under the direction of Henry King. Richard Van Stone is her leading man. In the supporting cast are seen Orral Forest, George Periolat, Lucille Ward, Spottiswoode Aitken and Clarence Burton. Roberta Lee is the role impersonated by Miss Minter. Roberta is a prominent social worker. Bill Dorgan, known as Slippery Bill, has just been released from prison after serving a long term for burglary. He resolves to go straight, but when he sees Roberta enters the Uplift Society wearing valuable jewels, he changes his mind, makes preparations to annex them. He secures a job as assistant gardener to the girl's father, and is given opportunity to locate the jewels. He gets them. Roberta has left for the country to visit her old nurse. She dons overalls, and goes into the garden to assist the nurse's husband. Richard Van Stone has come to that section to buy up oil lands. He is her father's general manager. In the meantime, Slippery enters upon the scene, and sells to Richard the jewels which he had stolen from Roberta. Richard, in turn, gives them to Roberta. She, thinking that he is the one who had stolen them, wires her father that the thief had been detected. Shortly afterward the father receives another wire, telling him that his daughter and his general manager had been married, and that they could be expected on the next train. Slippery is again placed into the hands of the authorities and returned to prison.

Mary Miles Minter will be seen on the screen of the ———— theatre on ———— of ———— week in "Beauty and the Rogue," a five-part comedy-drama.

Mae Marsh Supported by Strong Cast in "Fields of Honor"—Irvin Cobb

(Goldwyn Five Reel Production)

A powerful trio of artists unite in giving to the screen "Fields of Honor." They are Irvin Cobb, author; Mae Marsh, star, and Ralph Ince, director. It is seldom that a screen production represents such a collection of talent. Mr. Cobb is one of the best known writers of the present day. Miss Marsh needs no introduction—she is known to millions or wherever photoplays are shown, and Ralph Ince has establish a reputation for work as director. "Fields of Honor" is Miss Marsh's latest work for Goldwyn. Miss Marsh has supporting her Marguerite Marsh, her sister, George Cooper, John Wessel, Vernon Steele, Neil Moran, Maud Cooling, Ned Hay and Ed Lynch. The story has appeared in the Saturday Evening Post, and is one of Irvin Cobb's best. Miss Marsh has the role of Marie Messereau, a little French girl, who comes to New York to find better things. Her first experiences are disappointing. First, her brother is called to France, to join the colors, and then her sister is taken ill. She loves Robert Vorhis, son of a wealthy judge, and is about to be married when a friend whom she has spurned tells Robert that she is not fit to be his wife. Robert leaves for the West to forget her. Marie's sister grows worse, and she is advised to take her to a hospital. Marie does not know the address, and is arrested for accosting men on the street in an endeavor to learn the address. She is taken before Judge Vorhis in the night court, and while she is absent her sister ends her life. An investigation proves that Marie is innocent of the charge for which she has been taken to the night court. Robert is unable to forget Marie and returns from the West in time to catch Marie as she is boarding a steamer for France.

READY-MADE AD-TALKS PUBLISHED IN LAST WEEK'S ISSUE

January 19, 1918

FEATURES

TITLE OF PLAY	PRODUCERS	
"An American Widow"	Metro	5 reels
"The High Sign"	Universal	5 reels
"A Modern Musketeer"	Artcraft	5 reels
"For Liberty"	Fox	5 reels
"The Kingdom of Love"	Fox	5 reels
"The Movie Dummy"	Pathe (Comedy)	2 reels
"The German Curse in Russia"	Pathe	5 reels
"Framing Framers"	Triangle	5 reels
"The Impostor"	Mutual	5 reels
"The Fourth at Salvador"	General	2 reels
"Unknown 274"	Fox	5 reels

SERIALS

"The Hidden Hand"	Pathe Serial (7th Episode)	2 reels
"Vengeance—and the Woman"	Vitagraph Serial (3d Episode)	2 reels

"Evidence," with J. Barney Sherry Featured—Circumstantial Evidence

(Triangle Five Reel Production)

"Evidence" is a Triangle production under the direction of Walter Edwards. J. Barney Sherry is in the featured role. The story was written by Jack Cunningham. In support of Mr. Sherry are seen Audelle Higgins, Howard Davis, Pauline Starke, Eugene Corey, Edwin Jobson and George Chase. "Evidence" is a strong dramatic photoplay, holding the attention of an audience from start to finish. Mr. Sherry has the part of John Corbin, famous lawyer. He makes the statement to his close friend, Dr. Richard Hyde, that any man of wealth and influence can commit murder and be acquitted if he retain the right counsel. The statement was prompted by a recent murder trial, in which a rich youth was acquitted on the grounds of insanity after he had been accused of slaying his wife. Corbin closed the discussion with the bold statement that he could kill his wife and go free. He announced that he was leaving for Boston. About to depart he was called to his apartment by a wire, and going there he sees a man leaving the apartment, and one glance at his wife tells him what had taken place. He seizes a dagger from the dresser and kills his wife. Corbin gives himself to the police and confessed. Dr. Hyde rallied to Corbin's defense. He tells of the conversation he had with Corbin, and gave his opinion that Corbin is insane. Two young men were under suspicion of robbing the Corbin apartment, and they are tried and sentenced on circumstantial evidence. Corbin is sent to an insane asylum. Corbin's son, by his first wife, was engaged to marry Dr. Hyde's daughter. Corbin is released from the asylum, and at the wedding the doctor asks Corbin if he recognizes the young man who was in his apartment the night of the murder.

J. Barney Sherry in "Evidence," a powerful drama, dealing with the course of the law, will be seen on the screen of the ———— theatre on ———— of ———— week.

Mabel Normand in "Dodging a Million," Mystery, Romance, Comedy and Thrills

(Goldwyn Six Reel Production)

Edgar Selwyn, the dramatist working in collaboration with A. M. Sullivan, has written Mabel Normand's first starring vehicle under the Goldwyn banner. It is titled "Dodging a Million," and contains the four big essentials to entertainment on the screen—mystery, romance, adventure and laughs. The production is in six reels, and was produced under the direction of George Loane Tucker, whom you all will remember as the creator of Hall Caine's "The Manx Man" for screen presentation, and Mae Marsh's late picture, "The Cinderella Man." Mr. Tucker is classed with the biggest directors in the profession. Miss Norman has as her leading man, in this production, Tom Moore, who was seen as Mae Marsh's leading man in "The Cinderella Man." Others in the cast are Armand Cortes, J. Herbert Frank, Shirley Aubert, Rita Dane, Norah Sprague and Bruce Biddle. Mabel Normand has appeared in some of the biggest comedy hits on the screen. She surpasses all her past successes in Goldwyn's production of "Dodging a Million." She presents the role of Arabella Flynn, a model in a fashionable modiste shop, who makes one morning and finds that she has inherited a fortune from a wealthy aunt who had lived in Guatemala. The lawyers, representing the estate of her aunt, gives Arabella a check for $800 and three trunks with instructions to open one after the other on three consecutive days. Arabella loses no time in moving to the most fashionable hotel where she meets Jack Forsythe, son of the corset king. Her fame as an heiress has reached the ears of the tradesmen of the city, and they all insist upon giving her credit. It develops that the three trunks contain a lot of paste jewelery, old-fashioned clothes, and some poison in a case to be used should she find her lover untrue to her. Her account with the tradesmen runs into the thousands, when the lawyer's clerk discovers that he has made a mistake in giving Arabella a $800 check. This fact reaches the ears of the tradesmen, and they become frantic. They discover that Arabella has no money. What mistake did the lawyer's clerk make?

See Mabel Normand in "Dodging a Million" at the ———— theatre on ———— of ———— week, and get the answer.

"The Blind Adventure"—Mysterious Romance, Edward Earle and Betty Howe

(Vitagraph Five Reel Production)

Edward Earle is to be seen on the screen of the ———— theatre in "The Blind Adventure," which for sheer mystery and suspense is one of the best photodramas ever seen at the ———— theatre. Mr. Earle has been seen in several Vitagraph productions, but is seen for the first time in the featured role in this late work. The story was written by Earl Derr Biggers, and appeared in the Saturday Evening Post. Wesley Ruggles directed. In the supporting cast are seen Betty Howe in the leading feminine role; Frank Norcross, William Bailey, Gilbert Rooney, A. A. Stevenson,

George Wright, P. D. Standing, Eulalie Jansen and John Sturgeon. Geoffrey West is the principal character and presented by Mr. Earle. West is breakfasting at the Carlton in London when Marion Larned and her father, an American Congressman, enter. West is attracted to Marion, and to get acquainted he inserts a personal in the daily paper. Marion, next morning, reads it, and sees a reference to her. She answers, and a correspondence is started. West is fond of romance, and hits upon an idea. He writes a series of letters describing a murder in which he was the principal character. Marion believes in his story, but is unable to see him. The correspondence is kept up until the outbreak of the war, when Marion's father decides that they had better return to America. West learns of this, and decides that he has carried the romantic side of his love affair far enough. He makes desperate attempts to see Marion, but only succeeds as she and her father are boarding the steamer for America. He gets aboard and explains to her that the murder story was only a joke. But he has forgotten to get his ticket, and is arrested. Marion sees the joke, and permits him to be taken away, explaining that she will meet him in New York when he has proved himself a "gentleman."

"The Blind Adventure," with Edward Earle and Betty Howe in the leading roles will be seen on the screen of the ——— theatre on ——— of ——— week.

William Farnum in "The Heart of a Lion," Ralph Connor, Author—Red-Blooded Drama

(Fox Five Reel Production)

William Farnum in "The Heart of a Lion"—this will be the headliner at the ——— theatre on ——— of ——— week. "The Heart of a Lion" is a screen version of Ralph Connor's novel, "The Doctor," which has been read by millions. In the supporting cast are seen Mary Martin, William Courtleigh, Jr., Wanda Petit, Walter Law, Marc Robbins and Rita Bori. The production was made by William Fox, under the direction of Frank Lloyd, who is responsible for William Farnum's big success, "Les Miserables." Mr. Lloyd directed also "The Tale of Two Cities." Mr. Farnum has the role of Barney Kemper, a big-hearted man, who sacrifices everything for his brother, Dick. It is one of the red-blooded parts for which Mr. Farnum is famous. The story, itself, is from the pen of Ralph Connor, who has written some of the most red-blooded stories of the present day. His style is something on the order of that of Jack London's, and his stories were masterpieces. "The Heart of a Lion" is a typical Farnum picture, and will be enjoyed by all—old and young, alike. A capable cast of Fox players renders strong support, and Frank Lloyd has given this photodrama an excellent production. It is difficult to point to any one picture in which Mr. Farnum has appeared and refer to a failure. The are all good—all are of the brand that American audiences like. This one is no exception. It will please the most varied audience, and the management of the ——— theatre assures you that you will enjoy every minute of the time that you spend in the ——— theatre during which "The Heart of a Lion" is projected. It will be seen on ——— of ——— week. William Farnum in his latest work, "The Heart of a Lion," from the pen of Ralph Connor.

Dorothy Phillips in "Broadway Love"; Broadway Night Life Revealed

(Bluebird Five-Reel Production)

Dorothy Phillips comes back to the ——— theatre ——— week in a prize Bluebird production titled "Broadway Love." Miss Phillips has proved by her work before the camera that she is entitled to the honor of being placed at the head of the list of Bluebird players. Her emotional work in the screen drama has been highly praised by the critics, the press and the public. Her latest work, "Broadway Love," was written by W. Carey Wonderly, the original story appearing in one of the popular magazines. The production was made by Bluebird under the direction of Ida May Park, one of the few women directors. Appearing in the supporting cast with Miss Phillips are Juanita Hansen, whom you will remember for her work in the Mack Sennett comedies; Gladys Tennyson, William Stowell who has been seen in many of Miss Phillips' successes; Lon Cheney, a favorite Bluebird star, and Harry Von Meter. Miss Phillips has the part of Midge O'Hara, a country girl, who comes to the city with ambitions to have her name appear in electric lights along the lighted way. Cherry Blow, impersonated by Juanita Hansen, is the most popular chorus girl of the theatrical district. Midge is given a position in the chorus of one of the most popular shows, and Cherry, and she becomes close friends. Cherry gives a party in honor of Henry Rockwell, a rich mine owner from the West. Elmer Watkins, the sweetheart, whom Midge had left behind in the country, follows her to the city, and insists that Midge marry him. Midge attends the party, and Rockwell is fascinated with her. Midge had not expected such orgies as she found and went home. Rockwell accompanying her. Watkins learns that Midge is at the party, and he takes the liberty to invite himself.

HERE'S YOUR LIGHT

Make Up for the Lost Illumination with Publicity

YOU who have never done any advertising, either in the newspapers or through programs and who have been depending on electric signs are going to have to take a step forward. So long as the coal famine lasts there isn't going to be much chance for the big night displays again in front of your house.

But that is not going to affect your business if you avail yourself intelligently of the ways that are open to you. One of the first things essential is the study of your pictures and to tell your public about them further in advance. Get your patrons interested, before they would have been had you relied only on signs.

Rewrite from these Ad Talks little paragraphs of interest for your newspaper and your program. You can find something here that you can use a week or more in advance and stir up the interest. Then use them complete in your reading notices in the local papers just before you show the pictures.

Clip them and file them now: They'll help take the place of the electric signs.

Carlyle Blackwell and Evelyn Greeley in "His Royal Highness"—Adventure

(World Five-Reel Production)

Carlyle Blackwell and Evelyn Greeley are co-starred in "His Royal Highness," to be seen on the screen of the ——— theatre on ——— of ——— week. This is a typical Blackwell picture presenting Mr. Blackwell in the role of a young college athlete, who is the star football player of the season. He is a reckless sort of fellow, the happy-go-lucky kind, and because of his adventures is kept in hot water most of the time. His chum at the university is a studious young foreigner who is called to his native country of France. The football hero is invited to go along. In Paris the two start out to explore the underworld and see the sights of the night life. They meet the leader of the Apaches, a girl, whom they attempt to rescue from her evil companions and a fight follows, which is staged with all the realism of the actuality. It develops that the foreigner is heir to the crown of a small principality, and that he is a prince traveling incognito. The prince has been badly hurt in the fight, and is taken to the hospital. The football hero is called upon to impersonate the prince. He starts to assume the duties of the crowned heads. The friends of the usurper hear of his coming and plan to assassinate him. The adventure starts, and what happens is told in a most entertaining manner in this latest World picture featuring Carlyle Blackwell and Evelyn Greeley.

At the ——— theatre on ——— of ——— week, "His Royal Highness."

George Beban in "Jules of the Strong Heart"—Story of Lumber Camp

(Paramount Five-Reel Production)

George Beban, famous for his characterizations of Italian and other foreign parts is to be seen on the screen of the ——— theatre on ——— of ——— week in "Jules of the Strong Heart." Mr. Beban is known to every patron of motion picture theatres throughout the world for his characterizations. In this, his latest work for Paramount, he presents the role of Jules Lemaire, a happy-go-lucky French Canadian. The picture was produced under the direction of Donald Crisp. The story was written by William Merriam Rouse, and adapted for screen presentation by Harvey F. Thew and Frank X. Finnegan. In the supporting cast with Mr. Beban are seen Helen Eddy, Charles Ogle, Raymond Hatton, Guy Oliver, Ernest Joy, H. B. Carpenter and Edward Martin. Jules Lemaire arrives at the camp of the Nemo Lumber Company in the heart of the Canadian woods. He carries with him a little two-year-old baby, and, to all inquiries concerning same, he gives an evasive answer. He was engaged as a lumber-jack. Tom Farnsworth is boss of the camp, and disliked by the lumber-jacks. His daughter, Joy, is the favorite among the members of the camp. Big Jim Burgess is in love with her, as are Kendall, the timekeeper, and Jules himself. The three clash over the girl, and there follows a time of excitement in the Nemo lumber comp. Jules is the favorite of Joy's, and in "Jules of the Strong Heart," who will witness the adventures and love romances of men of the lumber camp. George Beban will be seen on the screen of the ——— theatre on ——— of ——— week in "Jules of the Strong Heart."

Franklyn Farnum, Supported by Edith Johnson, in "The Fighting Grin"

(Bluebird Five-Reel Production)

Are you in the mood for a side-splitting comedy-drama? The American public always is. Then arrange your engagements so that you will be free on an afternoon or evening on ——— of ——— next week. Franklyn Farnum is coming to the ——— theatre in "The Fighting Grin." It's a Blubeird and a "corker." A laugh every scene and sometimes two or three every scene. Franklyn reaches the high spots in comedy in this production and hands out the laughs without hesitation. The drama was written by R. E. Bradbury and F. H. Clark and adapted to the screen by Charles Kenyon. Joseph De Grasse directed. Mr. Farnum is supported by Edith Johnson, J. Morris Foster, Charles H. Mailes and Fred Montague. Billy Kennedy is the role presented by the Bluebird comedian. Miss Johnson impersonates Margie Meredith. Billy and Margie had been playmates and when they arrive at the age of discretion decide that it is time to get married. Their fathers had been enemies from childhood. Margies father let it be known that his daughter would never marry the son of his enemy, but Billy's father, liking a joke, tells his son that he will give him $10,000 if he suceeds in winning Margie as a wife. Then the race starts. Margie is in love with Billy until Harold Vandeveer comes into her life and then it becomes a "toss-up." Billy is outgeneraled in every move he starts, but he sticks and eventually wins out. Before he does, however, there is a cross-country chase, a mad hold-up by bad men, a ride in a box car and a thrilling climax. "The Fighting Grin" is a laugh from start to finish. It is one of the best yet and presents Franklyn Farnum in a role which he handles with the ability of an artist.

Franklyn Farnum, supported by Edith Johnson and a strong cast, will be seen on the screen at the ——— theatre on ——— of ——— week in "The Fighting Grin." It's a Bluebird.

Harry Morey and Gladys Leslie in "His Own People"—Irish Drama

For the first time the girl with the million-dollar smile is seen in a featured role on the Vitagraph program. Gladys Leslie is her name, and when you see her in the featured feminine role opposite Harry Morey, you will all agree that this charming little screen star is entitled to the glowing compliment which Vitagraph had paid her. Mr. Morey and Miss Leslie are seen in "His Own People," the scenes of which are laid in the Emerald Isle. It is a story of the quaint Irish people, and is told with a touch of humor and pathos that will hold form first to last. The story was written by William Addison Lathrop, and produced by Vitagraph under the direction of William P. S. Earle. In the supporting cast are seen Arthur Donaldson, one of the most talented character men on the screen; William Dunn, Betty Blythe and Stanley Dunn. Mr. Morey has the role of the village blacksmith, known as the "man of the people." Miss Leslie has the role of Molly Conway, the Irish colleen, who is in love with the blacksmith. She is vivacious, spirited and takes pleasure in arousing the jealousy of her blacksmith lover by flirting with other men. Percival Cheltenham is the lord of the village and owns most of the property. The people are at war with him for his unscrupulous methods in levying the taxes. Lord Percival gives a party, and among the guests is Lady Thorne, whom the blacksmith has met. She invites him to attend the party. Molly bent upon arousing the jealousy of the blacksmith flirts with Lord Percival. The night of the party one of Lord Percival's servants is murdered. The blacksmith pacifies the mob who seek revenge by promising to turn over to them Lord Percival himself. In searching the manor for Lord Percival he comes upon Molly in his arms. Molly explains that she flirted with the Lord to arouse his jealousy, and the two are reconciled.

At the ——— theatre on ——— of ——— week, "His Own People," featuring Harry Morey and Gladys Leslie.

Among the Exchanges

Declares Bookings Are Lost in Delays

Manager J. R. Johnson, of the Cleveland Vitagraph office, declared last week the transportation problem is one of the most serious facing the industry.

He said: "There isn't any way to assure the delivery of a film to an exhibitor, and there isn't any way to assure its return to our exchange office. The result is that we ship films out days before they are wanted, and we lose fifty per cent of possible bookings.

"Parcels Post isn't much better, either, although most of the exchanges in the city are using that means of transportation. The other day I received a film from a small town down in the southern part of the State, which had been shipped parcels post special delivery two weeks previously."

Hammell Takes Over New York Office

J. A. Hammell, one of the most popular and best known exchange men in the film business, last week assumed charge of the New York city sales office of General Film Company, succeeding P. A. Bloch, who has been assigned to special work Mr. Hammell leaves a position with the Pathe Exchange, Inc., to return to the General Film position he held until about six months ago. Prior to his retirement from the General Film family last year, Mr. Hammell had been continuously engaged in General Film service for many years, holding important positions in various departments.

Lust Enlarges Washington Quarters

Sidney B. Lust, of Washington, has moved into larger quarters for his exchange, Super Film Attractions, of which he is president and general manager. He now occupies the entire building at 1209 E street.

Regal Takes Over Globe Distribution

Announcement has been made that the Regal Films, Limited, will take over the distribution rights for the Dominion of all subjects of the Globe Films, Limited. This includes the new Paralta Plays.

Globe Films, Limited, was organized six months ago by Arthur S. Cohen. Philip Kaufman, the well-known figure in the Canadian film circles, was then elected vice-president. In the new arrangement which has just become effective Mr. Kaufman goes over to the Regal Films as general sales manager. Mr. Cohen will continue to act as president of Globe Films, Limited.

Here and There

H. M. Lentz, formerly manager of the Los Angeles branch of Greater Vitagraph, has been engaged as salesman for the K-E-S-E branch in that city by Manager E. L. Silcocks.

Sam Morris, who handles the Select Pictures in Ohio, Michigan and Kentucky, is back at his Cleveland office after a severe illness which kept him confined to his home for several weeks.

The Famous Players Film Service, Inc., in Cleveland, claims to be the only exchange in that city with a reception room. It occupies the whole third floor.

After January 2 Claude C. Moorehouse, Cleveland publicity manager for Famous Players, has been giving his permanent residence as Cleveland. He moved his family from Pittsburgh.

Charles C. Wanamaker, formerly manager of the Garrick theatre in Philadelphia, is now in charge of the Nixon-Nirdlinger publicity department.

According to reports from the Cleveland exchange, "Thais," the big picture Goldwyn made with Mary Garden as star, was a hit at the Standard theatre.

Kennedy Wingham has purchased the Model theatre at Goderich, Ont., which is said to be one of the prettiest theatres in this section of the country.

Tom Byerle, formerly manager of the Montreal office of the Canadian Universal Film Company, has left that concern to join the Montreal office of the Famous Players, Limited.

Superfeatures, Limited, has added another office to its list of exchanges in Canada in St. John. Manny Brown will have charge of this new addition to the Superfeatures, Limited.

The Goldwyn Feature, "Thais," got by the Montreal Censor Board by a hair's breadth, and even at that several eliminations were made.

Loew's theatre, Hamilton, opened week of December 31 to capacity houses. This new theatre on the Loew circuit seats 2,900. H. H. Turner, formerly of Toledo, has been appointed manager. The house started its career with the Mary Pickford feature "Rebecca of Sunnybrook Farm."

Dave Stewart, manager of the Red Mill theatre, Hamilton, was a visitor to the Toronto office of the Canadian Universal Film Company, Limited, week of January 5. Mr. Stewart declares that in spite of the rumor that business has been poor during the month of December the Hamilton theatres have done especially well.

M. Maker of Napanee has opened a new theatre in that town which is said to be the most up to date theatre for any town the size of Napanee in Canada.

The National Film Circuit, Limited, of Vancouver has changed the title of the company to the First National Exhibitors' Exchanges, Limited. They announce that bookings for all the First National Circuit Films are well under way.

The General Film Company announced that their Winnipeg office was closed commecing January 1.

As a mark of appreciation and respect, the staff of the Globe theatre, Toronto, presented the manager, Harry Pomery, with a gold watch. The pleasant co-operation which exists between the management and employees of this downtown theatre is well known throughout the local territory.

The stage setting, depicting a scene in Japan, which has been in use in the Imperial theatre, has been replaced with an Arabic scene. This scene was used for the first time during the Christmas week, when the picture attraction was "Tom Sawyer."

Thomas W. Bailey of the Winnipeg office of Regal Films, Limited, has been appointed assistant manager of the Vancouver branch. Jack Swartz, formerly of the local branch of the late Globe Films, Limited, has succeeded Bailey at the Regal office.

Manager Clarence Robson of the Strand theatre, Toronto, put over a big advertising campaign for "Joan the Woman." The picture played to good business.

R. S. Marvin, formerly manager of the Strand theatre, Toronto, and later producer of the Canadian Topical Review, has disposed of his interests in the latter concern and has returned to New York to embark upon another enterprise.

The Flower theatre, Ottowa, has been leased by N. L. Nathanson, managing director of the Regent theatre, Toronto, and the St. Denis theatre, Montreal.

George Perkins, of the Perkins Electric Company, and Abe Fischer, general manager of the Independent Film Company of Montreal, have returned from New York, where they purchased "The Public Defender" and "The Pedlar" from the United States Amusement Company.

The new Princess theatre of Montreal has opened for business. The theatre building in itself is modern and the sets are arranged so that all command a good view of the stage. The acoustic properties are especially good.

J. T. Malone has moved his offices from the Rialto theatre building, Montreal, to the building formerly occupied by Regal Films, 337 Bleury street.

Great praise has been bestowed upon the moving picture theatre managers in the stricken city of Halifax for the splendid manner in which they responded to appeals of various descriptions made upon them in connection with the recent disaster.

Ann Luther Has Lead in "Moral Suicide"

Ivan Abramson, Graphic Film Corporation, announces that he has engaged Miss Ann Luther, who began her screen career



Ann Luther

under the direction of D. W. Griffith, to present the leading feminine role of Beatrice Covington in Mr. Abramson's new production, "Moral Suicide." Miss Luther's work was on the Coast, where she starred in "Who's to Blame" and "The Beast."

Exhibitors Box Office Reports

TITLE, STAR, AND BRAND	E.	N.	S.	W.	EXHIBITORS' OWN REPORTS OF BOX-OFFICE VALUE
ADVENTURES OF CAROL (Madge Evans—World)	Ave.	Ave.	Ave.	Ave.	"Fair show; did not draw." "Star good, everyone liked it" (E.). "Don't care for child stars." "Very good child drama."
ALIAS MRS. JESSOP (Emily Stevens—Met.)	Ave.	Ave.	Ave.	Ave.	"Good show, star not popular." "Very good picture." "Title killed it." "Very good, really funny, pleased, small crowd."
ALIMONY (Lois Wilson—First National)	Big	Big	Big	Big	"Nicely presented play that thoroughly pleased our patrons."
ALL FOR A HUSBAND (Virginia Pearson—Fox)	Poor	Ave.	Ave.	Ave.	"Big business, but without any exception the biggest piece of cheese I ever ran" (N.). "Worth the money—good comedy" (N.). (For further comment, see issue of Jan. 12.)
AMERICAN WIDOW, AN (Ethel Barrymore—Met.)	Ave.	Ave.	Ave.	Ave.	"Good, clean, average business-getter" (N.).
ANTICS OF ANN (Ann Pennington—Para.)	Big	Big	Ave.	Ave.	"Very clever picture" (W.). "Fair picture." "Great—a knockout." (For other comments, see issue of December 29.)
ANYTHING ONCE (Franklyn Farnum—Blue.)	Ave.	Ave.	Ave.	Ave.	"Full of action" (N.). "Very good, much like Doug. Fairbanks" (W.).
APPLETREE GIRL, THE (Shirley Mason—K.E.S.E.)	Ave.	Ave.	Ave.	Ave.	"Photography good, pleasing picture."
AUCTION BLOCK, THE (Rex Beach Production—Gold.)	Big	Big	Big	Extra	"Went big with little advertising" (S.). "Very good." "Great—capacity four days" (W.). "Wonderful business, repeat, total seven days' run." "Great business, many new faces; such a picture helps the industry" (E.). "Very good." "Great, one of the best I ever played" (E.). "Too much action, great finish" (N.). "Fine picture, but too long." "Second day held up fine." "Went big." (For further comment, see issue of Jan. 12.)
AWAKENING, THE (Montagu Love, Dor. Kelly—World)	Ave.	Ave.	Ave.	Ave.	"A good interest-sustaining picture." "Better than average."
BABES IN THE WOOD (Fox Kiddies—Fox St.)	Ave.	Ave.	Ave.	Ave.	"Fairy tales do not draw" (N. and E.). "Extra good for children" (W.).
BAB'S MATINEE IDOL (Marguerite Clark—Para.)	Ave.	Ave.	Big	Big	"Three days' fine business—good picture" (N.). "A few more 'Bab's' and Miss Clark will be through as far as I am concerned; why don't Paramount make something with a little 'jazz'—timely—less 'art'—will get something through the box-office" (E.). "Title too confusing for patrons; am not in favor of any more 'sub-Deb' stories, glad they're over" (E.). (For further comment, see issue of Jan. 12.)
BABBLING TONGUES (Ivan Production—St. R.)	Ave.	Ave.	Ave.	Ave.	"One of best acted dramas ever produced, good surprise finish" (S.). "Fine picture." "A very good picture" (S.). "People seemed to like it" (N.).
BECAUSE OF THE WOMAN (Belle Bennett—Tri.)	Ave.	Ave.	Ave.	Ave.	"A good show."
BONDAGE (Dorothy Phillips—Blue.)	Ave.	Ave.	Ave.	Big	"This star is getting more popular." "Very fine production." "Bluebird improving remarkably."
BOTTOM OF THE WELL, THE (Evart Overton—Vita.)	Ave.	Ave.	Ave.	Ave.	"A good interest holding picture."
BRANDED SOUL, A (Gladys Brockwell—Fox)	Ave.	Ave.	Ave.	Ave.	"Melo—pleased; elaborate production" (S.). "Too much sex; program stuff." "Poor." "Public does not care for Mexican stories" (E.).
CALL OF THE EAST, THE (Sessue Hayakawa—Para.)	Ave.	Ave.	Ave.	Big	"Good play, well liked by all." "Very slow, but holds the audience." "A fair picture." (For other comments, see issue of Dec. 29.)
CAMILLE (Theda Bara—Fox)	Big	Big	Big	Big	"Seven reel production made it difficult to handle crowds." "The story has been done to death." "Bara's followers liked the picture." "Well liked star.' "Big—Bara is great, but story has small appeal" (N.). "Not a good picture for Bara, women like it, though" (W.). "An excellent production, got me money two nights" (N.).
CINDERELLA MAN, THE (Mae Marsh—Gold.)	Extra	Big	Big	Big	"Very good—great cast." "Entertaining, appealing, elevating" (N.). "This picture I would call 'beautiful'; direction, 'wonderful'; settings, 'magnificent'; cast, 'exceptional'; the kind of picture I like to rave over" (S.). "Deserves a niche among the screen's greatest." "Good picture, well received." "High class production."
CLEVER MRS. CARFAX (Julian Eltinge—Para.)	Ave.	Ave.	Ave.	Ave.	"Clever female impersonator; not so good in this one, though they seem to like it." "Deserved better biz." "Just a picture." "Good picture." "Fair picture, no business." "Very good." "Good comedy, will be appreciated by any audience."
COLD DECK, THE (William S. Hart—Lynch)	Big	Extra	Big	Extra	"A picture that pleased." "He is a good drawing card." "Dandy Hart picture." "Best Hart ever made." "Pleased—big business."
COME THROUGH (Herbert Rawlinson—Jewel)	Ave.	Big	Ave.	Big	"Rattling good picture." "Four big days on this." "Did greater business on this than Hart two weeks before" (W.). "Patrons well pleased." "Photography splendid." "Too much footage." "Good picture, pleased all." "A very good picture, drew well for four days." "Very fine subject."
CONSCIENCE (Gladys Brockwell—Fox)	Ave.	Big	Ave.	Ave.	"Did not entirely please—too allegorical" (Middle). "Interesting story, and the production end ranks well among the program class—average business" (South). "Fair only." "A very fine picture—only like others before, failed, too allegorical" (W.). "A picture that is hard to take up, unless seen from the beginning." "A good picture of its kind, but allegorical subjects not wanted." "Fine, S. R. O." "Small appeal, but great" (N.). "Excellent picture, poor business."
CY WHITTAKER'S WARD (Shirley Mason—K.E.S.E.)	Poor	Poor	Poor	Poor	"No drawing power." "Patrons like star, but not story." "Poor—not much to it."
DAUGHTER OF THE GODS (Annette Kellermann—Fox St.)	Big	Big	Big	Big	"Broke all records" (S.).
DEAD SHOT BAKER (William Duncan—Vita.)	Ave.	Ave.	Ave.	Ave.	"Too much blood and thunder." "We're getting too much Westerns." "Excellent. Western." "Good picture, pleased patrons." "Great." "Good Western 'stuff.'"
DESIRE OF THE MOTH, THE (Ruth Clifford—Blue.)	Ave.	Ave.	Ave.	Ave.	"Good Western, title misleads fans." "Title not appropriate. Good picture. Monroe Salisbury a comer."
DEVIL STONE, THE (Geraldine Farrar—Art.)	Big	Ave.	Big	Ave.	"Fine production, very pleasing, star excellent" (E.). "Did not appeal very strong to our patrons, just an average business" (N.). "Splendid picture, but box-office said otherwise" (W.).
DOOR BETWEEN, THE (Ruth Clifford—Blue)	Ave.	Ave.	Ave.	Ave.	"Not as pleasing as most Bluebirds, not a good character for Salisbury" (E.). "Very good" (N.).
DORMANT POWER, THE (Ethel Clayton—World)	Ave.	Ave.	Ave.	Ave.	"Clayton a great favorite" (N.). "Good." "Clayton an actress of rare ability." (For other comments, see issue of Dec. 29.)
DRAFT 258 (Mabel Talliaferro—Met.)	Extra	Extra	Extra	Big	"Very nice picture for this time" (E.). "A great patriotic picture (N.). "A strong patriotic picture, not quite up to our expectations as a business getter." "Excellent, but public confuses with 'Slacker'; Miss Talliaferro's acting specially commented on as superb" (N.). "We change every day as a rule; ran this three days, to better business third day than first—a winner."
EASY MONEY (Ethel Clayton—World)	Ave.	Ave.	Ave.	Ave.	"A pleasing picture; this star is improving." "Star fine, show good."
ETERNAL MOTHER, THE (Ethel Barrymore—Met.)	Ave.	Ave.	Ave.	Ave.	"Good picture, not much drawing power" (N.). "These kind of pictures don't draw." "Good picture, not much drawing power." "Pleasing, good story with moral." "Star not popular."
ETERNAL TEMPTRESS (Lina Cavalieri—Para.)	Ave.	Ave.	Ave.	Ave.	"Just a picture—nothing to rave over." "Star does not register, poor picture." "Very good" (S.). "Fine production—poor box-office attraction."
FAIR BARBARIAN (Vivian Martin—Para.)	Ave.	Ave.	Ave.	Ave.	"Extra good." "Good comedy, but 'local color' simply awful." "Best Paramount picture in many months."
FANATICS (J. Barney Sherry—Tri.)	Ave.	Ave.	Ave.	Ave.	"Very good picture, star no draw here" (S.). "Not up to standard, but drew rather good here" (W.).
FETTERED WOMAN, THE (Alice Joyce—Vita.)	Ave.	Ave.	Ave.	Ave.	"Ordinary picture." "Star not popular." "Program stuff."
FIBBERS, THE (Bryant Washburn—K.E.S.E.)	Ave.	Ave.	Ave.	Ave.	"Not up to Skinner." "Star well liked. A few more good pictures will make him a big drawing card." (For other comment, see issue of Dec. 29.)
FIGHTING BACK (William Desmond—Tri.)	Ave.	Ave.	Ave.	Ave.	"Good Western." "Only fair." "Fair picture." "Did not please patrons."

TITLE, STAR, AND BRAND	E.	N.	S.	W.	EXHIBITORS' OWN REPORTS OF BOX-OFFICE VALUE
FOOLS FOR LUCK (Taylor Holmes—K.E.S.E.)	Ave.	Ave.	Poor	Ave.	"Fair picture." "Patrons clamor for this type" (S.). "Patrons seemed to enjoy themselves with this." "Good." "Not serious enough." "Fair."
FOR THE FREEDOM OF THE WORLD (Special—Gold.)	Big	Big	Big	Big	"Good picture." "Nice picture." "Two days' capacity and pleased everyone"
FOR VALOR (Winifred Allen—Tri.)	Ave.	Ave.	Poor	Poor	"Good picture, bad display." "A good program offering with poor title." "Average program picture." "Good, but did not draw." "Very good."
FRANCE IN ARMS (Pathe)	Big	Big	Big	Big	"Great picture." "Too monotonous." "Great stuff—should go big." "Good drawing power."
FUEL OF LIFE, THE (Belle Bennett—Tri.)	Ave.	Ave.	Ave.	Ave.	"Pleased average audience." "Poor." "Title Very Bad" (S.). "Does not hold the interest" (N.).
GAME OF WITS, A (Gail Kane—Mutual)	Big	Big	Big	Big	"Best Mutual we have ever played" (S.). "Patrons all satisfied" (N.).
GARDEN OF ALLAH, THE (Selig Special Production)	Big	Ave.	...	Big	"Too dry—yet good picture. Not a money getter" (N.). "Great big money-getter, fine picture" (N.). "An elaborate picture, but didn't draw."
GIFT O' GAB (Jack Gardner—K.E.S.E.)	Ave.	Ave.	Ave.	Ave.	"Very pleasing; Gardner a comer." "Good picture, but failed to repeat after first day" (W.). "Light comedy—very entertaining" (W.).
GIRL ANGLE, THE (Anita King—Mut.)	Ave.	Ave.	Ave.	Ave.	"Very cute picture." "Forced comedy, not liked generally by patrons." "Good Western."
GOOD FOR NOTHING, THE (Blackwell-Greeley—World)	Ave.	Ave.	Ave.	Ave.	"Average picture" (W.). "Good picture" (S.).
GRELL MYSTERY, THE (Earl Williams—Vita.)	Ave.	Ave.	Ave.	Ave.	"Excellent picture." "Best Williams picture in some time—held the interest." "Good picture" (N.). "Rattling good detective story" (E.) "Not up to Williams' standard." "Rotten" (N.).
HEART OF EZRA GREER (Frederick Warde—Pathe)	Ave.	Ave.	Ave.	Ave	"Good picture and cast." "Good."
HER COUNTRY'S CALL (Mary Miles Minter—Mut.)	Ave.	Ave.	Ave.	Ave.	"Fair patriotic feature, nothing out of the ordinary." "Very pretty picture—star becoming a favorite." "Fair picture—she always draws well" (Middle). "Good photography—direction poor in spots, some settings not elaborate enough." "Well liked." "Title killed this one" (West). "Patrons tired of war plots." "Poor story, star not popular here." "An appeal to patriotism."
HER HOUR (Kitty Gordon—World)	Ave.	Ave.	Ave.	Ave.	"Very good picture." "Average program."
HIS MOTHER'S BOY (Charles Ray—Para.)	Ave.	Ave.	Ave.	Ave.	"Very good picture, star will draw better in time." "Too much 'silly kid' stuff." "Did not please or do as well as previous Ray pictures."
HUNGRY HEART, THE (Pauline Frederick—Para.)	Big	Ave.	Ave.	Ave.	"Excellent attraction for two days." "Nothing wonderful." "Not good enough." "Very good—a little slow, but holds the audience." (For further comment, see issue of Jan. 19.)
IN THE BALANCE (Earl Williams—Vita.)	Ave.	Ave.	Ave.	Ave.	"The usual Earl Williams picture; pleases some, but star does not vary recently in his characterizations." "Biggest business we have ever done on Williams" (S.).
INDISCREET CORINNE (Olive Thomas—Triangle)	Big	Big	Big	Big	"Olive Thomas is a comer." "Fine picture." "Pleased my patrons." "This star getting very popular." "Ordinary." "Fair picture." "A great picture."
JACK AND JILL (Pickford-Huff—Para.)	Ave.	Ave.	Ave.	Ave.	"Pickford a young Douglas Fairbanks. Huff also clever. "Only fair." "Very good." "Name hurts this." "Pleased men only." "Play it—a sure-fire hit—I shall repeat it." "Very good picture." Good picture."
JOHN ERMINE OF YELLOWSTONE (Francis Ford—Butterfly)	Ave.	Ave.	Ave.	Ave.	"Good Indian picture." "O. K."
JUDGMENT HOUSE (Stuart Blackton Production—Para.)	Ave.	Poor	Ave.	Ave.	"Only a fair production." "Fair picture only." "Will do business if handled well, it pleased all." "Fairly interesting production of a big story." "Very hard to understand—poorly connected, not liked" (W.). "Great picture, no box-office power" (N.).
KILL-JOY, THE (Mary McAlister—K.E.S.E.)	Ave.	Ave.	Ave.	Ave.	"Pleasing, no drawing power; McAlister clever, but the story is absolutely unreasonable, and director on location bad" (W.). "Fair picture" (N.).
LAND OF PROMISE (Billie Burke—Para.)	Ave.	Ave.	Ave.	Ave.	"Has the merit of being different, only my patrons did not care for the story." "Opinion divided, just a fair picture and average drawing card."
LASH OF POWER (Carmel Myers—Blue.)	Ave.	Ave.	Ave.	Ave.	"Excellent picture." "Poor picture for Bluebird." "Only fair."
LITTLE PRINCESS, THE (Mary Pickford—Art.)	Ave.	Ave.	Ave.	Ave.	"Good picture." "Picture too kiddish, did not pass at all." "A good picture for a kids' Saturday matinee." "No box-office value." "Satisfactory." "Only fair." "Not up to recent plays, only fair business." "Fine picture." "Very good." "Fair only." "Very good picture." (For further comment, see issue of Jan. 19.)
LOVE LETTERS (Dorothy Dalton—Para.)	Ave.	Ave.	Ave.	Ave.	"Good production, ordinary story."
LONE WOLF, THE (Brenon Production—Sel.)	Big	Big	Big	Big	"Excellent." "Return business to capacity." "Going big on second week" (W.). "Extra big entire week." "Swell picture" (N.). "A great picture, and a good drawing card, with plenty of exciting situations." "Could recommend this subject for any theatre."
LOVE DOCTOR, THE (Earl Williams, Vita.)	Big	Big	Ave.	Ave.	"A winner." "Story 'impossible'—star going back as drawing card." "Star draws, picture not up to standard." "Good stuff." "Not up to standard but went big."
LUST OF THE AGES (Lillian Walker—Ogden Pict. Co.)	Big	Big	Ave.	Big	"Fine production—good theme." "Fair box-office picture—draggy" (W.). "Fine—artistic, but didn't draw, or please any too well." "Very good feature, story great; big money-getter if handled right." "Pleased."
MAID OF BELGIUM (Alice Brady—World)	Ave.	Ave.	Ave.	Ave.	"Very good." "This star always does average business." "Good picture and very pleasing." "Fine, good photography." "Star popular, picture pleased." "A great picture—a wonder."
MAN TRAP, THE (Herbert Rawlinson—Blue.)	Ave.	Ave.	Ave.	Ave.	"Not especially well liked, about 50-50." "Interesting, entertaining, big business." "High class picture."
MANX MAN, THE (Geo. Loane Tucker Production—Gold.)	Ave.	Big	Ave.	Big	"Turned hundreds away first night" (N.). "Very good picture, not so much pulling power" (W.). "Wonderful picture—a little too long" (N.). "Fine picture." "Should have drawn better." "Drew well, though rather too long, due to English style of directing and acting."
MAN WITHOUT A COUNTRY (Jewel Production)	Big	Big	Big	Big	"Great, if publicity is properly handled." "Fine patriotic production that any American audience will like." "Extra good attraction." "Great business second day."
MARKED MAN, A (Harry Carey—Blue.)	Ave.	Big	Ave.	Ave	"Good business, fine, pleased."
MARK OF CAIN (Mrs. Castle-A. Moreno—Pathe)	Ave.	Ave.	Ave.	Ave.	"Good picture, excellent photography, beautiful settings, no pulling power" (W) "Nothing extra—patrons satisfied." "This picture pleased and drew extra big business two days" (E.). "Fair picture—best Mrs. Castle has appeared in, no pulling power" (N.).
MATE OF THE SALLY ANN (Mary Miles Minter—Mut.)	Ave.	Ave.	Ave.	Ave.	"Very good offering" (N.). "Great entertainment." "Not popular kind of picture" (N.).
MEDICINE MAN, THE (Roy Stewart—Tri.)	Ave.	Ave.	Ave.	Ave.	"Good Western." "Average production." "Good business, hardly up to standard of previous Stewart productions."
MODERN MUSKETEER, A (Doug. Fairbanks—Art.)	Extra	Extra	Extra	Extra	"Splendid—a knockout" (E.). "Best Fairbanks yet" (S.).
MOLLY ENTANGLED (Vivian Martin—Para.)	Ave.	Ave.	Ave.	Ave.	"Good picture." "Very nice, star well liked." "Good." "Another like this and 'good night.'" "Pretty good picture." "Just a picture."
MOTH, THE (Norma Talmadge—Sel.)	Ave.	Big	Ave.	Big	"Only fair—fine photography, but draggy." "Excellent picture." "Extra big business." "Star growing in popularity." "Excellent photoplay—star well liked here." "Don't come up to her previous releases." "People well pleased with star and picture." "A coming big favorite." "A great picture." "A good picture." "Great star, everyone pleased." "Very good, Talmadge fine." "A good picture."
MY LITTLE BOY (Ella Hall—Blue.)	Big	Big	Ave.	Ave.	"Fine Christmas picture, pleased everyone." "One of the best Bluebird has made." "Everyone satisfied, splendid cast, went over big in high class locality."
NAN OF MUSIC MOUNTAIN (Wallace Reid—Para.)	Big	Ave.	Ave.	Big	"Good." "In a dress suit would make a bigger hit." "Very good." "Exciting Western with splendid scenic effects—very pleasing" (E.).
NEARLY MARRIED (Madge Kennedy—Gold.)	Ave.	Ave.	Ave.	Ave.	"Splendid picture, star good, but does not draw." "Splendid high class comedy" (N.). "Not a big drawing card" (S.). "Fine picture, fair business, star not known." "Good picture, but very light" (E.). "Best Goldwyn yet." "Will repeat; many favorable comments on work of Barthelmess" (N.). "Fair". "Star fascinating."

TITLE, STAR, AND BRAND	E.	N.	S.	W.	EXHIBITORS' OWN REPORTS OF BOX-OFFICE VALUE
NORTH OF FIFTY THREE (Dustin Farnum—Fox)	Big	Big	Big	Big	"Cave man stuff." "This star draws well." "This type of play very popular here" (North). "Great picture." "Well liked." "Good picture, star well liked, and book very popular."
OUTSIDER, THE (Emmy Wehlen—Met.).....	Ave.	Ave.	Ave.	Ave.	"Beautiful picture." "Poor title—fair picture." "Star always dr ws." "Good picture." "Very good, unusual, new " "Very good picture."
ONE SHOT ROSS (Roy Stewart—Tri.).....	Ave.	Ave.	Ave.	Ave.	"Very good; lots of my patrons like him better than Hart." "Routine Western." "Picture fair; photography extra." "Good picture, but star not well enough known to have much pulling power." "Fine Western, good business" (S.). "Drew good crowds." "Fair Western."
OUTWITTED (Emily Stevens—Metro.).....	Big	Ave.	Ave.	Big	"Story unusual—pleased" (E.). "Wonderful picture" (N.). "Exceptionally good feature" (W.). "Fine picture, didn't draw" (S.). "Excellent play." "Very good picture." "Best Emily Stevens has done." "Picture gave perfect satisfaction." "Good—well liked."
OVER THERE (Charles Richman, Alice Q. Nielson—Sel.).	Ave.	Ave.	Ave.	Ave.	"Very good war picture—drew good business at advanced prices."
PAINTED MADONNA, THE (Sonia Markova—Fox) .	Ave.	Ave.	Ave.	Ave	"Good picture, star not known" (N.). "New star—did not draw" (W.).
PAY ME (Jewel Production).....	Big	Big	Ave.	Big	"Fine Western." "Great production that lives up to its advertising."
PEGGY LEADS THE WAY (Mary Miles Minter— (Mut.)	Ave.	Ave.	Ave.	Ave.	"Very popular star—appealing" (N.). "Fair picture." "Cute star, cute picture—pleased." "Good, clean picture, good business-getter."
PLEASE HELP EMILY (Ann Murdock—Mut.).....	Ave.	Ave.	Ave.	Ave.	"Light entertainment." "Not as good as other Empires." "Pleasing comedy drama."
POPPY (Norma Talmadge—Sel.).....	Big	Big	Big	Big	"Above the average production."
PRICE MARK, THE (Dorothy Dalton—Para.).....	Ave.	Ave.	Ave.	Ave.	"Good picture" (W.). "Better than average program, did not draw." "Hope to see Miss Dalton get better parts—too much 'horrible' stuff in this to draw" (W.). (For further comment, see issue of Jan. 12.)
PRIDE OF NEW YORK, THE (Geo. Walsh—Fox).....	Big	Big	Big	Big	"This is a dandy." "Great favorite here." "Ran close second to Fairbanks' Reaching for Moon." "Fast gaining in popularity in all our houses."
PRINCESS VIRTUE (Mae Murray—Blue.).....	Ave.	Ave.	Ave.	Ave.	"Very artistic." "Liked by some, not by others." "Too high class for mob."
QUEEN X (Edna Goodrich—Mut.).....	Ave.	Ave.	Ave.	Ave.	"Very fair subject, star popular here." "Good picture." "Nothing to waste 5000 feet on" (E.). "Fair picture, star didn't show to advantage."
REACHING FOR THE MOON (Douglas Fairbanks— —(Art.).....	Big	Big	Big	Big	"Good." "Not up to Fairbanks' standard." "Not his best." "Not as good as usual." "Pulled him off fourth day." "Fair—star great card." "Same old smile gets 'em, and they like it." "Just a moving picture, but Fairbanks popular as ever." (For further comment, see issue of Jan. 12.)
REDEMPTION (Evelyn Nesbit Thaw—State R.).....	Big	Extra	Big	Big	"An exceptionally good picture, well acted, good attendance at raised prices." (For other comment, see issue of Dec. 29.)
RED, WHITE AND BLUE BLOOD (Bushman-Bayne— Met.).....	Big	Big	Big	Big	"Bushman and Bayne are coming back strong." "Very good picture."
REGENERATES (Alma Reubens—Tri.).....	Ave.	Ave.	Ave.	Ave.	"Show good." "Fine picture, no pulling power." "Good, but no business." "Patrons well pleased."
RISE OF JENNIE CUSHING (Elsie Ferguson—Para.) ..	Ave.	Ave.	Ave.	Ave.	"Very pleasing subject." "Pleased—fair crowds." "Pleasing to look at but did not get over for me." "Too much art—a little more 'hokum,' please." "Very good." "Good picture—Ferguson will prove box-office attraction after she gets known." "Unfavorable title killed it." (For further comments, see issue of Jan. 12.)
ROSE OF BLOOD (Theda Bara—Fox St.).....	Big	Big	Big	Big	"'Ideal' picture." "Bara always gets the money here."
RUNAWAY ROMANY (Marion Davies—Pathe Sp.)...	Ave.	Ave.	Ave.	Ave.	"Very pretty picture; beautiful scenes; star good."
SAVAGE, THE (Ruth Clifford—Blue.).....	Ave.	Ave.	Ave.	Ave.	"A fine picture."
SCANDAL (Constance Talmadge—Sel.).....	Big	Big	Big	Big	"Splendid subject, beautiful settings, the kind of story the great majority of the fans want" (S.). "Splendid picture and star" (E.). "Fair picture—star is a real light and a comer" (N.). "Clever picture" (N.). "Good picture, didn't draw" (N.). "Very good, drew well." "Big feature, drew well, star fine" (S.).
SEA MASTER, THE (William Russell—Mut.).....	Ave.	Ave.	Ave.	Ave.	"He is capable of better work." "Star a general favorite." "Not a children's picture." "Good fight picture." "Good—pleased generally" (W.).
SECRET GAME, THE (Sessue Hayakawa—Para.).....	Ave.	Ave.	Ave.	Ave.	"Great, one of Jap's best yet." "Dandy picture, very interesting" (N.). "Good enough picture, star does not draw here" (N.).
SECRET OF THE STORM COUNTRY (Norma Talmadge—Sel.).....	Big	Big	Big	Big	"Good picture; star always draws; best she has done." "Fairly good picture—star deserves better vehicle than this. In my opinion star in 6 months will be biggest box-office attraction in the business" (S.). "Very pleasing, well liked by all."
SEVEN SWANS, THE (Marguerite Clark—Para.).....	Ave.	Ave.	Big	Big	"An excellent Christmas fairy tale." "Excellent photography." "Good matinees, poor evenings." "Very good picture of its kind, well suited to women and kiddies." "Draws for children mostly—children's pictures keep away an adult patronage." "Great holiday bill for the kids."
SILENT MAN, THE (Wm. S. Hart—Art.).....	Big	Big	Ave.	Big	"History repeats—they are killing off the Westerns" (W.). "Not up to Hart standard" (N.). "Hart pictures seem to all look alike, guns, cowboys, cards, saloons, gambling." "Give Hart a change, like 'Between Men'—dress him up, if only for a reel or two; my patrons say, 'The same old Hart with the same old gun.'" "Getting tired of his pictures" (N.). "Good" (N.). "Good picture and went over well" (E.). "One of his best, great drawing card for anyone."
SIRENS OF THE SEA (Jewel Production).....	Big	Big	Big	Big	"Patrons liked this." "A beautiful production." "Well liked."
SNAP JUDGMENT (William Russell—Mut.).....	Ave.	Ave.	Ave.	Ave.	"One of Russell's best."
SOCIETY'S DRIFTWOOD (Grace Cunard—Butterfly).	Ave.	Ave.	Ave.	Ave.	"Very good" (South).
SON OF HIS FATHER, THE (Charles Ray—Para.) ..	Big	Big	Big	Big	"Very good." "Average program picture." "Only average." "Good picture and the kind that pleases." "Kind that pleases all." "Ray more popular each picture" (W.). "Splendid show." "Not the best Ray picture." "Ince could make even me an artist." (For further comment, see issue of Dec. 29.)
SQUARE DECEIVER, THE (Harold Lockwood—Met.) .	Big	Big	Big	Big	"Lockwood always draws." "Much better than average." "Good picture." "Very pleasing picture." "Production good, star a good card." "Lockwood at his best." "Quite good." "Very good." "Well liked."
STAINLESS BARRIER, THE (Triangle Players—Tri.)..	Ave.	Ave.	Ave.	Ave.	"Good picture without a star." "Ordinary." "N. G." "Good title, poor story." "Not a picture to rave over."
STRANDED IN ARCADY (Mrs. Castle—Pathe).....	Ave.	Poor	Poor	Poor	"Story overdrawn and uninteresting." "No story—plot bad."
SUNSHINE ALLEY (Mae Marsh—Gold.).....	Ave.	Ave.	Ave.	Ave.	"Fair picture, star doesn't draw yet." "Very weak." "Well liked, but failed to draw." "Good." "Good picture, photography good." Just a fair picture, had no drawing power." "I would not classify it as a good program picture." (For further comment, see issue of Jan. 19.)
SYLVIA OF THE SECRET SERVICE (Mrs. Castle— Pathe).....	Ave.	Big	Ave.	Big	"Seemed to please Castle fans."
TENDERFOOT, THE (Duncan-Holloway—Vita.).....	Ave.	Ave.	Ave.	Ave.	"One of the best Westerns we have ever played" (S.). "Excellent Western with plenty of comedy."
THAIS (Mary Garden—Gold.).....	Extra	Big	Big	Big	"A fine production, handsomely done."
TOM SAWYER (Jack Pickford—Para.).....	Big	Big	Big	Big	"Bully picture, had us guessing to handle the crowds." "Excellent—pleased greatly."
TWO BIT SEATS (Taylor Holmes—K.E.S.E.).....	Ave.	Ave.	Ave.	Ave.	"Pleases; clear photography." "Comedy drama, pleasing." "Good picture." "Fair."
UNFORESEEN, THE (Olive Tell—Mut.).....	Ave.	Ave.	Ave.	Ave.	"Star unknown and a fair release." "Story no good."
UNKNOWN 274 (June Caprice—Fox).....	Ave.	Ave.	Ave.	Ave.	"First half good, last half drags." "Acceptable, gets over fairly well."
UP OR DOWN (Geo. Hernandez—Tri.).....					"Very poor picture" (N.). "Fair, that's all" (N.). "Fair production" (W.) "Rotten" (W.). "Entertaining comedy drama" (W.).
VOICE OF CONSCIENCE, THE (Bushman-Bayne— Met.).....	Ave.	Ave.	Ave.	Ave.	"An excellent picture." "This picture is good, I think star is getting better." "Fair picture." "One of the best pictures we have run this season—too much Bushman" (W.). "Very good, liked by all" (N.). "Very good." "Good picture." "Negro boy very good."
WAR AND THE WOMAN (Florence Labadie—Pathe)	Ave.	Ave.	Ave.	Ave.	"Good photography. Some striking effects." "As a whole too dry for a war picture." "Fair—too imaginary."
WHEN A MAN SEES RED (William Farnum—Fox St.)	Big	Big	Big	Big	"A very fine picture." "Good picture." "A good picture but it will take a little time to bring back this star." "One great show—star ditto." "Typical Farnum." "Story not liked" (S.). "Remarkable picture." "Great picture, good story, very well produced, but drew poor business."
WILD GIRL, THE (Eva Tanguay—Sel.).....	Big	Poor	Ave.	Ave.	"Nothing to picture only the direction." "Glad she's making only one picture." "Very poor, public disgusted."

Live News from the Producers

New Specials Cast a Shadow

Freuler and Hutchinson, in New York Intimate New Organization Will Produce Series for Mutual Release—Details Lacking

SAMUEL S. HUTCHINSON and John R. Freuler, it became known last week, have been in New York in connection with negotiations preliminary to the production of a number of special feature pictures. .

According to all that can be learned of the present plans, it is expected the specials will be made by a separate organization working on the West Coast with the Santa Barbara studios of the American Film Company, Inc., as headquarters. It is to be assumed that these specials will be made available to exhibitors through the exchanges of the Mutual Film Corporation, although no official announcements to that effect have been made.

"We have found certain marked tendencies which assure us that to a considerable proportion of theatres a series of occasional big special productions will have a particular value in the coming year," said Mr. Freuler. "There are basic reasons for this trend, representing an evolution in the business of presenting pictures. This will not affect our handling of star productions featuring 'big stars only,' including the Mary Miles Minter, Margarita Fischer, William Russell, Edna Goodrich, the Charles Frohman plays and others.

"Mr. Hutchinson is conferring with a number of available authors and stars who will be at liberty for contracts at the periods planned for the special features. We are starting amply in advance to insure careful preparation for every aspect of these pictures. I am not just now in a position to make any announcements relating to the stars and casts of these specials, but I can say most assuredly that these pictures will, unlike those of today, present both a real star and a real story."

De Luxe Picks Kenyon Subject

President Deitrich Secures "The Street of Seven Stars" from Mary Roberts Rinehart—Is New Company's First

DE LUXE PICTURES CORPORATION, INC., which was formed recently to produce features, and which secured Doris Kenyon as its first star, has selected its first subject, according to announcements this week. This is a story by Mary Roberts Rinehart, called "The Street of the Seven Stars," and which was published serially in The Saturday Evening Post.

President Theodore C. Deitrich, of De Luxe Pictures is said to have personally looked after the negotiations with Mrs. Rinehart for her story, which will in picture form star Miss Kenyon at the head of her own company.

In announcing the closing of the agreement for the story, De Luxe made the following statement: "Many attempts have been made to secure from Mrs. Rinehart the motion picture rights of this story, but up to the present time she has withheld them pending a proposition whereby a suitable star could be secured for the portrayal of the heroine. As soon as Mrs. Rinehart learned that the story was intended for Miss Kenyon, she enthusiastically agreed to the sale of the rights to De Luxe Pictures, Inc., declaring Miss Kenyon to be ideal for the part. 'Miss Kenyon's beauty, her girlishness, and her personal charm, together with her marked dramatic ability will be important factors tending to the great success of her appearance as the heroine of "The Street of Seven Stars,"' declared Mrs. Rinehart. 'I consider "The Street of Seven Stars" my most beautiful and artistic story.'"

Jean Paige in Comedies for Vitagraph

Jean Paige, whom Vitagraph has featured in several of its O. Henry releases produced under the direction of Martin Justice, will shortly be presented in a new Vitagraph comedy, "The Four-Cornered Triangle," in which Edward Earle and Agnes Ayres will be featured.

This series of comedies is being directed by Graham Baker, and Vitagraph declares they are very popular. In the stock company making the comedies are Denton Vane, Templar Saxe, Adele DeGarde, Patsy DeForest and others.

Looks Like All-Star

In the cast of Artcraft's production of "The Whispering Chorus," directed by Cecil B. DeMille, are Kathlyn Williams, Raymond Hatton, Elliott Dexter, Edythe Chapman, John Burton, Harkes Jones, Tully Marshall, Guy Oliver, W. H. Brown, James Neill, Noah Berry, Gustav von Seffertitz, Walter Lynch, Edna Mae Copper and others will be seen in important roles.

Kitty Gordon Features Close Together

The next two picture subjects in which Kitty Gordon appears for World-Pictures Brady-Made have been announced for release a little more than a month apart. The first "The Divine Sacrifice," is to be released February 4, according to plans, and the second, "The Wasp," will follow on March 11.

In the former Miss Gordon portrays a woman who gives up her dearest hopes for the sake of her daughter. In the latter, as the title implies, she is a person with whom it is not the safest pursuit in the world to trifle.

Rothapfel Uses Kalem Scenic Gems

Manager S. L. Rothapfel, of the Rialto and the new Rivoli theatres in New York, presented as one of his features for the week of January at the latter theatre views of the Holy Land, photographed by the Kalem Company during a search for locations in the production of "From the Manger to the Cross."

The capture of Jerusalem by the British has greatly aroused public interest in pictures of this nature, apparently.

For this reel at the Rivoli, Manager Rothapfel selected scenes from four Kalem subjects, and followed the picture with a number from Carl Goldmark's "The Queen of Sheba," with a costumed soloist and chorus in a special setting.

Essanay Pleased by Comments of Critics

Essanay last week announced itself as satisfied with the comment on Mary McAlister's newest picture, "Sadie Goes to Heaven," which, according to the company, was favorable.

Other Essanay Perfection picture released prior to "Sadie Goes to Heaven," include Taylor Holmes in "The Small Town Guy," "Efficiency Edgar's Courtship" and "Two Bit Seats"; Jack Gardner in "Men of the Desert" and "The Range Boss." "The Dream Doll" is an Essanay novelty picture.

Wilson Transferred to Chicago Office

G. W. Wilson, representative of the U. S. Exhibitors' Booking Corporation in Cincinnati, has been transferred to the Chicago headquarters. Mr. Wilson reports business flourishing in the Middle West, and says that by Spring the reported depression in other sections of the country will have given way to a nation-wide boom in the film industry.

Pathe Plans Still More Serials

Four of These Productions Are Now Under Way, One of Which Stars Pearl White with Antonio Moreno—Called Best Yet Done by Pathe

PATHE'S increased activity in the feature field, as illustrated by the announcement of the Pathe Plays policy for the present year, in MOTION PICTURE NEWS, is to be accompanied by a correspondingly gauged increase in serial producing facilities, according to an announcement this week from the executive offices.

Four serials are said to be already under way, the first of which stars Pearl White with Antonio Moreno and is called "The House of Hate."

Is Pathe's Best

It is claimed by Pathe that this serial will be by far the biggest thing Pathe has ever done in the serial line, and that it is to be the forerunner of a serial program for 1918 such as has never before been attempted by any company.

It is now revealed that Pathe's plans, which with the immense resources of the company behind them are counted upon to place it on the topmost rung of the feature-play ladder, also call for an unprecedented increase in time, effort and money spent on serials. The purpose of it is to keep their quality up to the new standard set by the Better-Pictures-All-the-Time-Policy, which, with the announcement of a continued effort to assure exhibitors reasonable profits, is the outstanding feature of Pathe's 1918 statement of ideas and ideals.

The transcontinental trip of J. A. Berst, vice-president and general manager, accompanied by a nation-wide investigation of exhibitor conditions in general and as regards Pathe in particular, reveal considerable discontent which, it is claimed by Pathe, its policies are doing considerable to decrease. Indications as to the future point to a satisfactory adjustment as the logical result of reaction, according to those who are close to the Pathe chief.

An important feature of Pathe's analysis is the fact that good serials are wanted now more than ever before, the future demand, however, pointing to a class of picture which has rarely been seen in the output of any company, but which exhibitors say has been best approximated in Pearl White's "The Fatal Ring."

Much Care Required

"The making of a good serial is a difficult thing, the secret being so elusive that many companies have tried again and again and found the path anything but strewn with roses," said F. C. Quimby in discussing the plans of the company to produce the last word in serials.

Mr. Quimby went on to quote figures showing the success of past Pathe serials, as follows: "Just as such magazines as the Saturday Evening Post, Cosmopolitan, Pictorial Review, etc., have built immense guaranteed circulations through serials the great majority of theatres have found the continued story the best means of guaranteeing patronage. Pearl White is without any doubt the greatest serial star, her popularity with the public being evidenced by the fact that more than $25,000,000 has been paid by the people of the country alone to see her in 'the Perils of Pauline,' 'The Exploits of Elaine,' 'The Iron Claw,' 'Pearl of the Army' and 'The Fatal Ring.' More than four thousand theatres have already booked the last named serial despite the comparatively short time it has been out.

"Having been voted the most popular actress in America by both Army and Navy units of the American fighters, now is the psychological time for her to make another appearance. Antonio Moreno is one of the most popular male stars on the screen. With girls who make up such an important part of picture audiences earning more than ever before, it is reasonable to presume that his public will also increase."



Pearl White, with Antonio Moreno, is starred in "The House of Hate," which Pathe declares will be the best of its kind ever filmed

Explains Settings

Mr. Quimby proceeded: "An example of the settings is this. There is one set showing an old time armor hall in a castle about five or six hundred years old. It has an old stone staircase which looks as if it stepped right out of the middle ages, a long hall, at the other end of which is a library. Action takes place here which allows the use of various combinations of rooms, a full set of the whole with action at the far end and coming down to the camera the scene shot through different light effects which, of course, center on the action. The result is one of the most beautiful things ever seen on the screen. Everyone noticed especially the fine sets in 'The Fatal Ring.' Those in 'The House of Hate' are twice as beautiful and then some.

"The story development of this serial is something entirely new, allowing the carrying on of a really dramatic plot without in any way eliminating the thrilling scenes and fast action which the public wants.

"The episodes develop with a strong exposition of dramatic situations leading up to a powerful climax preceded by unprecedented speedy action. I believe that the new handling of the story in the scenarios will be one of the outstanding features of this serial.

"George B. Seitz seems able to do stunts in an entirely new way and the originality shown in this regard make each situation seem different from anything ever seen before. An element of 'The House of Hate' to which we direct especial attention is that it is an entirely new type of mystery story. In past mystery serials, too often you said when you saw the last episode, that something was deliberately left out of episode one or two in order to fool the audience. But ours is not that kind."

Mutual Names Minter Coming Subject

"Beauty and the Rogue" has been selected as the title for Mary Miles Minter's forthcoming Mutual-American feature release, a five-reel production scheduled for January 28.



"Good Work!" Was What They Said to George Walsh Following the Completion of "Jack Spurlock—Prodigal," Produced for William Fox, With Carl Harbaugh at the Remitting End of the Megaphone

William Fox Enlarges Studios

Prepares for What He Believes Will Be Banner Year for Pictures—Eight Stages Active in West Coast Studios.

PREPARING for what he believes will be one of the biggest years in the history of the motion picture industry, William Fox has enlarged his studios in the east and west.

A little over two years ago, in December, 1915, Mr. Fox sent his first company of motion picture players to Los Angeles. William Farnum headed the pioneer organization of about thirty persons. Now the Fox Film Corporation has expanded in California from a concern originally covering less than an acre of ground to one owning five acres in Hollywood, fifteen on Western avenue, and ten acres on location at Silver Lake, Fernando Valley and Chatsworth. Where there were at first only two stages, Mr. Fox now has eight in constant use, and will in all probability be compelled to build more within the near future.

The Fox forces now have working regularly on the Coast four dramatic companies and five comedy companies, in addition to the periodic production of such spectacular productions as "Cleopatra," "Jack and the Beanstalk," "Aladdin and the Wonderful Lamp," "The Babes in the Woods," "Treasure Island," "The Spy," "Du Barry" and others.

Mr. Fox also has expanded in the east. He has taken over the former Victor studio at 638 West Forty-third street, New York City, and already has a company working there.

Paralta Tries Out a New Scenario Plan

PARALTA PLAYS, INC., this week, announced itself as very greatly satisfied with its recently inaugurated idea in securing and passing upon scenarios, and considers the move ample proof that President Carl Anderson displayed unusual foresight along new lines when he established the Eastern Scenario Department of Paralta Plays at the company's New York offices.

Paralta maintains a producing scenario department at its California studios, and many of its stories are written by staff writers, but to assure enough material with proper variety of subject and treatment, it is Mr. Anderson's intention to purchase a number of stories from outside sources, through the Eastern Scenario Department. The branch of Paralta is in charge of Harry Chandlee, who has been instructed to reject no story until he is certain that it contains nothing which can be utilized to advantage by Paralta. On Mr. Chandlee's force are Helen Christene Hoerle and Elizabeth Peterson, both of whom have contributed stories to the screen. It is their duty to make any changes in scenarios received which can be used after these corrections are made. Paralta declares that an added advantage to this system lies in the fact that the story, when finally sent to the Los Angeles studios, is worked out from a picture standpoint, and thus the making of the continuity is greatly facilitated.

Paralta announces that already the Eastern Department has increased the available material something over 100 per cent.

Williams Party Arrives on Coast

Earle Williams and his company of Vitagraph players arrived in Los Angeles Christmas morning and were met at the station by such Western Vitagraphers as could absent themselves from the Hollywood Studio and all enjoyed a Christmas dinner in the Alexandria Hotel. In Mr. Williams' party were Grace Darmond, who will be his leading woman, Hedda Nova and Frank Glendon, who will be featured together in Vitagraph's forthcoming serial, "The Woman in the Web"; Tom Mills, director, Frank Heath, assistant director, Fred Held, cameraman, and Mrs. Darmond. The receiving party included W. S. Smith, studio manager, Dave Smith, director, both brothers of Albert E. Smith, president of Vitagraph, William Duncan and Carol Holloway, stars in the Wolfville pictures, "Dead Shot Baker" and "The Tenderfoot" and the two big serials, "The Fighting Trail" and "Vengeance—and the Woman," Nell Shipman and Alfred Whitman, Lawrence Semon, director-comedian and Earl Montgomery and Joe Rock, working in the Big V Comedies and others.

Petrova Takes Her Company to Florida

Madame Olga Petrova, accompanied by several members of her production organization, left New York a few days ago, bound for Florida. The destination of the Petrova troupe is Miami, at which point the company will take up quarters for the purpose of filming the various exteriors called for in the third Petrova production, "The Life Mask." The trip is a special one, made in order to secure the necessary atmosphere required by the story of the anonymous author.

Director Frank Crane was in charge of the company together with Eddie James, assistant director; George Lane, photographer; Micky Whalen, assistant photographer, and a corps of property men, carpenters and electricians.

Thomas Holding, leading man of the Petrova outfit, Edith Hinckle, Jean Burnell and Edward Burns were also in the party and will appear in support.

"Revenge" Claims Atmosphere of West

An announcement from Metro's publicity department this week advises that plenty of real Western atmosphere is being secured for the Metro Star Series production, "Revenge," which is being produced at the West Coast studios at Hollywood, with Edith Storey as star. Tod Browning, who has directed previous pictures with Miss Storey, is directing "Revenge."

Accent is placed by Metro on the statement that in this picture Miss Storey returns to the "Western" type of role in which she first became well known.

Wheeler Oakman is the male lead, and Ralph Lewis, the heavy, is prominently cast, it is announced.

Retain Drama in Empey's War Picture

In announcing the advance which has been made in the production of the patriotic feature, "Over the Top," which Vitagraph has put under way with Sergeant Guy Empey and Lois Meredith in the leading parts, President Albert E. Smith calls attention to the statement that the dramatic high lights of Empey's book from which the picture is taken are being retained.

Wilfrid North is directing the production, the interior scenes of which are said to have progressed nicely within the past week. It is planned by President Smith to begin work on exteriors shortly.

Jaxon Comedies Rearranged

General Film Company this week announced the following new line-up for the remainder of the new series of Jaxon comedies, following "The Inspector's Wife," which is the current release: "In Wrong," "Anybody's Money," "Her Fatal Shot," "Marooned," "Sherman Was Right," "What Will Happen Next?" and "Which Was Lucky?"

"Blue Blazes Rawden" for Bill Hart

When William S. Hart flashes his shooting-irons for the next Artcraft feature, in which he is the star, it will be in "Blue Blazes Rawden," it was announced this week by Artcraft. This picture, it is said, will follow "Wolves of the Rail," which has been completed.

In the cast with Hart will appear Maud George, Gertrude Claire, Hart Hoxie, Robert McKim and Robert Gordon.

The story of "Blue Blazes Rawden" concerns the adventures of a giant lumberman of the North Woods, who leaves the wilderness in search of the life and lights of the lumber camp saloons.

Collins Receives Letter from Rothapfel

Concerning Madame Petrova's initial production as head of her own company, which was presented recently at the Rialto in New York, Petrova Pictures Corporation has made public the following letter which S. L. Rothapfel wrote to Frederick L. Collins, president of Petrova Pictures:

"You no doubt will be very much pleased to learn that we have just finished with the Petrova picture, "The Daughter of Destiny," at the Rialto, where it ran during the week of December 23, to a business of $17,500, and in spite of the fact that the worst Sunday and Monday in the year (the two days before Christmas) came during that week and were followed by four of the most bitterly cold days known in the history of New York, there were lines of people a block long waiting to get into the theatre. The picture was very much liked and was a huge success, and I know that if Madame continues this standard there can be but one result and that is *success.*"

Paralta Engages Louise Glaum

Intends to Star Her at Head of Her Own Company, Plans for Which Are Taking Shape—Five Stars Now in List.

LOUISE GLAUM, the first leading woman in motion pictures to produce the art of vampiring before the camera, and who about two months ago withdrew from active work in the silent drama following the expiration of her contract with Ince-Triangle, has been engaged by Paralta Plays, Inc., through President Carl Anderson, it was announced last week.

It is understood that Paralta has contracted with well-known authors for several stories especially written for its newest star, as it is the announced intention of President Anderson to bring forth to the best advantage in so far as is possible the peculiar style of art of Miss Glaum. In this connection it is expected she will go in for a broader scope of emotional acting and less of the vampire type.

With Paralta Plays it is said Miss Glaum will have her own producing company, but just who her director will be has not yet been announced, as neither has the title of her first feature.

The list of Paralta stars, in addition to Miss Glaum, now includes Bessie Barriscale, Lois Wilson, Henry B. Walthall and Warren J. Kerrigan.

Miss Glaum made her debut on the stage as a member of a stock company in Chicago. She later appeared in roles with Nat Goodwin in his Los Angeles Stock Company, after which she spent several seasons on the road in dramatic productions. She then went to California, where she appeared before the motion picture camera, under the direction of Thomas H. Ince. Her screen appearances include "The Aryan," "Honor Thy Name," "The Wolf Woman," "The Weaker Sex," "The Return of 'Draw' Egan" and "The Sweetheart of the Doomed."



Louise Glaum, now a Paralta star

Emerson-Loos Join Paramount

Jesse L. Lasky Engages Them to Produce Series of Dramas—Pair Considered Exceptionally Valuable Acquisition

JOHN EMERSON and Anita Loos, director and collaborator, respectively, who came to New York a few weeks ago following the termination of their contract with Douglas Fairbanks, have been engaged by Jesse L. Lasky, of the Famous Players-Lasky Corporation, to provide a series of picture dramas for release by Paramount, it was announced this week.

The company, in its announcement, declares it intends to make the pictures distinctly individual, and will call them the John Emerson and Anita Loos Productions for Paramount.

On the occasion of the signing of the contract with Emerson and Miss Loos, Mr. Lasky said: "There is little need for me to point out the fact that this new affiliation is one that we are all glad to see consumated. The work of Mr. Emerson and Miss Loos speaks for itself. Judged by their past achievements, their success in the future is assured. Exhibitors and public have come to know the value of the Emerson-Loos collaboration in the picture drama, a collaboration, however, that demands and must receive the support of an organization prepared to give the proper artistic attention to the needs of production.

"I believe Mr. Emerson and Miss Loos will find in their new activities for Paramount that artistic attention without which the best brains in the business cannot get results."

Mr. Emersons's first activties in the motion picture field, which he entered from the legitimate end of the business, were with Triangle in the production of "Old Heidelberg." As director for Douglas Fairbanks, he attained a great degree of picture experience and attendant fame in the production of "His Picture in the Paper," "Down to Earth," "The Americano," "Reaching for the Moon," and others, in all of which Miss Loos acted as collaborator of scenario.

Miss Loos dates her picture experience from the time she joined D. W. Griffith, five years ago.

Triangle Dramas Move Forward

Four Companies in Various Stages of Production While Four Directors Wait for Subjects—Wells Takes a Trip

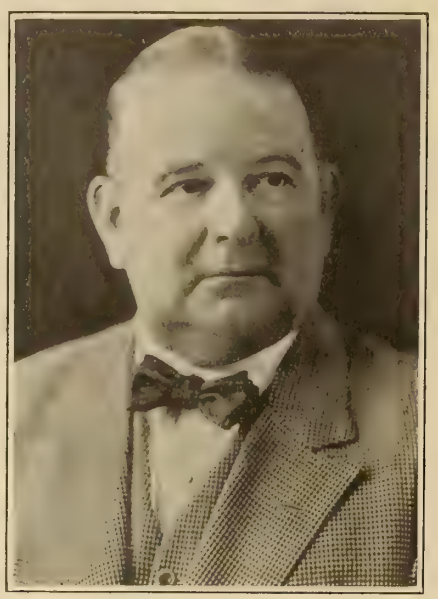
ACCOMPANIED by some of the huskiest members of the Triangle playing forces, Director Raymond Wells and company went to Colton, Calif., for a week to do the opening scenes of a coming Triangle offering, "The Hard Rock Breed," a screen adaptation of Frederic Bechdolt's magazine story of the same title. Four other drama companies are in various stages of production at the Culver City studios and four directors, Cliff Smith, Walter Edwards, Jack Dillon and Jack Conway, are waiting for new vehicles.

Director Wells' new story deals with the life of those sturdy men who spend their time burrowing into the bowels of the earth for hard rock, the foundation of civilization. J. Barney Sherry and Jack Curtis are two typical hard rock men in this story.

Cliff Smith, director of Triangle Western thrillers, in which Roy Stewart, cowboy star, plays the leads, has finished his latest picture, "Keith of the Border," for February release. Smith and his company of cowboys spent the last day of the old year at the ranch studio, Hartville, with an impromptu rodeo in which the punchers tried out the bucking horses in preparation for the next Western subject of the Triangle, which calls for some outlaw bronco riding.

Director E. Mason Hopper is well under way on his latest Triangle story, "The Answer," featuring Alma Ruebens and including in the supporting cast Joe King, Francis McDonald, Jean Hersholt and Claire Anderson.

An entire glass stage was covered by a spacious hotel set at the Triangle studios and was used for the opening scenes in Director Gilbert P. Hamilton's latest Triangle picture, featuring Belle Bennett. The working title of this picture is "A Soul in Trust," a story of Southern society life. Supporting Miss Bennett in this picture are Darrel Foss, J. Barney Sherry, Lillian West, Grover Franke, Wilbur Higbee and W. A. Jeffries.



George Hernandez, of Triangle

The Clara Morris wardrobe, one of the treasures of the Triangle Culver City costume department, has been brought to light again and is being used in the filming of "The Sea Panther," a story of swashbuckling pirates in which William Desmond is seen in the title role. When leaving for location work at the harbor, Director Thomas Heffron's company looks like a musical comedy troupe on a day's outing.

The script calls for considerable sword play and "Bill" Desmond and the well-known Triangle villain, Jack Richardson, are now spending their spare moments slashing holes in the atmosphere, preparing for their coming duel.

"Rough and Ready" Begun by Bill Farnum

A NEW de luxe production, which the producer, William Fox, declares will be of unusual dramatic strength, was begun a few days ago with William Farnum in the star part. The picture bears the tentative title of "Rough and Ready," and is being made under the supervision of Richard Stanton.

"Much time has been devoted by Mr. Stanton and his staff in the preparatory work for this new Standard Picture," said Mr. Fox, "and the supporting company is of exceptional quality. The names of the members will be made public during the week. The 'script is by Mr. Stanton and Ed. Sedgwick from an original story of which they are the joint authors.

"The combination and co-operation of William Farnum and Richard Stanton on a film of precisely the kind for which Mr. Farnum is best known and in which he shines so brightly, insures picturegoers of an extraordinary feature. Our present intentions are to issue this subject late in February.

"William Farnum has been the hero of more than a score of brilliant plays for the shadow stage and he stands perhaps unrivalled in his portrayal of the vigorous manly type on the screen. His physique fits him for the impersonation of the most rugged and courageous characters and his histrionic power is unquestioned. His recent work in 'Les Miserables,' directed by Frank Lloyd, has been unanimously acclaimed one of the finest contributions to the gallery of appreciable and enduring cinema portraits.

Jacksonville Throngs with Film Folk

The city of Jacksonville, Fla., is fast coming into its own as one of the foremost centers of film production, especially when exterior work is considered. The town has recently had companies to the number of six active at once on subjects ranging all the way from comedy to drama.

"Fumbled Fortunes" is the title of the first comedy being produced by the Florida Funny Films Company in Jacksonville under the direction of Harold Josh Binney, and featuring "Funny Fatty" Filbert. Mr. Binney expects to soon have his first picture ready for release, which will be on state rights' basis, it is announced.

George Larkin and associates have leased the Thanhouser Studio and will begin the production of a 25-reel 12-episode serial from the pen of Mr. Larkin. Ollie Kirby will be the female lead, and Bob Ellis will direct the company.

Under the direction of Kenean Buel, Jane and Katherine Lee, the Fox kiddie stars, are in Jacksonville to make a few scenes in a forthcoming production.

Pearl White and a company of Pathe players are in town on a Javanese serial. Several scenes will be made in the tropical scenery near the city.

Madge Kennedy and a company of Goldwyn players have been in Jacksonville on a forthcoming production.

Director Jack Noble has used over 20,000 people altogether in several scenes in "The Birth of a Race," which he is making near Jacksonville for the Frohman Amusement Corporation.

Alice Brady and her company of World players have returned to New York after spending several days in Jacksonville on a picture.

Triangle Delves Into Capt. Kidd's Life

If dispatches from the west coast are not amiss, the research department at the Triangle Culver City studio is busy pouring over the life and infamous deeds of the renowned Captain Kidd and other well-known pirates, in quest of the "atmosphere" needed for a massive Triangle production, "The Sea Panther," in which an all-star cast has started work under the direction of Thomas N. Heffron.

Much of the action takes place about 1680, and Count d'Elba, the director in charge, has looked to Captain Kidd's history for much of the necessary material.

Crisp Comes East to Direct Reid

Donald Crisp, the Paramount director who was married to Marie Stark a few days before Christmas, and who, incidentally, has been placed under a new Paramount contract that insures his services for that organization during this year at least, has been dispatched from California to New York to direct Wallace Reid.

Following the completion of the Wallace Reid picture, it is said to be likely that Crisp will return to the West Coast to direct other Paramount subjects.

Jewel Changes Title of New Picture

Jewel Productions, Inc., announced this week that it has decided to change the title of the next release from "K" to "The Doctor and the Woman."

This feature, according to Jewel, will be one of the most beautiful productions released this season, and in it Mildred Harris is said to appear to better advantage than ever before.

She scenario is an adaptation of the Mary Roberts Rinehart novel, "K," as published by Houghton Mifflin & Co., and was directed by Lois Weber. True Boardman appears as the mysterious doctor "K" and Miss Harris as the heroine. The exact date of release has not been announced.

Large Sets at Biograph

To gain an idea of the equipment and facilities available at the Biograph studios, New York, producers should note the elaborate sets in "Lest We Forget," according to the studio management. The sets are said to be unusually large and the light effects good, and are cited as a good example of what producers can do when staging a production at the Biograph studios.

Lee Children Visit Florida Town

Jane and Katherine Lee, accompanied by their mother and the company which appears with them in William Fox pictures, have been in Jacksonville, Fla., for scenes in a picture which Kenean Buel is directing, but which has as yet been given no title.

The Lee children from Jacksonville went to Philadelphia, where they were scheduled to make about fifteen personal appearances in picture houses during the showing of one of their pictures.

Wanda Petit Ends Year in Pictures

Wanda Petit has been for the past few days celebrating the event of her first anniversary in motion pictures, all of which time she has been with William Fox.

Miss Petit has advanced from small parts to leading woman, and has appeared with William Farnum, George Walsh and Tom Mix. She is at present at Hollywood.

Pennington Feature Well Under Way

The Famous Players-Lasky studios in New York are the scene of activities for the production of "Sunshine Nan," Ann Pennington's next picture for Paramount. It was announced last week that work on this subject is progressing nicely, and that the cast shows promise of being exceptionally good. Among the players in Miss Pennington's support are John Hines, Richard Barthelmess, Charles Eldridge and Mrs. Lewis McCord.

The story is of the slums, with the star as a typical "alley rat," and is said to have many human types.

Keystone Comedians Keep Busy

New Laugh-Makers Are Under Way and Some Are Receiving Finishing Touches—New Players Added Recently.

WITH three new comedies under way and two undergoing their finishing



Polly Moran Is Rough-and-Ready Star of Paramount-Sennett Comedies

touches the Triangle-Keystone fun makers opened the new year with a rush.

Albert Glassmire, supervisor of comedy direction, has a long list of subjects ready to be put in film form. To meet the big demand which will be made upon the Triangle-Keystone forces within the next twelve months, the various companies have been augmented by the acquisition of several players.

Director Charles Avery, who completed "A Janitor's Fall" last week, is already busy on a new offering, called "A Good Elk." In the cast are Joseph Belmont, Ruth Langston, Eugene Corey, Myrtle Reeves, Arthur Moon, Frank Bonn, and Marion Torrey.

Director Harry Edwards has begun work on "A Rough Diamond," and has made rapid progress on the filming of some interior sets. Featured in the big cast will be Paddy McQuire and Chris Richards.

Rae Godfrey, one of the Triangle-Keystone forces of former days, is again back with the Triangle comedy companies, and is also working at Culver City under Director Edwards in "A Rough Diamond."

Director William Beaudine has been engaged for several days with an all-star cast, assisted by a big troupe of extras, in picturing exteriors for "Slinging It."

Director Reggie Morris' latest work, "Did She Do Wrong?" is said to be a "scream" from start to finish. Harry Gribbon, Myrtle Lind, Frank Bonn and Milburn Moranti were among the players in the cast.

Triangle-Keystone Director Herman Raymaker, whose latest comedy, "A Lady Killer's Doom," was also photographed during the holiday season, was pleasantly remembered by all the members of the cast. Just before the final scenes were "shot," Billy Franey and Dale Fuller, in behalf of the players, presented Raymaker with a silver cigarette case suitably engraved.

"A Lady Killer's Doom" is a burlesque on the draft that is said to be brimful of laughable situations, and shows the part women are playing along certain war lines. Billy Franey, Dale Fuller and Maud Wayne are among the featured players. Raymaker had the troupe down to the ocean side for several days.

Bushman and Bayne in "Under Suspicion"

BUSHMAN AND BAYNE, under the direction of Will S. Davis, are well started on the Metro production of "Under Suspicion," it was announced this week. Particular stress is placed by Metro on the statement that a cast of well-known players are supporting the co-stars in this picture, which was adapted by Albert Shelby LeVino from a story called "The Woolworth Diamonds."

Hugh Jeffrey, who has long been a Metro player, has the prominent part of Rogers, the valet of Gerry Simpson (Francis X. Bushman). For Metro Jeffrey has appeared in "The Wager" with Emily Stevens, "A Magdelene of the Hills" with Mabel Taliaferro, and "The Call of Her People" with Ethel Barrymore.

Eva Gordon, who has played for several motion picture companies in Continental Europe, makes her American screen debut in the role of the wealthy widow, Mrs. Alice Woolworth.

Frank Montgomery plays the part of Sweeney, Chief of the Central Office detectives. He has appeared for Metro in "The Brand of Cowardice" with Lionel Barrymore and Grace Valentine, "The Call of Her People" with Ethel Barrymore, and "A Magdalene of the Hills" with Mabel Taliaferro, besides numerous other productions.

Sidney D'Albrook, who registered a hit as the Italian in Metro's patriotic picture, "Draft 258," with Mabel Taliaferro, is cast as Murphy, a plain-clothes man. Arthur Housman, who has appeared in several Metro plays, including "Red, White and Blue Blood," with Francis X. Bushman and Beverly Bayne, is seen as Red Hogan, a crook. Jack Newton, last seen in Metro's "Alias Mrs. Jessop," with Emily Stevens, plays the part of Cassidy, a detective, and Franklyn Hanna, who has played in several Metro pictures, plays the Chief of Detectives.

Brenon Takes an Inventory

Resume of His Activities During Past Year Discloses Satisfactory Conditions in Producing and Releasing Pictures

HERBERT BRENON, through his Department of Exploitation, has taken an inventory of his activities during the year 1917, and announced this week that everything was found to be very satisfactory.

The passing of the old year, it is disclosed, leaves Mr. Brenon with no less than four features to his credit, and this record he considers an enviable one. The productions have differed widely from one another, it is cited, and each has attained what is said to be satisfactory success. Three of them have been shown on Broadway, and have had special runs of their own before being turned over to the exhibitor.

Two other features have been completed at the Brenon studio on Hudson Heights, and will be released through the First National Exhibitors' Circuit.

In summing up Mr. Brenon's productions during 1917, the Department of Exploitation said: "'The Lone Wolf' was the first of Mr. Brenon's pictures of the year to achieve distinction. It was his first melodrama, and is still playing throughout the country. Next came 'The Fall of the Romanoffs.' It portrayed history in the making, dealing with the striking events that led up to the Russian revolution, and the abdication of the Czar. It met with the instantaneous enthusiasm of both press and public, and was described as 'the screen's biggest achievement'—'Brenon's masterpiece.'

"'Empty Pockets,' a melodrama of a different type, has recently been turned over to the First National Exhibitors' Circuit. 'The Passing of the Third Floor Back,' with Sir Johnston Forbes-Robertson, has also been completed. Both of these productions will be seen at New York's leading theatres within the next few weeks and present indications are that they will be as popular as the preceding ones."

Blackton Likens West Coast to Italy

J. STUART BLACKTON, who recently journeyed to California for the first time after touring nearly all of the balance of the world, has announced himself well satisfied with the Sunset State, where he is making "Wild Youth" for Paramount.

In referring to California, Mr. Blackton said: "There are wonderful vistas that are exactly like those I have found in the country of the Latins. There is frequently a resemblance architecturally, for I note many little villas tucked away in hollows of the side hills, or perched upon an eminence, vine and flower covered, and overlooking some bit of water or a spreading landscape dotted with picturesque homes. I feel almost at home, though I have never before been in California, and I can say truthfully that I like everything here, including the people.

"I have been renewing old acquaintances and making new ones every day," he continued. "I frequently run across people who have worked for me in the past—such as Rollin Sturgeon, the director; James Young, Constance Talmadge, Mary Charleson, Kate Price and others, including J. Barney Sherry and Hector Dion, my two first leading men years ago, when pictures were young."

"Wild Youth," according to Commodore Blackton, is the sort of picture that almost translates itself into screen terms. There was said to be little necessity of deletion, as it seems, made for motion picture reproduction.

Spoor Increases Publicity for MacLane

GEORGE K. SPOOR, who produced for release through the Kleine System in January "Men Who Have Made Love to Me," with Mary MacLane in the leading role, is planning an unusual quota of advertising and publicity matter to precede and accompany the subject, according to announcements this week.

This announcement advises that Mr. Spoor's publicity department has completed a special news matter sheet, said to be distinct from the customary four-page slip sheet that goes with all his ultra-features. This special sheet is to be sent out broadcast to newspapers and magazines, which received previous stories at various intervals, together with cuts and mats.

Miss MacLane was given a special showing of her picture in the studio projection room last week, and expressed herself as pleased and even surprised at the outcome of her efforts before the camera. She made the trip from New York especially to see the picture.

Mr. Spoor's "Ruggles of Red Gap," featuring Taylor Holmes, is now in the cutting room. Work is being finished on the sub-titling which will, no doubt, meet, if not excel, in artistry the quality of previous Ultra Features.

Billboard and poster advertising on this picturization of Harry Leon Wilson's Saturday Evening Post story is now being designed.

MacDonald Begins Triangle "Harmony Lad"

Director Frank Borsage of the Triangle Studios on the Coast, has been furnished with Wallace MacDonald for the leading role of "The Harmony Lad," it was announced last week.

Pauline Starke has the leading feminine role.

Second Feature of Petrova Is Named

Petrova's publicity director announced last week that the production following "Daughter of Destiny" on Madame Petrova's calendar has been named. "The Light Within" is the title given to the story, which is expected to be released shortly. It was scenarioized by Mrs. L. Case Russell from her original story called "Laurel Carlisle, M.D.," and directed by Larry Trimble.



Madame Olga Petrova, Star of Her Own Productions

Director Trimble, it is announced, has been given credit for naming the feature.

Ida May Park Directs New Bluebird

Ida May Park, it was announced last week from the Bluebird offices, is now in the first stages of her new production called "Her Fling," with Dorothy Phillips and William Stowell in the leading roles. It is said "Her Fling" shows Miss Phillips as a stenographer whose whole life changed after she met a banker. Stowell is the latter.

Headed by Miss Phillips and Mr. Stowell, the screen adaptation of Katherine Leiser Robbins' story has a cast composed of Juanita Hansen, Claire Du Brey, Joe Girard, Edward Cecil, George Chesebro, Sallie Starr and little Frankie Lee.

DeMille Progresses with Artcraft Feature

Production work on "The Whispering Chorus," which Cecil B. DeMille is directing at the Lasky studio in Hollywood, is said to be going along smoothly, with a cast including Kathlyn Williams, Raymond Hatton, Elliott Dexter and others. Photographic work is being done by Alvin Wyckoff.

An announcement from Artcraft last week declares that evidences of a master-touch will be found in every detail of the picture when it is completed. The story is described as modern, with compelling force and great appeal.

Wharton and Cooper Visit Ithaca

Leopold Wharton, of the Wharton Brothers, producers of Chief Flynn's secret service exposure of Imperial Germany's spy system in this country, "The Eagle's Eye" with Courtney Ryley Cooper, who is writing the scenario of the Chief's story, spent three days at the Wharton Studios, at Ithaca last week, assisting in making ready the first three episodes for the trade showing which will be made in a few days.

Leopold Wharton's activities in connection with this production so far have been confined to the filming of special scenes and locations in New York, Washington and other large cities, which has greatly expedited the progress of the production. The work at the studios has been directed by Theodore Wharton.

"Eagle's Eye" Is Shown to the Trade

It was announced last week that a trade showing of first episodes of "The Eagle's Eye," the serial photodrama produced by The Whartons, founded on the story by Chief Flynn, exposing the ramifications of Imperial Germany's spy system in America, will be given at the Strand theatre January 18, at 10 o'clock in the morning.

Invitations have been sent to all exhibitors, representatives of the trade and to state and city officials, judges of the courts, clergymen, heads of patriotic, defense and war service organizations and to military and naval officers detailed at this station.

Vitagraph Engages Expert Photographer

Albert E. Smith, president of Vitagraph, announces the engagement of Frank Bangs, the well known theatrical photographer, as consulting photographic expert, and of Henry Houry, of Paris, as technical adviser for the company's eastern studio. These two appointments, Mr. Smith declares, are part of his recently outlined plans for the expansion of Vitagraph in all branches of the production department.

Comedy Ingenue Transfers to Drama

Claire Anderson, ingenue with the Triangle-Keystone comedy forces, has deserted slap-stick for the drama, and is now cast with Triangle Director E. Mason Hopper in "The Answer," a drama written by E. Magnus Ingleton, which will be released as the seven-reel special feature on the February program.

Miss Anderson's last comedy appearance was with Director H. Edwards in Ray Griffith's picture, "His Double Life."

With the consolidation of the Triangle and Triangle-Keystone playing forces at Culver City, it is probable that the casting directors at the dramatic end of the lot will take advantage of the many new types made available by the removal of Keystone from Hollywood. Miss Anderson is the first of the comedy stars to be drafted for the regular program features.

Distribution Plan Approved

Hodkinson Reports Success of Plan to Use General Exhanges for Paralta Plays—Bookings Considered Satisfactory

SUCCESS and complete approval were reported this week by W. W. Hodkinson on his plan for using the exchange service of General Film for the physical handling of the Paralta Plays, which he is distributing.

It is now four weeks since the arrangement with General was completed, but the reports on bookings of the two Paralta Plays, "A Man's Man," with J. Warren Kerrigan, and "Madam Who" with Bessie Barriscale, are said to be as satisfactory from the viewpoint of salesmanship as could have been obtained in months by a new organization. In addition, the service to exhibitors of prints and supplies has gone forward without a hitch, through the channels furnished by the General Film exchanges.

It has been possible, Mr. Hodkinson states, to give the full value of his distribution service through the General exchanges. The control of prices is vested in the W. W. Hodkinson Corporation, and every contract is approved by its head office sales department before pictures are released under it. The Hodkinson principles of the distributor serving as the balancing factor between producer and exhibitor, and spreading the return on the pictures over a period of time sufficient both to give the producer a full return on his investment and the individual exhibitor a rental charge commensurate with his ability to pay, are becoming well known again throughout the trade.

The sales department of the Hodkinson Corporation is now issuing a series of letters to the General Film sales forces setting forth the basic principles of the Hodkinson distribution plans, as supplementary to the three "Hodkinson Service" conventions which S. R. Kent, general sales manager of the General Film Company, has just held in New York, Chicago and San Francisco.

Backing up the definite work being done to open the lines of Hodkinson principles through the General Film exchanges to the exhibitor, the publicity and exhibitor service department of the W. W. Hodkinson Corporation has prepared an intensive exhibitor campaign. Direct-by-mail advertising of original but dignified form will be sent out, commencing next week, setting forth the Hodkinson principles and their application to the sale of the Paralta Pictures and other Hodkinson product.

Katterjohn Comments on Star

Declares That Players Must Have Compelling Story to Back Them Up—Thinks Construction of Story Is Supreme

MONTE M. KATTERJOHN, scenario editor of Paralta Plays, Inc., has put into a brief article his opinions of the star system, and the stories in which these players are presented on the screen.

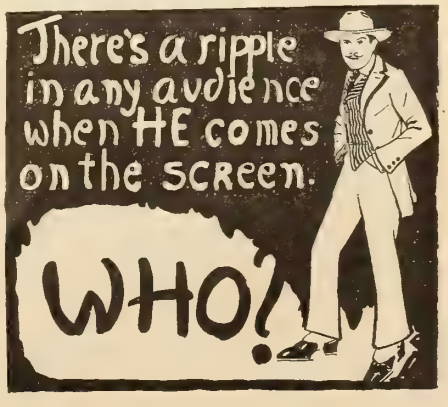
Mr. Katterjohn says: "The star will always be a very necessary unit, but he or she must possess genuine star ability. Then there must be an interest-compelling story for that star—a story with drama, that entertains. I hold that a star-story can be just as big and compelling as any other kind of story. But story and star need each other.

"Then we must have more picture plays which stand on sheer story merit, unmindful of big names or a well known cast. We have had too few of them. Such stories will do more to retain, and perhaps re-establish the public's faith in motion pictures than any other immediately available remedy. The picture patron not of the pronounced 'fan' type desires and must have both the star-story and the big plot-and-drama story. The ratio should be about two star stories to every one of the other sort.

"But of supreme importance just now is the construction of any and all types of stories, and to which, in the past, the majority of producers have paid the very scantiest attention. We have had the last word in acting, ideal stories and perfect sets, wonderful photography and astounding direction. This applies to the minority of better pictures. All the while there has been vast room for improvement in motion story construction, commonly termed 'continuity,' and by critics, called 'technique.'

"Today we need specialization in continuity writing—not lifeless, mechanical, and meaningless scene arrangement. The pictured story should be so constructed that it will be easier to follow—more closely knit—more direct. The art cries for an improved technique.

"The advance has outdistanced most of those laborers who style themselves continuity writers. Where are better story and continuity writers to hail from, did you ask? Many are around us now, and others will come to us from the industry's allied arts, all yet to be developed, but only through a more decent treatment and consideration."



Distribution Managers Meet

Paramount-Artcraft Forces Addressed in New York by Brulatour and Graham, of London—Marks Adolph Zukor's Birthday.

WHAT Paramount-Artcraft officials characterize as one of the most enthusiastic get-to-gether meetings ever held by that organization was held at the New York headquarters of the Famous Players-Lasky Corporation last week, at which the branch managers from all over the country attended.

The series of meetings was called for the purpose of discussing the distribution plans of the coming year in connection with the release of Paramount and Artcraft Pictures. At these conferences, it is announced, the reports from representatives in different localities throughout the country proved a most emphatic indication that the star series system of booking, inaugurated last summer, is a potent advancement.

Concluding the series of conferences, a dinner at the Astor to the visiting representatives, the executive committee and the department heads of the Famous Players-Lasky organization and its affiliated bodies, was given by Adolph Zukor. This occasion marked the forty-fifth birthday of Mr. Zukor and inasmuch as he did not know that his associates were aware of this fact, he was deeply moved and surprised when the executive board presented him with an immense silver loving cup. Jesse L. Lasky made a stirring presentation speech, after an appropriate introduction by Toastmaster Elek J. Ludvigh, and expressed the great sense of appreciation felt by those present of all Mr. Zukor means to those closely associated with him as well as the entire industry.

In his speech, Mr. Zukor thanked the members of the executive committee and others present, for their loyal support in all his undertakings and cited the history of his organization since the very beginning. Greater co-operation with the exhibitor and the continued use of fair and equitable business methods in the pursuits of their daily work was strongly urged by him.

Other speakers of the evening were, Jules E. Brulatour, who, it is understood, has just been elected a member of the board of directors, and J. C. Graham, the London representative. Those present were: Adolph Zukor, Jesse L. Lasky, Eugene Zukor, Elek J. Ludvigh, Arthur Friend, Jules Brulatour, Emil E. Shauer, Walter E. Greene, Morris Kohn, Hiram Abrams, Al Lichtman, B. P. Schulberg, Ralph Kohn, Hugh Ford, Whitman Bennett, Frank Myer, Robert Macalarney, J. C. Graham, Arthur S. Kane, John C. Flinn, Charles C. Burr, Charles E. Moyer, Fred Gage, J. Albert Thorne, J. K. Burger, Pete Schmid, A. M. Botsford, Norris Wilcox, B. P. Fineman, Herman Wobber, C. E. Tandy, J. V. Chamberlain, Al Lichtman, A. D. Flintom, W. L. Sherry, William E. Smith, Max Goldstine, Lewis J. Selznick, Joseph Schenck and Julius Steger.

Wolper Arranges Mastercraft Details



F. Eugene Farnsworth, President of the Recently Formed Mastercraft Photoplay Corporation

ISAAC WOLPER, vice president and general manager of the newly formed Mastercraft Photo-Play Corporation, spent several days in New York last week arranging details for the new company, before leaving for their Eastern studios.

In speaking of the Mastercraft Company, Mr. Wolper said, "After spending a great deal of time and money in carefully investigating the motion picture industry, I am thoroughly convinced that there is ample room for a picture organization operating on purely business lines and making productions of exceptional magnitude. The men who are my associates in Mastercraft Photo-Play Corporation are men of not only sound financial standing, but men who have really achieved distinction in large business enterprises and who are now going to devote their entire energies to the development of this enterprise upon which we are launched. In all of our departments, strictly business principles will be followed out. It is our intention to make no less than four nor more than seven productions a year.

"In addition to our studios in Boston, which when completed, will cover over fifty acres of ground, we will also have large studios in California. F. Eugene Farnsworth, president of our company, is in California at the present time looking after these details and as soon as they are completed he will return to New York where we will arrange the final details for the filming of the first production."

George Forth Supplies Film "Props"

The motion picture has advanced to that stage, according to the latest developments surrounding the career of George Forth, screen player, where it is not bad form for the actor to supply some of the "props" needed in the filming of a story.



George Forth, Who Furnishes "Props" With His Acting

It is told that a Vitagraph director recently informed Forth a good part was awaiting the latter, but a certain sort of farm was needed before the work could progress. "What certain sort?" asked Forth. The director described the desired farm.

"Oh, I have that, too," said the player, as if talking of his wardrobe, "down in Maryland. I'll show you some photographs to-morrow. Won't you and the company be my guests?"

And so it came that the exterior scenes of "I Will Repay," featuring Corinne Griffith, were made on George Forth's farm.

Western Story Claims Williams' Time

According to reports from sunny California, Earle Williams and Grace Darmond, his leading woman, are now in the midst of their first Western production, an adaptation of one of the O. Henry stories. It is understood the players started work on January 2 under the direction of Tom Mills, and the picture is expected to be completed for release in March by Vitagraph.

Metro Plans to Produce "House of Mirth"

Metro this week announced that one of the most important productions it will make during the coming year will be "The House of Mirth," a screen version of Edith Wharton's novel, which was dramatized by the late Clyde Fitch and given a Broadway stage presentation. Emmy Wehlen will be starred in the role of Lily Bart, in the picturization of the story which has been made by June Mathis and Albert Capellani. Mr. Capellani will direct the production.

Walthall Picture Follows Barriscale

Following "A Man's Man," in which J. Warren Kerrigan is the star and "Madam Who?" with Bessie Barriscale in the stellar role, both of which are now showing throughout the country, Henry B. Walthall will make his debut as a Paralta star in "His Robe of Honor," written by Ethel and James Dorrance.

"Who Loved Him Best?" for Miss Goodrich

Edna Goodrich's next Mutual photoplay will be "Who Loved Him Best?" a five-reel production in which Miss Goodrich is cast as a motion picture star, and many of the scenes of which are laid in the Bohemian quarter of Washington Square, New York. It will be released February 4.

"Who Loved Him Best?" was produced under the working title of "Art and the Woman" at the Long Island studios of the Mutual Film Corporation under the direction of Dell Henderson.

Ruth Roland Tells of Pathe New Series

Ruth Roland, one of the stars in the series of eight two-reel dramas being released by Pathe under the title of "The Price of Folly," has been authorized by that company to speak of the nature of the pictures, through the Pathe publicity department. Frank Mayo is the other one-half of the starring combination.

Summed up, Miss Roland's statements announce that the most important problems of present day life are dealt with in the series.

Pathe announces that the entire series has been booked for a pre-release showing on the Marcus Loew Circuit of theatres. The release date for the series has been set for January 20.

Goldwyn Keeps Tom Moore

Tom Moore's special engagement with Goldwyn for the chief male role in "The Cinderella Man," with Mae Marsh, has lengthened into additional appearances in pictures made by that company, and he seems fairly settled there. In "Dodging a Million," with Mabel Normand, directed by George Loane Tucker, Moore was again cast, following the completion of which Goldwyn has announced its intention of using him in still another subject.

Edison Stars Miss Courtot

Considers "The Unbeliever" His Greatest Screen Feature—Star Has Part of Belgian Refugee—In Seven Reels.

THOMAS A. EDISON'S seven-reel production, "The Unbeliever," is characterized, in an announcement by the Edison company, as the greatest contribution to the screen of that organization. The picture stars Marguerite Courtot, who has the role of a Belgian refugee. Raymond McKee has the role opposite her.

In speaking of "The Unbeliever," the Edison company said: "Miss Courtot considered the peculiar requirements of her role and discussed them with her director, Alan Crosland. They agreed that such a part demands a convincing portrayal combined with a deep and delicate understanding, because the spirit it embodies is the very spirit of Belgium; and Belgium's cause is paramount in the welter of warfare to-day. The universal ideal that is woven about the martyrdom of Belgium exacts from its heroes and heroines an absolutely sincere expression and a subtle regard for its significance.

"The faithful delineation with which Miss Courtot lives her screen character is refreshing throughout the production. Entirely apart from her ability she has a personal equipment that few artists could have afforded and which Miss Courtot probably unconsciously brings into play as a highlight in characterization. Her direct descent from a proud French family, with a mother whose fine patriotism sternly regards the daughter who should have been a son of France, gives Miss Courtot an heritage which she never fails to take advantage of in "The Unbeliever." There is about her the fragrant innocence of sheltered youth and this is revealed in startling contrast to the brutal lust of a Prussian lieutenant. Raymond McKee plays the spirited young marine private who finally transplants the Belgian flower to the more fortunate sun of America, and Miss Courtot makes her inevitable surrender a victory of love and gratitude."



Marguerite Courtot, in Thomas A. Edison's "The Unbeliever"

Keeney Production Starts Feb. 1st

JAMES KIRKWOOD, who has been engaged by Frank A. Keeney Pictures Corporation to direct Catherine Calvert and other prominent films stars, in a series of special productions, announces that he now is assembling for the cast and expects to have the production under way by the first of February. Mr. Keeney announces that negotiations have been completed for the leasing of one of the large studios in New York, which will be used by the Keeney Pictures Corporation, pending the erection of the new studio to be built exclusively for Keeney productions.

Miss Calvert will be the featured player of the first production. The story for the first production was written by Benjamin S. Kutler, formerly scenario editor for Augustus Thomas and Famous Plays and Players. He is the author of several screen successes. The title has not yet been chosen. Mr. Keeney is a newcomer in the producing field, but he is not new to the theatrical world. He is a prominent theatre owner and has a wide knowledge of showmanship. In regard to future plans of the company Mr. Keeney said:

"I intend to engage other stars and shall select them as I selected Miss Calvert, on a basis of youth, beauty and dramatic ability. I shall not engage actors or actresses who have become famous in other lines of the profession, but are unable to make good in pictures. I believe the public likes names, but does not care for names which carry no merit in the specific line of entertainment with which they are affiliated.

Vitagraph Comedians Make Three

News from the center of Vitagraph activities on the West Coast infers that directors and comedians of that company are busy night and day on three new comedies, "Telephones and Troubles," "Courts and Convicts" and "Rooms and Rumors."

The directors include J. A. Howe and Larry Semon.

Alice Brady Finishes Subject

"The Knife" Now Being Cut and Titled, While Star Rests Before Starting New Select Picture—Release Shortly

PRODUCTION work on "The Knife," it was announced this week by Select Pictures, has been practically completed, and the film is now being cut and titled preparatory to release shortly. The production stars Alice Brady.

In announcing the completion of "The Knife," Select Pictures said: "The play is another of Eugene Walter's successes and was used as the attraction for the opening of the New Bijou theatre last season. As an offering on the legitimate stage it was a hit and in the screen version, which has been made by Charles Maigne, "The Knife" most certainly lives up to all previous standards.

"The story deals with the life of a young southern girl who falls into the hands of a gang of white slavers. It is a melodrama and gives Miss Brady a role at once forceful and singularly appealing. In the cast she is supported by Frank Morgan, her leading man; Craufurd Kent, Helen Lackaye, Paul Doucet, Alice Hollister, Jonnie Walker and Frank Evans.

"A distinctive feature of the screen play will be the lovely southern settings it contains. These were obtained on the Emerson plantation located a few miles from Jacksonville, Florida, where Miss Brady with her director, Robert G. Vignola and her company spent a couple of weeks.

"With 'The Knife' completed, Miss Brady is planning to take a short breathing spell before commencing work on the next of her Select productions. She has now finished three of her Select Star Series, 'Her Silent Sacrifice' and 'Woman and Wife' being the two previous releases, and all three pictures are distributed by Select Pictures Corporation."

Jesse L. Lasky Leaves for California

JESSE L. LASKY, vice-president of Famous Players-Lasky Corporation, left New York last week for California, following the conclusion of a series of meetings held in New York at which all Paramount-Artcraft Exchanges were represented.

Just prior to his departure from New York, Mr. Lasky expressed enthusiasm over the manner in which all the work in the various studios is progressing. "With the beginning of the new year," said Mr. Lasky, "I have no hesitation in saying that personally I can see only success of the most flattering character ahead. Present day conditions demand that we extend greater efforts than ever in our endeavor to cheer the nation. In fact, we have already commenced work on the erection of additions to the laboratories and working space. For the last year, in order to handle the total number of prints of Paramount and Artcraft pictures made at the Lasky Studios alone, the laboratory has been running two shifts, handling approximately 600,000 feet of positive each day. Two years ago, when the laboratory was built, it had a capacity of double the number of Paramount releases then required. With the completion of our new additions we will be able to take care of the greater demands made on our producing forces.

"Our production plans for the coming year indicate that the general merit of our offerings will far exceed even our present high standard."

Madeline Traverse in Ivan Productions

IVAN FILM PRODUCTIONS, through its publicity department, last week declared that Madeline Traverse, in the super-photoplay, "Sins of Ambition," is given ample sway for pre-eminent artistry.

The announcement said: "Her role calls upon the portrayal of two opposite characteristics of human nature—the one demanding that emotional ability is an actress that can sway crowds of people to do one's bidding, the other that majestic repose which always inspires respect when evidenced before a critical audience.

"Madeline Traverse, as the wealthy philanthropist, using her position in society to dare espouse the cause of the more unfortunate, is excellent in the manner in which she handles the situation. It is more than acting that one sees when beholding Madeline Traverse entering the scene of The Grand Bazaar. One is immediately impressed with the grandeur of her bearing; "as born to the purple"—an expression which is hardly safe to use in these democratic days except in strictly poetic license.

"Prunella" Started for Paramount

Work has begun, it was announced this week by Famous Players-Lasky, on the Paramount production of "Prunella," with Marguerite Clark in the star role.

In this picture Miss Clark is said to have a part that is in striking contrast to that in her last picture, "The Seven Swans."

Berman Writes Home Office

Harry M. Berman, sales manager of Jewel Productions, Inc., who is making a transcontinental tour in search of first-hand information as to national trade conditions, writes his home office from St. Louis, that he sees "no immediate reason to worry over the prospects for the coming year."



Constance Talmadge Is Making "The Shuttle" In California for Select

"Woman in Web" Moves Along Nicely

Reports from the Western studio of the Vitagraph Company which President Albert E. Smith, of Vitagraph, announced this week he had received, advise that production of the new serial, "The Woman in the Web," is moving along nicely and rapidly. The first scenes, of an ambassador's ball at Washington, were made in two days. Following this the action moved to exteriors showing a reproduction of the imperial gardens in Petrograd, with David Smith directing.

Starred in "The Woman in the Web" are Hedda Nova and Frank Glendon, and large casts are being used in their support.

The story is said to involve a world pursuit, which takes the principal players to every country, nearly, in the world, but the greater part of the action takes place in the United States.

"Home Trail" Blue Ribbon

William Wolbert, director of Vitagraph productions, is planning to take his company, featuring Nell Shipman and Alfred Whitman, to the Mojave desert for several "shots" in "The Home Trail," a drama of the West. The picture will be a Blue Ribbon Feature, Vitagraph has announced, and the desert scenes will probably keep the company there two weeks.

Clara Kimball Young in Accident

Clara Kimball Young, the Select Pictures star, had a narrow escape from death one morning last week when the automobile in which she was riding collided with a street car at Ninetieth street and Broadway. She was unhurt.

Rothacker Studio Visited by Many

Among the recent visitors at the Rothacker Laboratory-Studio, Chicago, were Edgar Lewis, the director; Mr. Graham of the Petrova Pictures Corporation, and A. I. Smith, the producer of Alaska pictures.

Tiry Miller of the Camera Department of the Rothacker organization, has returned from an extensive stay in Pennsylvania where he was producing a multiple-reel industrial subject.

Wesley Smith, formerly of the Camera Department of the Rothacker organization, has been promoted to an important position in the factory organization.

Frank J. Snyder, formerly a member of Doc. Willats' technical staff, has arrived in Chicago from New York to join the Rothacker organization.

Jack Byrne of the Production Department is now engaged in directing several important industrial subjects involving studio work.

N. J. Baumer, studio manager, is fast recovering from a serious attack of tonsilitis which confined him to his home for several weeks.

Watterson R. Rothacker expects to be in New York at the Hotel Biltmore from January 12 until about January 18, and from New York will go to Washington before returning to Chicago.

Ed. Blackburn, well known in film circles, has been added to the sales force of the Rothacker organization.

Fred. Wright Mentions Production Costs

Apropos of the present high cost of film production, Frederick E. Wright, who is now at work at the Astra Studio directing Pathe Plays, mentions one instance of comparative costs that show an 18,000 per cent increase.

Some few years ago Mr. Wright directed a Pathe picture called "Old Fogy." This was one of the first five-reel subjects made, but was released as a three-reel feature because at that ime it was not thought that the public wanted five-reel subjects. Part of the business in the story called for circus views, and to secure these shots, Mr. Wright spent four days en tour with the Frank Robbins show.

Peggy Hyland Prepares for Fox Film

Peggy Hyland, the film star whom William Fox recently placed under contract, is preparing for her initial picture under the Fox standard, it was announced last week.

The subject selected for her has not been announced further than the statement that it is well suited to her particular style of screen charm. It is understood a director has been chosen for Miss Hyland, but his name has not been made known thus far.

Miss Hyland's subjects are to be Fox Special Features, it is said.



A Detail Study In Benjamin Chapin's "A Son of Democracy" for Release by Paramount In a Series of Ten Two-Reel Dramas

"Entertain to Educate," Says Chapin

BENJAMIN CHAPIN, who wrote, produced and directed "The Son of Democracy," the series of ten two-reel dramas of early American life that is to be released through Paramount, beginning February 11, is firmly of the opinion that to educate the public, in the showman sense of the word, the public must likewise be entertained.

In this connection Mr. Chapin said: "No man ever has made a success who has set out deliberately to 'educate' and only to educate the public, for the latter refuses to take its education undiluted. If you would be an instructor, you must first be entertaining. Our best history teachers are those who fill their history with human interest, who are entertainers as well as teachers.

"When I began five years ago to prepare for the screen these stories—in which Abraham Lincoln is a leading character—I made up my mind that they should be 'good shows.' I worked to entertain and amuse, for I knew that the Lincoln atmosphere, the educational side, would be more powerful if it did not so dominate the stories that they became typical 'educationals.'"

The entire series is the story of the building of America and Americans, an epic of democracy, showing freedom in the making. The leading characters are Abraham Lincoln, his father, Tom Lincoln, who could neither read nor write, and Tom's father Abraham, friend of Daniel Boone, and who was killed in a fight with Indians. Benjamin Chapin plays Abraham Lincoln, as a young man and as the President, Tom Lincoln, and the grandfather. Abraham Lincoln, the boy, and his rough and ready playmates, are portrayed by a cast of boy actors.

Frohman Feature Ready for a Showing

TEN o'clock in the morning of January 17 has been set by the Frohman Amusement Corporation as the hour for showing, at the Rivoli theatre in New York, the picture starring Arnold Daly, "My Own United States." The presentation is a pre-release one, for the trade.

It is claimed that considerable of the thrilling part of the production has been enacted aboard the old U. S. S. frigate Constitution, and also, with permission of the War Department, the Frohman Amusement Corporation has been permitted to use a great number of troops and marines in the several battles.

Prominent among the characters portrayed in "My Own United States" are the pre-eminent heroes of military and civilian life recorded in America's history.

Supporting Arnold Daly in his leading role of Lieut. Philip Nolan, are associated as leading lady, Anna Lehr in the role of Agnes Churchill; Charles E. Graham as Aaron Burr, Duncan McRae as Alexander Hamilton, Roy Applegate as George Washington, P. R. Scammon as Thomas Jefferson, Frank Murray as Gen. U. S. Grant, Jerald Day as Abraham Lincoln, F. C. Earle as Andrew Jackson, Edward Dunn as General Wilkinson, Joseph Levering as Col. George Morgan, Thomas Donnelly as General Churchill, Claude Cooper as William Bayard, William Miller as Van Ness, Frederick Truesdale as Mr. Pendleton, Marie DuChette as Natalie Sommers, Helen Mulholland as Theodosia Burr, Frederick Herzog as Admiral Stephen Decatur, Sydney Bracey as Capt. Gene Gautier, Mrs. Allen Walker as Mrs. Nolan, Mrs. Mary Kennison Carr as Mrs. Alexander Hamilton, R. Wongeman as Dr. Hossack and Jack Hamilton as Lieut. Gaines, all of which characters are associated with this country's history.

Advance Offerings of the Programs

Pathe Plays Every Two Weeks

Overproduction in Industry Is Given as Cause for Decreasing Output, but Increasing Quality—Start January 27.

OVERPRODUCTION in the motion picture industry was given this week by the Pathe Exchange, Inc., as its reason for the announcement that beginning January 27 Pathe Plays will be released one every two weeks instead of one each week. With this policy in practice Pathe intends, it is made known, to elevate the quality, which it believes, under present circumstances, is better for the industry than quantity.

The first four Pathe Plays under this plan, and their release dates are announced by Pathe as follows: "Innocent," with Fannie Ward, on January 27; Frank Keenan in "Loaded Dice," February 10; "Kidder and Ko," with Bryant Washburn, February 24, and Bessie Love in "Spring of the Year," March 10.

"The Pathe idea in accordance with which our vice-president and general manager, J. A. Berst, is now on the Coast," said F. C. Quimby, sales manager, concerning the bi-weekly plan with alternating stars, "is, in a nutshell, 'highest class production with the advantages of the star system and without its evils.' Pathe believes that it has been the extravagant overuse of the star idea that has brought the terrific increase in rental prices. We know also that stars are necessary at the present time, and we think that our policy of twenty-six quality features a year will meet with favor. The tendency in the business must be to better and fewer features and longer runs. It is in line with this thought that we are acting with all the resources of Pathe behind us.



Bryant Washburn and His Better Half, Inhaling the Ozone of California, Where the Star Is Appearing in Pathe Productions

"We want to see the motion picture business go ahead, and we know that there are too many pictures being produced today. We could very easily have gone ahead on the one-a-week basis such as most companies are aiming at, and we would have made good pictures, but we are not taking any chances on a let-up in quality. We know we can produce twenty-six features a year that are up to the standard set by 'Innocent' and 'Loaded Dice,' therefore our decision to release one of the Pathe Plays every two weeks alternating the stars."

"Les Miserables" Released February 10

"LES MISERABLES," the William Fox de luxe production, will be released to exhibitors on February 10. Announcement to this effect was made by William Fox this week.

The production closed a run of five weeks at the Lyric theatre in New York on January 12 to make way for a two-week showing of "Cheating the Public," the Fox 1918 cinemelodrama, which is the second of the series beginning with "The Honor System." "Cheating the Public" is to be released January 20, and it was desired to have its drawing power thoroughly demonstrated by at least one week's New York showing prior to the picture's release.

Reports from the Fox Film Corporation offices are to the effect that "Les Miserables" did satisfactory business during practically the entire time it was being shown at the Lyric. During the holiday season it pulled especially well. Top prices of $1 were obtained.

The photodrama, which follows the Dumas novel of the same name, has generally been declared by critics of the New York press and of the trade magazines to be the best dramatic work that William Farnum has done. His cast includes Jewel Carmen, Madame Sonia Markova and others of the Fox forces. Cutting of the production for release purposes is now under way. As shown at the Lyric, it ran upward of 9,700 feet and it is to be reduced to 8,000 feet. As it stood when completed by Director Frank Lloyd, it was about 13,000 feet.

General Re-Issues Chaplin's "The Woman"

What General Film Company has announced as a new edition of Charlie Chaplin's Essanay re-issue, "The Woman," has been scheduled for release in January as the sixth of the Essanay Chaplins being put out by General.

"The Woman" involves Chaplin in a series of escapades in which he is forced to masquerade as a woman.

Mutual Claims Success for "The Planter"

"The Planter," according to Mutual, which released the seven-reel picture as a special, with Tyrone Power, broke all records at the Strand, in Duluth, on New Year's day and week. The original booking there was for three days, but Manager C. L. Hiller, Mutual declares, wired that he would hold it over for a week.

World-Brady Issues Blackwell Booklet

"The Beautiful Mrs. Reynolds," said by World-Pictures Brady-Made to be the four hundredth motion picture in which Carlyle Blackwell has appeared as star, has been made the basis of an illustrated booklet which World-Brady plan to distribute free. "From College Boy to Picture Star" is the title selected for the booklet.

"Jack Spurlock" Released in February

It was announced this week by William Fox that the date of release of "Jack Spurlock—Prodigal," starring George Walsh, has been changed from January 27 to February 3. The picture is a Special Feature.

In its stead on January 27, Fox plans to release "The Heart of Romance," starring June Caprice.

Walthall's Second Paralta Announced

Paralta Plays, Inc., this week announced that Henry Walthall's second Paralta Play will be "Humdrum Brown," and that Kate Price will be in the supporting cast.

Miss Price was formerly of the Vitagraph company, with which organization she appeared with John Bunny.

Third Burns-Selby Comedy

Neal Burns and Gertrude Selby are scheduled to make their third successive appearance in a Selburn comedy, "Wedding Bells and Lunatics," a General Film release.

General describes this as a clean, one-reel subject.

Brenon Forges Ahead on "False Faces"

Following closely on the heels of the announcement last week that Herbert Brenon intended to film a sequel to "The Lone Wolf," called "False Faces," and starring Bert Lytell, announcement was made this week from the Brenon Studios that a number of scenes have been taken, and that others are following in quick succession.

It is said that "False Faces" consists of 75 per cent of night scenes, so the regular order of things has been reversed.

Amy Leah Dennis Considers Contracts

Amy Leah Dennis, who has been appearing in the Selig-Hoyt comedies which the Selig company makes in Chicago, has arrived in New York following the expiration of her contract with that company, and is said to be considering various offers of engagements.

Miss Dennis heretofore has specialized in short-reel subjects, but is considered well fitted for roles in feature pictures. Recently she appeared with Lew Fields in "The Barker."

"Empty Pockets" Booked for Rialto

Herbert Brenon announced last week that his production of "Empty Pockets" will have its first presentation on January 20 at the Rialto theatre in New York, where it will run the usual week which prevails at the policy of the theatre.

This is Brenon's first production as an independent producer.

"Brown of Harvard" Shown to the Trade

Trade showing of "Brown of Harvard," which was scheduled by George Kleine for release January 10 as a Perfection Picture, have been in progress for some time at all Kleine branch offices, and many bookings have resulted, it is said.

Hazel Daly, who co-starred with Bryant Washburn in several Skinner pictures, has the leading feminine role, with Tom Moore opposite her. William N. Selig produced the picture, which is in six reels.

Big V Releases a Love-Comedy Film

"Peanuts and Politics" was the Big V. comedy release for the week of January 14, with Joe Rock and Earl Montgomery starred. Vitagraph has described it as a swift moving, hilarious comedy of love, politics and war, showing how two assistants to an inventor save his formula for destroying the enemy by feeding them with explosive peanuts, from foreign emissaries.

Another current release under the Big V brand with Rock and Montgomery is "Jumbles and Jealousy," a farce in which newlyweds create most of the fun.



William Fox Considers Nothing More Appropriate at This Time Than a Toast to America and World Democracy, as Given by Gladys Brockwell in "For Liberty," Directed by Bertram Bracken

Fox Names February Specials

Among the Stars Will Be George Walsh, Gladys Brockwell, Jewel Carmen and Tom Mix—"Jack Spurlock" First

WILLIAM FOX last week announced, through his publicity department, his Special Features releases for the month of February. George Walsh, Gladys Brockwell, Jewel Carmen and Tom Mix are the stars who will carry the main roles.

The first release, it is announced, will be the "Jack Spurlock-Prodigal" production which George Walsh has completed under the direction of Carl Harbaugh. This is down for February 3 and is the picture which the Fox management is advertising as a big extra-special production, made exclusively for those who have contracts for Fox Special Features. The story is taken from the book of the same name written by George Horace Lorimer, editor of The Saturday Evening Post, and the claim is made that more was paid for it than for any other story purchased by Mr. Fox during 1917.

"The Moral Law," starring Gladys Brockwell, to be released February 10, shows the star in a double role. The two characters are half-sisters of very different dispositions. Most of the scenes are laid in South America. The picture is being made under the direction of Bertram Bracken.

Jewel Carmen's second picture as a star will be entitled "The Girl with the Champagne Eyes" and will be released February 17. The story is that of a girl who drifts into a life of lawlessness and is reformed through the influence of a man on whom she had brought trouble in her own efforts to escape arrest. C. M. Franklin is directing the production.

The February 24 release will be a Tom Mix picture, "Sixshooter Andy," which is being made under the direction of S. A. Franklin. The cast, which is reported to be an exceptionally strong one, includes Enid Markey, Georgie Stone, Buddy Messinger, Lewis Sargent, Virginia Lee Corbin, Violet Radcliffe, Marie Messinger, Bert Woodruff, Sam Degrass, Charles Stevens, Patrick Crysman, Robert Fleming and others. The story deals with life in a wide-open Western town where the sheriff is in league with the lawless element and principally involves a young man and young woman.

Fox Opens New Picture at Lyric

William Fox's newest production to be released as a Standard Picture, January 20, under the title of "Cheating the Public," opened a two week's run at the Lyric theatre in New York on January 13.

It is the second of Director Richard Stanton's productions to be shown in the Broadway district, "The Spy" having been the first. The other, like "Cheating the Public," was a melodrama, but differs from the new production in being more largely propaganda. There is propaganda material, and much of it, in the new play, but this is overshadowed by the melodramatic features, of which there are ten especially emphasized by the producer.

The cast includes Ralph Lewis, Bertram Grassby, Tom Wilson, Charles Edler, Enid Markey, Wanda Petit, Fanny Migsley, Frankie Lee, Barbara Conley, Carrie Clark Ward, James Titus, Henry Peal, Edward Peil, Joseph Hartley, James Morgan, Arthur Glynn and Miles McCormack.

Jack Pickford Has Three Films Ready

It was announced by Famous Players-Lasky last week that three picture subjects, with Jack Pickford, are completed, including the release on January 14 of "The Spirit of '17." In all of these Louise Huff has the leading feminine role.

The production to follow "The Spirit of '17" is a picturization of the stage play, "His Majesty, Bunker Bean," which was directed by William D. Taylor.

The third of the Pickford subjects wasp completed before the star left California for New York, it is said, but details of the picture, and its name, have not been announced.

Familiar Landmarks in "House of Glass"

Select Pictures this week announced that a number of familiar New York landmarks will appear in the screen version of "The House of Glass," the new Select production now being filmed by Clara Kimball Young and her own company. Jefferson Market and the Penn station, Blackwell's Island and the Tombs all figure prominently in the action of the play and several scenes have been shot at each location.

George Irving Directs for Metro

George Irving, it was announced last week, has been added to the directing staff of Metro Pictures Corporation. His first picture will be "Her Boy," announced as



George Irving, who is directing "Her Boy" as a Metro patriotic photodrama

a patriotic Star Series production, co-starring Effie Shannon and Niles Welch, with Pauline Curley featured.

"Her Boy" was adapted for the screen by Albert Shelby LeVino from an original story, and is said to present America's war problem from a new angle.

William Russell in "In Bad"

American-Mutual Production Scheduled for January 21, Directed by Sloman—Strand Comedy Is Also Listed



Bill Russell faces a business-like Colt in "In Bad," Mutual-American feature

THE latest release schedule of the Mutual Film Corporation discloses that William Russell is slated to appear in an American production on January 21, under the title of "In Bad."

In addition to this feature during that week, Mutual also schedules a Strand Comedy and the Mutual Weekly.

"In Bad," which is described by Mutual as "typically Russellistic," was produced under the direction of Edward Sloman, who is understood to know the Russell temperament thoroughly. The picture shows Russell as Monty, the impetuous nephew of a society woman. Unshackled by conventions and with a decided leaning toward the art of fisticuffs, he engages an ex-pugilist with cauliflower ears to help keep his blood in circulation and shock the effete society set. A boxing-bout results in Monty being knocked over the balustrade on the second floor of his home and landing in the hall below at the feet of the girl whom his aunt wants him to marry, but who is disgusted with him.

In the cast is Francelia Billington, who has appeared opposite Russell in all American-Mutual productions; "Bull" Montana, an ex-pugilist and wrestler, and Carl Stockdale.

"Their Little Kid" is the title of the Strand comedy, featuring Billie Rhodes, scheduled for release January 22.

Exhibitors are said by Mutual to be enthusiastic over the features of the Mutual Weekly. In the Weekly of January 6 were shown some pictures of the European battle fields, portraying graphically the work of the French engineers in restoring the territory reconquered in the battle of the Aisne. The Weekly of January 21 will keep in touch with significant topics of the day and maintain the high standard established, it is promised by Mutual.

Jaxon-General Calls New Serial "Beat"

IN completing the opening episodes of "A Daughter of Uncle Sam" in time for the release of the first chapter to exhibitors January 19, the Jaxon Film Corporation, in an announcement through General Film this week, claims to have scored a "beat" in this line.

This belief arises, Jaxon-General insists, because a number of producers have been working on serials with spy plots, with the evident intention of bringing them out as early in the new year as possible. In its announcement General Film advises exhibitors that it is the intention of General to have "A Daughter of Uncle Sam" well under way on the screens of the country before other spy serials can be placed with exhibitors.

In describing the new serial, General Film said: "Though there is a red-blooded strain of romance to be found throughout, the twelve chapters of 'A Daughter of Uncle Sam' abound in thrilling action and encounters which have resulted from conflicts between American patriots and German secret agents who have been striving to interfere with Uncle Sam's war machine. Many of the dramatic incidents filmed in connection with the foiling of spies and plotters will visualize for the first time the true, inside stories of how this country's enemies have been balked by alert officials and volunteer aides. Jane Vance as the heroine and William Sorelle as the hero, promise a splendid interpretation of their appealing roles.

"Exhibitors have been quick to note the advantage of time, and General Film has been flooded with inquiries and bookings from theatres that wish to begin showing the spy plot serial at a time when revelations are still fresh in the memory of Americans."

Auto Runs Amuck in Miss Young's Studio

During the filming last week of a couple of scenes in "The House of Glass," the new production which Clara Kimball Young with her own company is making in her New Rochelle studio for Select Pictures, it became necessary to bring an automobile into the building for use in one of them. When it came time to haul Miss Young's limousine into the building, the men at the rope found they had an exceedingly difficult task, owing to slippery surfaces. Ashes were sprinkled about plentifully and a fresh start was made. About midday up the incline one of the workers stepped on an uncovered surface of ice and his fall dragged down his helpers. In a struggling mass men and car shot down the runway and charged the throng of interested spectators gathered about. For once, however, the innocent bystander was overlooked by Fate, but the car and the man who slipped were sent to the hospital, the one with a shattered crank case and the other with a broken arm.

"The Menace" Released January 21

Albert E. Smith, president of Vitagraph, announced this week that "The Menace," featuring Corinne Griffith with Evart Overton, will be the Blue Ribbon feature for the week of January 21.

It was directed by John Robertson, who now has Miss Griffith and Webster Campbell under his direction in the picture which Vitagraph is making for the State Defense Council of New York in which Governor Whitman and others will appear.

In "The Menace," the Vitagraph president declares refined melodrama is brought to the screen in its very best form. The story is said to be exceptionally well woven and designed to hold suspense until the very end of the production. The theme deals with a supposed hereditary taint, a leaning toward crime in a young man, and a girl's loyalty to the youth who does not know himself.

Detroit Theatre Books O. Henry Films

What General Film Company considers an exceptionally important booking for the O. Henry series which it releases is the center of an announcement made this week by that company concerning the booking by the Washington theatre in Detroit of all the two-reel Broadway Star Features produced during this year.

Exhibitor William Elliott, of the Washington, is said to have declared the O. Henry pictures have as much punch as, if not more than, some five-reel pictures.

Chaplin Gives Stag Party to Friends

Charlie Chaplin, with the assistance of the heads of departments of his producing organization, ushered the old year out with a banquet at the Alexandria Hotel in Hollywood. There were ten in the comedian's party, and it was a stag affair.

Those present, besides Chaplin, were Charles Reisner, John Jasper, Charles Lapsworth, Melville Brown, Roland Totheroh, Frank Crompton, Henry Bergman, Albert Austin and Carlyle R. Robinson.

Arbuckle Weaves Comedy About Indian

From the West Coast comes the announcement this week that Roscoe "Fatty" Arbuckle has been "absorbing" true Western atmosphere for his forthcoming Paramount laugh-maker, "Out West," which is described by the publicity department as a two-reel laugh which emanates from the wildest and woolliest portions of the wild and woolly west. It is claimed there is very little about the American Red Man that Arbuckle has not learned in the past few weeks, and all this knowledge he aims to use in "Out West."

As usual, Buster Keaton and Al. St. John will have a congenial place in the star's "affections" during the filming and screening of the picture.

Bluebirds Are Ready to April

Schedule Provides for Two Appearances of All Stars in Organization—First in February Is Carmel Myers Feature



With the tide low and the thermometer high, Franklyn Farnum and Juanita Hanson, Bluebird stars, enjoy a few minutes by the seaside

DEFINITE arrangements for the Bluebird program, as announced this week, carry the schedule into the middle of April and provide for two appearances of nearly every star in Bluebird's constellation within that period. Carmel Myers, in "The Wife He Bought," with Kenneth Harlan featured as her leading man, February 4, and Monroe Salisbury and Ruth Clifford, in "Hungry Eyes," February 11, have already been referred to in detail.

Mae Murray will make her third appearance as a Bluebird star, week starting February 18, offering H. Sheridan Bickers' story, "The Eternal Columbine," prepared for the screen and directed by Robert Leonard. Miss Murray is again scheduled for March 25 to be seen in Mr. Leonard's production of "The Eleventh Commandment," a story by F. McGrew Willis.

"Breeze Bolton Blows In," starring Franklyn Farnum, will be the Bluebird for February 25, with Juanita Hansen and Fred Montague featured in the support. Joseph F. Poland furnished the story and Joseph De Grasse, who has lately directed all of Mr. Farnum's features, made the production. Charles A. Kenyon, the author of "Kindling," furnished the scenario.

Features starring Carmel Myers will be offered March 4 and April 8, titles being "The Green Seal," and "Bona."

Two features presenting Monroe Salisbury and Ruth Clifford will be forthcoming on March 4 and April 15, both following the type of scenic "Westerns" that have made these stars distinctive. Rupert Julian directed "The Highest Card" and plays an essential role in Elliott J. Clawson's story. "The Heart of the Desert" will be credited to Mr. Salisbury and Miss Clifford's new director, Wilfred Lucas, who created the April 15 Bluebird from a story by Honore Willsie, editor of the Delineator.

Dorothy Phillips will present "Her Fling" as the feature for March 28, with William Stowell featured as her leading man. Ida May Park prepared her own scenario and directed Miss Phillips in Katherine Leiser Robbins' magazine story. Juanita Hansen, George Chesebro, Joseph Girard, Edward Cecil, Claire Du Brey and Sallie Starr will have supporting roles.

Universal Schedule Is Complete to May

FIVE-REELERS to supply exhibitors of Universal's product for the next three months have been scheduled by President and Director General Carl Laemmle of the organization, presenting all of the stars that have lately come into prominence under Universal's auspices. Under the new arrangement, there is no program designation for these attractions, each carrying either the name of the star or the producer as the advertising feature of the individual offering. The releases for February have previously been referred to in detail.

March 11—Ella Hall and Emory Johnson, in "Donna Perfecta," adapted by Elliott J. Clawson from the book by H. Perez Galdos, and produced by Elsie Jane Wilson. Prominent parts will be sustained by Ruby La Fayette, Gretchen Lederer, Winter Hall, Maxfield Stanley and Harry Holden.

March 18—"Back to the Right Trail," a Harry Carey production, by Jack Ford, with Molly Malone and Vesta Pegg featured in the support.

March 25—Louise Lovely, in "The Quest of Joan." The story was directed by Edgar Jones. Philo McCullough heads the supporting company.

April 1—"Little Miss Sherlock" will be a Little Zoe Rae feature directed by Rea Berger. Claire Du Brey, Charles Hill Mailes and William Carroll will have prominent supporting roles.

April 6—An Ella Hall production, featuring Emory Johnson, in a screen version of Lois Zellner's story, "Lady Eldon's Daughter," prepared by Doris Schroeder.

April 15—A Harry Carey feature, produced by Jack Ford, from Owen Wister's story, "Lin McLean," by the author of "The Virginian." Molly Malone will be featured in support of Harry Carey, with Vesta Pegg in an essential role.

April 22—"New Clothes" will be a Louise Lovely production, directed by Edgar Jones. Harvey Gates wrote the story and E. B. Lewis provided the scenario. Philo McCullough will be Miss Lovely's leading man, with Edna Maison and Winter Hall in prominent roles.

New Mae Marsh Film Released

Goldwyn's "Fields of Honor" Follows "Thais," and Normand and Kennedy Features are to Come Before February 10

"FIELDS OF HONOR," produced by Goldwyn Pictures Corporation, with Mae Marsh as the star, marked the release on January 14 of that company, following the launching of the Mary Garden production of "Thais." Incidentally, the company plans to follow this newest feature with another on January 28, starring Mabel Normand, and still another on February 10, with Madge Kennedy in the stellar part.

The January 14 release is said by Goldwyn to be a screen play that calls upon Miss Marsh for great fulness of emotional expression. It was made from the story by Irvin S. Cobb, and sets forth the trials and triumphs of a French girl who comes to America with her brother, her sister and her sister's Teutonic lover, just before the war. In the cast are Vernon Steele, who appeared with Miss Marsh in "Polly of the Circus," and Marguerite Marsh, who has likewise appeared in previous Goldwyn pictures. Ralph Ince directed this newest Goldwyn feature.

Mabel Normand's production, January 28, is called "Dodging a Million," by Edgar Selwyn and A. M. Kennedy, and is said to present the star in silks and satins.

The last of the Goldwyn trio, on February 10, is Madge Kennedy, who has appeared in "Baby Mine" and "Nearly Married." As a contrast to the drama, shadowed by war, which is told in "Fields of Honor," and the mixture of comedy, mystery and thrills provided in "Dodging a Million," the newest vehicle for Miss Kennedy will be "Our Little Wife." It revolves about the perplexities of a bride who takes her three rejected lovers on her honeymoon and discovers that she has a violent and jealous husband who doesn't relish the consequent situations in the least. To the comedy of the initial situation is thus added possibilities of wrecked happiness which make the whole story swing back and forth between contrasts of farce and genuine drama. Edward Dillon, formerly with D. W. Griffith's Coast staff, directs "Our Little Wife." In the cast are Marguerite Marsh, George Forth, Walter Hiers, Kempton Greene and Wm. B. Davidson.

"Innocent" Leads Pathe List January 27

FANNIE WARD in the first of the Pathe Plays, "Innocent," and Ruth Roland in a two-reel drama from "The Price of Folly" series, are outstanding features of Pathe's program for the week of January 27.

"Innocent" marks the first release under Pathe's new two-a-month policy announced this week. It is taken from A. H. Woods' stage play of the same name, and was produced under the direction of George Fitzmaurice.

Doris Kenyon appears in the tenth episode of "The Hidden Hand," entitled "Cogs of Death," with Sheldon Lewis, Arline Pretty and Mahlon Hamilton.

Ruth Roland is starred in "Counterfeit Clues," the second of the series of two-reel dramas. "The Price of Folly," with Frank Mayo.

The sixth release of the Argus Pictorial contains three "animated articles." The first is "Copying Nature's Handiwork," showing how models of delicate, tiny creatures are made for exhibition in Natural History Museums. The work is done by a Japanese artist, and among the examples of microscopic animal life seen are sea horses, tiny animals which when dried and pulverized are highly esteemed by the Japanese as medicine believed to cure all kinds of ailments.

Another article is devoted to laboratory experiments in the forces known as cohesion and adhesion, and, bringing this down to everyday terms, the reason for spouts on pitchers is shown.

"Our National Parks"—Rainier Park—a one-reel Pathe colored combitone scenic, shows the glaciers which, like the frozen tentacles of an octopus, steal slowly down from the snow-covered summit of Mount Rainier.

An International cartoon and educational split reel and Hearst-Pathe News No. 10 and No. 11 complete the program.

Vitagraph Releases More "Favorites"

ANOTHER list of names of present day stars and former stars appears in the Favorite Film Features programs announced by Vitagraph for the weeks of January 28 and February 4. Edith Storey, Clara Kimball Young, "Mother" Mary Maurice, John Bunny and numerous others are included in casts of the four pictures selected from the Vitagraph library, the programs being as follows:

January 28—"Children of the Feud," two-reel drama, featuring Edith Storey with James Morrison, Ned Finley, Harry Northrup, Arthur Ashley and others; "Getting up a Practice," one-reel comedy, featuring Clara Kimball Young, Maurice Costello, James Morrison, Hughie Mack, and George Cooper.

February 4—"The Pirates," two-reel comedy, featuring Clara Kimdball Young, John Bunny, Robert Gaillard, Anders Randolph and others; "The Wings of a Moth," one-reel drama, featuring Florence Turner, Mary Maurice and L. Rogers Lytton.

Favorite Film Features were put on the market by Vitagraph about seven months ago and it is declared by the company that they are growing in popularity every week. Many of them are pictures which, a few years ago, were ranked among the best in the field.

The features are issued in three reels each week, two of which are drama, and one comedy, or vice versa.

Select Closes a Contract in Los Banos

WHAT Select Pictures declares a remarkable instance of the recognition of a small-town exhibitor of the value of high-grade pictures is cited by that company in a contract which it insists is in many respects one of the most noteworthy that has been closed in some time between distributor and exhibitor. The contract calls for Select Pictures in Los Banos, Cal., a village of 745 persons.

The exhibitor is Charles Guintini, and his theatre is the Crescent.

The contract which Mr. Guintini has given Select Pictures stipulates for the showing at the Crescent theatre of all pictures produced by Clara Kimball Young, Norma Talmadge, Constance Talmadge and Alice Brady during the year of 1918. This embodies the four Select Star Series of pictures.

Mr. Guintini, at the time of signing his contract, gave a play-date for each new productiou covering every other week in the year, so that the Select output is contracted for and play dates given for the entire year's output at the very beginning of the contract. Mr. Guintini handed a memorandum as follows to H. H. Hicks, Select's San Francisco branch manager, at the time of closing the contract.

"I wish to start the first Select Picture on Monday, December 31, 1917, and to show a new Select Picture every other Monday during 1918. I would like to start first with Norma Talmadge in "The Secret of the Storm Country"; but if this is not possible I will start with any other Select Picture."

Edith Storey Presented in Dual Role

In the forthcoming Metro picture, "The Eyes of Mystery," in which Edith Storey will make her debut as a Metro star, she will be presented as both mother and daughter, first in crinolines and powdered hair and later in the mode of the present moment.

June Mathis prepared the story for the screen from a novel. Tod Browning directed.

"Next!" for General's Lady-Barber Shop

For release on January 19 in the comedy line, General Film has announced an Essanay one-reel subject, called "Next!" in which many attractive girls are said to be the center of attraction as "operators" in the barber shop. Director Hotaling conceived the picture.

Essanay's scenic release for the same date is "Water Powers of Eastern Canada."

Artcraft Completes "Blue Bird"

The Famous Players-Lasky production of "The Blue Bird," which will be released by Artcraft, has been completed, according to latest announcements. Trick photography, it is said, plays an important part in the picture.

Irwin Plans "Over the Top" Campaign

WALTER W. IRWIN, general manager of Vitagraph's distributing organization, announced this week that he is planning what he expects to be, for "Over the Top," the patriotic feature with Sergeant Guy Empey, one of the broadest advertising campaigns ever conducted in connection with a motion picture.

Last week Mr. Irwin called a conference of his chief aides in the Vitagraph selling organization from various parts of the United States and Canada to discuss the campaign on the Empey picture and other important features which the company has in preparation. The conference brought A. W. Goff, assistant general manager; E. Auger, Eastern division manager; H. D. Naugle, Western division manager, and the advertising, publicity and sales promotion departments to the home office for a series of meetings to discuss definite methods and expenditures to be employed.

In addition to mapping out plans for "Over the Top," Mr. Irwin and his lieutenants laid out campaigns for the exploitation of the patriotic feature which Vitagraph is making with the cooperation of the New York State Defense Council, and in which Governor Whitman and the leading New York State officials will appear, and for "The Woman in the Web," the next fifteen-episode serial which Vitagraph is to release following "Vengeance —and the Woman." Each of these productions, it is announced, will be backed by campaigns which will take in the United States and Canada.

In the case of "Over the Top," Mr. Irwin, it is announced, has completed arrangements whereby there will be a concerted drive from four different angles. For the benefit of exhibitors, Mr. Irwin calls attention to the fact that, in addition to the advertising which will be done by Vitagraph, there will be combined efforts put forth on the part of G. P. Putnam's Sons, publishers of Empey's book, "Over the Top," the McClure Newspaper Syndicate, which is running Empey's stories in newspapers, and will run "Over the Top" as serial about the time the picture is finished; and Lee Kedig, manager of Empey's lecture tour.

Bernhardt Comments on Goldwyn's "Thais"

Sarah Bernhardt, the French actress, was said to have been greatly impressed with Mary Garden's performance in the Goldwyn production of "Thais" when the picture was shown at the Strand in New York the first week of the new year. She characterized the production, including both the work of the singer and the director, as "superb," it is said.

Original "Patria" Cast Used Again

The five-part Pathe play, "The Mysterious Client," with Irene Castle in the star role, will have the original cast that appeared with Mrs. Castle in "Patria," it was announced last week by Pathe. Milton Sills and Warner Oland are the male leads and Fred Wright is the director.

Laemmle Gets X-Ray Pictures

Universal Declares They Are First Motion Pictures Made Under that Instrument—Released on January 25

THE Universal Film Company this week announced, through President Carl Laemmle, that it has secured X-ray pictures showing the bones and joints of the human body in actual motion. These are, Universal declares, the very first motion pictures made under that instrument, and are expected to have an immediate value in rebuilding war-shattered soldiers.

The pictures obtained are said by Universal to be rich in technical value, and expects them to be of more than passing interest to the public, as they are considered a novelty and quite in line with the educational subjects being shown in the Universal Screen Magazine.

The first of the X-ray pictures are scheduled in the Magazine release No. 55, on January 25.

Concerning X-ray pictures, President Laemmle said: "The importance of this achievement can be fully appreciated only by the medical and surgical men who have found in radiography, even within its hitherto limited scope, such an invaluable aid. For eight years in all the civilized countries of the world they have striven, in conjunction with the most expert radiograph photographers, to secure pictures of the living human skeleton as it moves, walks and pursues its various activities, but their efforts remained fruitless. Dr. E. L. Crusius, of the New York X-Ray Laboratories, who was among the most persistent of the seekers after this desired perfection of radiography, at last determined to call on the motion picture producers for assistance and made his appeal for aid to the Universal Company. This aid was given and complete success has at last been obtained.

"Among those already taken are pictures showing the bones of the elbow joint as it moves up and down and from side to side; of the bones of the knee joint as they move in walking, running and ascending and descending stairs, and of the more delicate bones of the foot and ankle in similar movements. In a sense it is human vivisection without submission on the part of the subject to discomfort or danger."

Triangle Lists "Evidence" This Month

"EVIDENCE" has been scheduled by Triangle as the first release of the week of January 20, with J. Barney Sherry as the featured player. The story was prepared by Jack Cunningham of the Triangle scenario staff, and is described as a story of professional life.

Another feature for this week is "Flames of Chance," with Margery Wilson in the star part. The story is an adaptation of "Three Godsons of Jeannette Contreau," by Francis W. Sullivan, which recently appeared in The Ladies' Home Journal.

In this feature, Miss Wilson plays a duel role, first appearing as Jeannette Contreau, a pretty stenographer, who is desirous of aiding the boys at the front. This she does by writing three soldiers of the allied forces held prisoners in Germany.

Miss Wilson is supported by Jack Mulhall, a recent addition to the Triangle playing forces. Others in the cast are Wilbur Higbee and Anna Dodge. "Flames of Chance" was directed by Raymond Wells.

Gallons of trouble are said to be turned into barrels of laughter in the Keystone comedy, "Courts and Cabarets," also released January 20. There are four sets of triflers in this comedy and they trifle with each other's hearts with such rapidity that they are all landed in court. And it so happens that Max Asher, appearing as the judge, has purchased a bracelet for one of the ladies in court and Max has to do some explaining before he clears himself.

"Their Indian Uncle" and "The Price of His Head," one-reel Triangle Komedies, complete the week's releases.

Metro Adds "Her Boy" to Patriotic List

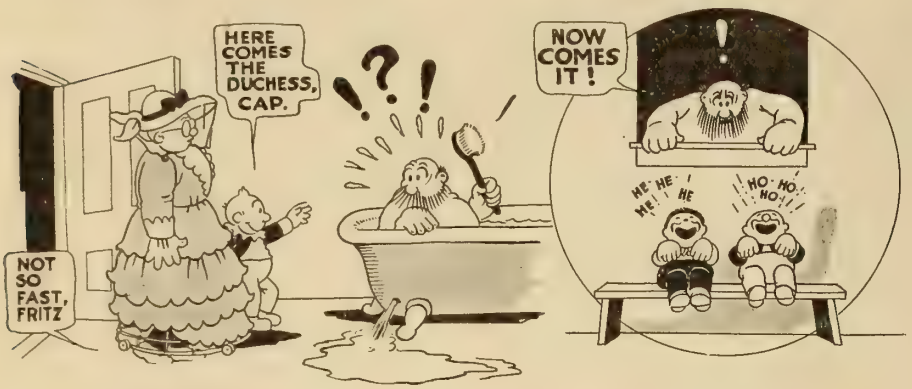
METRO has added another to its list of patriotic productions, which already includes "Lest We Forget," the multiple-reel Rita Jolivet feature which will have an early release; "The Slacker," starring Emily Stevens; "Draft 258," with Mabel Taliaferro as star, and the forthcoming seven-act special production, "The Legion of Death," starring Edith Storey as the leader of the Russian women-warriors.

This new patriotic production is called "Her Boy," and is said to present the war situation from a new angle, giving public answer to the silent protest of the mothers who do not want to give their sons up to the nation. The action of David Morrison in "Her Boy" is the only answer a self-respecting youth could make, Metro declares, and his mother, Helen Morrison, is brought to a realization of the patriotism that forgets self in service.

"Her Boy" will be released January 28 in Metro's regular Star Series. Effie Shannon has the leading role of Helen Morrison, who rebels against giving her son to the service of his country. Niles Welch plays "her boy," David Morrison.

"Her Boy" is from the pen of H. Carey Wonderly, and has been adapted for the screen by Albert Shelby Le Vino. It has been directed by George Irving, who makes his bow in Metro pictures with this production, and has been produced under the personal supervision of Maxwell Karger. Harry B. Harris is the photographer, and Leander de Cordova has assisted Mr. Irving in the direction.

Film Specialties



Pathe's Cartoon, "Rub-a-dub-dub," Compromises as Well as Embarrasses the Captain, Who Got the Last Laugh—Maybe

Pathe Insists Cartoons Need Plot

"When Pathe presented the first successful animated cartoons some years ago," said a Pathe official the other day, "almost any animated cartoon could get by on the strength of the novelty alone. Audiences wondered how the effects were obtained, and we received scores of queries asking for a detailed statement as to how the thing was accomplished. Animated cartoons now, however, are no longer a novelty. They need real comedy scenarios behind them. They need production, smoothness, finish. They need a humorist to conceive them and experts to animate them. Crudeness of conception and execution is not tolerated."

The Pathe official continued: "At this office we go on record as saying that in our opinion the Happy Hooligan cartoon, 'Hearts and Horses,' released on January 13, is the funniest animated cartoon that has ever been made. And in 'Rub-a-dub-dub,' the Katzenjammer cartoon for January 20, we are releasing another that will score."

John R. Bray Scores Point in Litigation

It was announced last week from the offices of John B. Bray, who produces the Bray Pictographs for Paramount, that Mr. Bray has scored his second point in the action to nullify the patents which he obtained on the processes for making animated cartoons. It is said the action brought against Mr. Bray by Carl F. Lederer, of Rochester, has been dropped because of insufficient grounds whereon to establish a claim.

Recently the Bray-Hurd Process Company was formed to control the patents of Mr. Bray and Earl Hurd, who made some later additions to the original processes. Mr. Bray claims that since the patents held by this company cover completely the means of making animated cartoons, producers without a license attempt infringement. Action will be taken against them, Mr. Bray asserts.

Fox Cameraman Takes Scenes in France

Leon H. Caverly, former Fox Film Corporation cameraman, is now in France taking war pictures for the United States Marine Corps. A letter which he has written to the home office said in part: "You will probably be interested in knowing that I am getting some good stuff both in movies and stills, and in spite of the many inconveniences am really enjoying myself as a soldier."

Caverly is well known here.

Panama Canal Shown in Pictographs

Although much has been shown of the Panama Canal in pictures, additional views which are expected to be more vivid than preceding ones are announced for the 102nd release of Paramount-Bray Pictographs, the "magazine-on-the-screen." These scenes were secured by J. F. Leventhal of the Bray studios.

In this reel is also a length of film showing the art of Terpsichore as interpreted by the ancients of Egypt, Greece and India, as well as the more modern dances of Java, Japan, Hawaii and Spain.

Finley Nature Series Through Universal

The distribution of the Finley Nature Series of fish, bird and wild animal nature studies, through Universal exchanges, began January 14, with "Wild Birds and Animals at Home." These pictures will be carried in one-reel form whenever the length will permit, and in other instances the reel will be split with selected scenic.

Others to follow are: "Taming Wild Birds," with a scenic; "Glimpses of Yosemite National Park," January 21; "The Bears of the Yellowstone," and a scenic, "The Long White Trail," January 28; "Sea Birds and Animals," with a scenic, "Gems of the Adriatic," February 4, and "The Salmon Fisheries of the Columbia," February 11.

Arabia Comes in for Picture Attention

A subject in the issue of Gaumont-Mutual Weekly on January 13 is intended, according to that company, to shed light on the extent of war activities in Arabia.

Of contrasted interest are other subjects in this issue, secured in Kansas, New Jersey, California, Boston and other places. The reel closes with "Winter Sport at Toy Town Tavern," at Winchendon, Mass., and the newest winter fashions which were recently exhibited at the Biltmore Ice Gardens for the benefit of the Red Cross.

Winter Bathers Caught by Hearst-Pathe

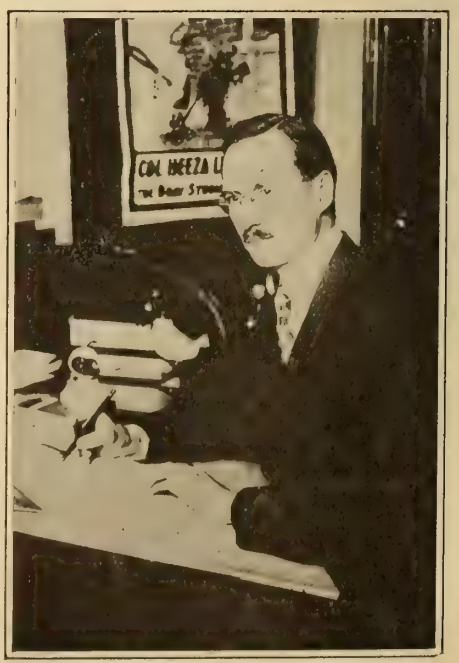
In Hearst-Pathe News, No. 3, several scenes are said to be devoted to New York's "polar bears," hardy individuals who go in bathing at Coney Island when the mercury is flirting with zero and when they have to dodge ice cakes.

There are also a number of scenes taken by the United States Government of our soldiers in France, showing the boys being taught the art of grenade throwing and "cleaning up" the enemies' trenches.

"The Knife" Scenes Shot at Jacksonville

In a recent issue of Motion Picture News an article referring to "location shots" of "The Knife," which Select Pictures recently acquired, stated that the site of activities was Miami, Fla. The Jacksonville Chamber of Commerce advises that the Southern scenes for "The Knife" were secured by Select in and around Jacksonville.

The distance between the two Florida cities is about 400 miles.



John R. Bray, of Bray's Pictographs

CANADIAN FORESTS AND CITIES

A rapid survey of the Dominion that lies across our northern border is afforded in the Essanay release "Through Canada from Coast to Coast" (General Film Company). We start with a view of the rugged shores of Nova Scotia, where wooden ships are building. Then come glimpses of Montreal and Toronto and some interesting pictures taken in and about the locks of the Saulte Sainte Marie. From the Great Lakes we enter the forest tract of Canada and enjoy the experience of a trip down the rapids in Indian canoes and the pleasures of camping and fishing. A night scene in Winnipeg and views of Calgary are followed by another stretch of mountain scenery with an impressive view of a long train rounding a curve. Vancouver is reached and its fine homes visited. Then, with a steamer trip across the bay, we reach Victoria, whose splendid parks and handsome houses give it the reputation of being the "finest residential town in Canada."

SEEING THROUGH YOURSELF

Illuminating in more senses than one is that part of Universal Screen Magazine No. 55 devoted to motion pictures taken under the X-ray. You grasp at once how novel and interesting such a subject may be. Most of us have seen photographs of bones taken through the solid flesh, but never have we seen the living bones in actual motion. Here on the screen appear first the flesh-covered hand or foot as we ordinarily perceive it, moving easily and gracefully. Then, literally in a flash, the member is denuded and appears as a bony framework, working with the precision of a machine. The use of the X-ray in making a medical or surgical diagnosis is also clearly illustrated and explained.

Too bad the X-ray cannot be employed in exposing fraud! In this number of the Magazine one fruitful source of ill-gotten wealth is shown—that of "mine salting." The ease with which the mine is given a superficial appearance of gold bearing is a warning to the optimistic and ignorant investor in stocks.

Of interest to the housewife and the children are the other two subjects on the reel—the raising of goats for milk and a method of putting up foods in packages without the touch of hand. We commend the goats not only for their value in these war-thrift days, but for their lively and humorous characteristics.

OFFERED BY THE NEWS WEEKLIES

Subject for subject and foot for foot, Hearst-Pathe News No. 3 and Universal Current Events No. 35, both released January 5, run a close race in interest and excellence of presentation. Both reels feature scenes in Italy showing the Allies' trucks rushing supplies to the front. Each reel has several fine shots of the wonderful mountain roads. The foreign sections display our men receiving instructions in grenade throwing, while the Current Events gives space also to our aviators and the huge twin-propeller American flying machine.

Both the Pathe and the Universal cameramen were in Philadelphia on New Year's Day and caught the gorgeously grotesque Mummers in their annual parade. The destructive fire at Norfolk, Virginia, supposed to be of incendiary origin, appears on both reels.

As individual features, the Hearst-Pathe News offers the arrival of the thirty army trucks at the end of their 600-mile run from Detroit, scenes at a rodeo given at Fort Riley, Kans., participated in by soldier cowboys and soldier Indians; the celebrated "Polar Bears," who frisk in the icy waters of Coney Island and enjoy a rubdown with snow on the beach, and some exciting scenes of skiing at Cary, Illinois. Universal Current Events recalls with a bit of historic film the return, just a year ago, of the United States punitive expedition to Mexico under the command of "Black Jack" Pershing, and shows in his present guise the splendid and popular commander of our army across the water.

Universal Animated Weekly No. 6 has many timely reminders of Winter. While we don't quite believe in the fish that the occupants of the automobile pull from the frozen Hudson, we must admit the depth of the ice which forms a solid sheet from bank to bank at Tarrytown and offers a new route for motorists. The Winter's snow is enjoyed by the tobogganers, who don't mind a spill into the drifts, but the distressful side of the cold season is evidenced by the efforts here shown to relieve hunger and delayed traffic. A pleasing diversion in these more familiar scenes is the pageant of the Lord Mayor's Show in London. This year it is of course military in character and includes a tank, captured guns, and a division of the famous "Waacs," or Women's Auxiliary Army Corps, that is doing noble service on the fighting front.

Short Subjects in Review

By Clara DeLissa Berg

National Committee Works with Exhibitor

"WE take all kinds of money," genially remarked Mr. Croker, in the days when the taking was good.

The exhibitor, with an anxious eye on the reel tax, the admission tax, and the music tax, cannot afford to overlook any possible class of patrons. The habitual enthusiast he can still count on, and that floating population that drops in on a show, irrespective of its merits, merely to pass an evening. But there is a certain class of patronage that must be wooed, and can only be won and held by clean, wholesome entertainment of a uniform grade. Assured that it can count on this, it will come steadily and with increasing interest. This class has been well denominated "the family group." It is made up of the conservative "world and his wife" who perhaps once or twice a week will visit a "good movie," and on Fridays, when there are no school lessons to be done, will bring the children.

Such an evening's entertainment must be chosen with special care. It must be lively, well-balanced, and interesting. But it must be absolutely free of the ever-sensational, the suggestive, and that form of fun which is tainted with vulgarity.

To educate this public to the fact that such pictures exist in abundance and to help the exhibitor obtain them without trouble or loss of time, the National Board of Review of Motion Pictures created, some months ago, a National Committee for Better Films to carry on through organization the work initiated by Helen Duey in her "Better Films" Department of The Woman's Home Companion. Out of this has grown the Affiliated Committee for Better Films, a national federation embracing clubs and committees of men and women all over the country who are working, each in its own community, to help the exhibitor in his efforts to offer the "family group" program. Lists of selected features and comedies are sent out by the Committee for Better Films to its affiliated committees. These latter co-operate with exhibitors in choosing programs, stimulating local interest, and increasing patronage. They also send in reports of their work to the parent organization, which in turn embodies these reports, together with short editorials on various phases of the movement, in a monthly bulletin.

Any exhibitor who feels the need or sees the wisdom of taking part in this admirable enterprise would do well to communicate with Mr. Herbert F. Sherwood, Editor of the Bulletin of the Affiliated Committees for Better Films, at 70 Fifth avenue, New York, who will send him literature and indicate how he may secure the co-operation and support needed by him in his own community.

C. DEL. B.

VARIED AND PLEASING

Nicely balanced in its appeal to masculine and feminine patrons is Paramount-Bray Pictograph, No. 100, its two main features being the terrible explosive familiarly known as "T N T," and a new art of dress combining beauty, simplicity and economy.

"T N T" was the main cause of the destruction of Halifax. Its terrific powers are here shown, when in the hands of our army it is used to tear up rails, bomb trenches, bring chimneys to earth, and in other ways facilitate offensive warfare.

The change from this stern subject to that of feminine attire is pleasing. Miss Bertha Holley, a very comely exponent of the art, appears in a variety of costumes, whose component parts are extremely simple, but whose combined effect is in every way suitable for the occasion, graceful and becoming. The gowns vary from a simple affair for the home to a gorgeous cloak which can be worn on either side.

Goodrich Dirt tries a little masquerade among the owners of yachts and titles, but is finally reduced to taking refuge in the midst of his "woist enemy."

"HER BIT"; ALSO HIS

The surprising sex is always, in these days, springing another surprise in the way of a new war activity. Here in Paramount-Bray Pictograph No. 100 is Mrs. Anita M. Baldwin, daughter of "Lucky" Baldwin of California, doing her part by training dogs for actual service on the battlefield. The clever little chaps are bred especially for the purpose, being a cross from the Airedale. In contrast to these serviceable but plain canines are beautiful Russian wolf hounds, whose every move is instinct with grace and high breeding.

Everyone's doing it. Or if he isn't, she is. So everyone will enjoy seeing how she (or he) looks when she (or he) "knits a bit" for the boys in camp. Everything is to said for knitting. It is easy, it can be done by almost any man, woman, or child (and is!) under almost any circumstances, and it is the one thing that Uncle Sam is asking every one of us to do. The Bray Studios have handled the subject in a novel and amusing fashion and produced a picture that is pleasant, patriotic, and profitable, in more senses than one.

Bobby Bumps, fired to deeds of greater daring than his comparatively mild domestic exploits, constructs a "tank" and proceeds to demolish an enemy cornfield. Bobby escapes not quite unscathed.

The entire reel is one that would be particularly well-suited to a Children's Matinee.

ONE SCENIC AND ANOTHER

Comparisons may not be polite. In fact, from a business point of view they are often decidedly *im*politic. But the appearance in one week of two fine scenics on the same subject tempts the reviewer to tread the dangerous path.

Both the Pathe Exchange and the Educational Films Corporation use Rainier National Park as their current scenic release, the latter under Robert Bruce's title of "Beside the Glimmer-Glass." Each shows a party of men, sometimes on horseback, again on foot where no other method of progress is possible, against a background of impressive magnificence and beauty. Paradise and Mystic Valleys, the strange peaks known as Pinnacle Rocks, the adventure of a climb over the glaciers that skirt Mr. Rainier, are features of each picture. Yet the impartial spectator must admit that the Bruce picture has a quality not possessed by the other. It is that indescribable yet essential thing called imagination. Evidenced in so many forms of artistic expression, it here appears in scenes and titles which reflect the life and the feeling of the human and animal creatures that linger in the wonderful playground. Pathe's "Rainier National Park" inspires us with a due respect for the wonderful scenery of our native land. It is so far as it goes entirely satisfactory. "Beside the Glimmer-Glass," however, left this particular spectator with the firm determination to "come back," when the time arrives for her to revisit this sphere, re-embodied in masculine guise and to spend her vacations where the foaming waters of a glacier tumble under larch-fringed banks and birds hop down in friendly response to the fragrance of the steaming flapjack.

In the Independent Field

"Tarzan of the Apes" Completed

Screen Version of Burrough's Work Given by National Film Corporation of America — Unusual Drama—Strong Cast

THE National Film Corporation of America announces the completion of the screen version of Edgar Rice Burrough's work of fiction, "Tarzan of the Apes." William Parsons, president of the company, arrived in New York last week and engaged headquarters at 1604 Broadway. He will inaugurate an advertising campaign and make plans for the distribution and exhibition of the feature.

The production itself is now being assembled and a print is expected in New York, when the picture will be opened at a Broadway theatre at the regular price scale.

"Tarzan of the Apes" was picturized from the famous Tarzan books, four of which are on the market and the sale of which books exceed two million copies. The first book was issued in 1914.

At the time of its publication "Tarzan of the Apes," as a serial in over six thousand papers, was pronounced the fiction sensation of American literature.

The story tells of the marooning on an island near the African coast of a British nobleman and his wife. After undergoing many hardships the mother gives birth to a boy baby and dies. The father, attacked by terrifying animals, foremost of which were huge anthropoid apes, succumbs and a she-ape, whose young one had been killed the same day, steals the child from the cradle and adopts him.

The moter ape accords the same affection, care and protection to the boy she would have her own, had it lived, and he develops into a monster of tremendous strength. It bears a facial likeness to his father, has every characteristic of the human race, but the strength, tastes and mental attitudes of the ape.

Then love comes to him. He sees the first white woman, in Jane Porter, who with her father and a party are cast ashore on the island.

The National Film Corporation report the cost of the picture as being in the neighborhood of a quarter-million dollars. The cast includes Elmo Lincoln, Enid Markey, True Boardman, George French, Kathleen Kirkham, Gordon Griffith, Bessie Toner, Thomas Jefferson and Colin Kenny.

Nine cars were necessary to carry the principals and properties to jungle locations in certain sections of the country in which the numerous scenes were made.

Native villages covering acres of ground were erected in the open to stage the production. Fifty-seven aerial acrobats were engaged by the company for use in the jungle scenes to impersonate species of the babboon and ape tribes. More than three hundred thousand feet of negative were exposed.

You are not going to war. The men who are need all the comforts you can give them. Help them get cigarettes. That is your patriotic duty. If you aren't helping in the "smokes" campaign, get busy—now. Don't be a slacker!

Evidence Healthy Condition of Open Market

As proof of the healthy condition of the market in contradiction to the opinion of some that the market is depressed, Frank Hall, president and general manager of the U. S. Exhibitors' Booking Corporation, announces that he has more than twice as many prints of "The Zeppelin's Last Raid" out, as are ordinarily needed to supply the demand for the regular program feature. The same applies, he says, to "The Belgian" and "Those Who Pay." These features are now on the market in all parts of the world, the foreign distributing rights controlled by the Robertson-Cole Company of New York and London.

Independent Company Changes Name

Southwestern Film Corporation is the new name of the southern independent distributing organization formerly known as The Southwestern Art Dramas, Inc., it is announced.

Southwestern Film Corporation is incorporated under Texas laws. F. M. Sanford, manager; L. C. McHenry, sales manager; A. Feickert, secretary and treasurer. Executive offices are located at 1911½ Commerce street, Dallas. The territory covered by this concern is Texas, Oklahoma, Arkansas, Louisiana, Mississippi, Alabama, Tennessee, North and South Carolina, Florida and Georgia. Billy West—King Bee Comedies, "Crisis," "Souls Redeemed," "The Black Stork," "It May be Your Daughter," "The Webb of Life," "Twilight Sleep," "The Human Orchard" and "The Libertine" are released in this territory by the Southwestern.



William Parsons is in the East arranging releasing details of "Tarzan of the Apes," which has been completed on the West Coast. Enid Markey and Elmo Lincoln have leading roles, and other well-known players are in the cast

"The Belgian" to Show for Belgian Society

Sidney Olcott's production, "The Belgian," which is released by the U. S. Exhibitors' Booking Corporation, is to be shown in San Francisco for the benefit of the Belgium Relief Society. Frank Hall, president of the U. S. Booking Corporation, received a request from the society and he has complied, it is announced. The feature will be shown in the St. Francis Hotel, San Francisco.

At the presentation of "The Belgian" at the Ritz-Carlton, New York, recently, under the auspices of Sidney Olcott, a large sum was realized for the relief of the Belgians. Hundreds of men and women prominent in diplomatic, political and society circles attended and were warm in their praise of the Olcott production, the manner in which it drove home to the audience the desolation of the little kingdom of grief and also the artistry with which it was produced and acted by Miss Valentine Grant, Walker Whiteside and supporting cast.

Early Trade Showing for Flynn's "The Eagle's Eye"

Trade showings of "The Eagle's Eye," the Wharton serial which was written by William J. Flynn, recently retired chief of the U. S. Secret Service, will be given shortly in the twenty-one cities where Foursquare exchanges are located, it is announced, by M. H. Hoffman of the Foursquare Pictures Corporation.

Unique Advertising Campaign for "Mother"

Arthur N. Sawyer and Herbert Lubin of General Enterprises, Inc., which organization is distributing on a state right basis the George Loane Tucker production, "Mother," have completed arrangements for an extensive line of exploitation matter to accompany the McClure Pictures feature. The complete story of "Mother" in abbreviated novel form made up with an attractive cover and so designed as to fit the pocket easily has been published. An extensive press sheet has been prepared in which is incorporated appropriate stories for program and newspaper use, biographical sketches of George Loane Tucker, the producer, Eden Philpott, the author, and Elisabeth Risdon, the star of the production. The press sheet also contains the poem, "Mother," by Kate Douglas Wiggin.

Wolfberg Predicts Big Year for Amusements

Harris P. Wolfberg, Harris P. Wolfberg Attractions, Pittsburgh, in his address before the convention of salesmen and sales managers of this company, held New Year's day, predicted one of the biggest and most successful years for the amusement business. He said that the quest for amusement would be stimulated rather than lessened by the war. Plans were discussed for the new year. A dinner was given in the evening at the William Penn Hotel. Mr. Wolfberg presided as toastmaster.

THE INDEPENDENT FIELD TICKER

Territorial Sales Reported During the Past Week

Productions	*Buyer*	*Territory*
"Whither Thou Goest"	Foursquare Pictures, Denver, Colo.	Colorado, New Mexico, Utah and Wyoming.
"Whither Thou Goest"	Foursquare Pictures, San Francisco, Los Angeles	California, Nevada, Arizona.
"Whither Thou Goest"	Foursquare Pictures, Seattle, Wash.	Oregon, Washington, Idaho.
"Whither Thou Goest"	Grandum Film Company, Boston, Mass.	Maine, New Hampshire, Vermont, Mass., Rhode Island, Conn.
"Whither Thou Goest"	Foursquare Pictures, Cleveland, O., Cincinnati, O.	Ohio.
"Whither Thou Goest"	Foursquare Pictures, St. Louis, Mo., Kansas City	Missouri.
"Whither Thou Goest"	Foursquare Pictures, New Orleans	Mississippi, Louisiana.
"Whither Thou Goest"	Foursquare Pictures, Dallas, Texas	Texas, Oklahoma, Arkansas.
"Whither Thou Goest"	Vario Films, Inc., Candler Bldg., New York City	Foreign Rights.
"Parentage"	Harry I. Garson, Detroit	Michigan, Ohio.
"The Bandit and the Preacher" (W. H. Productions—Hart Feature)	Standard Film Corporation, Kansas City, Mo.	Missouri, Kansas, Iowa, Nebraska, Illinois, Indiana, Minnesota, North and South Dakota.
"The Hell Hound of Alaska" (W. H. Productions—Hart Feature)	Standard Film Corporation, Kansas City, Mo.	Missouri, Kansas, Iowa, Nebraska, Illinois, Indiana, Minnesota, North and South Dakota.
Twenty-eight Sennett Produced Comedies (W. H. Productions)	Standard Film Corporation, Kansas City, Mo.	Minnesota, North and South Dakota, Illinois, Indiana.
"The Bandit and the Preacher" (W. H. Productions—Hart Feature)	Phil Goldstone, Omaha, Neb.	Michigan, Kentucky.
"The Hell Hound of Alaska" (W. H. Productions—Hart Feature)	Phil Goldstone, Omaha, Neb.	Michigan, Kentucky.
Twenty-eight Sennett Produced Comedies (W. H. Productions)	Peerless Photoplays Company, Omaha, Neb.	Michigan, Kentucky.
"The Bandit and the Preacher"	William Politzer, Queen Theatre, San Antonio, Tex.	Texas, Oklahoma, Arkansas.
"The Hell Hound of Alaska"	William Politzer, Queen Theatre, San Antonio, Tex.	Texas, Oklahoma, Arkansas.
Twenty-eight Mack Sennett Produced Comedies (W. H. Productions)	Standard Film Corporation, Chicago	Illinois, Indiana.
Twenty-eight Mack Sennett Produced Comedies (W. H. Productions)	Standard Film Corporation, Minneapolis, Minn.	North and South Dakota.
"The Hell Hound of Alaska" (W. H. Productions—Hart Feature)	Wisconsin Film Company, Milwaukee	Wisconsin.

(Continued on next page)

THE INDEPENDENT FIELD TICKER

Territorial Sales Reported During the Past Week

(Continued from preceding page)

Productions	*Buyer*	*Territory*
"The Bandit and the Preacher" (W. H. Productions)	Wisconsin Film Company, Milwaukee	Wisconsin.
"One Law for Both" (Ivan Productions)	Peerless Feature Film Exchange, Philadelphia	Eastern Pennsylvania, Maryland, District of Columbia, West Virginia.
"Married in Name Only" (Ivan Productions)	Sidney Lust, Inc., Washington, D. C.	Maryland, Delaware, District of Columbia, Virginia, North Carolina.
"Peg o' the Sea" (Sterling Pictures Corporation)	Walter E. Greene (Modern Feature Photo Plays), New York	Greater New York, Northern New Jersey.
"Peg o' the Sea" (Sterling Pictures Corporation)	Hiram Abrams (Boston Photo Plays Co.), Boston.	New England Territory.
"Peg o' the Sea" (Sterling Pictures Corporation)	Mayer Silverman (Liberty Film Renting Co.), Pittsburgh	Western Pennsylvania.
"Peg o' the Sea" (Sterling Pictures Corporation)	Standard Film Service Co., Cleveland	Northern Ohio.
"Peg o' the Sea" (Sterling Pictures Corporation)	Standard Film Service Co., Detroit	Michigan.
"Peg o' the Sea" (Sterling Pictures Corporation)	Standard Film Service Co., Cincinnati	Southern Ohio, Kentucky.
"Peg o' the Sea" (Sterling Pictures Corporation)	American Photo Plays Co., Philadelphia	Eastern Pennsylvania, Southern New Jersey, Baltimore and Washington, D. C., Territory.
"A Mute Appeal"	Standard Film Service Co., Cleveland	Michigan, Ohio, Kentucky.
"The Cloud"	Standard Film Service Co., Cleveland	Michigan, Ohio, Kentucky.
"A Mother's Ordeal"	Standard Film Service Co., Cleveland	Michigan, Ohio, Kentucky.
"The Human Orchid" (Goldwitt Film Sales)	Southwestern Film Company, Dallas, Tex.	Texas, Oklahoma, Arkansas, Louisiana.
"The Whip"	True Film Co., Dallas, Tex.	Texas, Oklahoma, Arkansas.

Exhibitor Promoted to Sergeant in U. S. Army

Harry Hall, brother of Frank Hall, president and general manager of the U. S. Exhibitors' Booking Corporation, has been promoted to a sergeancy in the 305th Infantry at Camp Dix, Wrightstown, N. J., where he has been stationed for the last few months. Sergeant Hall presented recently "The Zeppelin's Last Raid," distributed by the booking corporation, at the camp, holding two shows, one for officers and one for the regiment. Mr. Hall will show also "Those Why Pay" and "The Belgian" at Camp Dix soon.

Before entering the service Mr. Hall was manager of the U. S. theatre, Hoboken; the City theatre, Newark; the U. S. Astor theatre, Plainfield, and the U. S. Garden theatre, Elizabeth.

Shipley Succeeds Balsly as Standard Manager

Following the announcement made last week of the resignation of L. D. Balsly as manager of the Standard Film Corporation office at 1305 Walnut street, Kansas City, Mo., the home office this week states that the succeeding manager will be John L. Shipley, widely known as a film man in the East and Middle West.

Mr. Shipley has been connected with the office of the Goldwyn Company, at Kansas City. He has a wide circle of acquaintanceship among the exhibitors of Kansas and Missouri, and is in receipt of many letters of congratulation since the news of his appointment. He is as well liked among exchange men as he is popular with exhibitors.

The Standard office, at Kansas City, distributete the Billy West Comedies, Christie Comedies, the two-reel W. H.-William S. Hart productions, and the William S. Hart feature, "The Bargain," "The Masque of Life" is also handled by the Standard.

Garson Gets Territory for "Parentage"

Harry I. Garson, personal manager of Clara Kimball Young, has closed with "Wid" Gunning for "Parentage" for Michigan and Ohio, and will open the picture simultaneously in both States. It is the intention to carry on a tremendous advertising campaign—characteristic of Garson's way of doing things. "Parentage" is declared to have been breaking all records in New England during the terribly cold weather—playing to 60,000 admissions in Boston—broke all records in Springfield, Mass., and Holyoke, holding a line for hours at twelve degrees below zero. As one local manager wired in: "'Parentage' as a bear is a Polar bear."

Piedmont Announces Change in Management

Piedmont Pictures Corporation last week sent out a number of leters throughout the country in reference to the withdrawal of Felix Malitz and G. A. Engler from the management of the company.

The letter said, in part: "We herewith inform you that Felix Malitz and G. A. Engler have completely severed their connections with this corporation.

"The change of management does not in the least affect our business and any matters which are pending with your good selves or any future business with you, will be given the most careful attention."

"The Cast-Off" Bought by George Backer

"The Cast-Off," an Ince production, with Bessie Barriscale featured, has been purchased by George Backer for distribution through Foursquare Pictures. The photoplay is in six reels and was directed by Raymond B. West.

Those who have seen "The Cast-Off" at a specially arranged private showing agree that it is one of the strongest in its heart appeal which has been produced in the last three years. The story is by C. Gardner Sullivan and contains bits of appropriate comedy and human touches.

P. V. R. Key, director of sales and advertising for Foursquare Pictures, said: "The committee which passes upon all pictures had seen a great number that had been highly recommended, and several of which were of exceptional merit. Mr. M. H. Hoffman, whose judgment and standard of pictures is the very highest, is more enthusiastic over 'The Cast-Off' than over any feature he has seen. He pronounces it the finest picture Foursquare ever acquired.

"From the exhibitors's standpoint, 'The Cast-Off' should go over as one of the biggest features of the year. Miss Barriscale's popularity, her superlative acting in this picture and its all-around excellence will make it talked about for long after it is shown."

"The PRICE of a GOOD TIME"

it's a Lois Weber Production

IN plain, commercial English—what's the reason for the instant and overwhelming success of this play?

Because every man and woman knows long before they come to your box-office little Linnie's tremendous *temptations, dangers, hunger for a good time and pretty clothes.*

They know instinctively that only tragedy can result—and they *must have* that Big Thrill!

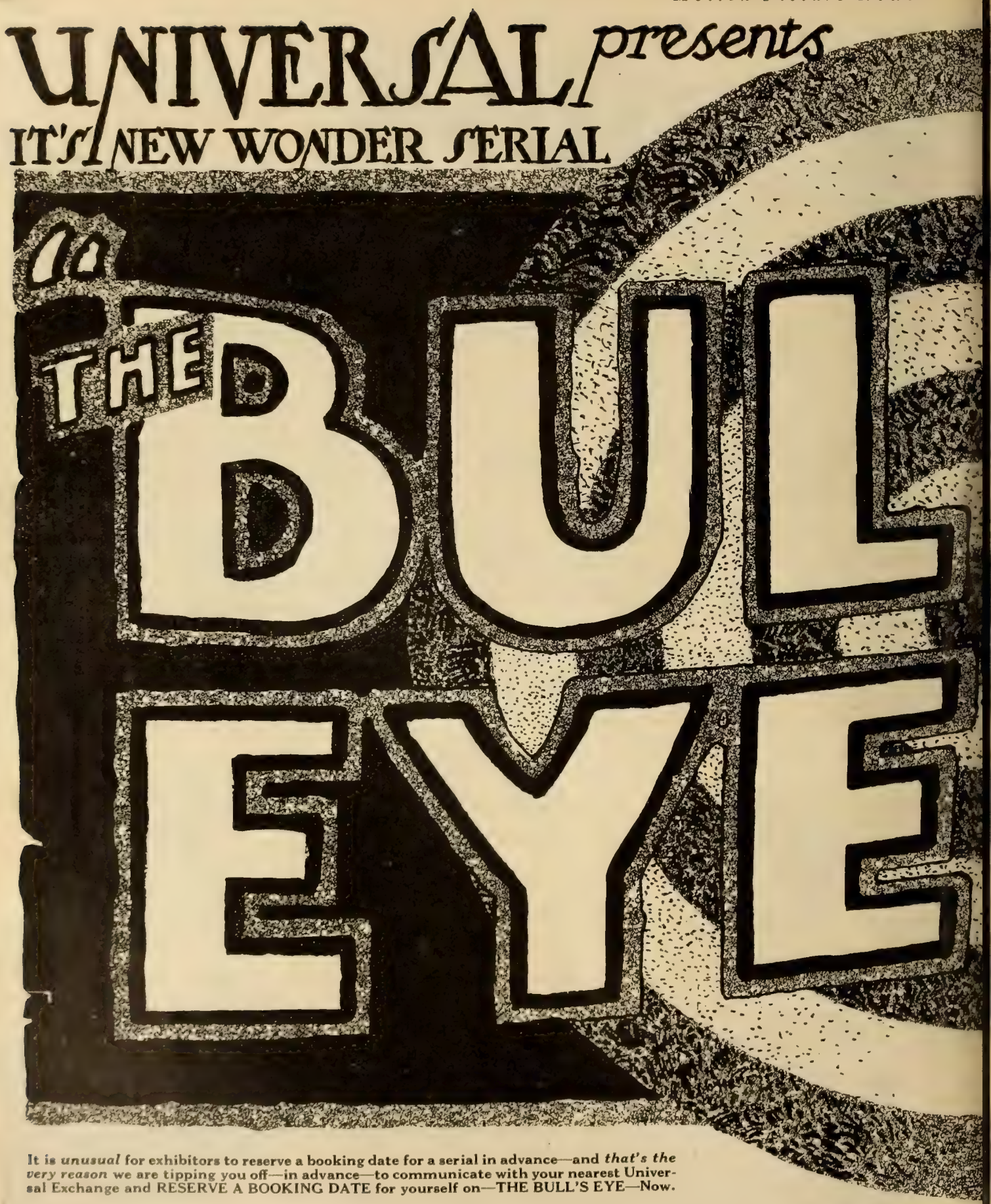
WHY do the crowds go away advertising it for you?

Because Lois Weber—*the Belasco of the Screen*—has created with Mildred Harris a true, human, lovable character, essentially innocent, *just as your audience wants her to be.*

Put everything else aside till you've booked this tremendous success to run at least *twice as long* as you ever ran a picture before. You need every cent of the money this winner will draw for you *right now.*

JEWEL PRODUCTIONS INC.
1600 Broadway. New York





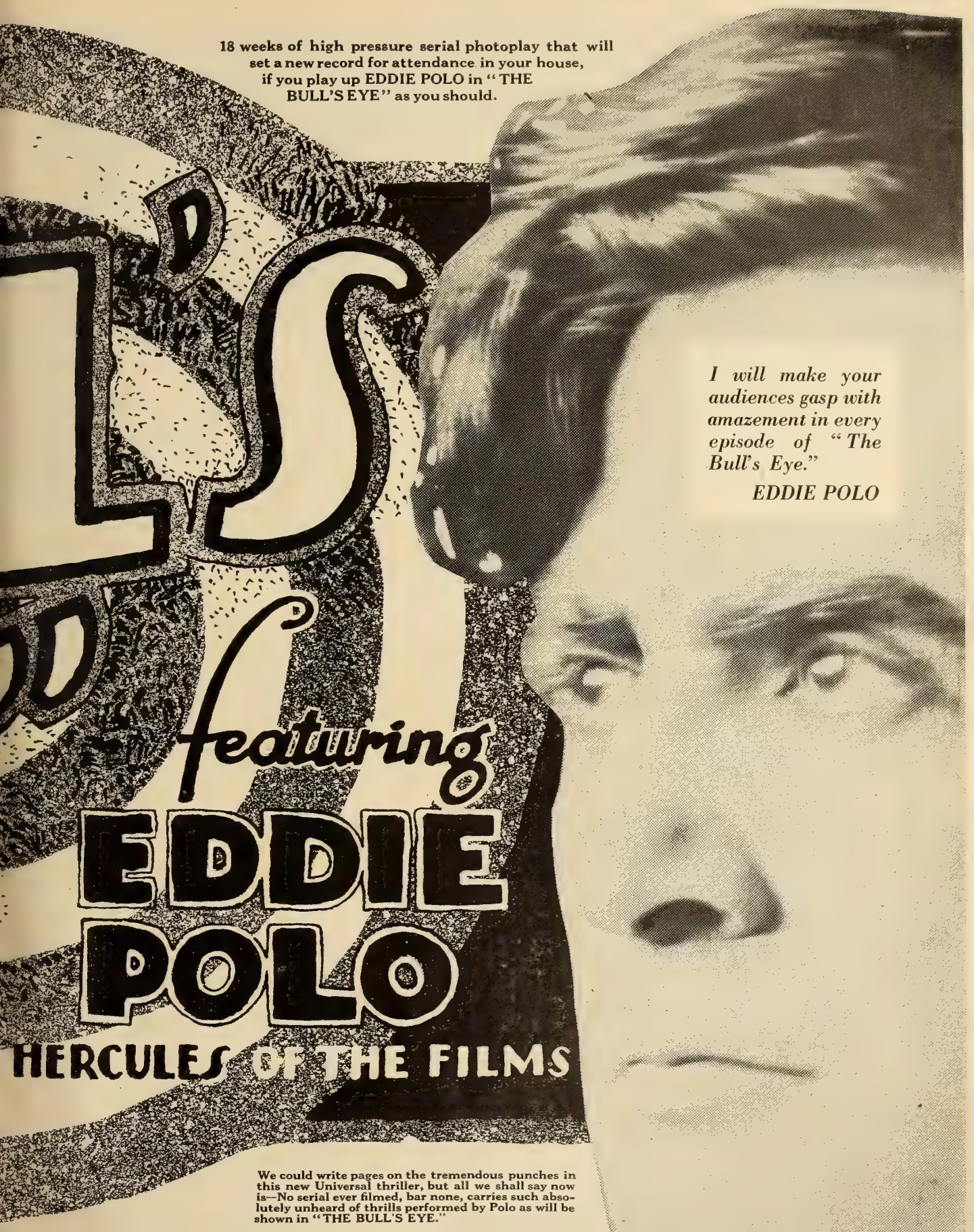
It is *unusual* for exhibitors to reserve a booking date for a serial in advance—and *that's the very reason* we are tipping you off—in advance—to communicate with your nearest Universal Exchange and RESERVE A BOOKING DATE for yourself on—THE BULL'S EYE—Now.

UNIVERSAL FILM MANUFACT

The Largest Film Manufacturing Concern in the Universe

CARL LAEMMLE, President

18 weeks of high pressure serial photoplay that will set a new record for attendance in your house, if you play up EDDIE POLO in "THE BULL'S EYE" as you should.



I will make your audiences gasp with amazement in every episode of "The Bull's Eye."

EDDIE POLO

featuring

EDDIE POLO

HERCULES OF THE FILMS

We could write pages on the tremendous punches in this new Universal thriller, but all we shall say now is—No serial ever filmed, bar none, carries such absolutely unheard of thrills performed by Polo as will be shown in "THE BULL'S EYE."

RING CO.

1600 BROADWAY, NEW YORK

Exploiting a State Rights Feature

By Joseph F. Lee



"Joe" Lee

STRANGE as it may seem the state rights operator who is the consumer, is the last to be consulted by the manufacturer or producer of film offered on the open market. Surely the state rights buyer is of some importance, as the success of the producer and his product rests upon his action in the matter. Much money would be saved if he were consulted first. He knows what he wants and in order to be successful he must know the value of the product in his territory.

Another important point is a feature offered on a state rights basis must be stronger in merit and box-office value than a feature offered by releasing programs, as the independent operator must have a product stronger than most of the features which are released weekly by the different program combinations. If not, what inducement has the independent operator to offer the exhibitor, with the market already overcrowded with fairly good productions which are offered at reasonable rentals? Many are of the opinion that any old feature which is not strong enough for a program can be offered on a state rights basis and figure that a quick fortune can be made, and are very much surprised to find that there is no market for their product at all—the open market demanding a stronger product than the producer realizes.

Many a feature would be saved from failure if properly cut and edited by a committee of expert sub-titlers before it is shown to the trade and the reviewers, the idea being to make it as near 100 per cent as possible. Is is not a fact that all program releases are carefully gone over time and time again by experts and all faults remedied before they are shown to the trade or public? But the case of most of the producers of state rights features is generally reversed, as most of the faults and cutting of useless footage is done after a trade showing, when suggestions are made by buyers. Reviewers and trade papers are blamed for their frank and honest criticism, and of course sales and bookings are hurt likewise. Would it not be a simple matter to have done this before offering the feature at all?

Paper and advertising matter is another important item that must not be overlooked and should be handled by some one who has had experience in this line, as the state rights buyer expects an attractive line of paper and most of his success is based on this.

At this time the state rights market is in a very bad condition but better conditions are bound to come. One thing certain—there will be a scarcity of state rights film, and this should help those who have a product of merit that are willing to sell at a reasonable figure. Some claim this slump in the market is due to overproduction. Others claim it is due to the excessive prices asked for territorial rights.

Now, between these two opinions we should strike somewhere a happy medium, and perhaps some day some manufacturer or group of men may enter the state rights field, produce features of merit and box office value and offer to sell their territorial rights at a figure that will enable the independent exchange man to offer his product to the exhibitor at a rental price that will enable the producer, exchange man and exhibitor to make a reasonable profit. With such men who know the state rights market and who are satisfied with a fair and reasonable profit on each production, they will find a ready market. Most of the producers expect to retire on the profits of one production. Some may enter the field on a safe and sane basis—cut down a lot of wasteless overhead, make what is known as a one price house, with the prices based on a reasonable amount for each territory. The way most film is sold now is to ask ten thousand for a territory and take four thousand. Much time and money is lost by both parties, doing business along these lines, whereas if there was a one-price figure, and a fair one, a deal could be quickly consummated by both parties. Any one entering the state rights business along these lines will find a good profit on the right side of the ledger.

"Inferior Story Bound to Fail"

H. J. Shepard Says Good Story and Good Cast Are as Essential to Successful Production as Food and Water to Body

H. J. SHEPARD, special representative, W. H. Productions, strikes from the shoulder in the following pertinent remarks concerning the relative values of the story and star, to the successful production. He says:

"Would you give a boy a piece of highly priced wood to whittle? Would you expect him to carve from it with a jack knife, pleasing and beautiful figures just because the material was expensive? Of course you would not! Then how can one expect a beautiful and artistic and interesting portrayal of a good story without skilled workmen, a good consistent cast and star and good direction, to properly interpret it?

"On the other hand would you go to a man skilled in artcraft and expect him to turn out an extra piece of work if you supplied him with material of a very inferior grade? No! He is a human being with limited capabilities. There are times, no doubt, when he would be able to camouflage small defects in the material, but if a large number of them appeared, his art would be too heavily taxed. This is the situation that exists with a poor story, with a good cast or combination of good cast and star. Both are bound to fail.

"If you were asked the question which of the two, food or water, you thought you could subsist better on to perpetuate your life, you would answer instantly by saying that neither, by itself would be sufficient. It is a known fact that a man can, for a short time, live on either the food or the water without the other, but it is likewise a conclusively proved fact that it is only for a short period.

"A question that has been given a great deal of time and thought and has been the basis for a great number of successes and failures and which constantly confronts the producer is whether or not the 'star' system or the 'story' system is the proper one to perpetuate the life of the photoplay. It seems that the logical answer to this question is, 'there should be a combination of a good story interpreted by a good cast with or without a big star, and good direction.'

"The public is like the human body. It possesses appetites—one of them an appetite for pleasure. It is this appetite that the producer must cater to and satisfy and upon its success depends the existence of the producer. He may offer them a wonderful story, poorly interpreted, or a big star with a poor story, both of which would be failures. It is, however, safe to say that if two productions of the same story were made simultaneously, one possessing the asset of a star and the other without it, and with all other things equal, the story with the star would be more successful. If the story of inferior value is thrust upon a star, he is bound to fail. It is to be admitted, however, that his name will attract patrons, no matter how bad the story might be, but if he has disappointed them, they cease to be his admirers. Naturally the theatre suffers.

"The producer who wants to be conservative and give the maximum results in his production, must consistently secure good stories and choose a good cast of proper types to interpret these stories. There must be a combination of all these various ingredients to make a perfect success of any production. We have seen that food nourishes the human body and that water assists it in its process and that their combination was the solution in obtaining a successful conclusion. The 'story' nourishes the appetite of pleasure and the story and a good consistent cast with or without the star, plus good direction, is as necessary to complete the process of nourishment as is the water to food."



"The Crucible of Life," in seven parts, stars Grace D'Armand, Jack Sherrill and Frank O'Connor. The picture is distributed by General Enterprises, Inc.

General Enterprises Get "Crucible of Life"

Arthur H. Sawyer and Herbert Lubin, of General Enterprises, Inc., announce that they have acquired the rights to "The Crucible of Life," a seven-part society melodrama. The story is an adaptation from the stage play and novel, "Fairfax," written by Bartley Campbell.

"The Crucible of Life" was directed by Captain Harry Lambart. A cast of prominent artists, headed by Grace D'Armond, at present featured with Vitagraph; Jack Sherrill and Frank O'Connor, who played the original title role in "Fairfax," interpret the principal roles.

It was produced by the Authors Film Company, from which concern General Enterprises, Inc., acquired the rights for the United States and Canada. An extensive exploitation drive in the interests of "The Crucible of Life" has been started. Arrangements have been completed for a run at the Park theatre, New York, commencing January 20. The picture will be distributed on the independent market by General Enterprises, Inc.

A trade showing will be given in one of the New York hotels in the near future, it is announced. Inasmuch as "The Crucible of Life" contains a certain amount of war atmosphere, the executives of General Enterprises, Inc., have arranged for the appearance at the showing and dinner to follow, of Private Frederick R. Rath and the Camp Upton quartet. Mr. Rath is the author of the internationally famous war song, "When the Moon is Shining Somewhere in France."

Slacker Theme in Pathe New Release

The slacker theme supplies the material for a five-reel feature called "Mrs. Slacker," which Pathe plans to release in the near future, it was announced this week by that company. Gladys Hulette and Creighton Hale will be presented as co-stars, supported by Paul Clergot, in a principal role.

Hobart Henley staged the picture, and is said to have enriched it with many novel scenes.

"The Guilty Man" for an Early Showing

PARAMOUNT'S screen version of the A. H. Woods' legitimate production, "The Guilty Man," which was presented in 1916 at the Astor theatre in New York, will shortly be released, according to an announcement last week. It will be the first A. H. Woods motion picture to be released by Paramount. Irvin W. Willat directed it, under Thomas H. Ince's supervision.

In describing the story of "The Guilty Man," Paramount states that it makes a deep study of man's moral responsibility, and unmercifully exposes and flays conditions arising from the practice of the "double standard." The woman, for her misplaced trust in the man she loves, is brutually punished by society. The man goes free. "The Guilty Man" stamps the searing brand of guilt upon the man responsible.

The story tells of Marie Dubois, who loves Claude Lescuyer too well. Claude casts off Marie to marry a woman of his class. A daughter is born to Marie and is named Claudine. To provide a father for her daughter, Marie marries Flambon, keeper of a low resort.

Gloria Hope is Claudine, the daughter. Vivian Reed plays the mother. William Garwood has the difficult part of Claude and Charles French is Flambon. Others in the cast are Hal Cooley, John Steppling, J. P. Lockne and Hayward Mack.

The photography is said to be excellent and the settings are described as gorgeous. The dramatic intensity of the scenes, Paramount declares, has been artistically handled, and throughout it is expected to be a production that will make the spectators gasp and hold tight to their seats.



Midst Surroundings of Great Beauty, Mae Murray and Her Wolf-Hound Pose for Scenes in "The Eternal Columbine," Directed for Bluebird by Robert Leonard

"An Era of Awakening at Hand"

"Star Will Vanish and Exhibitors Will Book Independently on Merit Pictures—Days of "Bluff and Bluster" Over

THE trend of 1918 in the motion picture industry is pointed out by M. H. Hoffman, Hoffman-Foursquare Pictures, in the following interview:

"The trend of 1918 in motion pictures is very clear to those who will read what is written indelibly upon the signboard of progress. It is unmistakable. For months past the forebodings of changes that are to better the industry have been rumbling, each week marking some new beginning which has been as inevitable as the tide.

"Metaphorically speaking, tomorrow will usher in another departure; the day after yet another. Before summer present apprehensions will have melted before the assuaging influences of corrective measures that will reinvigorate every branch of the industry and benefit all who are striving sincerely to build upon a substantial foundation.

"The making, distribution and exhibition of motion pictures are callings which are still young. The growth of the industry as a whole has been like a mushroom—so swift, indeed, that changes have ensued before those concerned in them had time to give them sufficient thought.

"But another era of awakening is at hand. The days of bluff and bluster, of broken promises and false values, of extravagance and careless management, are numbered. The 'hip-hurrah' man, grown suddenly rich in spite of his pitiable conceit and limited store of brains, is commencing to realize that, after all, motion pictures must be treated as a commercial business and forever divorced from whatever will not tend to put them upon a sane business basis.

"The war tax has been the final element to prod the obstinate into a realization that many of the methods in the making and distributing of motion pictures have been wrong. One of the roots is the long existing fallacy of trusting to luck. We are all acquainted with this man, whether he has conducted his affairs either as an individual or corporation.

"But he is doomed. A destroyer, he will be slowly trampled under the foot of progress. A few of his type, fattened by unearned and dishonorably gotten profits, will hang on for a while but the rank and file of him has already been shunted upon the toboggan for a slide into obscurity where he can do no more harm.

"During 1918 the stars will fall. Not all of them; not those who legitimately are stars, of course. I mean the $100 a week actor or actress who has been paid ten times his or her actual worth.

"And the dear old programs—they, too, are in for a change so severe that when the job is done their own progenitors won't know them. Going, going—presently to be gone—are the bookings of everything in sight put out by a single producer—distributor firm.

"In its place is coming, on a scale that will sweep the country, the rise of the independent booking. No longer the club, to compel the exhibitor to rent five bad pictures in order to get one which is good. This weapon is being encased in waddings of thick cotton batting, so that its hardest wallops won't hurt a fly.

"The industry is in for some hard knocks, but they will be constructive ones which are to bring it benefits. So let them come, for the industry is in sore need of a lusty chastisement to bring many in it to their senses."

"Good Re-Issues Well Received

This Is the Opinion of B. L. Hadfield, General Manager of Wisconsin Film Corporation in Praising Hart Re-Issues

W. H. PRODUCTIONS is in receipt of a letter from B. L. Hedfield, general manager of Wisconsin Film Corporation, Wisconsin, in which Mr. Hadfield gives the opinion of several Wisconsin exhibitors on the W. H. Productions releases of the William S. Hart features. Mr. Hadfield says in part:

"I have talked personally to a number of exhibitors, regarding your release with W. S. Hart as 'The Two-Gun Man' in 'The Bargain.' I control 'The Birth of a Nation' in Wisconsin, and spend considerable time with each exhibitor, and we have talked regarding different subjects—actors and productions. I find that about 90 per cent of the exhibitors state that William S. Hart is one of the biggest attractions. I have personally noticed that a great many re-issues with good stars, have secured more money at the box office than some of the stars in new productions.

"For example: I was standing in front of the box office in a certain city not long ago when I noticed a party of six walk up and look at the posters and photos in front of the theatre, four of the party wanted to go to the theatre across the street, when one of the young men said: 'Why, I saw that picture two years ago; it's a pippin'—needless to say, they all went in. The picture was a re-issue in one of the best down-town houses. This theatre was getting two for one of the house across the street, which is an exceptionally good house—and it struck me very forcibly at the time. That same evening, I talked with the man across the street, and asked him why he did not book some of these re-issues, and he stated that his was a first-run house and his patrons would kick. I then asked him how many total paid admissions he had that day, and found that the house running the re-issue had about two to his one. I told him that I believed that the public was better satisfied with the picture across the street, even though it was a re-issue, than with the picture he was running. He finally agreed with me."

Renowned Has Seven Features on the Market

Renowned Pictures Corporation now have seven features which it is offering on the independent market. They are "The Public Defender," featuring Frank Keenan, Alma Hanlon and Robert Edeson; "Souls Redeemed," featuring Marie Shotwell, Charlotte Ives and Sheldon Lewis; "Weavers of Life," featuring Helen Hayes, Barney Gilmore and Gilbert Rooney; "Mother Love and the Law," featuring Dollie Matters; "In Treason's Grasp," featuring Grace Cunard and Francis Ford; "Should She Obey" and "Naked Hands," featuring Gilbert M. Anderson and Broncho Billy Anderson.

Kaufman Specials Looses Film in Mississippi

Abe H. Kaufman, Kaufman Specials, Memphis, Tenn., writes the MOTION PICTURE NEWS the following letter which explains itself:

"On Thursday, November 15, we shipped the following eight reels to Roy Wallace, at Ingomar, Miss.: "Hans and Fritz in Barnyard," "American War News, No. 3"; "Nature Fakers," "Long Shift," two reels; "Vampire," two reels; "Man of the Hills."

"We were under the impression that this party operated a theatre there, but when our films were not returned we investigated the matter and learned that he was operating a traveling show. Although we have made repeated efforts through letters, wires, and finally through the sheriff, we have been unable to secure the return of these films. We would appreciate you calling the attention of the exhibitors and exchange men throughout the country of the fact that our film has been taken by Wallace, and that any information that will assist us in locating these reels will be appreciated.

"(Signed) ABE H. KAUFMAN."

Mastbaum Books Three U. S. Exhibitors' Subjects

Lynn S. Card, sales manager, U. S. Exhibitors' Booking Corporation, announce that Stanley V. Mastbaum, of the Stanley Booking Company, Philadelphia, has contracted for the showing of the first three releases of the U. S. Exhibitors' Booking Corporation, to be shown in the Stanley chain of theatres. The three features are, "The Zeppelin's Last Raid," "The Belgian" and "Those Who Pay."

It is announced that the negotiations concluded by Mr. Card with the Stanley Company, includes the entire output of the U. S. Exhibitors' Booking Corporation, with each release subject to review, first by a representative of the Stanley Company. Mr. Card reports conditions in eastern Pennsylvania generally satisfactory considering the severe weather of the past few weeks.

Gerard's Story Nearly Completed by Nigh

DIRECTOR WILLIAM NIGH announces the final scenes for the Mark M. Dintenfass Productions, Inc. production, "My Four Years In Germany," which is adapted from Ambassador James W. Gerard's book of the same title.

Ambassador Gerard has assisted personally Mr. Nigh in transferring his story to the screen. The story, beginning with the Zabern incident in Germany, which first aroused the civil against the military power is told in sequence.

"My Four Years In Germany" is interpreted by exact types of the principals in Germany's warfare. Mr. Gerard says that the types selected are most remarkable examples of the duplication of one man's appearance by another. It is said that the picture reveals spectacular incidents and scenes and that no expense or pains have been spared to make this not only true historically, but big and impressive as a theatrical production. The picture when completed and cut, will be presented first in Washington in one of the Government buildings. Officials of the Government will be present and Mr. Gerard will address the gathering.

Argus Pictorial Booked at Strand

The fifth issue of the Argus Pictorial, Pathe's new screen magazine in one reel, will be released Jan. 13. It is said to be a very interesting number. The Argus Pictorial has been booked at the Strand theatre, New York.

"Gold Beating" is the title of the first article in this issue and it shows an industry which has not changed since the days of ancient Egypt.

Two tiny wonders of nature—the vorticella and the monstyla—are shown in another article, and the last part of the film is devoted to the bag worm.

Pathe Shows War Films of Russia

The Pathe Company has added to its record in getting the animated documents of the conflict before the American public by arranging to present throughout the country the films of Russia in revolt, taken by Donald C. Thompson, the young Kansan who spent three years in the war country.

It will be released on January 13, though it is likely that special presentation will be arranged here and in other cities than New York before that.

Special Messenger Carries Petrova Print

For reasons of safety and to avoid possible delay in transit, Bobby North, of the Petrova Pictures Corporation, dispatched a special messenger, Mr. Graham, from New York with the sample print of the second Petrova release for delivery at the Rothacker Laboratory, Chicago, where all Petrova subjects released through the First National Exhibitors' Circuit are manufactured and issued.



"My Four Years in Germany," Produced by the Incorporated Company of That Name, Features a Council of War, With the Kaiser Presiding

"Natural Law" Ready for Release

France Film, Inc., After Several Weeks Intensive Campaigning Offer "The Natural Law" on Independent Market

THE initial production of France Film, Inc., "The Natural Law," is now ready for the state rights market after several weeks of careful campaign preparations, according to the announcements made this week by that concern.

At the recent trade showing at the Broadway theatre, New York, this production, which features pretty Marguerite Courtot, supported by Howard Hall and George Larkin, caused critics to state their belief that the screen version of "The Natural Law" even surpassed the play itself, which had such a phenomenal run in the East and is at present making a successful tour of the country.

As a play "The Natural Law" was seen by thousands during its eight months' run at the Republic theatre, New York city. As a picture it should attract millions of people, because of the wide scope of the screen. The daring and originality of its plot, its universal appeal and elaborate production should make it one of the most talked-of films in years. The story has also been published in book form and has met with an unusualy large sale throughout the country.

The topic treats of one of the great problems of life, and Charles H. France, who directed the production, is said to have brought into being a film story full of dramatic suspense, sensations and interest.

A complete line of advertising material has been arranged and secured by France Films, Inc., for the proper handling of the picture. Included in this are two styles of one sheets, two styles of three sheets, one style of six sheets and a twenty-four sheets stand. Three sizes of photo include black and white in the 8 x 10 size, and colored sets, size 11 x 14 and 22 x 28. In addition to this there are heralds, several styles of slides and a press book. According to officials of the company, service to buyers will not end with the sale of teritory, but will be continued in every case so that the picture may be properly and successfully exploited. Photographs have been made of the full lobby display for mailing to all prospective purchasers.

M. G. Watkins, prominent Mid-West film man identified with various motion picture enterprises, is secretary of France Films, Inc., and will leave Chicago for the East this week to give his entire attention to the selling campaign on "The Natural Law." The company reports an exceptionally large number of inquiries on the picture and expects to close all available territory in record time.

"His Day Out," Late Billy West Comedy

"His Day Out" is the title of the second two-reel Billy West comedy produced by the King-Bee Company at Hollywood, Cal.

Billy escapes from an asylum, and through a flirtation with a manicurist is led to a barber shop, where he is induced to take the barber's place, who has an engagement she is anxious to keep.

He takes the manicurist to the Barbers' ball, where the asylum keepers trace him. He evades them and runs back to the asylum. Arriving there he heaves a sigh of contentment and locks the asylum guards out for the night.

"His Day Out" will be released February 1.

In and Out of West Coast Studios

By J. C. Jessen

MARSHALL NEILAN, who has directed the Mary Pickford company for the past year, is to direct one or more subjects starring Constance Talmadge, who is working at the Morosco studio of the Famous Players-Lasky Corporation. William D. Taylor, who for the past year has been directing Vivian Martin subjects, has been selected as director for Miss Pickford, and the Pickford company will continue to work at the Lasky studios.

Universal Expands

Present indications point to activities at Universal City being back to the former state in the near future. Early in the fall the Universal Company began reducing its producing staff, and it was cut from twenty-six producing units down to ten. The producing forces reached its minimum strength about Thanksgiving time, but since then additional directors and players have been added almost every week, and the force is now increased to seventeen companies. In other words, seventeen directors and sufficient players for each are now employed with the exception that some of the directors work alternately with the same stars.

In engaging people for the Universal, as the producing organization is enlarged, the executives will show preference to mothers, wives, sisters and other dependents of men who have sacrificed their work to serve the Government in the Liberty Army, according to instructions which have been received by President Carl Laemmle.

Joseph deGrasse, who has been directing Franklyn Farnum, was taken ill last week with what threatens to be a nervous breakdown, and he induced Lynn Reynolds to complete the picture he had begun work on. This is titled "The Mollycoddle," an original story and scenario by Eugene B. Lewis and Waldemar Young. Reynolds recently left the Triangle Company, and since has been devoting his time to the writing of stories which he will produce later. Mr. Reynolds is considering several offers, and will shortly make announcement of his permanent plans. His most recent production, "The Gown of Destiny," for Triangle, is spoken of by all critcs and exhibitors as his best work to date.

Wells Directs Subject

One of the new subjects in production by Triangle is titled "The Hard Rock Breed," and is an adaptation by Frederick Bechdolt for the screen of his own magazine story of the same title. Director Raymond Wells is in charge of making this, and with his entire company has gone to Colton, where many of the exterior scenes will be made at quarries near that place. The story has to do principally with two men who begin as workers at the same time. J. Barney Sherry is impersonating one of the men, while Jack Curtis is the other.

When it was found it would be impossible for the Roy Stewart-Cliff Smith Western Triangle Company to begin work on their next subject, "Boss of the Lazy Y," adapted from the novel of the same name, the cowboys, headed by Stewart on New Year's Day, staged a wild West rodeo at



Clara Kimball Young's Latest Select Picture Is "The Marionettes"

the big ranch along the sea near Santa Monica. One of the features of this was Stewart riding an outlaw mule, which he did regardless of the fact that the animal jumped off a cliff into a canyon. Neither the actor or animal were injured.

Director E. Mason Hopper will, in the subject he is now filming, introduce a new dramatic leading woman in the person of Claire Anderson, who was last week transferred from the Keystone Comedy Company to play under the direction of Hopper in a subject titled "John Warfield." Joe King will apear in the name part, and others of importance in the cast are Francis McDonald and Jean Hersholt.



Evart Overton and Corinne Griffith Are Co-Starred in Vitagraph's "The Menace"

Several new Keystone comedies were put in production last week by Albert Glassmire, who supervises this department of the Triangle studio. One of these is titled "A Good Elk," and has such well-known players as Joseph "Baldy" Belmont, Ruth Langston, Frank Bond and others in the cast.

Griffith Makes Interiors

Work on the interiors for the D. W. Griffith western front war picture continues at the Griffith studio in Hollywood, which was formerly known as the Fine Arts and recently vacated by the Triangle Keystone producing organization. At the present time it is thought it will require at least thirty days to complete the film, and therefore it wil not be on the market before March 1.

Chester Withey, who has been West for the past month, engaged by D. W. Griffith to direct another picture for him, will begin work within the next few days. Dorothy Gish is to be featured in the subject made by Withey, and George Fawcett will play one of the most important character parts. W. E. Keefe, who was formerly in charge of publicity for Mr. Griffith, has been engaged as assistant to Withey, and Carl Brown, who made many of the scenes of "Intolerance" and other Griffith subjects, will be in charge of the photography. No information has been given out as to the nature of this subject, nor with respect to the release.

All work on editing the big nine-reel subject of the National Film Corporation of America's spectacle, "Tarzan of the Apes," has been completed, and the laboratory force is now at work cutting the negative. This will be completed within a few days, and at that time Isadore Bernstein, who has been employed as assistant to General Manager and President William Parsons, will leave for New York to work with Mr. Parsons in the details of the initial presentation of the subject. With this work completed, Scott Sidney, the director, has been engaged by the Southern California Motion Picture Producing Company to direct Billie Rhodes in Strand-Mutual Featurettes, and is now working on "Her Wedding Day."

Chaplin Studio Ready

The Charlie Chaplin studio was receiving the finishing touches last week, and active production will be started within the next day or two. The stages—an open-air and a steel-and-glass-inclosed one—have been ready for some time, but production has been delayed for want of the necessary settings and peculiar equipment necessary for the making of such comedies as Chaplin

will turn out for the First National Association.

Mr. Chaplin has engaged a staff of writers, which includes Charles Reisner, song writer and vaudeville actor; Melville Brown and Charles Lappworth, and the organization working with Mr. Chaplin now have four or five stories ready for production. The heads of the several departments for the Chaplin studio include John Jasper as manager, Frank Crompton, technical director; Roland Totheron, cameraman, and Carlyle Robinson, director of publicity. The only players so far engaged are Edna Purviance, who has played in more than a score of Chaplin comedies; Henry Bergman and Albert Austin, comedians.

Mr. Chaplin celebrated the birth of 1918 by giving a stag dinner to the heads of departments at Hotel Alexandria. A few minutes past twelve he was carried to the stage by a crowd of admirers and forced to make the welcome speech to the New Year. This he did in his usual modest and unassuming, yet highly entertaining, manner. Charles Reisner of the Chaplin party sang the patriotic song of which he is author, "Good-bye Broadway, Hello France," and others of the Chaplin dinner party gave numbers.

American Gets Busy

Activities of 1918 at the American studio at Santa Barbara were begun with two companies starting on new productions. Manager J. R. Crone has selected the complete cast for the next subject to be filmed by Lloyd Ingraham with Margarita Fischer in the principal role. The story is titled "Ann's Finish," and a majority of the scenes are laid about a fashionable or finishing school. The plot pertains to a burglar entering the room of the girl, and when caught by her begs for her assistance to escape. The matron entering at this time causes the girl to claim the burglar to be her husband. Several of the roles in this production are of the underworld type. The play is said to abound in comedy situations. Beatrice Van is author of the story and Elizabeth Mahoney prepared the screen version.

In "Extra! Extra!" the new Mary Miles Minter subject, the featured actress takes charge of a newspaper plant owned by her father when he is forced to retire because of pressure brought to bear by a political gang. Cast for this includes Alan Forrest, Harvey Clark, Clarence Burton, Lucille Ward, Emma Kluge, Perry Banks and Robert Miller. W. M. Ritchey is the author of this newspaper story, which is said to be based upon his actual experience.

Now that William Russell has left the American Company, Edward Sloman is enjoying the first vacation of any consequence since he began his screen career. It is planned that Sloman will, in the future, direct every other Mary Miles Minter production. Mr. Russell has gone East to complete negotiations for an engagement.

King-Bee Progresses

The few weeks the King-Bee Producing Organization, making Billy West Comedies has been on the coast, has enabled them to get ahead with productions, and they are now so well along that one film is being edited while the next subject is being photographed. Last week the coming release,



Without any sub-titles, "The Slave," with Billy West as chief funster, has been released by King Bee in two reels

"His Day Out," was forwarded to exchanges. It pertains to the experiences of West in and about a barber shop, and is said by Manager Louis Berstein to come within a close shave of being the funniest two-reeler this company has ever produced.

Director Arvid Gilstrom is now making a subject which will contain a number of thrills and the plot of the story is based on an automobile accident, which befalls the comedian, West. Owing to the illness of Miss Joy, ingenue of the company, Rosemary Theby is playing the lead opposite West in this picture.

Miss Grace Gershon, who has been associated with several West Coast producing companies, has been added to the King-Bee staff, serving as title editor. Miss Gershon will also look after publicity at the King Bee Studios.

Hollywood Hookum

Jan. 26, 1918 NEWS MORE NEWS

Jesse Lasky is comin' out.

Two half days cloudy, the rest fair.

Tom Ince was seen on our streets wearing a new cap.

Hank McRae spoke softly to Pal, his prize steed, and a runaway was averted.

Margery Wilson, we learn at this late date, played Santa Claus on Xmas Eve.

Harold Percival, the Ince technical director, has secured a 1918 trim for his beard.

Mary Miles Minter is the highest salaried star in motion pictures—i.e., star of her age. Yes, sixteen.

Myrtle Lind just loves to dine in a certain cafe because the furnishing match her new vanity case.

The boys, Eddie and Lee, find it convenient to work eighteen hours a day now that they have become independent producers.

Chet Franklin, a wizard on roller skates, tried the ice ones of Truckee last week and left the lake in perfect condition.

Lynn Reynolds' "Gown of Destiny," we hear, is likely to be an important factor in designing his future.

A. P. A. director of publicity for the Liberty Loan wrote Mae Murray a letter thanking her for her earnest and successful effort.

Harry Drumm has become indentified with Filmusic Company, which manufactures music rolls for automatic orchestras with trap attachments.

Ruth Clifford had a picture took this week with a lot of soldiers, and smiled all the time the plate was exposed—yes, the sweetest smile.

Monroe Salisbury is now a nature faker. He came back from the desert with the shell of a dry land oyster, at least that's what he called it.

All of the film colony were out on the swear-off event, many decorated like Xmas trees. New Year resolutions were as thick as rumors the next day.

Consolidated Crepe Hair was given a body blow this week when Bill Desmond decided to grow a mustache in order to play the role of the pirate chief.

Wally MacDonald found a dime just after receiving his pay envelope at the Triangle and didn't know what to do with all the money. Some people are born handsome and others lucky.

And now we learn through the information of the press agent that Phil. Smalley was to be an artist, according to the determination of his parents. That was several years ago.

Herb. Standing escaped jury duty by being a foreigner, and the judge relieved him on condition that he would take out naturalization papers now, after a residence of twenty years in this country.

Walter MacNamara is circulating a Sinn Fein petition asking the United States to use its good influence for Irish freedom, believing that inasmuch as the Irish cannot win by fighting, it will be best to try and use peaceable methods.

The school teacher has come into his own. His name is Julien Josephson. Two years ago he was instructing young America, and now he has four stories produced at the Ince studio, and don't care a rap how the price of gasoline goes.

Bill West is entitled to a P. A. story of insisting that no double be permitted to perform hazardous stunts for him. Why, he even permitted a live rat to run up his leg (pardon, his limb), scamper across his waistcoat and thence an iris out across the shoulder. (Yes, he did.)

Al Christie last week refused to purchase an electric lighting equipment for the new enclosed studio because of the great amount of carbon dust they cause to circulate in the air. But since that, Al has discovered the difference between a California fog and carbon dust, and so purchased the lamps.

Bob Leonard reports an unsuccessful battle with several swarms of gnats at our neighboring city of roses, fruits and blossoms, Pasadena, an encounter with little red ants in the San Fernando Valley, and then with rubbing elbows to a great army of moths while doing night scenes at the studio. Oh! to be a picture actor!

The film industry came near a severe loss this week, for it was while Chester Withey, the director, and Bill Keefe, his coworker, were eating in one of our fashionable down town cafes that Whitey just in the nick of time to prevent swallowing it discovered a BB shot in the canvasback he was devouring. Friends have been congratulating him since that fortunate discovery saved his life.

Screen Examinations

Bringing Them Into a Close-Up

By Longacre

DESPITE the fact that "Wid's" expressed a lukewarm opinion of Select's "Ghosts of Yesterday," though condescendingly admitting that it is "pretty good," it gives us great pleasure to heartily indorse our own reviewer's opinion of it and re-echo praise of star, story and production rightfully accorded it in last week's issue of the NEWS. In its value as a piece of pictorial entertainment and in the merit of its setting, "Ghosts of Yesterday" so far transcends the usual run of feature pictures that it rightfully gains a place with the few pictures belonging with the "best" of the season.

Its box-office record is yet to be told, but if the writer were even a half-baked gambler, his odds would be on it to develop into a big commercial success—one that will attract and at the same time not disappoint. The larger of the two parts undertaken by Norma Talmadge was, if we may be permitted to suggest, extremely difficult to characterize. To register the change from the vain, pleasure-loving, profane Jeanne Le Fleur of the Paris cabaret to the sweet tenderness that approaches, though which is in no way similar, to her first role, that of Ruth, demanded the concentration of all Miss Talmadge's talents, particularly the application of the remarkable sense of character which the actress numbers among her accomplishments. Her work as an emotional actress has long held for her undisputed leadership of the stars of the screen and her latest effort is in no wise her least.

But in all other respects—in the support, the production and the good handling of Mr. Hughes' play—"Ghosts of Yesterday" is so meritorious that to acclaim it as both a commercial and artistic success is only moderate praise. The careful production given it by Charles Miller gives it a finishing polish that is admirable.

Speaking of artistic successes. Brandon Fuller, writing in the current issue of Photoplay Magazine, takes up the cudgels in behalf of the motion picture defending it against a foolish attack by Louis DeFoe, dramatic critic of the New York World. Mr. Fuller's article is interesting and more than amusing considering the embarrassment it must have caused Mr. DeFoe. But during the course of it he refers to "artistic successes" as "financial failures." This seems to be the prevailing idea but is, of course, all wrong. The term, artistic success, has by usage come to mean plays or pictures that are beautifully produced and enacted, but which do not take the public fancy. These, however, should be called artistic failures. An artistic success must of a necessity be a commercial success if it is a success at all. "The Ghosts of Yesterday" is a case in point. "The Birth of a Nation" was another, "Les Miserables" seems destined to be another. Artistic failures? Let them rest in peace.

Time was when the thought of William S. Hart doing anything romantic aside from holding up a stage coach, shooting up a bar room or beating the villain into a pulp was unheard of, or unseen. The romantic thread in his pictures was slight and Hart's prime emotion in the few scenes forming it was merely a setting together of the teeth and a watering of the eyes. But those who have seen his Artcraft efforts have discovered him to be quite the lover! Not a typical Romeo, to be sure, but in his clumsy expressions of love and admiration far from unromantic and always typical of his characters. Mr. Hart has typed himself with so few exceptions since his entrance into pictures that one might easily be led into the belief that versatility is not in its makeup. But it is. In "Wolves of the Rail" he further demonstrates this by showing a flash or two of comedy that gets over in fine style. It is to be hoped that his abilities along this line will not be totally neglected in future screen appearances.

The film world is shortly to witness the debut of two personalities whose callings have taken them into fields far removed from either screen or stage. Arthur Guy Empey, soldier, and Mary McLane, novelist. What Miss McLane in a picturization of her own sensational story, said to relate several of her love affairs, has to offer will be known shortly, for the picture is shown for review this week. It is more than probable that such a peculiar personality as hers will register on the screen with as much force as it did via type on the pages of a book.

As for Sergeant Empey, it is a foregone conclusion that his Vitagraph picture will reap a harvest of dollars, both for producer and exhibitor. The name of Empey, firstly because of his tremendously successful book, "Over the Top," and secondly because of his lectures in the various big centers of the country have become as oft-repeated household word as that of Billy Sunday when he was at the pinnacle of the publicity wave. Vastly interesting as a relator of the events of the battlefield, deeply stirring as a speaker, it remains to see what sort of an actor he will turn out to be. Backed by a cast of professionals and playing a role, the counterpart of which he has done in reality, he will have the best of assistance possible. One who has heard Empey lecture, who has been under the spell of his personal magnetism, said: "I can not for the moment conceive of Empey losing one whit of the eloquence that has made his personal appearances on the lecture platform such huge successes. A personality such as his can not be obscured merely because of the loss of the voice."

The advent of Toto, of Hippodrome fame, into Pathe comedies was something of an event. He has already proven himself a capable picture comedian and doubtless he will assimilate new tricks as time goes on. But even if he advanced none, the money invested in him by Pathe should make ample returns. Blessed with a name highly press agented about in New York, Chicago and one or two other big cities and with the added advantage of the publicity campaign planned for him by Pathe Exchange, his name, particularly catchy in its briefness, should shortly be as well known in the picture world as it is today in the field which Kolb and Dill refer to as the "speakies."

Someone remarked that Toto was little known outside of the big cities, because of the fact that the Hippodrome show, so monstrous, was unable to reach even the fair sized cities played by the less pretentious of stage productions. But this is the opinion of ignorance. Box office figures at the Hippodrome show a large and increasing percentage of out-of-town patrons. Visitors to New York number the Hippodrome along with the Statue of Liberty, Grant's Tomb, Fifth Avenue, the Art Museum and the other curiosities. In fact in many instances it comes ahead of them. They know the Statue of Liberty exists, but the Hippodrome must be seen. Word-of-mouth advertising is the result. With the consequence that when Toto comes to Cheyenne, Centerville or Whatnot he will be remenbered by some and very likely heard of by a good many more.

"Thais"

(Goldwyn—Five Reels)

Reviewed by R. E. Pritchard

PRESENTING a striking picture of life among the rich and pleasure-mad in ancient Alexandria, staged with a magnificence that has rarely been equalled in picture production, and featuring a star whose fame has spread to every part of the world, "Thais" promises to prove one of the greatest money makers for exhibitors that has been offered in months. Mary Garden has fulfilled every expectation, and Goldwyn Pictures Corporation has gone to the furthest limit to make "Thais" a true screen achievement.

Most screen presentations of great works are, unfortunately, disappointing. By some sort of psychology it seems that in the efforts of the various persons entering into the creation of the picture they have literally stepped on each other's toes in attempt-

ing to achieve the best; and there is a generally unsatisfactory result.

But in this case there has been such true harmony that one with sentimentality in his soul might believe that the spirit of the great opera from Anatole France's story entered into everyone connected with the picture. Certainly there has been no more truly artistic effect achieved in the net result than in this picture.

Most of the scenes are laid amidst the magnificence of Alexandria, and one shudders when he pauses to consider what the sets for this production must have cost. And the scenes in the desert and the huts of the Christians are equally convincing in their striking contrast of utter simplicity. As a matter of fact, this picture might well be called a picture of contrasts, for two more different figures that Thais, the idol of Alexandria, the queen of love and passion, and Paphnutius, who gives up wealth and the life of pleasure to join the Christians, and to convert Thais from her paths of wickedness so that those who worship her in the orgies of the earthly may follow her to the simple faith of Christianity.

There are many sensational elements to this picture that are bound to have their effect on the box office results. The magnificence of the sets, and the gowns worn by Miss Garden are little short of wonderful. One scene reveals the rich of Alexandria in their feasts that so many historians have described. At another time Miss Garden appears in the desert in a diaphanous garb that reveals every line of her form. And yet these scenes are so centered about the main story that there is no trace of the vulgar to them.

Miss Garden proves herself the same wonderful actress on the screen that made her fame in the opera. She expresses the varying emotions convincingly, and makes the character of Thais truly at one time a queen of worldly love, and at another the repentant daughter who is seeking happiness in Christianity.

From her work in this picture one feels sure that it is not necessary for her to follow in other operas for the screen, for she is today as great a picture success as any of the others who have been known in the silent drama for years. It would be unfair to pass the work of Miss Garden by without mentioning the wonderful dance which she executes in the opening scenes, and which alone is bound to create a wealth of word-of-mouth advertising.

There is a brilliant cast in her support, though the chief work falls to Hamilton Revelle as "Paphnutius," the noble who becomes a Christian. At times his work seems a little overdone, but one must bear in mind that earnestness was stamped upon those Christians of the earlier days. In the final scenes when he is overcome by his passionate love for Thais, he does some really great work. Craufurd Kent and Lionel Adams do the other two principal characters splendidly.

Goldwyn suggests a striking phrase in advertising this picture that it will do well for others to follow. It is "The Story of a Saint Who Became a Sinner and the Sinner Who Became a Saint." But possibly such suggestions are unnecessary, for hers is a picture with every advertising possibility. There are angles after angles that will back up this truly immense production.

It is suggested that here is an opportunity to bring people to motion picture theatres who have been prejudiced against them, and therefore managers should use this opportunity to arrange special effects wherever possible and to see that the other pictures on the program are up to the high standard.

THE STORY AND PLAYERS

Thais is the queen of love in Alexandria a dancer and courtesan. At one of her exhibitions Paphnutius (Hamilton Revelle), one of the richest young nobles of the city, becomes enamored of her, and with his friend, Lollius (Craufurd Kent), goes to call on her in her home of magnificence. But there the jealousy of Thais's present lover, Cynius (Lionel Adams), is aroused and after he has seen Paphnutius take Thais in his arms he seeks to kill him as the young noble leaves. He does wound him and is in turn killed. Paphnutius goes for treatment to one of the leaders of the Christians. He has already been converted to Christianity and was about to leave for the desert when he was held back by the charms of the courtesan. But now in his remorse and his terror at the tragedy in which he has had a part he flees across the desert to join the Christian colony. But there comes a call from Alexandria to him to come and convert Thais to the ways of the Lord and he yields. He gets into Thais' home by trickery of his friend. Then follows a duel between the two—of Thais trying to win the man back to the ways of the world and the man fighting for her soul. After one of the orgies of the rich is pictured and Paphnutius has pointed out to her all the sins and their results, she yields to him, burns her splendid belongings and goes, clad only in a thin white dress with him across the desert to the huts of the Christians, there to become a sister. Paphnutius is in his monastery far away. But Thais, in her recollections of the worldly pleasures of her former life determines to return and starts across the desert, drops exhausted and then with death near repents completely. But during the same moments Paphnutius has yielded to his one time passionate love for Thais and goes to seek her, only to find her dying and to kiss her with his heart again repentant.

"Jules of the Strong Heart"

(Lasky-Paramount—Five Reels)

Reviewed by Peter Milne

THERE are many things to justify the producers in the selection of "Jules of the Strongheart," a magazine story by William Merriam Rouse, for George Beban. Aside from offering the star a role thoroughly congenial to him the story called for lumber camp and forest scenes. These the company secured and not only do they lend realism to the picture but make it beautiful. Director Donald Crisp has introduced a storm effect, which, besides being excellently handled serves to heighten the strength of the plot coming as it does at a moment when the suspense registers a high water mark.

Mr. Beban's role offers him a number of scenes with a year-old infant. It is in this type of action that he shines best as a comedian and his well-known style of humor, as eccentric as his actions, is decidedly entertaining. Jules, the character Mr. Beban interprets, has a big appeal, not, it is true, by rights of the actor, but more by right of the part itself and the situations through which the author has piloted it. Particularly in the latter part has he directed sympathy toward the happy-go-lucky Jules, but save for the rather blood-curdling scene in which he is tortured by Burgess one can look at the photoplay dry-eyed. The fact is that "Jules of the Strongheart" is almost wholly a comedy when it comes to the work of the title character. But in other respects it is a serious subject. And while in the face of the picture's many merits it may be irrelevant to express the wish that Mr. Beban be presented in another part as in "An Alien" where his ability to awaken a deep appeal may have full play, the desire forces itself to the surface.

However, of its kind, "Jules of the Strongheart" is so worthy that it can be heartily recommended as a comedy-drama. Harvey F. Thew and Frank Finnegan in the handling of the scenario have gotten the most from the story. Helen Eddy, Charles Ogle, Raymond Hatton and Guy Oliver appear in parts of prominence and render adequate assistance to the star.

THE STORY AND PLAYERS

Jules Lemaire (George Beban), a French-Canadian, arrives in a lumber camp with a baby, the identity of which he is loathe to reveal. He is given employment. He shortly falls in love with Joy (Helen Eddy), daughter of Farnsworth (Charles Ogle), boss of the camp, but Burgess (Guy Oliver), the camp bully, puts a stop to this by informing the girl that Jules has deserted a wife. The lumbermen, having heard a rumor to the effect that the company employing them is bankrupt, grow dangerous. On the night the pay roll is due to arrive there is a terrific storm. Jules volunteers to get the money from across the lake and Burgess accompanies him. While on the water Burgess strikes Jules on the head, stunning him, and attempts to find the order for the money. He is unsuccessful and morning finds Jules tied to stakes on the shore being unmercifully treated by Burgess, who demands the order. He is finally rescued by Joy and Liggitt (Ernest Joy), father of the baby, whose story places Jules back in Joy's good graces.

H. B. Carpenter and Edward Martin complete the cast.

"The Cloven Tongue"

(Russian Art Film-Pathe—Five Reels)

Reviewed by Peter Milne

PATHE'S latest release of the Russian Art Films entitled "The Cloven Tongue" makes an average picture. It deals with the mistress of a small land owner of Russia and his daughter. The former has exerted her evil influence over the man until he has little say in the manipulation of the affairs of his estate. It remains for the daughter to counteract this influence which she finally succeeds in doing. Her love affair with the Prince which the other woman tries so hard to blast creates an additional interest.

Unlike the former product of the Russian Art Films already released, the majority of the scenes in "The Cloven Tongue" are exteriors. They are rural locations most of them, beautiful, and well photographed.

The cast does commendable work throughout and the direction is satisfactory.

THE STORY AND PLAYERS

Nicolai Orloff (N. V. Panoff), a horse dealer is swayed in the management of all his affairs by his selfish mistress, Glasha (Nadya Lesienka). His daughter Sonia (Sophie Karabana), returning from school, discovers the other woman strangely antagonistic toward her particularly when she meets and falls in love with Prince Alexis. Desiring the prince herself, Glasha prevails upon Orloff to forbid his daughter continuing her romance with him. Later Glasha disappears and the prince is accused of murdering her. It develops in the end, however, that she was killed by enraged peasant women who objected to the harsh treatment accorded them by Orloff, who they knew was influenced by Glasha.

"The City of Purple Dreams"

(William N. Selig—Seven Reels)

Reviewed by Joseph L. Kelley

"THE CITY OF PURPLE DREAMS" adapted from the book of the same title, by Edwin Baird, was produced by William N. Selig, under the direction of Colin Campbell. The production is in seven reels and distributed on the open market by Exhibitors' Operating Corporation. Thomas Santschi, Bessie Eyton and Fritzi Brunnette present the principal roles. The melodramatic stands out prominently in the latter reels, the first reels revealing the tragedy and pathos in the life of a derelict. Because of the human note that is sounded throughout the run of this photoplay, the tense situations that develop and the strength of character that takes a human derelict from the streets and places him among the successful financiers of the age, this screen version should be received by the patrons of both the big and little houses as one offering entertainment of the best class.

There is no pretense at the spectacular nor does the production offer the unusual in its manner of presentation. Director Campbell had a script offering intense melodrama, opportunity for the development of pathos, a strain of love and the tragic and these qualities have been brought out strong by a capable cast of players. The seven reels are devoted to the exposition of one of the tragedies of a human life. All can understand and some will find in its exposition exact duplications in the lives of some they have known. It is this natural trend that is taken and the consequent human touch that is felt, that both impresses and convinces. The story is told in silent drama as one person would tell another—without artificiality, without the glamour of spectacle or the unnaturalness of development. The events which take place have marked the life of many a man. This is why "The City of Purple Dreams" should prove of interest to all who have arrived at the age of discretion. The children will not appreciate the lesson which it teaches nor will they comprehend its more subtle moments but they will enjoy it for the same reason that they enjoy tales of heroism and marvel at the exploits of the bandit.

Thomas Santchi's characterization of the derelict is of the best brand. He is criticized, however, for his facial make-up. In the early scenes the beard and tattered clothes are the only evidence of the derelict they cover. The facial make-up might have been worn by a matinee idol who suddenly had occasion to affix a false beard. Fritzi Brunnette is given first honors for the work in the feminine roles. Bessie Eyton has little to do but does that little with appreciation.

"Face Value"

(Bluebird—Five Reels)

Reviewed by Joseph L. Kelley

MAE MURRAY dons the rags of the waif and the finery of the elite in her latest work for Bluebird and interprets the two extremes in impersonations with all the assurance of a little general. Her finished acting is the predominating note of this production and it rings with true harmony throughout the time she works before the camera. "Face Value" was written by Miss Murray in collaboration with Robert Z. Leonard, the director. The scenario was done by Fred Myton.

The story is divided into two main episodes, the opening reels presented in the nature of a prologue. It is in the prologue that Miss Murray does her best work—the characterization of a street waif. So realistic is her portrayal of the waif and such a marked change takes place in her social elevation, that it is difficult to reconcile the Miss Murray of the prologue with the Miss Murray of the main story. She presents the one, forgets it—the other is taken up and put over with a bang—all of which speaks in the highest terms of her ability and versatility as an interpreter of personalities.

The action of the story would have been quickened and presented with greater force of conviction had the scenes in the prologue been shortened. The main theme has been developed with one or two far-fetched situations to retain the fundamental idea. This fact detracts a bit from the strength of the plot. Miss Murray and Director Leonard have fashioned a story that smacks of the human element throughout, and this will sufficiently counteract the impression left by the one or two situations mentioned above, as to shadow the weaker situations.

The scene revealing the taking of the necklace by Naquire is the most obvious example of the far-fetched situations. A crook, supposed to be as nimble with his fingers and as cunning of brain as Naquire would not take the chance that Naquire took in this scene, and it is a safe wager that he would not have left the room undetected.

Director Leonard has fashioned a good production. His work in staging the prologue has been presented with appreciation for the average slum district. The atmosphere is there. When he gets into the main story he has used equally as good judgment. As co-author and director, Mr. Leonard gives a good account of his stewardship in directing the destinies of "Face Value."

Casson Ferguson presents the role of a tough guy in realistic fashion but wavers a bit when he is seen in evening clothes. He is a bit too effective as a gentleman burglar. Wheeler Oakman gives a good performance. Clarissa Selwynne and Florence Carpenter are seen to good advantage in minor roles.

THE STORY AND PLAYERS

Joan Darby (Mae Murray) is a street waif, who has been taken into the home of a washwoman. She knows nothing of her parentage, and spends most of her time when not delivering laundry in the streets. Louis Patrick Naquire (Casson Ferguson) is the leader of a gang of ruffians. His gang is opposed to one led by a negro. Joan comes upon them wrangling, and suggest that they decide all questions in the prize ring. She has read in the papers of the big sums given to prize fighters for bouts.

Naquire and the opposing leader agree, Joan to receive half of the receipts. She intends to buy a gown, and the total receipts are barely sufficient. She takes it all and makes a hurried exit. She leaves her home with the washwoman and goes to the city, obtains a position as stenographer and is contented. Naquire comes into her life, and threatens to expose her unless she assists him in a hold-up he has planned. Joan agrees, is detected and sentenced to the reformatory. En route she leaps from the train, and is rescued by Bertram Van Twiller, a wealthy young man. He takes her to his mother's home, and she is given fine clothes and introduced to society. The Van Twillers give a grand ball, and Naquire reading of the event decides to be present, and relieve the guests of their jewels. He is surprised to find Joan, and after he has taken the necklace belonging to one of the guests he makes her conceal it. Later he is detected, and Joan is exonerated of all wrong.

"The Hidden Hand"

(Pathe—Eighth and Ninth Episodes)

Reviewed by Peter Milne

THE big thrill in the eighth episode of the serial entitled "The Slide for Life," shows the spectacular manner in which Ramsey and Doris escape from the Hidden Hand and his henchmen. Pursued they arrive at the brink of a yawning chasm, across which stretches a cable, the further end reaching the opposite bank at considerably lower level. Ramsey snaps on his handcuffs over the cable and with Doris clinging to him they slide to safety. Immediately after this another thrill is registered when one of the Hidden Hand's band, attempting to follow, is shot by Ramsey and falls into the stream many feet below. The previous action of the episode is filled with the same type of incident which is yet gaining popularity for the serial.

The ninth episode "Jets of Flame," is staged for the most part on the water front. Chasing, fights and hair-raising escapes are present in aplenty, while perhaps the most important incident in connection with the progress of the plot is the death of the Hidden Hand. However, as serial villains have as many lives as tradition is wont to allot a cat, it will not be at all surprising if he comes back to the land of the living. At any rate conjectures as to his probable fate will cause the tenth episode to be awaited with more than usual interest.

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"The Flames of Chance"

(Triangle—Five Reels)

Reviewed by Peter Milne

THE magazine story by Francis Sullivan upon which "The Flames of Chance" is based, revolves around a little incident of the world war, exceedingly rich from the standpoint of human interest and containing not a little pleasing humor. But like the previous Triangle picture, "The Gown of Destiny," this, its current offering, with the monstrous struggle as a dim and distant background, is totally free from the horrors of the battlefield. The girl, Jeanette, adopts three soldiers of the Allies as God-sons and, when writing to them, pictures herself as old and gray and rheumatic. When one of them, Harry Ledyard, is invalided home, she must perforce assume this false part in reality and consequently she dons a flowing black gown, wig, spectacles and hobbles around with a cane. From this point the romance of Jeanette and Harry is developed delightfully by Mr. Sullivan. Jeanette, of course, falls in love with her God-son and the ancient raiment soon begins to aggravate her and Harry, though his eyes tell him that Jeanette is old, is more inclined to follow the dictates of his heart and holds for her the love of youth.

The counter-plot with the German spy not revealed in his true colors until the final reel, furnishes an element of suspense which contrasts favorably with the main line of action. Harvey Gates and Elizabeth Haas provided an excellent continuity from Mr. Sullivan's story and Raymond Wells followed on with a production that meets all requirements.

Margery Wilson as Jeanette makes an attractive heroine and in makeup as an old woman, plays with a sense of humor that is charming. Jack Mulhall is a pleasing Harry, while Anna Dodge and Wilbur Higby interpret character parts to good advantage.

THE STORY AND PLAYERS

Jeanette (Margery Wilson) stenographer in an advertising agency operated by Armstrong (Wilbur Higby), through the Red Cross adopts Harry Ledyard (Jack Mulhall), an American soldier in the foreign legion and his comrades in arms (Eugene Corey and Lee Phelps) as God-sons. She sends them packages of good things and letters, the while posing as an extremely aged woman. When Harry returns from the war, Jeannette dresses herself up to make good her bluff and entertains Harry. She soon falls in love with him, particularly as he is more than attentive to her. She still continues her correspondence with the other soldiers but one day the censors discover one of her letters to contain a code message to the Germans. Accused of being a spy, Harry, to protect her, takes the blame, but in the offices of the secret service the guilt is placed on Armstrong and by a trick he is forced into a confession. Harry's discovery that Jeanette is in reality a young woman brings around a complete happy ending.

Percy Challenger and Ben Lewis are others in the supporting cast.

"Evidence"

(Triangle—Five Reels)

Reviewed by Peter Milne

ON the premise that "any man of wealth and influence can commit murder and then get off if he hires a competent counsel," Jack Cunningham, author of "Evidence," has constructed a most absorbing photoplay. It can easily be recollected that the basis of Mr. Cunningham's story contains more of fact than of fiction. The force of it is driven home when, Corbin, the murderer, after a short stay in the insane asylum after his trial, is a free man, while two misguided hall boys, convicted of stealing, are sent to prison for a twenty-year sentence. While this comparison is only mentioned in passing and not made the final issue of the story, it registers with more than slight significance.

Indeed though "Evidence" is built from the premise mentioned, another line of action claims the climax of the picture. Corbin has murdered his wife because of her unfaithfulness. And even while realizing that Dr. Hyde is the other man in question he refrains from exacting vengeance in this quarter also because his son is to marry Hyde's daughter. But which ever of the two aims of the author, certain injustices of the law or Corbin's ultimate self-sacrificing and unselfish silence, outstand in the mind of the spectator, "Evidence" is bound to make engrossing entertainment.

For Mr. Cunningham, in the development of his scenario, has created a surprising amount of suspense and mystery at the very outset. This results from the planting of the murder and the robbery, but, through a contrivance in the mechanics of the scenario, this planting serves the other and more dominant purpose of arousing immediate interest, interest which never subsides until the final scene. Subsequent to the murder and the clearing up of the mystery surrounding the action of the hall boys, the suspense is still upheld by Corbin and his knowledge of the identity of the man who violated his hearth. Walter Edwards has presented the picture in entirely creditable style.

J. Barney Sherry is featured. He takes the role of Corbin and plays it well. Pauline Starke is as clever as ever in the part of Wyllis Hyde and the support does consistently good work.

THE STORY AND PLAYERS

John Corbin (J. Barney Sherry), prominent attorney, returning to his home unexpectedly, discovers a man departing by the window. The attitude of his wife (Audelle Higgins) confirms his suspicions as to the why and wherefore of the visitor and he deliberately kills her. Giving himself up he declines to state the cause of his crime when he thinks of the engagement of his son (Eugene Corey) to Wyllis Hyde (Pauline Starke), daughter of Dr. Hyde (Howard Davis), the man he suspects of visiting his wife on the night of the murder. Corbin's attorneys enter a plea of temporary insanity at the trial and he is acquitted and only consigned to a sanitarium for the criminal insane for a short while. He is released in time to attend his son's wedding and for his sake refrains from accusing Hyde of the crime he knows for a certainty he committed.

"Phantom Fame"

(Pathe—Two Reels)

Reviewed by Peter Milne

"PHANTOM FAME" is the first number in an eight-reel series to be released by Pathe under the general title of "The Price of Folly." It was produced at the Horkheimer Studios in California and features Ruth Roland. As in the "Who Pays?" series the various episodes are complete in themselves; each contains a different story, but based on the same theme as indicated by the title.

The story of "Phantom Fame" is melodrama and has as its central figure a married woman who sets out on a literary career. It is her misfortune to come in contact with a newspaper editor and magazine owner who makes a regulated business of seducing young women. In his clutches Kate Denton, the literary aspirant, struggles until rescued by her husband and a man whose daughter was betrayed by the villain.

This plot makes actionful two reels. It is extremely rapid in development and several of its situations bespeak a most imaginative scenario writer. It is done after the manner of the "Who Pays?" and "The Neglected Wife" series, both featuring the same star and produced at the same studios and will appeal to the same type of audience. Miss Roland has been surrounded by a supporting cast, which, to say the least, is appreciative of the story's possibilities.

THE STORY AND PLAYERS

Kate Denton (Ruth Roland), angered at the opposition of her husband (Frank Mayo) when she announces her intention of taking up a literary career, leaves his house and journeys to the city. There she meets Arnold (Lake McKee), an editor and magazine owner of shady character. He has just rid himself, by a trick, of a girl who sought to marry him when Kate enters. He gives her a position on his newspaper. She is sent to cover a dinner given by her employer, and not until then does she see the trap set for her. Denton and the father of the wronged girl arrive just in time to save her from his clutches.

Bruce Smith, Jimsy Maye and Neal Hardin complete the cast.

"The Kitchen Lady"

(Paramount-Mack Sennett—Two Reels)

Reviewed by Peter Milne

"THE KITCHEN LADY" may be depended upon to create an uproar in any house, as can practically all the Sennett comedies, but the manner in which the laughs are secured is strikingly unusual in these two reels which bear Eddie Cline's name as director. While the work of Slim Summerville, Louise Fazenda and Glen Cavender is undoubtedly praiseworthy, the chief objects of attention in "The Kitchen Lady" are a bear, a goat, a cat and a fish. Rather a queer assortment for comedy leads, but some slight idea of the fun can be gained by relating the scene in which the goat treats Louise unkindly after the usual fashion of goats, the fact that the cat after having her tail nipped by the fish expresses horror at the bear with a fine sense of facial expression, and the series of flashes in which Glen quite against his own will, does a wild and furious dance with the bear.

To make the animals do the right thing at the right time must have required the greatest pains in the directing. An audience is going to appreciate this and "The Kitchen Lady" besides making all who see it laugh, will set them talking about it. Mr. Cline's genius for creating comedy gags and utilizing them at the right moment was never so apparent as in this release while the entire picture bears the superlative distinctiveness common only in Mack Sennett's product.

Miss Fazenda works in an eccentric part, that of a slavey and works successfully while Summerville is as ridiculously funny as ever. Alice Maison and Eva Thatcher handle other important roles in the unwinding of the comedy in fine style.

"The Beautiful Mrs. Reynolds"

(*World Film—Six Reels*)

Reviewed by Peter Milne

THE historic rivalry of Alexander Hamilton and Aaron Burr, two of the most brilliant statesmen of the first years of the American Republic, told in interesting episodes by Sam Weller, is offered in "The Beautiful Mrs. Reynolds." The skeleton in Hamilton's cupboard when uncovered makes ideal photodramatic material with the celebrated Secretary of the Treasury himself as the central and most sympathetic figure. His career from the time of his first meeting with Burr, the development of the enmity of one toward the other which ultimately resulted in the duel ending Hamilton's life, is traced in a number of episodes that entertain both because of their close relation to early American history and because of the numerous moments of drama which they supply.

The fly in Hamilton's ointment was his infatuation for Mrs. Reynolds, a lady who, though she possessed two scheming husbands, loved the statesman dearly. After his discovery of the plot hatched by the two villains and carried through by Burr, Hamilton's public confession of his relations with Mrs. Reynolds placed him once more in high favor throughout the country, so firmly so, in fact, that he caused the defeat of Burr in a close election. From this point events lead rapidly to the famous duel in which Burr killed Hamilton, with the result that his own career in politics was forever after ended.

Arthur Ashley transferred Mr. Weller's scenario to the screen and has furnished a production of commendable quality. The uniforms and costumes of the Revolutionary period lend added color to the picture. Mr. Ashley also gives a good account of himself as Burr and Carlyle Blackwell is seen to advantage as Hamilton. June Elvidge in the title-role and Evelyn Greely as Margaret Moncrieffe, the English girl over whom the antagonism of Hamilton and Burr is born, are the other featured players. A large supporting cast made up for the most part of regular members of the World Film stock interpret the various historic characters who have roles of more or less importance in the picture to its general advantage.

"The Beautiful Mrs. Reynolds," because of its historic angle, which opens big possibilities in advertising, and its merit as a picture production, should prove an above-the-average asset for the screen of any picture house.

THE STORY AND PLAYERS

In the latter part of the Revolution, Aaron Burr (Arthur Ashley) meets Margaret Moncrieffe (Evelyn Greely), and because Alexander Hamilton (Carlyle Blackwell) is partly responsible for his designs on the girl being defeated, there springs a deep hatred between them. Years later when Hamilton is Secretary of the Treasury, he meets Mrs. Reynolds (June Elvidge) and is strongly attracted by her. Through her husband (Carl Girard) and his partner in crime, Clingman (Hubert Wilke), Burr discovers this relationship and securing letters which Hamilton wrote to Mrs. Reynolds, places them in the hands of his political enemies with results that come near being disastrous for the secretary. He, however, rises in favor when he makes a bold and fearless confession to all the charges made against him. He enters the campaign against Burr and prevents his election. It is this which ultimately leads to the duel and to Hamilton's death.

Pinna Nesbit as Mrs. Hamilton, George MacQuarrie as George Washington, Rose Tapley as Martha Washington, Alec Francis as General Philip Schuyer and Lionel Belmore as General Putnam have parts of importance in one episode or another, while others in the cast are Betty Peterson, Justine Cutting, Albert Hart, Jack Drumier, Charles Brandt, Henry West, Florence Beresford, William Black, Margaret Gale, Lottie Ford, Robert Forsyth, John Smiley, William Miller, Herbert Barrington, Anthony Bird, John Jenkins, Attilio Corbell and Madeline Barrett.

"Rose of the World"

(*Artcraft—Five Reels*)

Reviewed by Peter Milne

"ROSE OF THE WORLD," in which Elsie Ferguson makes her third appearance on the Aircraft program, is an adaptation made by Charles Maigne from the novel by Agnes and Edgerton Castle and directed by Maurice Tourneur. Miss Ferguson's rendition of the part of Rosamond English, the woman who believes her husband dead and so marries again, is done with as much feeling and emotional depth as marked her previous performances. But "Rose of the World," aside from Miss Ferguson's performance and the finished work apparent in all of Mr. Tourneur's productions, is rather disappointing.

It starts out well with Captain English's departure for the front in India, his reported death, and the marriage of Rosamond, his wife, to Sir Arthur Gerardine, a man several years her senior. A premonition that the unexpected is ever about to happen grips the observer during Rosamond's awakening to the fact that she loved Captain English more than she ever realized during his stay with her. This part of the film raises suspense to an enormously high degree and paves the way for a climax which one has the right to expect to be of a power in proportion to the body of the film. But to our notion the story fails at this point. There is some Hindu mysticism worked in for effect, and Captain English reappears on the scene, his presence serving to restore Rosamond's brain, disordered from her constant brooking, to its natural state.

This ends "The Rose of the World," and one is left with his brain in something of a whirl. All the art applied by star, director and scenario writer to bring out the high lights of the main portion of the picture fails to make more of the climax than an ending peculiarly weak for the type of story it ends.

Wyndham Standing as Captain English, Clarence Handysides as Sir Arthur, and June Sloane as his niece lend competent support to the star. Mr. Tourneur's direction is superlative, as always.

THE STORY AND PLAYERS

In India, Rosamond English (Elsie Ferguson) learns that her husband, Captain Harry (Wyndham Standing) has fallen in battle. After a time she marries Sir Arthur Gerardine (Clarence Handysides), but is unhappy. She keeps dwelling on the memory of her former husband and gradually her love for him is kindled with renewed vigor, particularly when she contrasts him with Sir Arthur, older, pompous and too masterly. She retires to England to aid Lieutenant Bethune (Percy Marmount) in writing a biography of Captain English, but this only serves to increase her mental anguish. Sir Arthur arrives and notices a great change in her. After spending a day reading Captain Harry's diary, in which he remarked that food and water were scarce, she comes to the dinner table terribly distracted. The sight of the plentiful supply of food and water completely upsets her. She is confined to her bed suffering from a mental disorder. In her delirium she requests her Indian servant to pray for Captain Harry's return and the prayer is answered—for Sir Arthur's Indian secretary was none other than the officer in disguise. His presence completely heals Rosamond and Sir Arthur departs.

Ethel Martin, Marie Benedetta, Gertrude Le Brant and Sloane De Masber have other important parts.



On January 28 It Is Planned by Goldwyn to Present Mabel Normand in "Dodging a Million," in Which the Star Evolutes from a Work-a-Day Life to Untold Wealth

"Madam Who"

(Paralta-W. W. Hodkinson, Inc.—Seven Reels)

Reviewed by Joseph L. Kelley

REGINALD BARKER has transferred to the screen Monte Katterjohn's dramatic version of Harold MacGrath's novel, "Madam Who," with a resounding punch in every scene that goes to make seven reels of that brand of entertainment which prompts the patron to look up the management on his or her way out and congratulate him on his wise choice. Harold MacGrath created an embryo drama; Monte Katterjohn nursed the infant to majority, Director Barker took the matured product and with the most capable assistance of Bessie Barriscale and cast, prepared the youngster for its initial bow to the public. The bow is taken so graciously and with such a fine degree of poise and dramatic intent, that even the hardened "first-nighter" will forget himself and applaud out of order. The exhibitor who does not book this feature may not lose, but if he does book it he is sure to win.

When it is announced that the author's work confines itself solely with the revelation of historical facts concerning the events occurring during the Civil War, it will be doubted by many that such a dramatic presentment can be made without arousing the old fires of antagonism which existed between the North and South. No such doubt should exist. The play is presented without prejudice, and because of the absence of actual war scenes excepting the mob scenes depicting the evacuation of Richmond, there is not offered this opportunity to either the North or the South.

"Madam Who," although telling of the Civil War times, is not a war drama. It speaks, rather, of the social side of the war, not of actual warfare. The locale of the story is laid in the South and Washington. The heroine is a Southern girl who takes it upon herself to avenge the death of her father and brother. To this end she enlists her services as a secret service agent. There is mystery prominent throughout the run and action takes the whip-hand. The dramatic element is a prominent figure, with the result that your attention is attracted and held to the screen. An uncertainty which arises concerning the identity of the characters is due to the fact that the author has left a bit too many details to the imagination of the audience. A sub-title or a more clear exposition through the introduction of more detail would have cleared certain situations. But the fact that the audience is made to use the imagination is sometimes a big advantage—depending upon the intelligence of the audience.

The quality of the production which "Madam Who" has been given by Paralta under the direction of Mr. Barker is commendable. It speaks of careful consideration for atmosphere, historical accuracy and a true sense of dramatic appreciation. Mr. Barker did not have a simple script from which to work. The complications aroused by the author called for exactness on the part of the creator for screen presentation. These facts were appreciated by the director and he looked before he leaped. His careful decisions in the matter are evidenced throughout the run. Mr. Katterjohn made the way straight.

Miss Barriscale reaches the high spots. She is the demure little Southerner and the revengeful daughter of the South—handling both situations and character with the ability of a born artist. She gets the spirit of the occasion and holds it throughout. Edward Coxen as the Northerner who falls in love with Jeanne is a fine type, and presents his part in a convincing manner. Howard Hickman has a difficult role, but this fact does not prevent his giving his usual fine performance.

THE STORY AND PLAYERS

Jeanne Beaufort (Bessie Barriscale) is a Southerner and seeks revenge for the death of her father and brother. She volunteers her services as a spy and secret service agent in the cause of the South.

In her endeavor to capture a gang of spies working in the interest of the North, she is captured and compelled to marry one of the gang—who is masked. She notices a peculiar tattoo mark on the man's wrist. This is the only mark of identity. She escapes and begins the search for the man she was compelled to marry. Henry Morgan (Howard Hickman) is a Southern officer and works with Jeanne to run down the spies. John Armitage (Edward Coxen) is one of the gang who is working in the South in the interest of the North. In her search for the man whom she had married, Jeanne discovers the peculiar mark on the wrists of several men with whom she comes in contact on her visit to Washington to get certain important papers. She succeeds in getting the papers and the Northerner from whom she steals them kills himself rather than suffer the disgrace of having lost them. Jeanne is suspected but succeeds in reaching her home in the South. Armitage comes to Richmond as a Northern spy. She met him at a social affair while in Washington. She loves him but realizes that she cannot marry him because he is a Northerner. Later Grant takes Richmond, is attacked, and the citizens hurriedly leave. Jeanne refuses to give up the cause. Armitage is leading a company of sildiers attacking Jeanne's home. He sees her and prevents his men from using violence. After the war he and Jeanne forget differences and are married.

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"The Birth of Democracy"

(Export and Import—Seven Reels)

Reviewed by Peter Milne

THE reign of terror instituted by Robespierre, subsequent to the overthrow of the Louis of France, out of which rose the foundation of French democracy is the basis of "The Birth of Democracy," a seven-part feature produced in Europe by the Franco-American Film Company and released in this country by the Export and Import organization. While an intimate and at times highly entertaining personal story runs through the length of the picture, its chief reason for existence is its spectacular effects. The mob scenes of the revolutionary days are pictures done by a master-director. The thousands of people seen surging about the carts carrying their victims to the guillotine and storming the palaces and prisons perform with a realism no less than that existing in reality.

The personal story which traces the activities of Countess Fontnai, arch-enemy of Robespierre showing the manner in which she pulled the strings which either directly or indirectly resulted in his ultimate downfall, and in which also is developed her love affair with Jean Guery and the tremendous sacrifice she makes in his behalf, is given considerable prominence. In its introduction the elaborate costumes of its principals may cause some slight confusion, but this at most will be the only momentary. The story is entertaining and toward the end reaches a point of suspense of power. Its development through all its stages is not, however, of the best. It deals only with its own high lights, skipping from one to another, with little intermediary action to bring out its lesser but no less dramatically important points.

Lyda Borelli as Countess Fontnai shows some clever work and is ever an attractive figure. M. Fabiani as Robespierre, M. Novelli as Tallien, the plotter, and M. Barny as Jean Guery, lover of the Countess, all give highly creditable accounts of themselves. The photography is commendable and the settings provided true to the period. The subtitles are well written and fully descriptive.

THE STORY AND PLAYERS

At the outbreak of the French Revolution, Robespierre (M. Fabiani) seizes the reigns of the much-harassed government and institutes a reign of terror, fatal to all who were in favor with the latter kings of France. Tallien (M. Novelli), once a poor journalist, becomes his right-hand man and is sent to a quarter of France to quell royalist uprisings. These are headed by Jean Guery (M. Barny), known as the "Unseizable," lover of the Countess Fontnai (Lyda Borelli). Tallien's instructions are to capture Guery at all costs, but through the quick wit of the Countess the "Unseizable" escapes. Tallien comes completely under the power of the Countess and as a result is so favorably inclined toward the royalists that he incurs the enmity of Robespierre. He is summoned to Paris and removed from power. Guery, finally captured, is sentenced to die on the guillotine. The Countess pleads with Tallien to effect his rescue. With the promise that she will marry him providing he is successful, Tallien rallies his friends around him and rises in revolt against Robespierre. The revolt is a success and Robespierre dies on the guillotine. With her lover free, the Countess fulfills her promise to Tallien.

"The Wild Strain"

(Vitagraph—Five Reels)

Reviewed by Joseph L. Kelley

VITAGRAPH'S "The Wild Strain" is a photodramatic version of George Randolph Chester and Lillian Chester's story of the same title. The production was made by Vitagraph's Western company under the direction of William Wolbert. Nell Shipman after a long absence is re-introduced by Vitagraph in the featured feminine role. Alfred Whitman presents the featured male role. The production will stand as an average five-reel feature, never reaching the high spots in dramatics or develping situations that incite more than an average interest.

The authors have relied upon the fact that a long line of ancestors are responsible for "the wild strain" in the heroine, and the manner in which they have developed the theme has led them into the paths of fancy rather than sound reasoning. After planting the characters, and after Director Wolbert has devoted much reelage to impressing upon the minds of the audience, the fact that the heroine is influenced by her ancestors by continued flashbacks to their portraits on the wall, the heroine gives the first evidence of "the wild strain" by mounting a stray circus horse which appears on the scene, riding it back to the circus grounds and giving an exhibition of bare-back riding before the assembled audience. For a girl who had been under the guidance of most severe parents, the heroine gives an exhibition of riding that would put an old-time circus performer to shame.

Throughout the story there runs the unnatural. An audience is given the impression from the start, that they might expect most anything in the way of far-fetched situations. To those who enjoy the incidents in life which are the exceptions rather than the rule, this picture will hold a certain appeal. But to those who insist upon seeing life as it is actually lived and who desire to see the fact rather than the fancy developed, "The Wild Strain" will hold only a passing interest.

Nell Shipman gives an average performance. She is handicapped from the start with a weak, unsympathetic role. Alfred Whitman is under the same disadvantage. Otto Lederer, Mrs. Buskirk, Ed Alexander, Mrs. Ruth Handforth and R. Bradbury do what they can to convince when this is impossible. With a poor story to work from, nothing better than a good try could be expected from Director Wolbert. The photography is clear and up to the present-day standard.

THE STORY AND PLAYERS

Winifred Hollywood (Nell Shipman) is in love with Harold Burton (Alfred Whitman). The Burtons are invited to the home of the Hollywoods for "inspection." The Hollywoods are proud of their ancestry and the father and mother hold dominant sway over their daughter, Winifred, who has inherited "the wild strain." Kingsley Royce (Ed. Alexander) pays a visit to the Hollywood home and insists upon Winifred doing the latest dances with him. The parents of both Winifred and Harold are shocked. Winifred and Kingsley leave the party for a stroll and come upon an escaped circus horse. Winifred catches the horse and rides it back to the circus, where she is engaged to take the part of the bare-back rider, who is sick. She gives an exhibition and makes a hit with the audience. When she returns home she meets a most aggravated mother and father. The Burtons decide that Winifred will not make a suitable wife for Harold.

Harold is employed in a bank and Royce, who is in need of money, and a friend of the vice-president, persuades the vice-president to accept his note for a large sum. The note falls due and he cannot meet it. Royce persuades his friend, the vice-president, to make it possible for a hired gangster to rob the safe.

Winifred is again imbued with the "wild strain" and leaves at night for a ride. Harold is told by a neighbor that she was seen leaving her home. He follows. Winifred comes upon the gangsters discussing the contemplated robbery. Harold invokes the aid of Colonel Bull, the circus owner. The robbers are caught and the bank robbery averted. Harold is the hero and he and Winifred are married, returning to her home, preceded by the circus parade.

Features---Current and Coming

Bluebird Photoplays

Dec. 3. The Raggedy Queen (Violet Mersereau) 5
Dec. 10. The Door Between (Ruth Clifford). 5
Dec. 17. My Little Boy (Ella Hall)..... 5
Dec. 24. The Scarlet Car (Franklyn Farnum) —
Dec. 31. The Girl by the Roadside (Violet Mersereau) ..... —
Jan. 7. My Unmarried Wife (Carmel Myers) 5
Jan. 14. Face Value (Mae Murray)..... 5
Jan. 21. Broadway Love (Dorothy Philips). 5
Jan. 28. The Fighting Grin (Franklyn Farnum) 5
Feb. 4. The Wife He Bought (Carmel Myers) 5
Feb. 11. Hungry Eyes (Ruth Clifford).... 5

Universal Productions

Dec. 3. Fighting Mad (Wm. Stowell, Helen Gibson, Betty Schade)..... 5
Dec. 10. The Silent Lady (Little Zoe Rae, Gretchen Lederer) 5
Dec. 15. Beloved Jim (Priscilla Dean, Harry Carter)..... 5
Dec. 24. Bucking Broadway (Harry Carey, Molly Malone) 5
Dec. 31. The High Sign (H. Rawlinson, Brownie Vernon). 5
Jan. 7. The Wolf and His Mate (Louise Lovely). 5
Jan. 14. Hell's Crater (Grace Cunard)..... 5
Jan. 21. Madame Spy (Jack Mulhall)..... 5
Jan. 28. The Phantom Riders (Harry Carey, Molly Malone)..... 5
Feb. 4. Painted Lips (Louise Lovely)..... 5

Fox Film Corporation

(Special Features)
Dec. 2. The Babes in the Wood (Carpenter-Corbin) 5
Dec. 9. The Pride of New York (George Walsh) 5
Dec. 16. Unknown 274 (June Caprice)..... 5
Dec. 23. The Kingdom of Love (Jewel Carmen) 5
Dec. 30. For Liberty (Gladys Brockwell).... 5
Jan. 6. Stolen Honor (Virginia Pearson)... 5
Jan. 13. Cupid's Roundup (Tom Mix)..... 5
Jan. 20. A Heart's Revenge (Sonia Markova). 5
Jan. 27. The Heart of Romance (June Caprice) 5

Fox Standard Pictures

Nov. 4. The Rose of Blood (Theda Bara)... 6
Nov. 18. Treasure Island 6
Dec. 2. A Daughter of the Gods (Annette Kellermann) ..... —
Dec. 9. Troublemakers (Jane and Katherine Lee). 7
Dec. 16. The Heart of a Lion (William Farnum). 6
Dec. 30. Du Barry (Theda Bara)..... 7
Jan. 20. Cheating the Public..... 8

Goldwyn Features Corp.

Nov. 4. Sunshine Alley (Mae Marsh)..... 6
Nov. 18. Nearly Married (Madge Kennedy).. 6
Dec. 2. The Auction Block..... 6
Dec. 16. The Cinderella Man (Mae Marsh).. 6
Dec. 30. Thais (Mary Garden)..... 6
Jan. 14. Fields of Honor (Mae Marsh)..... 6
Jan. 28. Dodging a Million (Mabel Normand) 6
Feb. 10. Our Little Wife (Madge Kennedy) 6
GOLDWYN SPECIALS
The Manx-Man..... 7
For the Freedom of the World..... 7

W. W. Hodkinson Corporation

(Paralta Plays)
Dec. 15. A Man's Man (J. Warren Kerrigan) 7
Jan. 1. Madam Who (Bessie Barriscale).... 7
Jan. 15. His Robe of Honor (Henry B. Walthall)..... 7

Jewel Productions, Inc.

Sept. — Come Through (Drama)..... —
Sept. — Pay Me (Drama)..... —
Sept. — Sirens of the Sea (Drama)..... —
Oct. — Man Without a Country (Patriotic). —
Oct. — The Corespondent (Drama)..... —
Nov. — The Price of a Good Time (Drama).. —
Dec. — The Grand Passion (Drama)..... —
Dec. — K (Drama). ..... —

George Kleine System

(PERFECTION PICTURES)
Nov. 5. Two Bit Seats (Taylor Holmes) (Essanay). ..... —
Nov. 19. Kill Joy (Essanay)..... 5
Nov. 26. Gift o' Gab (Essanay)..... 5
Dec. 3. Small Town Guy (Essanay)..... 5
Dec. 10. The Dream Doll (Essanay)..... 5
Dec. 17. Salt of the Earth (Edison)..... 5
Dec. 24. Sadie Goes to Heaven (Essanay)... 5

Metro Pictures Corporation

Dec. 3. The Square Deceiver (Harold Lockwood), Yorke Film..... 5
Dec. 10. Alias Mrs. Jessop (Emily Stevens), Metro. 5
Dec. 10. (Special) Blue Jeans (Viola Dana). 7
Dec. 17. God's Outlaw (Francis Bushman, Beverly Bayne), Metro..... 5
Dec. 24. An American Widow (Ethel Barrymore), Metro. 5
Dec. 31. The Avenging Trail (Harold Lockwood), Yorke Film..... 5
Jan. 7. Daybreak (Emily Stevens) Metro... 5
Jan. 14. The Winding Trail (Viola Dana) Rolfe-Metro 5
Jan. 21. The Eyes of Mystery (Edith Storey) Rolfe-Metro 5
Jan. 28. Her Boy (Effie Shannon, Niles Welch) Metro 5
Feb. 4. Under Suspicion (Francis X. Bush man and Beverly Bayne) Metro... 5
(METRO SPECIALS)
Blue Jeans (Voila Dana), Metro-Rolfe..... 7
The Legion of Death (Edith Storey), Metro-Rolfe 7
Revelation (Nazimova), Metro..... 7

Mutual Film Corporation

Nov. 5. A Game of Wits (Gail Kane)..... 5
Nov. 12. (Special) The Planter (Tyrone Power). 7
Nov. 12. Betty and the Buccaneers (American). 5
Nov. 19. Snap Judgment (William Russell), American. 5
Nov. 19. Please Help Emily (Ann Murdock), Frohman. 5
Nov. 26. The Mate of the Sally Ann (Mary Miles Minter). 5
Dec. 3. American Maid (Edna Goodrich)... 5
Dec. 10. Miss Jackie of the Army (Margarita Fischer). 5
Dec. 17. New York Luck (Wm. Russell), American. 5
Dec. 24. Her Sister (Olive Tell) Frohman.. 5
Dec. 31. Her Second Husband (Edna Goodrich). 5
Jan. 7. Molly Go Get 'Em (Margarita Fischer) 5
Jan. 14. The Imposter (Ann Murdock) Frohman 5
Jan. 21. In Bad (Wm. Russell), American... 5

Paramount Picture Corp.

Dec. 3. The Eternal Temptress (Lina Cavalieri). 5
Dec. 3. The Secret Game (Sessue Hayakawa) 5
Dec. 10. The Land of Promise (Billie Burke) 5
Dec. 10. Tom Sawyer (Jack Pickford)..... 5
Dec. 17. Nan of Music Mountain (Wallace Reid). 5
Dec. 17. The Fair Barbarian (Vivian Martin) 5
Dec. 24. Love Letters (Dorothy Dalton).... 5
Dec. 24. His Mother's Boy (Charles Ray)... 5
Dec. 31. The Seven Swans (Marguerite Clark) 5
Jan. 7. Mrs. Dane's Defense (Pauline Frederick) 5
Jan. 14. Jules of the Strong Heart (George Beban) 5
Jan. 14. The Spirit of '17 (Jack Pickford).. 5
Jan. 21. Rimrock Jones (Wallace Reid)..... 5
Jan. 21. Blackton's The World for Sale..... 5
Jan. 28. The Widow's Might (Julian Eltinge) 5
Jan. 28. The Hired Man (Charles Ray)..... 5

Artcraft Releases

(PARAMOUNT)
Dec. 17. The Devil Stone (Geraldine Farrar). 5
Dec. 31. A Modern Musketeer (Douglas Fairbanks)..... 5
Jan. 7. Rose of the World (Elsie Ferguson). 5
Jan. 14. Dead or Alive (Wm. S. Hart)..... 5
Jan. 21. Stella Maris (Mary Pickford)..... 5

Pathe Exchange, Inc.

Dec. 2. The Little Patriot (Baby Marie Osborne, Marion Warner, Herbert Standing). 5
Dec. 9. Her Sister's Rival (Vera Colodonaya, L. M. Coronova, V. A. Polonsky) Russian 5
Dec. 16. Vengeance Is Mine (Irene Castle, Elliott Dexter, Edwin Hoyt, Frank Sheridan, Reginald Mason, Ethel Grey Terry) Astra..... 5
Dec. 23. Runaway Romany (Marion Davies, Joseph Kilgour, Matt Moore, Ormi Hawley, Gladden James), Ardsley. 5
Dec. 30. Over the Hill (Gladys Hulette, J. H. Gilmour, Daniel Mason, Wm. Parke, Jr.), Astra..... 5
Jan. 6. Convict 993 (Irene Castle, Warner Oland, Paul Everton, Etheyle Cooke, Bert Starkey)..... 5
Jan. 13. The German Curse in Russia (Wat Film), Donald C. Thompson..... 5
Jan. 20. The Cloven Tongue (Special) (N. V. Panoff, P. A. Baksheef, Nadya Lesienko, Sophie Karabanova).. 5
Jan. 27. Innocent (Fannie Ward, Frederick Perry, John Miltern, Armand Kalisz), Astra 5

Select Pictures

— The Barrier. 7
— The Lone Wolf (Hazel Dawn and Bert Lytell)..... 6
Oct. — Public Be Damned (Charles Richman). 6
Oct. — The Wild Girl (Eva Tanguay)..... 5
Oct. — Over There (Anna Q. Nilsson and Charles Richman). 6
Oct. — The Moth (Norma Talmadge)..... 6
Oct. — Magda (Clara Kimball Young),..... 5
Oct. — Scandal (Constance Talmadge)..... 5
Nov. — Her Silent Sacrifice (Alice Brady).. 5
Nov. — Secret of the Storm Country (Norma Talmadge) 5
Dec. — Shirley Kake (Clara Kimball Young). 5
Dec. — The Honeymoon (Constance Talmadge). 5
Jan. — Woman and Wife (Alice Brady..... —
Jan. — Ghosts of Yesterday (Norma Talmadge). ..... —
Jan. — The Marionettes (Clara Kimball Young). ..... —
Jan. — The Studio Girl (Constance Talmadge). ..... —

Triangle Distributing Corporation

Dec. 9. Fanatics (J. Barney Sherry)..... 5
Dec. 9. The Learnin' of Jim Benton (Roy Stewart) 5
Dec. 16. Because of the Woman (Billie Bennett) 5
Dec. 16. The Maternal Spark (Irene Hunt).. 5
Dec. 23. Without Honor (Margery Wilson. 5
Dec. 23. Until They Get Me (Pauline Hart). 5
Dec. 30. The Gown of Destiny (Alma Ruebens) 5
Dec. 30. Framing Framers (Charles Gunn).. 5
Jan. 6. Betty Takes a Hand (Olive Thomas) 5
Jan. 6. Man Above the Law (Jack Richardson) 5
Jan. 13. I Love You (Alma Ruebens)..... 7
Jan. 13. Law's Outlaw (Roy Stewart)..... 5
Jan. 20. Evidence (J. Barney Sherry)..... 5
Jan. 20. Flames of Chance (Margery Wilson) 5
Jan. 27. The Gun Woman (Texas Guinan).. 5
Jan. 27. Her American Husband (Darrell Foss) 5

Vitagraph V-L-S-E.

Dec. 10. The Marriage Speculation (Mildred Manning, Wallace MacDonald)... 5
Dec. 17. In the Balance (Earle Williams)... 5
Dec. 24. When Men Are Tempted (Mary Anderson, Alfred Whitman)..... 5
Dec. 31. His Own People (Harry Morey, Gladys Leslie) 5
Jan. 7. The Blind Adventure (Edward Earle, Betty Howe) 5
Jan. 14. The Wild Strain (Nell Shipman, Alfred Whitman) 5
Jan. 21. The Menace (Corinne Griffith, Evart Overton) 5
Jan. 28. A Mother's Sin (Earle Williams).... 5
Feb. 4. The Other Man (Harry Morey, Grace Darmond, Florence Deshon)..... 5

World Pictures

Dec. 10. The Good for Nothing (Carlyle Blackwell and Evelyn Greeley)... 5
Dec. 17. The Tenth Case (June Elvidge).... 5
Dec. 24. The Volunteer (Madge Evans and Henry Hull) 5
Dec. 31. The Wasp (Kitty Gordon)..... 5
Jan. 7. Stolen Hours (Ethel Clayton)..... 5
Jan. 14. The Strong Way (June Elvidge).... 5
Jan. 21. The Beautiful Mrs. Reynolds (Carlyle Blackwell, June Elvidge)..... 5
Jan. 28. Gates of Gladness (Madge Evans).. 5

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May 7. When Justice Errs, D.....5 reels
May 12. (Educational Subject) .....1 reel
May 14. The Daughter of Darkness, Episode No. 1, D.....2 reels
May 19. Ghosts (Sunshine), C.....1 reel
Sept. 17. My Country First.....6 parts
Oct. 7. The Mystery of the Boule.....5 parts
Oct. 15. Blackmailer .....5 parts

Argosy Films, Inc.
The Celebrated Stielow Case.....6 reels
Where D'ye Get That Stuff.....5 reels
Absinthe (King Baggott), Universal Reissue .....5 reels

Arrow Film Corporation
The Deemster (Derwent Hall Caine).....7 reels

Bluebird Extraordinary
Sept. 3. Mother o' Mine (Rupert Julian and Ruth Clifford) .....5 reels
The Eagle's Wings (Herbert Rawlinson).
Hell Morgan's Girl (Dorothy Phillips).
Mother o' Mine (Rupert Julian, Ruth Clifford, Ruby La Fayette).

Brenon Productions
Lone Wolf .....7 parts
Fall of the Romanoffs .....8 parts
Empty Pockets .....7 parts

Jules Burnstein
Shame .....7 parts

Cardinal Film Corporation
Joan the Woman (Geraldine Farrar).....11 reels

Century Comedies
(FEATURING ALICE HOWELL)
Balloonatics .....2 reels
Automaniacs .....2 reels
Neptune's Naughty Daughter.....2 reels

Christie Film Company
Father's Bright Idea.....1 reel
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The Milky Way.....1 reel
His Last Pill.....1 reel
The Fourteenth Man.....1 reel
Down by the Sea.....1 reel
Skirts .....1 reel
Won in a Cabaret.....1 reel
His Merry Mix-Up.....1 reel
A Smoky Love Affair.....1 reel

Cinema Distributing Corp.
The 13th Labor of Hercules.

Clune Productions
Ramona .....8 reels
Eyes of the World.....9 reels

Commonwealth Pictures Corp.
Charlotte, in The Frozen Warning.

Corona Cinema Company
The Curse of Eve (Enid Markey).....7 reels

Coronet Film Corporation
LIVING STUDIES IN NATURAL HISTORY
Animal World, No. 1 Issue.
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Birdland Studies.
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Cosmofotofilm Company
Incomparable Mistress Bellairs.....4 reels
Liberty Hall .....4 reels
The Black Spot.....4 reels
Victoria Cross .....4 reels
On 18 .....4 reels
His Vindication .....5 reels
I Believe .....7 reels

Dixie Films
Tempest and Sunshine (Evelyn Greely)..5 reels
Just a Song at Twilight.....5 reels

Ebony Film Corporation
A Natural Born Shooter.....1 reel
Dat Blackhand Waitah Man.....1 reel
Shine Johnson and the Rabbit's Foot.....1 reel

E. I. S. Motion Picture Corp.
Trooper 44 .....5 reels

Elmont Feature Film Co.
People vs. John Doe.....6 reels
God's Law .....6 reels

Export and Import Film Co.
Robespierre .....— reels
Ivan the Terrible.....— reels

Fairmount Film Corporation
Hate .....7 reels

Flora Finch Film Co.
War Prides .....2 reels

First National Exhibitors' Circuit, Inc.
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Charles Chaplin.
Daughter of Destiny (Mme. Petrova).
Herbert Brenon's "Empty Pockets."
The Sign Invisible (Big Mitch Lewis).

Fort Pitt Corporation
The Italian Battlefront.

Fox Film Corp.
(Standard Pictures)
The Spy.
The Honor System.
Jack and the Beanstalk.
The Conqueror.
Camille.
Oct. 18. Aladdin and the Wonderful Lamp.
Nov. 18. The Babes in the Wood.

Frieder Film Corporation
The Birds' Christmas Carol (Mary Louise).5 reels
A Bit O' Heaven (Mary Louise).....5 reels

Friedman Enterprises
A Mormon Maid (Mae Murray).....6 reels

Frohman Amusement Corp.
The Witching Hour (C. Aubrey Smith, Jack Sherrill, Helen Arnold, Marie Shotwell and Robert Conness.....6 reels
Conquest of Canaan.....5 reels
God's Man .....9 reels

General Enterprises, Inc.
Mother (Elizabeth Risdon, McClure)....6 parts
The Warrior (Maciste) (McClure).....7 parts
The Liar (Jane Gail, Stanley Walpole)...6 parts

Gold Medal Photoplays
The Web of Life (Hilda Nord, James Cruze, George Spencer).....5 reels

Golden Features
A Bit of Life.....1 reel

Grand Feature Film Company
Rex Beach on the Spanish Main.....5 reels
Rex Beach in Pirate Haunts.....5 reels
Rex Beach in Footsteps of Capt. Kidd....5 reels

Graphic Features
The Woman and the Beast.....5 reels

D. W. Griffith
Intolerance .....9 reels

Hanover Film Company
Maciste .....— reels
How Uncle Sam Prepares.....4 reels

William S. Hart
The Cold Deck .....5 D
The Two Gun Man.....5 D

Hawk Film Corporation
Monster of Fate.....— reels

Herald Film Corporation
Around the World in 80 Days.....6 reels

Hiller & Wilk, Inc.
The Battle of Gettysburg.....— reels
The Wrath of the Gods (Sessue Hayakawa).5 reels

Historic Features
Christus .....8 reels

M. H. Hoffman, Inc.
One Hour (Zeena Keefe and Alan Hale).6 reels
The Silent Witness (Gertrude McCoy)...6 reels
A Trip Through China (Brodsky's Art Pictures) .....8 reels
Her Fighting Chance (Jane Grey).....6 reels
Should She Obey? (Alice Wilson, Gene Genung and Norbert Myles).....6 reels
Whither Thou Goest (Rhea Mitchell and Orrin Johnson) .....5 reels
The Great White Trail (Doris Kenyon)..6 reels

Iliodor Picture Corporation
The Fall of the Romanoffs (Iliodor, Nance O'Neil, Ekaterina Galanta, Alfred Hickman and Conway Tearle).....— reels

Inter Ocean Film Corp.
Enlighten Thy Daughter.....— reels

Ivan Feature Productions
June — One Law for Both..... 9
Aug. — Babling Tongues ..... —
Oct. — Married in Name Only..... —
Dec. — Sins of Ambition ..... —
Jan. — Human Clay ..... —

Juvenile Film Corporation
World War in Kidland.....1 reel
A Chip Off the Old Block.....1 reel
Chip's Elopement .....1 reel
Chip's Backyard Barn-Stormers.....2 reels
Chip's Rivals .....1 reel
For Sale, a Daddy.....1 reel
Chip's Carmen .....2 reels

A. Kay Co.
Twenty Thousand Feats Under the Sea....
Golden Spoon Mary.....1 C
Some Barrier .....1 C
His Trial .....1 C
(Terry Human Interest Reels)
No. 1. Character as Revealed in the Face...Ed.
No. 2. Character as Revealed in the Eyes...1d.

Klotz and Streimer
Whither Thou Goest.....5 reels
The Secret Treaty.....5 reels

Lincoln Motion Picture Company
The Realization of a Negro's Ambitions...2 reels
Trooper of Troop K.....3 reels

Marine Film Co.
Lorelei of the Sea.....— reels

Masterpiece Drama Productions
Who's Your Neighbor?..... —

Masterpictures
LION COMEDIES
Oct. 29. Nathan Busts Into the Movies....1 C
Nov. 5. A Village Villain.....1 C
Nov. 12. Her Fatal Resemblance.....1 C
Nov. 19. An Account of a No-Account Count.1 C
Nov. 26. Hicks and Hornets.....1 C
Dec. 3. Waves and Wimmen.....1 C
Dec. 10. Fizzled Finance .....1 C

Mayfair Film Corp.
Persuasive Peggy.....— reels

B. S. Moss M. P. Corporation
Birth Control .....6 reels
The Power of Evil.....5 reels
Boots and Saddles.....5 reels
The Girl Who Doesn't Know.....5 reels
In the Hands of the Law.....5 reels
One Hour (Sequel to "Three Weeks").. ....

Ogden Pictures Corp.
The Lust of the Ages.....— reels

Paragon Films
The Whip .....8 reels

Photoplay Magazine
Screen Supplement—One-reel releases, giving intimate interviews of all the stars. (Through independent exchanges).

Popular Picture Corporation
Corruption .....6 reels

Public Rights Film Corporation
The Public Be Damned (Charles Richman and Mary Fuller).....5 reels

(Continued on page 604)

Short Subjects Current and Coming

Educational Film Corp. of Amer.

SCENICS—EDUCATIONAL
Oct. 24. From Studio to Screen.
Oct. 31. A Trip Through Japan, No. 1.
Nov. 7. A Flying Trip Through the Hawaiian Islands, No. 1.
Nov. 14. A Flying Trip Through the Hawaian Islands, No. 2.
Nov. 21. Me and My Dog.
Nov. 28. The Chain Gang.
Dec. 5. The Land of Enchantment (Yosemite Valley).
Dec. 12. Fishing for Fish.
Dec. 19. A Trip Through Japan, No. 2.
Dec. 26. Beside the Glimmer Glass.
DITMARS "LIVING BOOK OF NATURE"
Nov. 19. The Animals of Australia.
Nov. 26. The Smaller Monkeys.
Dec. 3. Enemies of the Garden.
Dec. 10. Our Vanishing Game.
Dec. 17. Nature's Weavers.
Dec. 24. Nature's Songsters.
Dec. 31. The Animals in Midsummer.

Fox Sunshine Comedies

Nov. 11. Roaring Lions and Wedding Bells..2 C
Nov. 18. A Milk-Fed Vamp.....2 C
Dec. 9. His Smashing Career.....2 C
Dec. 23. Damaged—No Goods .....2 C
Jan. 6. Shadows of Her Pest.....2 C
Jan. 13. Are Married Policemen Safe?.....2 C
Feb. 3. Son of a Gun.....2 C

General Film Company

BROADWAY STAR FEATURES
(O. HENRY STORIES)
The Hiding of Black Bill (W. L. Rodgers, Chet Ryan) .....2 D
The Thing's the Play (Mildred Manning, Jack Crosby) .....2 C-D
The Fifth Wheel (W. L. Rodgers, Chet Ryan, Patricia Palmer).....2 D

ESSANAY
("THE BLACK CAT STORIES")
The Long Green Trail (Virginia Valli, Rodney La Rock).....2 D
Don't Lose Your Coat.....2 C
Star Dust (Margaret Clayton).....C-D

GEORGE ADE FABLES
The Fable of the Toilsome Ascent and the Shining Table Land.....2 C
The Fable of the Back Trackers from the Hot Sidewalks.....2 C

ESSANAY COMEDIES (1 reel)
Lunch .....1 C
Nut Stuff .....1 C
He Loved Her So.....1 C
One Night .....1 C
Next .....1 C

ESSANAY SCENICS
The Great National Industries of Canada..1 Sc.
Water Powers of Western Canada.....1 Sc.
Through Canada from Coast to Coast.....1 Sc.
How Canada and the Farmer Co-operate in Grain Raising .....1 Sc.
Agricultural Opportunities in Western Canada .....1 Sc.
The Bay of Fundy.....1 Sc.
The Biggest Things in the World.....1 Sc.

CHAPLIN COMEDIES
By the Sea.....1 C
In the Park.....1 C
Work .....2 C
A Woman .....2 C

FALCON FEATURES
His Old-Fashioned Dad (Daniel Gilfether, Mollie McConnell) .....4 D
Zollenstein (Vola Vale, Monroe Salisbury)..4 D

KALEM
(AMERICAN GIRL SERIES WITH MARIN SAIS)
The Man Hunt at San Remo.....2 D
The Door in the Mountain.....2 D
Sagebrush Law .....2 D
("THE FURTHER ADVENTURES OF STINGAREE" WITH TRUE BOARDMAN)
Through Fire and Water.....2 D
A Bushranger's Strategy.....2 D
The Stranger at Dumcrieff.....2 D
A Champion of the Law.....2 D
(HAM AND BUD COMEDIES)
The Boot and the Loot.....1 C
A Whirlwind of Whiskers.....1 C
The Onion Magnate's Revenge.....1 C
The Bath Tub Bandit.....1 C

GRANT, POLICE REPORTER SERIES
The Mystery of Room 422.....1 D
A Deal in Bonds.....1 D
The Sign of the Scarf.....1 D
The Man with the Limp.....1 D

A DAUGHTER OF DARING SERIES
A Race to the Drawbridge.....1 D
The Munitions Plot.....1 D
The Detective's Danger.....1 D
The Railroad Smugglers.....1 D
The Deserted Engine.....1 D

JAXON FILM CORP.
"A DAUGHTER OF UNCLE SAM" SERIES
Number 1 .....1 D
Number 2 .....1 D
Number 3 .....1 D

JAXON COMEDIES
Breaking In .....1 C
Blundering Boobs .....1 C
Disappointed Love .....1 C
He's In Again.....1 C
How It Worked.....1 C
Their Model Careers.....1 C
His Fishy Footsteps.....1 C
Out and In (Finn & Haddie).....1 C
The Inspector's Wife.....1 C
In Wrong (Finn & Haddie).....1 C
Anybody's Money .....1 C
Her Fatal Shot (Finn & Haddie).....1 C
Marooned .....1 C
Sherman Was Right.....1 C
What Will Happen Next?.....1 C
Which Was Lucky?.....1 C

JUDGE BROWN STORIES
Bud's Recruit .....2 C-D
Chocolate of the Gang.....2 C-D
The Lost Lie.....2 C-D
The Accusing Toe.....2 C-D

SPARKLE COMEDIES
Monkey-Maid-Man .....1 C
On the Love Line.....1 C
The Detective .....1 C
Smashing the Plot.....1 C
After the Matinee.....1 C
Double Cross .....1 C
The Best of a Bad Bargain.....1 C

JOHNNY AND EMMA RAY COMEDIES
A Laundry Mix-Up.....1 C
A Peaceful Flat.....1 C
Cheating His Wife.....1 C
A Bathtub Marriage.....1 C

KLEINE
(GEORGE BICKEL COMEDIES
A Suit and a Suitor.....1 C
Nearly a Husband.....1 C
Some Statue .....1 C
Nearly a Husband.....1 C
Some Statue.....1 C
A King of Cooks.....1 C
Love, Luck and Loot.....1 C

SELIG
Training Our Khaki-Clad Heroes.....2 Military
The Angel of Poverty Row.....1 D
The Rustler's Vindication.....2 D
The Witness for the State.....1 D

THREE C COMEDIES
Stealing a Sweetheart (Lou Marks, Pearl Shepard, Oom Paul).....1 C
A Hash House Romance (Lou Marks, Pearl Shepard, Oom Paul).....1 C
The Hod Carrier's Million (Claude Cooper, Virginia Tracy Clark, Kenneth Clarendon) .....1 C

HANOVER FILM COMPANY
Camille (Helen Hesperia).....6 D
The Marvelous Maciste.....6 D

PHYSICAL CULTURE PHOTO PLAYS CO.
Physical Culture Magazine (Issued Monthly) .....1 Edc.

PIEDMONT PICTURES CORPORATION
(SELBURN COMEDIES)
Hubby's Holiday.....2 C
Too Much Elephant.....1 C
Wedding Bells and Lunatics.....1 C
His College Proxy.....1 C

King Bee Comedies

Nov. 1. The Hobo .....2 reels
Nov. 15. The Pest .....2 reels
Dec. 1. The Bandmaster .....2 reels
Dec. 15. The Slave.....2 reels
Jan. 1. The Stranger.....2 reels

SELIG-HOYT COMEDIES
Aug. 6. A Dog in the Manger.....2 C
Aug. 20. A Trip to Chinatown.....2 C
Sept. 3. A Midnight Bell.....2 C
Sept. 17. A Contented Woman.....2 C

Metro Pictures Corporation

METRO-DREW COMEDIES
Jan. 7. Their Mutual Motor.....1 C
Jan. 14. Why Henry Left Home.....1 C
Jan. 21. Their First Love.....1 C
Jan. 28. Under the Influence.....1 C

Mutual Film Corporation

Monday, December 24, 1917
MUTUAL—Mutual Weekly, No. 156.....1 Top
Thursday, December 27, 1917
CUB—Jerry's Best Friend (George Ovey)....1 C

STRAND (BILLIE RHODES)
Jan. 1. Her Awful Fix.....1 reel
Jan. 8. A Peach and a Pill.....1 reel
Jan. 15. Burglars .....1 reel
Jan. 22. Their Little Kid.....1 reel
Mutual Weekly Issued Every Monday

Serials

Dec. 3. The Lost Express, No. 12 (Daring Death) .....
Dec. 10. The Lost Express, No. 13 (The Escape) .....2 D
Dec. 17. The Lost Express, No. 14 (Unmasked) .....2 D
Dec. 24. The Lost Express, No. 15 (The Return of the Lost Express).....2 D

MUTUAL-CHAPLINS
Oct. 29. The Adventurer.....2 C

Paramount Pictures Corporation

KLEVER KOMEDIES (Victor Moore).
Dec. 3. Toothaches nad Heartaches.....1 C
Dec. 19. The Instalment Plan.....1 C
Dec. 31. O. U. Boat.....1 C
Jan. 14. Meatless Days and Sleepless Nights.1 C
Jan. 28. He Got His.....1 C

BLACK DIAMOND COMEDIES
Oct. 7. Susie Slips One Over.....1 C
Oct. 15. Nearly a Baker.....1 C
Nov. 12. A Society Scrimmage.....1 C

ARBUCKLE COMEDIES
Oct. 29. Fatty at Coney Island.....1 C
Dec. 10. A Country Hero.....1 C
Dec. 20. Out West .....2 C

BURTON HOLMES TRAVEL PICTURES
Dec. 3. Osaka to Nagasaki.....1 Trav.
Dec. 10. Canning Time in California.....1 Trav.
Dec. 17. In Glacier Park.....1 Trav.
Dec. 24. Going to the Sun.....1 Trav.
Dec. 31. On the Farm Where the Food Comes From.....1 Trav.
Jan. 7. Sydney, the Antipodean Metropolis.1 reel
Jan. 14. A Trip to the Jenolan Caves of Australia .....1 reel
Jan. 21. Melbourne, the Magnificent.....1 reel
Jan. 28. 'Round About Melbourne.....1 reel

WHO IS NUMBER ONE? (Serial)
Jan. 7. Episode 11. The Rail Raiders.....2 D
Jan. 14. Episode 12. The Show Down.....2 D
Jan. 21. Episode 13. Cornered .....2 D
Jan. 28. Episode 14. No Surrender .....2 D
Feb. 4. Episode 15. The Round-Up.....2 D

MACK SENNETT COMEDIES
Dec. 2. An International Sneak.....1 C
Dec. 16. That Night .....1 C
Dec. 30. Taming Target Center.....1 C
Jan. 13. The Kitchen Lady.....2 C
Jan. 27. His Hidden Purpose.....2 C

PARAMOUNT-BRAY PICTOGRAPHS
Jan. 5. The New Art of Dress; Destructive Power of T-N-T; Goodrich Dirt and Duke de Whatanob.
Jan. 12. The Panama Canal; Evolution of the Dance; Flour from Potatoes.

Pathe Exchange, Inc.

Sunday, January 6, 1918
The Hidden Hand, No. 7 (The Fibre Trap).2 D
The Tip (Harold Lloyd, Bebe Daniels, Harry Pollard), Rolin .....2 C
Picturesque Rivers of France; Here and There in Keswick, Cumberland, Eng....
Katzenjammer Kids, "Der Captain's Birthday" (Cart.); War Bibles (Ed.)...Split reel
Wednesday, January 9, 1918
Hearst-Pathe News, No. 4.....1 top
Saturday, January 12, 1918
Hearst-Pathe News, No. 5.....1 top
Sunday, Jan. 13, 1918
The Hidden Hand, No. 8 (The Slide for Life)2 D
Argus Pictorial, No. 5.....1 Ed.
Our National Park, Yellowstone Park.....1 Sc.
The Movie Dummy (Rolin).....2 C
Happy Hooligan (Hearts and Horses) (Cart.) and My Lady's Furs (Ed.) International .....Split reel
Wednesday, January 16, 1918
Hearst-Pathe News, No. 6.....1 top
Saturday, January 19, 1918
Hearst-Pathe News, No. 7.....1 top

Sunday, January 20, 1918
The Hidden Hand, No. 9 (The Jets of Flame)2 D
The Price of Folly, No. 1 (Phantom Fame), Balboa .....2 D
The Big Idea (Harold Lloyd, Harry Pollard, Bebe Daniels), Rolin.....1 C
Bruges—Before the War, Belgium (colored), and "In Blossom Time," Educ., Pathe..
Split reel
Katzenjammer Kids "Rub-a-dub-dub" (Cart) and "Making Linoleum" (Ed), International .....Split reel
Wednesday, January 23, 1918
Hearst-Pathe News, No. 8.....1 top
Saturday, January 26, 1918
Hearst-Pathe News, No. 9.....1 top

Triangle Distributing Corp.

TRIANGLE COMEDIES
Jan. 6. Matrimonial Breaker.....1 C
Jan. 6. His Day of Doom.....1 C
Jan. 13. A Straight Crook.....1 C
Jan. 13. A Marriage Not.....1 C
Jan. 20. Their Indian Uncle.....1 C
Jan. 20. The Price of His Head.....1 C
Jan. 27. A Butler Bust-Up.....1 C
Jan. 27. Too Many Husbands.....1 C
KEYSTONE RELEASES
Jan. 6. His Hidden Shame (Max Asher, Dora Rogers, Alice Davenport, Alatia Morton, Marianne Delatorre).....2 C
Jan. 13. His Punctured Reputation (Wm. Franey, Dale Fuller, Maude Wayne, Milt Sims) .....2 C
Jan. 20. Dimples and Dangers (Harry Gribbon, Dora Rogers, Frank Bond, Claire Anderson) .....2 C
Jan. 27. Courts and Cab Ants (Peggy Pearce, Baldy Belmont, Marianne Delatorre, Max Asher) .....2 C

Universal Film Company

Monday, January 14, 1918
NESTOR—Maimed in a Hospital (Dave Morris, Max Asher, Gladys Tennyson)...1 C
Wednesday, January 16, 1918
L-KO—Home Run Ambrose (Mack Swain)..2 C
UNIVERSAL ANIMATED WEEKLY—Weekly No. 7.
Saturday, January 19, 1918
UNIVERSAL SCREEN MAGAZINE—Issue No. 54.
UNIVERSAL CURRENT EVENTS—Issue No. 36 (Shipping date, January 12).
UNIVERSAL SPECIAL—The Fugitives (Fourteenth Episode of "The Red Ace" Serial) .....2 D
UNIVERSAL SPECIAL—Hidden Hands (Eighth Episode of "The Mystery Ship" Serial) .....2 D
Monday, January 21, 1918
NESTOR—Who's to Blame.....2 C
Wednesday, January 23, 1918
L-KO—Ashcan Alley .....2 C
UNIVERSAL ANIMATED WEEKLY, No. 8.
Saturday, January 26, 1918
UNIVERSAL SCREEN MAGAZINE, Issue No. 5.
UNIVERSAL CURRENT EVENTS—Issue No. 27.
(Shipping date January 19)
UNIVERSAL SPECIAL — Hell's Riders (Thiteenth Episode of "The Red Ace" Serial) .....2 D
UNIVERSAL SPECIAL—The Black Masks (Ninth Episode of "The Mystery Shop" Serial) .....2 D
Monday, January 28, 1918
NESTOR—Vamping the Vamp (Harry Mann, Kathleen O'Connor) .....1 C
Wednesday, January 30, 1918
L-KO—Barbarous Plots (Hughie Mack, Bobby Dunn).....2 C
UNIVERSAL ANIMATED WEEKLY—Weekly No. 9.
Saturday, February 2, 1918
UNIVERSAL SCREEN MAGAZINE—Issue No. 6.
UNIVERSAL CURRENT EVENTS — Issue No. 38.
(Shipping date, January 26)
UNIVERSAL SPECIAL—Virginia's Triumph (Final Episode of "The Red Ace" Serial)2 D
UNIVERSAL SPECIAL—The Rescue (Tenth Episode of "The Mystery Ship" Serial) .2 D
SPECIAL—Finley Nature Studies No. 3 (Bears of the Yellowstone; The Long White Trail) Sc.....Split reel

Vitagraph

BOBBY CONNELLY SERIES
Nov. 5. Bobby to the Rescue.
Nov. 12. Bobby's Country Adventure.
Nov. 19. Bobby Takes a Wife.
Nov. 26. Bobby the Magician.
THE FIGHTING TRAIL SERIES
Dec. 3. Epi. 13. The Water Trap.....2 parts
Dec. 10. Epi. 14. The Trestle of Hororrs.2 parts
Dec. 17. Epi. 15. Out of the Flame.....2 parts
BIG V COMEDIES
Jan. 7. Sleuths and Surprises.
Jan. 14 [illegible]
VITAGRAPH COMEDIES
Jan. 7. A Little Quija Work.
Jan. 14. Seeking An Oversoul.

VENGEANCE AND THE WOMAN (Serial)
Dec. 24. The Oath (First Episode) (Wm. Wuncan, Carol Holloway).
Dec. 31. Loaded Dice (Second Episode).
Jan. 7. The Unscaled Peak (Third Episode).
Jan. 14. The Signaling Cipher (Fourth Episode).
Jan. 21. The Plunge of Destruction (Fifth Episode).
Jan. 28. The Lure of Hate (Sixth Episode).

Favorite Film Features

Jan. 7. The Trap .....2 D
Jan. 7. A Change in Baggage Checks.....1 C
Jan. 14. Under the Daisies.....2 D
Jan. 14. A Model Young Man.....1 C
Jan. 21. The Next Generation.....2 D
Jan. 21. And His Wife Came Back.....1 C

RELEASES IN THE INDEPENDENT FIELD

(Continued from page 602)

Renowned Pictures Corporation

The Public Defender.....6 reels
Naked Hands .....5 reels
Weavers of Life.....6 reels
Souls Redeemed .....6 reels
Mother Love and the Law.....7 reels
In Treason's Grasp.....5 reels
Should She Obey?.....7 reels

Selig Special

Bewar_ of Strangers.....7 reels
The Ne'er-Do-Well.....8 reels
The Garden of Allah (Selig).....10 reels
Who Shall Take My Life?.....— reels

Frank J. Seng

Parentage .....7 reels

Sherman Eliot, Inc.

The Crisis .....10 reels

Sherman Pictures Corporation

I Believe .....7 reels
The Land of the Rising Sun

Julius Steger

Redemption .....6 reels

Sterling Pictures Corporation

Peg o' the Sea (Jean Sothern feature)....6 parts
A Mute Appeal (Jean Sothern feature)...5 parts
The Lash of Destiny (Gertrude McCoy feature) .....5 parts
Her Good Name (Jean Sothern feature)..5 parts
Rosie O'Grady (Viola Dana feature).....5 parts
The Cloud (Jean Sothern feature).....5 parts
The God of Little Children (Alma Hanlon feature) .....5 parts
A Mother's Ordeal (Jean Sothern feature) 5 parts
Pride and the Devil (Alma Hanlon feature)6 parts
Miss Deception (Jean Sothern feature)...5 parts
The Law that Failed (Alma Hanlon f'ture)5 parts
Great Bradley Mystery (Alma Hanlon feature) .....5 parts
The Mystic Hour (Alma Hanlon feature).6 parts
When You and I Were Young (Alma Hanlon feature) .....5 parts
The Golden God (Alma Hanlon feature)..5 parts
She Was a Dangerous Girl (Cartoon comedy) .....500 ft.
Zippy the Fireman (Cartoon comedy)....500 ft.
Zippy in a Sanatorium (Cartoon comedy).500 ft.
Zippy Buys a Pet Pup (Cartoon comedy).500 ft.
Slick and Tricky (Cartoon comedy).....500 ft.
Doctor Bunny's Zoo (Cartoon comedy)...500 ft.
The Old Forty-Niner (Cartoon comedy)..500 ft.
Mr. Coon (Cartoon comedy).....500 ft.
Mose Is Cured (Cartoon comedy).....500 ft.
Zippy's Insurance (Cartoon comedy).....500 ft.
Zippy's Pets (Cartoon comedy).....500 ft.
The Unknown (Cartoon comedy).....500 ft.

Moe Streimer

A Daughter of the Don.....10 reels

Submarine Film Corporation

The Submarine Eye.....7 reels

W. H. Productions Co.

William S. Hart as Two Gun Man in "The Bargain" .....6 reels
William S. Hart in "The Bandit and the Preacher" .....5 reels
William S. Hart in "The Hell Hound of Alaska" .....5 reels
Also Series of two-reel W. H. Hart productions.

Wholesome Films Corporation

The Penny Philanthropist (Peggy O'Neil and Ralph Morgan), D..... 5
Cinderella and the Magic Slipper (Special Children's Cast), Juv..... 4
His Awful Downfall (Rex Adams), 1,000 feet, C.
Little Red Riding Hood (Juvenile), 4,000 feet.

World Pictures

Over Here .....5 reels

EXHIBITORS' PERSONALS

CALIFORNIA.—Under the management of Leffingwell and Haggerty, the Auditorium, at San Pedro, was opened a week ago to capacity business. C. H. angley, of San Francisco, has acquired the ownership of the T. & D. Theatre at Hanford. He also operates a theatre at Taft.

ILLINOIS.—Robert Kennedy, the new owner of the Court theatre, Pekin, has moved his family here, and already assumed active management of the playhouse.

INDIANA.—The Isis theatre, at Winamac, has been leased by the proprietor, I. D. Howard, to Band Director R. F. Wetzel, who took personal charge on the first of the year.

IOWA.—Fred Wasson has rented the Opera House at Montezuma, and will instal a motion picture outfit.

J. F. Benton has leased the Crystal theatre at Monravia.

KENTUCKY.—Will Taylor is the new manager of the Princess theatre, Mayfield, having recently succeeded W. F. Grau.

J. F. Smith has purchased the motion picture theatre at Germania.

Frank Stegge has leased the Princess theatre at Pocahontas.

F. F. Beers has purchased the Majestic theatre at Elkader.

J. C. Tharp has sold his interest in the Star theatre at Milo.

A. H. Blank, of Des Moines, has purchased the Strand theatre at Marshalltown from Ingledue and Jenson.

Harry Musselman, manager of the Auditorium, at Osceola, has purchased the Strand theatre there.

NEBRASKA.—Fred Retzmas has purchased the Orpheum theatre at Red Cloud.

Earl Blacketer has sold the Crystal theatre at Ulysses to C. M. Hagen.

W. H. Agnew has purchased the Ideal theatre at West Point.

E. Novak has sold his theatre at Brainerd to John Rech.

Seth Oak has bought the picture theatre at Oakland from P. Kace.

NEW YORK.—Poughkeepsie's uptown motion picture house, the Vassar theatre, has closed its doors until repairs can be made to the building. Leonard William Lee, manager of the house, has decided to shut the house until it can be put into condition to accommodate the large patronage which he has built up. Backing the enterprise are Mr. Deubriel and Mr. Wagner, of New York. Mr. Lee said the theatre would be greatly improved and ready for a far larger patronage if it should be opened again.

OHIO.—Through the business investment office of S. W. Manhein & Co., Garfield Building, Cleveland, the Bolster-Lefkowitz Company, operators of the Wonderland theatre, 1714 East Ninth street, and the Gaiety Amusement Company, owners of the Gaiety theatre, 1746 East Ninth street, have purchased the unexpired lease of the Bronx Amusement Company, operators of the Bronx theatre, 1770 East Ninth street. Consideration in the deal was reported to be about $10,000.

The three theatres will be operated under one management.

PENNSYLVANIA.—The two-story moving picture theatres 1205 and 1209 North Fifty-second street, and at Fifty-third street and Lansdowne avenue, Philadelphia, have been sold. The one on Fifty-second street was bought by Samuel Segall from Francis J. Loughran through Jay Emanuel for a nominal sum, subject to a mortgage of $26,500, while that at Fifty-third street and Lansdowne avenue, was conveyed by Segall to Emanuel for a nominal sum and a mortgage of $15,500.

The first mentioned, on a lot 48 by 101 feet, is assessed at $30,000, while the second, 72 feet 3 inches, on Lansdowne avenue, by 172 feet 11¼ inches, with a frontage of 51 feet 3 inches on Warren street, is assessed at $25,000 in the name of Robert Hamilton.

J. Weinbert has purchased the Orpheum theatre in the Squirrel Hill District from the Rex Amusement Company.

The Lyric theatre, at Horelville, has been purchased by Joseph Gottdener.

Fred Barth has purchased Elite theatre on Federal street, Pittsburgh. It has been thoroughly remodeled and is now very attractive.

The Garden theatre ,at Johnstown, is now being extensively remodeled, and will soon be reopened under the name of the Park theatre. It has been issued by Sherer and Kelly.

The Rex theatre, at Uniontown, is to be remodeled and enlarged in the near future.

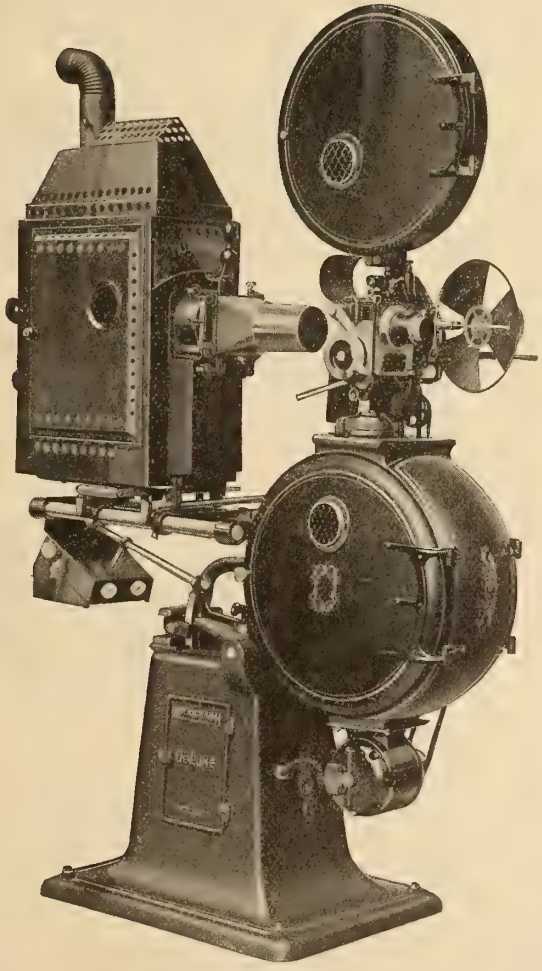
TEXAS.—J. T. Hatch has purchased the Mutual theatre, at Kaufman, from J. A. Boggs and Son.

B. S. Adams, of Abiline, has purchased the Mission theatre from J. E. Hamlett, and traded a half interest in it to Robb and Rowley for a half interest in the Queen. Mr. Adams will be the manager.

Accessory News

— SECTION OF MOTION PICTURE NEWS —

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Thompson's Theatre Business Register

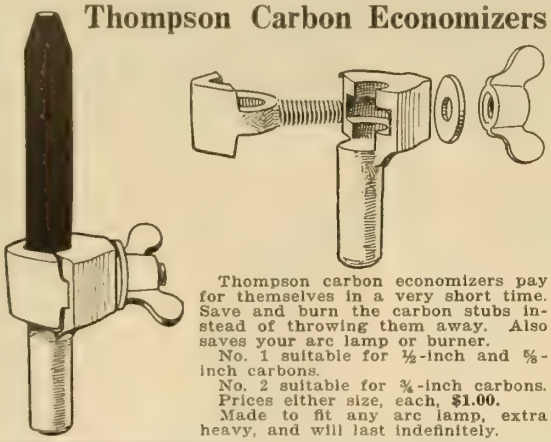
A detailed certified record book, self posted, and automatically balanced to the minute. Showing 5 to 31 Lines. Twelve Pages of This Style in Book. Good for One Year

Year R...	RECORD OF TICKET SALES										RECEIPTS				EXPENDED									GRAND TOTAL		BALANCE	
	ADULTS				WAR	CHILDREN				Total	WAR	Misc.	Total	Film	Publicity	Freight	Theatre	Heat	Help	Acts	Incidental	Equip-	Total	TOTAL			
Date	Day	Start	Close	Total	Price	TAX	Start	Close	Total	Price	Tickets	TAX	Receipts	Gross	Rent	Advertising	Express	Rent	Light	Salaries	Vaudeville	Miscel	ment	Expended	Profits	Loss	Profit	Loss
1																												
2																												
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31																												
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Eighteen Pages of This Style in Book

Month	Date	Day	TITLE OF SUBJECT	LENGTH	MAKE	STAR	BOOKED FROM	ADDRESS	RATE	ADVERTISING FURNISHED	Good, Fair or Bad	REMARKS

Thompson Carbon Economizers



Thompson carbon economizers pay for themselves in a very short time. Save and burn the carbon stubs instead of throwing them away. Also saves your arc lamp or burner.

No. 1 suitable for ½-inch and ⅝-inch carbons.

No. 2 suitable for ¾-inch carbons.

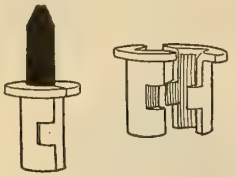
Prices either size, each, **$1.00.**

Made to fit any arc lamp, extra heavy, and will last indefinitely.

These cuts half of original width—one-sixth height.

YOU CANNOT AFFORD TO BE WITHOUT ONE—A new wonderful system, making mistakes impossible. A triple check on everything pertaining to your theatre. Every feature and department of your business posted and balanced separately or collectively up to date.

Price prepaid anywhere in United States, **$1.00;** Canada, **$1.25.** Bank draft, express or postal money order must accompany order.

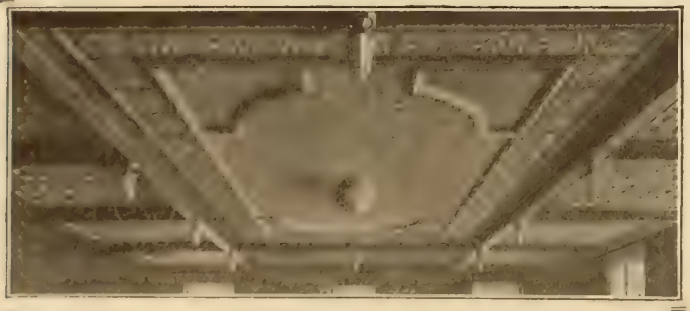


Thompson Reducer Clamp

Thompson reducer clamp and economizer for copper-coated or silver-tip carbons. Suitable for any small carbons in sizes from ¼ inch to ½ inch in diameter and will fit in any arc lamp. Price each, **35c.**

THOMPSON SPECIALTY COMPANY
50 West Seventh St., St. Paul, Minn.

Beautify Your Theatre



"BERGER'S Classik" STEEL CEILINGS

Get away from the commonplace. Give your theatre Atmosphere, Character, Distinction.

A Berger Steel Ceiling will do it. Strong arch, cornice, beam and wall effects can be easily produced at reasonable cost. While the beautiful detail and sharp reliefs of the ceiling itself, will give added Character and Distinction.

In addition, you obtain fire resistance and freedom from the danger of falling plaster.

May we tell you more about these artistically designed ceilings. Address Dept. D. M. N.

The Berger Mfg. Co., Canton, Ohio

Branches: Boston, New York, Philadelphia, Chicago, St. Louis, Minneapolis, San Francisco.
Export Dept.: Berger Bldg., New York City, U. S. A.

BERGER

BE A PERCENTAGE EXHIBITOR!

Figure the needs of your patrons on a percentage basis. They will figure on you in turn for their entertainment.

Comfortable seats are rated as 25% of your needs.

OUR



OPERA CHAIRS



GIVE

The desired percentage of perfection and comfort. We have high quality and low prices. Quick shipment of many styles. Our *Service Department* open to you.

Write for Catalogue N.

STEEL FURNITURE CO.

1475 Buchanan Avenue, S. W. Grand Rapids, Mich.

Accessory News

SECTION OF MOTION PICTURE NEWS

Devoted to the technical branches of the motion picture industry, containing records of the latest accomplishments in the mechanical and scientific field; projection helps, inventions and suggestions; camera devices analyzed and commented upon; musical cue sheets for important feature pictures; improvements and innovations in the building and furnishing field.

No charge is made in these departments for answering questions of any nature. Correspondence is invited.

E. Kendall Gillett.....*Editor*

Alfred S. Cory.....*Technical Editor*

Passing an Idea Along

"HONESTY among thieves" is said to be one of the fundamental rules in that trade. No matter how crooked a man of the profession may be with the populace, when he strikes one of his own kind he is warmed with ethical ideas and radiates honesty. It may be because the "pal" has "something on him" and he knows that a misstep means "ruin." There is no doubt that exhibitors and operators feel like outsiders and do not know whom to trust and therefore go without many things which could be sold to them and which they need were the offerings made honestly.

"Exploiting the exhibitor" is a common phrase—it is an acknowledged fact. They are the people who allow dealers and exchanges to make a profit. Who is treating them squarely and who is not is a hard matter to decide, for in the main it depends upon the standards of the man in charge of making the particular sale in the locality.

My attention has been called lately to certain exchange conditions where exhibitors sign a contract for a certain film, subject to acceptance at the home office. The salesman goes around the corner—flourishes the contract in the face of another exhibitor and finally convinces him that he should pay more than his competitor. This is not a method which tends to stabilize film rentals or the industry.

Do we blame the salesman for getting all he can for his goods? No, but it must be done honestly and not through an "acceptance" look hole. If he allows the exhibitor to sign the contract it should stand, as he should be considered the authorized agent of the company and he should not be allowed by the company to show this contract to a competitor of the man who has honestly signed for the film.

This bartering shakes any feeling of confidence which the exhibitor may have had in the exchange or in any other man selling him goods. He has been "exploited" again and his feeling of distrust is deepened. He says no one in the industry is honest. If it were possible to judge all by this experience he would be correct, but we are glad to say that all salesmen are not as crooked as this illustration might lead one to believe. They are graded from this up to those who sell a man for as much as the law will allow—sign him up and then deliver the goods.

Some of the equipment people are just as bad except that they do not even trust each other. Their code of ethics is different again, for not only do they want to "exploit" the exhibitor but actually cut each other's throat, often, however, to the benefit of the exhibitor.

The manufacturer himself is also in a bad way. One once told me, "Well I can afford to sell at this cheap rate better than ——— (naming a competitor) as my credit will hold out longer than his." All the time these two companies were covering the country with apparatus at next to no profit and killing off prospects which should have meant good returns to both, had the prices been at a figure comparable with the increasing costs of raw material and increasing salaries in their sales organizations.

They authorize their salesmen to sell at one discount to one man and another discount to another. Suspicion is again aroused and once more the purchaser does not know where he stands.

Our attention has been called to people who circularize the exhibitors and make statements and promises on which they can not make good. They say we sell certain commodities which will do certain definite things which standard and tested goods will do, but when delivery is made it is found that these commodities are not as represented. When the reason for the purchase is sought, it is found that it was because the sale was made at a price a few cents or dollars less than the price of the reputable goods the quality of which is known—"A penny wise and a pound foolish." Here is where Mr. Exhibitor "exploited" himself. He should buy goods the quality of which is known or the manufacturer of which has a reputation for honest production. Merchandise described as "just as good as" seldom stands the test, and goods bought on this basis were never satisfactory.

The honest, hardworking, conscientious exhibitor is often "exploited" most innocently for he buys something at list price which is a greater price than his "shoe-string" competitor pays and he does not receive the service guarantee which should accompany the goods. One machine dealer told me that to meet competition he would have to sell a new machine at a profit represented by his cash discount, and at that would have had to accept time payment. This sale would have meant financing a "shoe-string" competitor to some high class exhibitor. This in itself would have been bad business but worse yet is the fact that it creates the suspicion that all dealers are dishonest because of the price difference which is shown and the absolutely unfair credit allowance.

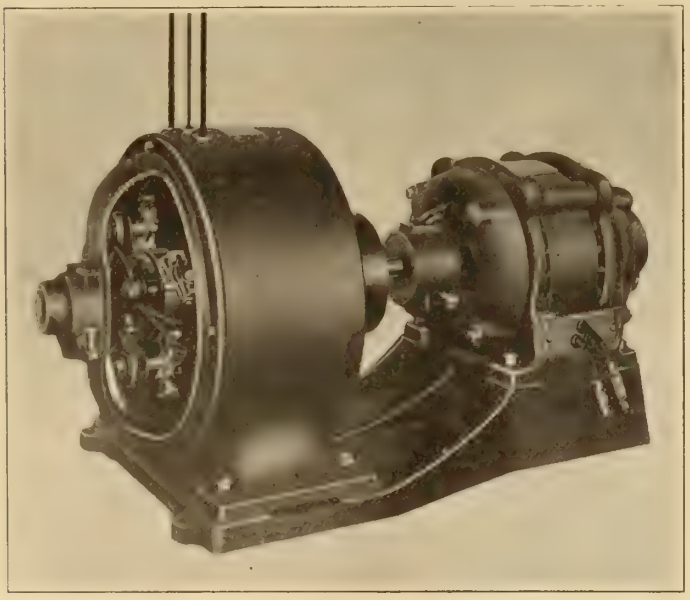
All these things have shaken the faith of the exhibitor. He does not know where to buy or what to buy for he feels that whatever he does will prove to be wrong. Yet there are honest salesmen and organizations in the industry who will give square deals to those who are buying goods. The prospective purchaser should write direct to the headquarters of the reputable manufacturer or exchange or deal with those having actual authority to close a deal. We stand ready at all times to help in this, for it is our aim to do all in our power to help our subscribers and any others who purchase goods on which we have or can obtain information. We go further, doing all in our power to see to it that our advertisers are honest in every way, both in their advertising claims and in their goods. We want to be informed if this is not the case as we do not wish in any way to be a party, even inadvertently, to this "exploiting" of exhibitors. We even go so far as to ask that you request our cooperation and help.

E. K. Gillett.

Equipment Operating Projection Questions Answered

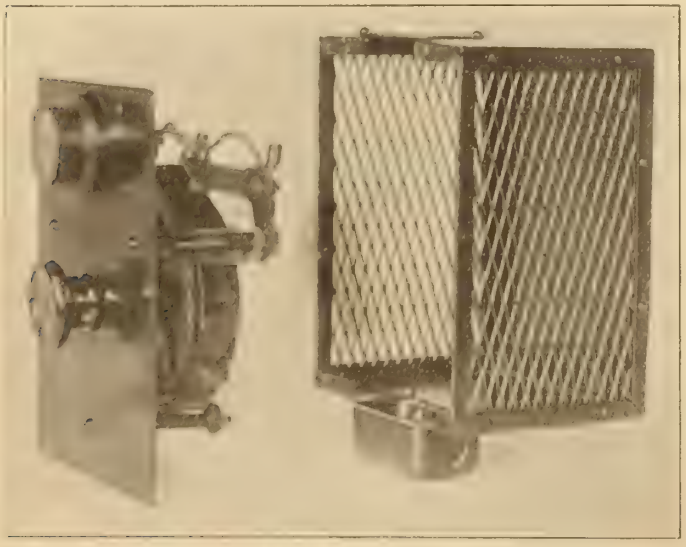
General Electric Introduces New Compensarc

TO take advantage of the fact that the direct current arc is much more efficient for projection than the alternating current arc, the General Electric Company has developed a new type of A. C. to D. C. Compensarc (motor generator). This A. C. to D. C. Compensarc as suggested by the name is designed to operate on an alternating current supply and furnish direct current to the projection arc lamp. It does this at an exceptionally high efficiency as it requires no steadying resistance in the circuit and gives an unusually quiet and steady arc, assuring a bright picture.



G. E. Series Type Compensarc

This new design, known as the Series Type, because the two projection lamps are connected in series to the Compensarc while changing over the projection from one machine to the other, is the acme of simplicity as regards operation and therefore can be handled easily by the operator. It is built in three standard sizes, 35, 50 and 70 amperes for use on any standard A. C. circuit.



Complete equipment includes the Compensarc, a steel cabinet type control panel and two short-circuiting switches (*one for each projection lamp*). The 50 and 70 ampere outfits have in addition a starting compensator. The control panel has an ammeter and generator field rheostat, which is enclosed within the cabinet, while the control handle comes through to the front of the panel just below the ammeter where it is most handy for the operator to reach in controlling the current delivered to the projection lamp. The control for close regulation of the current at the arc is obtained by this generator field rheostat.

The ammeter, field rheostat and all wiring are mounted on the front wall of the cabinet. This front is removable to facilitate wall mounting of the cabinet. The wiring may be brought in at either the top or the bottom through the knock outs provided.

Wilkes-Barre Sends Unique Photo

Fred J. Alles, Wilkes-Barre, Pa., our good friend and a staunch supporter of the N. A. M. L., writes:

"Just a few lines to let you know that I am still on the map and still chief operator at the Orpheum theatre.

"You said you wanted the operators to send in photos of their outfits so here you are, and now let's see this photo in the next issue of the News. This photo shows a Powers 6 A running, and is what I call a good picture. It was a time exposure, the camera used being a No. 3 Brownie.

"Let's see photos of some of the other fellows' outfits in the Projection columns of the Motion Picture News."



Comment: We are pleased to reproduce the photo of one of Mr. Alles' machines in operation, as the same will prove quite interesting to most readers. It is quite a difficult matter to photograph the passage of the light rays from so brilliant a source as the electric arc without encountering excessive halation, such as may be noted surrounding the aperture plate of the projector in Mr. Alles' photo. It will, however, be readily apparent that the passage of the light from condensers to aperture is well shown by reason of the fact that the room beyond the light beam was suitably darkened.

When one attempts to photograph the passage of the light rays through the projector optical system he must be content to record the light rays only, if a thoroughly instructive picture is desired. By this we mean that if sufficient exposure is given to reproduce the details of the mechanism, the representation of the light rays is severely over-exposed. Halation may be greatly reduced in this class of photography by the use of double-coated plates, while the so-called "non-reversible" or hydrazine plates are also able to cope with such extremes in exposure.

We will be glad to publish photos of our operator readers' machine outfits at any time, as it is by studying these photos that the operators gain ideas concerning operating-room design and the location and installation of equipment.

Omaha Still the Seat of Film Mutilation by Exchanges

Mr. J. R., Sioux City, Iowa, a member of the N. A. M. L., writes: "I am enclosing punch hole trade brands cut out of two Universal stories. The eleven large-lettered clippings were cut out from Parts One and Two—First Episode—of the serial 'The Mystery Ship.' The seven clippings showing dotted numbers were cut out of a two-reel L KO comedy, 'Deep Seas and Desperate Deeds.'

"We are getting this service from the Omaha exchange and we have several times called the attention of the exchange manager to the fact that exhibitors do not feature punch marks to their patrons, and that some employe at the exchange is butchering some of the best scenes in their most valuable features, but friend manager doesn't seem to pay any attention to any communications which contain 'kicks,' or complaints, even when samples are enclosed. So I determined to request your co-operation in seeing to it that this exchange wakes up to the fact that there are a few operators who are interested in real projection and want at least some backing on the part of the management of the film exchange furnishing the service they run. We all try hard to keep the punch mark evil in some state of control, and here an exchange sends out a punch hole brand which makes the 'hick' operators' private punch marks look small in comparison. Is it any wonder real friends of good pictures get discouraged?"

Comment: It is not so long ago, as readers of the Projection Department will recall, that we published a complaint regarding the manner in which a prominent Omaha exchange defaced new and valuable films by excessive and ridiculously foolish use of a stencil device, and the letter reproduced above would seem to indicate that this is a regular practice in that city.

It appears that the exchange managers, or mismanagers, in that vicinity are of the opinion that if a reel of film is mutilated in six or eight places by cutting large and unsightly letters and numbers through the film it will be easy to recover the same in case of theft. This practice of stencilling a series of identification numbers at numerous places throughout a reel of film is small protection against theft, to say the least, for as we have previously pointed out, these marks could be as easily removed by a film thief as by progressive operators, such as the members of the National Anti-Misframe League.

Coming now to the facts of the present case, the Omaha Universal exchange apparently possesses two kinds of stencil cutting devices. One produces the customary numerals formed of circular performations, but the other one cuts large solid numbers and letters from the film, and the large number of clippings forwarded by our correspondent shows series of as many as eight of these large and unsightly letters stencilled in succession at various places throughout the reel. Some of these identification numbers appear right in the middle of prominent scenes in the film, while others have been cut through titles, and the effect of these large stencilled letters when projected on the screen can well be imagined.

When we add to the stencilling annoyance the fact that these Omaha exchange mismanagers, have not the necessary fortitude or courtesy to reply to the letters of complaint from their customers, it is apparent that the presence of numerous N. A. M. L. members in the Omaha territory is a fortunate circumstance, because the League members are conscientiously repairing, to the best of their ability, the unwarranted injury which films receive from the exchanges that own them.

We have written to the manager of the exchange above referred to, setting forth conditions in a manner similar to our remarks here, and we have extended Mr. Manager the use of these columns for the presentation of his reply.

Victor Animatograph Issues Attractive Catalog

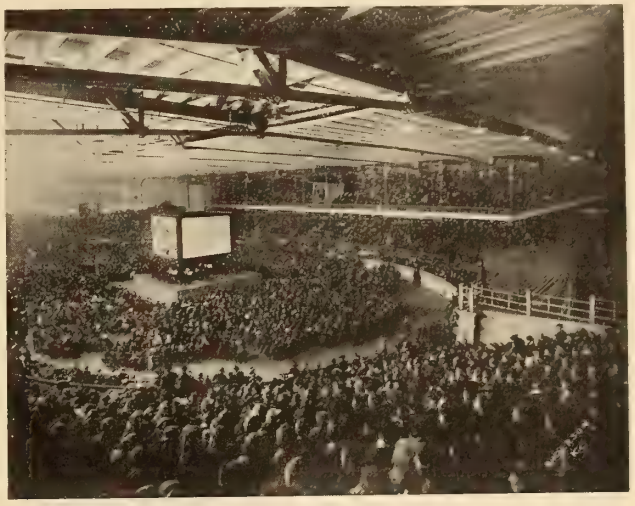
WE have just received from the Victor Animatograph Co., Davenport, Iowa, a copy of their latest catalog descriptive of the Model 2 Victor Animatograph, which, as is generally known, is a most excellent and serviceable, portable, projecting machine.

The introduction to the catalog states that the reader's time will not be taken up with a boastful, florid description, but the well prepared illustrations and pointed text serve to thoroughly outline the various features of the Animatograph projector.

Quadruple Projection with Powers Cameragraph

AT a Christmas party given by the Kansas City Star, the Paramount fairy-tale "Seven Swans," featuring Marguerite Clark, was presented in quadruplicate on a four-sided screen.

There were three performances on Saturday and Sunday, December 29 and 30 respectively; and despite the absence of the star, Miss Clark, the immense Convention Hall was packed to capacity at each performance.



Quadruple Projection at Convention Hall, Kansas City

Eight Powers 6B Cameragraphs were utilized in projecting the feature on the four-sided screen, and the installation, shown in the accompanying cut, was supervised by Mr. Wm. W. Lewis of the Nicholas Power Company.

This novel feature was presented without a hitch and the synchronizing was so perfect as to be practically simultaneous.

N. A. M. F. L. Member Displays a League Slide

Glen Woodbury, Pomeroy, Iowa, *writes:* "I am here again shooting pictures at the same old sheet after a month's trip through the 'wild and wooly.'

"On the whole I found operating conditions fair in the West. Powers machines are largely used, in conjunction with rectifiers.

"I have just read the article about putting vaseline in the [*Powers*] intermittent casing. I don't believe that will work in cold weather, as the operator that was working here while I was away did that and his machine bound up on him. Luckily I just arrived that night and got the machine running. I had to remove the cover [*of the intermittent casing*] and clean it out with kerosene.

"I always use the Powers oil in the intermittent and it has always proven satisfactory.

"The National Anti-Misframe League Slide which I recently had made cost me only $1.25, and I think all members should get one.

"Hoping the coming year will bring even greater success to the League, I am yours for better films."

Comment: In view of the extreme cold at present prevailing in the vicinity of New York City we can see eye to eye with the correspondent's contention that a Powers intermittent casing packed with vaseline would be likely, in cold weather, to freeze up and bind the machine.

It is, nevertheless, a fact that many competent operators and expert repair men use vaseline or other heavy lubricants, such as Albany grease, for packing the Powers intermittent. It would be a severe inconvenience to have this packing freeze up over night, thus putting the machines temporarily out of operation, but leaving the vagaries of extremely cold weather out of consideration, the use of heavy lubricant on the Powers intermittent is conducive to noiseless operation and steady pictures, according to our observations. There is, on the other hand, no question but what the lubricant recommended by the Powers Company is an excellent and suitable article for use with their projector.

The correspondent has enclosed a rough pencil sketch of his

League slide, which bears the League emblem, the member's number, and reads as follows:

THIS MACHINE IS OPERATED BY
A MEMBER
OF THE N. A. M. F. L.

"BOOSTERS FOR
BETTER
PROJECTION."

While we are not able to reproduce the exact design of the correspondent's League slide, the displaying of such a slide would be a matter of pride with all League members, and some members might like to possess a neat and attractive slide. We shall therefore endeavor to present in an early issue a printed design for displaying a slide to be used by members of the N. A. M. F. L. This can be copied by any photographically inclined member with his camera, or may be submitted to a professional slide maker for use as a pattern.

Murray Hill Trade School Has Class in Operating

Mr. Frederick Zametkin, New York City, writes:

"New York City is justly famous for many things, among them its initiative, to wit: its part in the great patriotic drive, nor is it slow in regard to matters more permanent than war issues.

"The City, through its Board of Education, aims to make of motion picture operating a profession, not merely a trade. Realizing that the public and the school children are safer and receive the benefits of a more careful education at the hands and brain of a properly trained motion picture operator, it has opened for the trade a motion picture operating class at the Murray Hill Evening High School, 237 East 37th street, New York City. To achieve these high aims the class has been opened for those in the theatrical or exhibiting profession only.

"I believe that this school, *which demands no fee for its efforts,* should prove a valuable asset in the development of the safe, sane and artistic in the profession."

Comment: In the past the motion picture business has been responsible for one of the severest impositions upon a gullible public, in the form of the so-called schools of motion picture operating, where, for a fee depending upon the susceptibilities of each individual pupil, an attempt has been made to enable students to pass the New York City examination for a projection machine operator's license. Inasmuch as the class in operating at the Murray Hill High School charges no fee for the instruction given it does not belong in the usual category of operators' schools.

Concerning the sort of instruction given at the Murray Hill School, it would seem, however, that the conventional curriculum of previous operators' schools is still being followed. The prospectus outlines the course as "motion picture operating and electricity incidental thereto; preparing for license examination."

We like the correspondents' declaration that the school "aims to make of motion picture operating a profession and not a trade," and we may therefore be permitted to comment briefly upon the proposition of school instruction versus practical apprenticeship as applied to the profession of motion picture operating. In all schools and classes so far promoted for this purpose, everything has been made subservient to the electrical instruction, and it has ever been the aim of the schools and the instructors to gauge the requirements of the license examiners, and to impart information which would enable the pupils to pass this examination, no matter how deficient they might be in the practical manipulation and maintenance of a projecting machine.

This is a fundamentally mistaken basis upon which to conduct a course of instruction in practical operating, and is the principal reason for our consistent opposition to the operator schools.

The fact that the municipal authorities exalt the importance of the electrical end of motion picture operating is no sound reason why electrical considerations should be considered fundamental in a course of instruction, while such basically important considerations as the mechanics and optics of projection are only treated perfunctorily. It is, indeed, a capital mistake to make the practical manipulation of motion picture apparatus subservient to the electrical requirements of the license examiners, and the most evident shortcoming of all operator schools is the lack of apparatus and facilities for a rigorous training in the practical manipulation of projection apparatus.

There is no doubt whatever that motion picture operating enjoys the status of a profession, in the case of some thoroughly experienced, conscientious students, but the process of training skilled operators partakes also of the nature of a trade, *i. e.,* the correct handling of a projector and its complementary appliances is in no way as well learned as in the operating-room of a theatre under the supervision of an efficient and thoroughly experienced operator. Such apprenticeship, if one may use the term, is a vital factor in the education of an operator. It has also to be pointed out that the whole process of motion picture projection is based upon the science of optics, so that a knowledge of optical principles is a necessary part of a "professional" operator's mental equipment. The optics of projection have been strangely neglected by the operators' schools, but the importance of this branch of the subject becomes evident when we premise that improved optical systems in motion picture projectors will eventually permit of satisfactory screen brilliancies at one half to one third of the present day electrical current requirements. This will clearly be a triumph of optics over electricity as regards motion picture projection and this prophecy is deserving of consideration.

On the mechanical side improvements are also in store, but some of the most desirable innovations in projector design are denied introduction into eevry day use by reason of the deficiency of the average operator along the line of practical knowledge of the capabilities of his mechanism. In confirmation of this statement we have only to point out the statements of prominent makers of projecting machines that they could put fast intermittent movements upon the market, but they refrain from doing so because it would mean untold damage to films in the hands of the average operator. We consider the machine manufacturers' point well taken, because observation confirms their opinion that many operators are totally lacking in the knowledge of how to properly adjust their mechanisms.

It has been our aim in the foregoing to outline the deficiencies of previous operator schools, and to emphasize the importance of practical handling of projecting machines as a necessary adjunct to instruction in this subject. If operating is to be recognized as a profession the optics and mechanics of the subject must also be comprehended, and we trust that these phases of the subject are destined to receive recognition by our correspondent in conducting his classes.

Mutual Screen Telegram Offers Opportunity to Cameramen

THE Screen Telegram, Mutual's latest innovation in the form of a twice-a-week, two-reel news pictorial, offers a ripe opportunity for all free-lance cameramen throughout the country.

Cameramen who can produce pictures of the quality which Mutual desires will be handsomely remunerated for acceptable contributions to the Screen Telegram, and upon application to Mutual's Chicago office all interested parties will receive information which should fit them to reap the advantage of this new market.

"WE NEVER DISAPPOINT"
TELEPHONE BRYANT 5576
CROMLOW FILM LABORATORIES
INCORPORATED
220 WEST 42ND STREET
NEW YORK
ALLAN A. LOWNES
GEN. MGR.

National Anti-Misframe League
Pledge

AS a motion picture operator who has the interest of his profession at heart and is willing to assist in eliminating some of the evils practised in the operating-room, I promise that I will to the best of my ability return films to the exchange in first-class condition. Furthermore, I will when it becomes necessary remedy all misframes, bad patches, etc., that may be in the film which I receive and in this way co-operate with my brother operators and give greater pleasure to those who make up the motion picture audience by showing films that are free from such defects. I also promise that I will not make punch marks in film, and when film is received by me, with punch holes, I will notify the exchange to that effect so that they may use their efforts to correct this evil.

Roll of Honor

L. A. Young	Hartford, Conn.
A. W. Landmesser	Hartford, Conn.
W. L. Swartz	Des Moines, Ia.
Clifford Calvin	Ravenna, O.
Otto Leym	Lansing, Mich.
O. Domell	Lansing, Mich.
M. J. Haskin	Lansing, Mich.
J. Walter Brandon	Paola, Kans.
Sistu Devol	Scranton, Pa.
Earl A. Smith	Mattoon, Ill.
Wesley Trout	Oklahoma City, Okla.
J. M. Leaverton	Chicago, Ill.
E. A. Meester	Ellsworth, Minn.
D. J. McCarron	Ellsworth, Minn.
J. Garland Haley	Charleston, W. Va.
Walter McGraner	Keystone, W. Va.

Total Membership to Date.....696

Notice! Anti-Misframe League Members

Membership cards are now ready and are being sent out as fast as possible. There are a number of operators, however, who have neglected to send in the desired information. If you will fill out the blank and mail to this office, button and membership card will be forwarded.

Member's name.....

Home address.....

Name of theatre where employed.....

Address of theatre and name of manager.....

Exchangemen Join N. A. M. L.

THAT the improvement in the condition of film due to the activities of the National Anti-Misframe League and its members is of a tangible nature is well shown by the increasing recognition of the League and its purposes by the various exchanges throughout the country.

We are pleased to draw attention to two progressive exchangemen who have become members of the National Anti-Misframe League, and whose names will be noted on the Roll of Honor. These gentlemen are, Mr. Wesley Trout, manager, Peerless Feature Attractions, Oklahoma City, Okla., and Mr. J. M. Leaverton, president Lea-Bell Co., Chicago.

Verdicts are Formed

after

Evidence and Convincing Facts

Have Been Submitted

SPEER ALTERNO CARBONS

FOR A.C. WORK

AND

SPEER HOLD-ARK CARBONS

FOR D.C. WORK

Produce Incomparable Results—results mould operators' opinions—opinions determine the verdicts—verdicts establish the reputation. The operators' "stamp of approval" places Speer Projector Carbons in that exclusive class of motion picture supplies most essential to improved projection.

PARAMOUNT FEATURES

ALTERNO CARBONS

Perfect Projection—Wanderless Arc.
Noiseless Operation—Brilliant Illumination.
Bright, Flickerless, Eye-Resting Light.
No Change Required in Booth Equipment.

ESSENTIAL ADVANTAGES

HOLD-ARK CARBONS

Permanent Arc — Longer Life
Perfect Crater — Minimum Adjustment
Hard Core and Metal Coating
Elimination of Projection Difficulties

When ordering specify whether for alternating or direct current. Each style has a special duty to perform. Substitutions or attempted alterations are costly.

Write today for descriptive literature

"THE CARBONS WITH A GUARANTEE"

SPEER CARBON COMPANY

ST. MARYS, PA.

The Camera

Chapters on Photographic Optics—II

WE have seen in the previous installment how the contour of a light wave (*or wave-front*) passing through a positive lens is so altered that it can converge to a focus—thus forming a real image—but our consideration of the subject is in no wise complete until we have investigated the ultimate reception of the wave-fronts at the focal-plane, because the wave-theory of light sets a limit upon the perfection of performance of any optical instrument which operates with light waves.

It is well known to all serious students of optics that a luminous point of any object being photographed or observed through an optical instrument can never be reproduced as a geometrically exact point in the image, by reason of the fact that the light waves incident upon the lens are diffracted by the edges of the aperture or lens mount. We are further told that this diffraction of the incident wave-fronts causes point objects to be reproduced in the image as circular patches of light surrounded by alternating bright and dark rings, but beyond this the available text-books on photographic optics do not take us.

It is quite true that the performance of a well corrected photographic objective is of such a degree of fineness (*as regards the imaging of bright points lying on the axis*) that the eye can detect no sensible deviation from point imagery, but since we have been told that points of the object are never reproduced as mathematically perfect points in the image, it will be interesting for us to ascertain what is the real departure from point imagery as defined from the standpoint of Physical Optics.

In order to pursue our investigation we require to be first fortified with some elementary knowledge of simple, or harmonic, wave motion, and it will be well for us to familiarize ourselves with some of the necessary terms utilized in explaining all forms of wave motion. We begin by considering Fig. 1, which represents the simplest form of wave motion. The heavy curve in Fig. 1 shows all of the successive steps (*commencing at 0 and ending at 1*) which any portion of an advancing wave occupies in the course of one complete oscillation, so Fig. 1 may be said to represent one complete "wave-length."

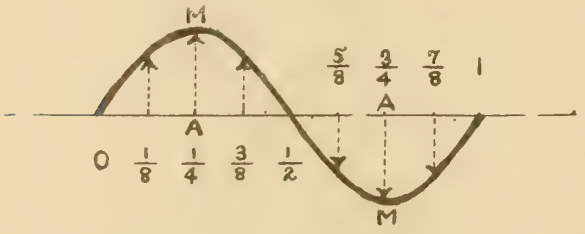


Fig. 1.

The curve of simple harmonic wave motion shown by Fig. 1 is also known as a "sine curve," and it is interesting to note that such a curve can be readily laid out from a circle whose center is on the zero axis of the diagram (*Fig. 1*) in the following manner: The circle (*not shown in the diagram*) is divided into any number of sections of equal angular extent (*8 sections in this case*). The zero axis or horizontal line in the figure is divided into a like number of equal spaces. When, now, the sines of the angles into which the circle has been divided are projected over so as to coincide with their corresponding divisions on the zero axis, and these points joined in the form of a curve, the curve is the sine curve of simple harmonic motion shown by Fig. 1.

Returning, therefore, to Fig. 1 we note that the greatest distance from the zero axis (*or position of rest*) which the wave assumes at any time during its period of oscillation is indicated by the letters MA, and this distance is termed the maximum height or "amplitude" of the wave. The rate of oscillation of a wave, or waves, is known as the "phase" and any two points on a train of waves are said to be "in phase" if they are separated by a distance of one or more complete wave lengths, while any two points which are separated by one-half a wave length are said to be in opposite phase, and it can be easily seen that in the latter case the two points considered are moving in *opposite directions.*

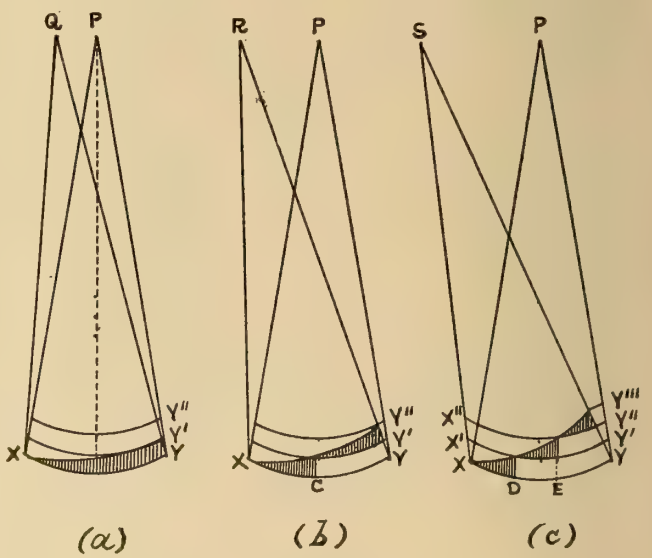


Fig. 2.

When we recollect that the kind of waves in which we are interested are light waves, we have to translate the different positions assumed by an advancing wave into their equivalent light intensities. It is first of all apparent that the light intensities will be represened by the amplitude of the wave at any point and *the light intensity at any period of an oscillation varies as the square of the amplitude.* We have further to consider that in the case of an object being reproduced by a lens, trains of waves are travelling to the lens from all parts of the object, and if these trains of waves are transmitted through the lens so that they proceed to the focal-plane "in phase," the resultant intensity will be the sum of the intensities of the several separate waves, while if there is a difference of ½ a wave-length in the phase of the advancing waves they will interfere, or cancel one another, with the result that the illumination at their point of incidence on the focal-plane will be zero. It is easy to visualize the effect of interfering light waves by imagining another wave retarded ½ a wave length to be following the wave shown in Fig. 1. It will also be apparent that in the case of differences in phase of less than ½ a wave-length, in the case of trains of waves advancing from the lens, some light will reach the focal-plane, but not an amount equal to the effect of trains of waves which are in phase.

With these elementary principles of wave motion in mind we can now turn to the detailed consideration of the form in which a luminous point of the object will be reproduced as its image at the focal-plane of a lens. We will assume the lens to be so well corrected that the paths of the light rays from a point of the object

to its representation at the focal-plane are equal for all zones of the lens, *i. e.*, the lens is spherically corrected for its full aperture. We would therefore expect from the viewpoint of geometrical optics that all wave-fronts traversing the lens would arrive at the focal-plane in the same phase and that the resultant illumination at *any* point in the image would be the sum of the intensities of all the wave-fronts emerging from the lens.

The phenomena termed diffraction prevents this result from being realized, however, and we have next to examine the effects of diffraction, reference being had to Fig. 2*a*. In Fig. 2*a*, XY is a concave wave-front diverging to a geometrical focus at the point P. This is a refracted or dioptric converging beam and we said (*Chapter I, last week*) that in the cast of *refracted* light *the rays are normal to the wave-fronts.* The normal to the converging wave front XY (Fig. 2*a*) is indicated by a dotted line extending to the focal point P. We also said that in the case of *diffracted* light the rays were *not* normal to the original wave fronts and we must now find out what causes this effect.

We know that any point on a wave-front can serve as a center of disturbance from which new trains of waves can be generated, and we have first to assume that the converging wave-front XY is divided into zones, all of which are travelling in phase to the focus at P. However, the outermost zone of the wave front is partially intercepted by the lens mount (*at the edges of the lens*) and we have a right to assume that this mutilation of the outer zone of the wave-front can result in changing the phase (*or rate of travel*) of that portion of the wave-front. For our present purpose we can assume that the outer zone of the wave front is now traveling in advance of the inner zones of the same wave-front, and this is diagrammatically represented by the curve XY′ (*Fig. 2a.*). It has here to be pointed out that this acceleration of the edge of the wave-front takes place *all around the aperture of the lens,* although it can only be shown for one point in the diagram. The light from this outer advanced zone of the wave-front will naturally travel in a new direction defined by a normal to the curve XY′, and will reach the focal plane at a point Q adjacent to the geometrical focus P. If we should drop a perpendicular from the point Q to the curve XY′ we would immediately see that it was not a normal to the refracted wave-front XY, so it is apparent that the action of the edge of the lens mount on the wave-front XY has been to set up diffraction and send some diffracted light to the point Q, adjacent to, but not coincident with, the geometrical focal point.

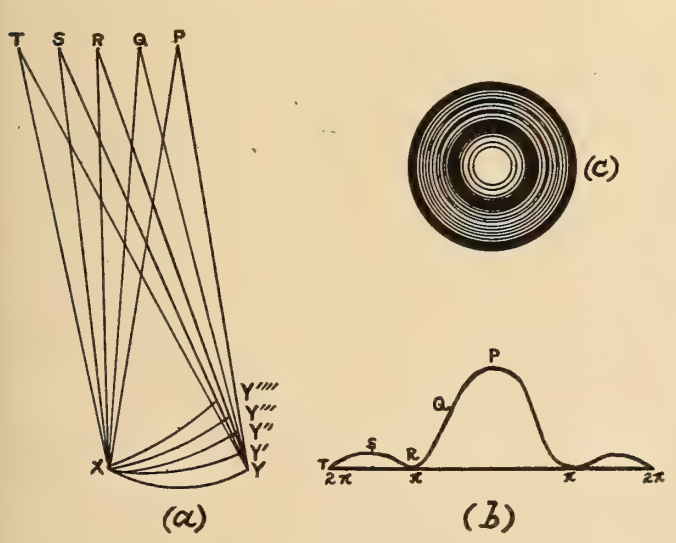


Fig. 3.

As we have differentiated between refracted light and diffracted light we have now to examine into the exact intensity distribution of the light in the diffraction pattern which serves as the reproduction of a luminous point at the focal-plane. This diffraction pattern or disc is known under various names, but we shall follow the ingenious English authority on Physical Optics, Mr. J. W. Gordon, and term the diffraction pattern an "antipoint."

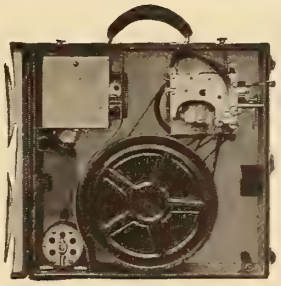
Considering now the light at P (*Fig. 2a*) with reference to the concave wave-front XY upon its emergence from the lens, it be-

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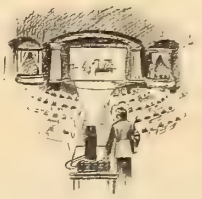
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comes apparent that an ether particle at P receives the maximum amount of amplitude that this wave-front can give rise to, for no greater joint effect can be produced than when the undulations all arrive simultaneously (*or in phase*). Let us next consider the light intensity at the point Q (*Fig. 2a*), which is the point of incidence of the diffracted ray with the focal-plane. Assuming the distance YY′ to be half a wave-length it is apparent that an undulation from Y must reach the point Q half a wave-length later than one arriving there from X. We know that a difference in phase of exactly one-half wave-length means that the crest of one wave will meet the trough of the other, and the amplitude of both being the same the effect due to one wave is exactly neutralized by that due to the other. Therefore, insofar as the points X and Y are concerned the point Q would receive no light, but upon joining the points between X and Y with points on the curve XY′, in the direction of Q, it is seen that the distance of separation varies gradually from *nil* to half a wave-length, and consequently these points on the wave-front XY produce a corresponding effect at Q varying from *nil,* to the maximum amplitude. Their joint effect is, therefore, the production of a certain amount of light at Q—the amplitude there being slightly less than 2/3 that at P—and the intensity of the light varying as the square of the amplitude is about 4/10 of that at P.

Coming now to the point R, still further removed from the point P, we note from the diagram, Fig. *2b,* that the point Y (*on the wave-front* XY) is 2 half-wave lengths distant from Y″, and that the undulations therefore reach R from Y exactly one whole wave-length later than from Y″. Fig. *2b* further shows, upon dividing the wave-front into two parts at C, that each point between X and C has a corresponding point exactly ½ wave-length behind it between C and Y. As each of these points neutralizes the other there is consequently no light received at R at all.

We have, therefore, at P (Fig. *3a*) a point of maximum illumination, and at R a point devoid of light, while at Q, midway between P and R the light is approximately 2/3 of that at P. It naturally follows that between the points PQR there is a gradual transition, and the curve Fig. *3b* represents the intensity distribution in the diffraction disc or "antipoint" formed at the focal-plane of a lens as the reproduction of a bright point. The intensity curve, Fig. *3b,* is lettered at various points in correspondence with the positions indicated in Fig. *3a.* Fig. *3c* (*greatly enlarged*) gives a rough idea of the appearance or relative brightness at various parts of the antipoint.

Returning to Fig. *2c* we next consider the point S, still further removed from the geometrical focus P than the point R previously considered. As is evident from Fig. *2c,* the undulations from Y reach the point S three half wave-lengths behind those from X. By dividing the wave-front XY into three parts—XD, DE and EY—we see that XD and DE interfere, or neutralize each other, as regards their effect at S, in exactly the same manner as did XC and CY (*Fig. 2b*) with respect to the point R, but the remaining part EY (*Fig. 2c*) produces some light at S. We saw that when the variation from 0 to ½-wave-length was spread over the whole wave-front under consideration (*Fig. 2a*) the amplitude of the light at Q was 2/3 that at P, but now (*Fig. 2c*) that this variation up to ½ wave-length is distributed over EY, or only about ⅓ of XY, the amplitude at S cannot exceed 1/3 x 2/3=2/9. By squaring this to obtain the relative intensity of the light at S we get 4/81 or something less than 1/20 of the intensity at P.

Referring again to Fig. *3a,* we now consider the point T, further removed from the focus P than any point previously considered. Now it is evident from a study of Fig. *3a* that light from Y would reach the point T four half-wave-lengths later than light from X. If, therefore, we divided the wave-front XY into 4 parts, each consecutive part would cancel its predecessor, thus preventing any light from reaching T.

From the foregoing, it is evident that the central bright disc of the antipoint (*Fig. 3c*) is surrounded by two dark rings R and T, and that the illumination between the dark rings R and T gradually mounts up from zero (*at the rings*) to just a little less than 1/20 of the intensity of P at the point S, midway between the rings. It could be shown that there are further consecutive bright and dark rings surrounding the central disc of the antipoint, but they are so faint as to be negligible in all practical considerations.

(*To be continued*)

Music and the Picture

Musical Review of Latest Compositions

1—"The Road to France," by S. Lund. A Martial Composition with the right spirit—which has conquered the first prize of "The National Arts Club" in its War Song Competition, October 31, 1917. The words for this famous hit have been written by Mr. Daniel M. Henderson. (Published by G. Schirmer, New York City.)

2—"Venetian Barcarolle," by Ernest S. Golden. A beautiful melody in Venetian style. Adapts itself wonderfully for theme use. The interlude is in minor, permitting the most dramatic musical interpretation. A beautiful number with harp accompaniment. (J. W. Stern, 102 W. 38th St., New York City.)

3—Norma (Waltzes), by Ernst Luz. A long concert waltz with a catchy and melodious introduction. Eight minutes of interesting melody that will be remembered. Just the kind of number needed to fill the intervals during lengthy neutral descriptive action on the Photoplay screen. (J. W. Stern, 102 W. 38th St., N. Y. C.)

4—"Stock Yard Blues," by Maceo Pinkard. Another of Pinkard's incomparable two steps—with all the melody snap and dash which made this writer famous. (Leo Feist edition.)

5—"Somewhere in France is the Lily," a novelty song by J. E. Howard. A typical composition of tempo "Marziale" most appropriate for opening purposes of scenes of a military character. (M. Witmark edition.)

6—"Bring Back My Daddy to Me," by G. W. Meyer. A valse moderato movement of exceptional tonal beauty. (Leo Feist edition.)

7—"America, I Love You, My Yankee Land," by Jack Frost. A wonderful inspiring and martial composition. (Published by the McKinley Music Co., 1501 E. 55th St., Chicago, Ill.)

8—"Says I to Myself, Says I," by H. von Tilzer. A rollicking Irish Song—a sure hit if played for Parlor Comedies. (Harry von Tilzer edition.)

9—"The Cinema Music Co.," Columbia Theatre Building, New York City, announce that the following compositions are now ready for sale and are not subject to any "Music Tax":

1—"The Vampire" (A Dramatic Theme), by Sol. P. Levy.
2—"Pathetic Andante," by Paul Vely.
3—"Dramatic Recitative," by Sol. P. Levy.
4—"Dramatic Agitato," by H. Hough.
5—"Heavy Mysterioso," by Sol. P. Levy.
6—"Dramatic Tension," by Sol. P. Levy.
7—"Dramatic Narrative" for scenes of reminiscence, by Pauline Pement.

10—"Garden of Memories," by F. W. Vandersloot. A Reverie Serenade most appropriate for Love Themes. (Vandersloot Music Co.)

11—"Blue Rose Waltz" and "Moonlight Waltz," both composed by Fred K. Logan and J. V. Eppel, the writers of the famous "Missouri Waltz," are now obtainable at special reduced prices from "The Forster Music Co.," Chicago, Ill.

12—"Suite from the Ballet," by H. Arends, in six movements has been recently orchestrated by Otto Langey and published by G. Schirmer, New York City.

Popular Hits of Standard Quality

1—"Boy Scouts Parade," March by J. K. Johnson. No matter what you do buy or what you do not buy this month, do not under any circumstances neglect to secure a copy of this wonderful march. It has developed into a record smashing hit and if you do not get a copy you will miss a real hit. It is a typical Composition, snappy and melodious—and written by a man whose name is sufficient guarantee for what we have said in the above lines.

2—"Mae Marsh," Waltz by Sadie Koninsky. This number is dedicated to Miss Mae Marsh, the popular "Goldwyn Star," and is exceptional in its tonal beauty. It is a beautiful "Valse Lente" equally effective for Concert and Dancing purposes. As an accompaniment for Moving Pictures this Waltz is very appropriate for "Society Dramas" "Reception and Banquet Scenes," "Outdoor Scenes" and even as a "Love Theme" this beautiful melody would satisfy not only an audience in general but also the critic who understands something about this game—Kindly bear it in mind that the above comments on this number have not been written by "The Koninsky Music Co." but by the Music Editor of this paper, who has played this number at various occasions, with ever increasing success.

3—"The Koninsky Music Co." is also publishing the following numbers, which I earnestly recommend to any musician who thinks that good music will add to his reputation:

1—"Liberty Forever," March by B. Brown.
2—"Over the Billowy," Reverie, by K. Bayley.
3—"Shepherd's Love Song," Reverie, Serenade, by K. Bayley; a typical 4/4 Andante, movement full of melodious strains.
4—"Sunset in the Mountains," by K. Bayley; a 4/4 Andante Reverie most appropriate for Love Themes and Scenes.
5—"King of the Air," March by J. K. Johnson; by the Composer of the famous "Boy Scouts' Parade" March.
6—"Police Parade March," by B. Brown, a fine number for topical subjects.

"Faugh-A-Ballagh," the Irish Battle Cry

IN "Faugh-A-Ballagh" (pronounced Fog-a-Bolla), Fred Forster has secured an honest-to-goodness war song, and one that, if newspaper dispatches count for anything, is becoming the battle slogan during drives over in France and Italy. "Faugh-A-Ballagh" is Celtic for clear the way, and the song issued by Forster is just the sort that soldiers need, because it deals with battle and says nothing about home. It helps to offset some of the overproduction of the sob stuff.

The melody has a wonderful swing to it and is an excellent number for motion picture musicians. And the author will have an opportunity to teach it to the soldiers, as he has just enlisted.
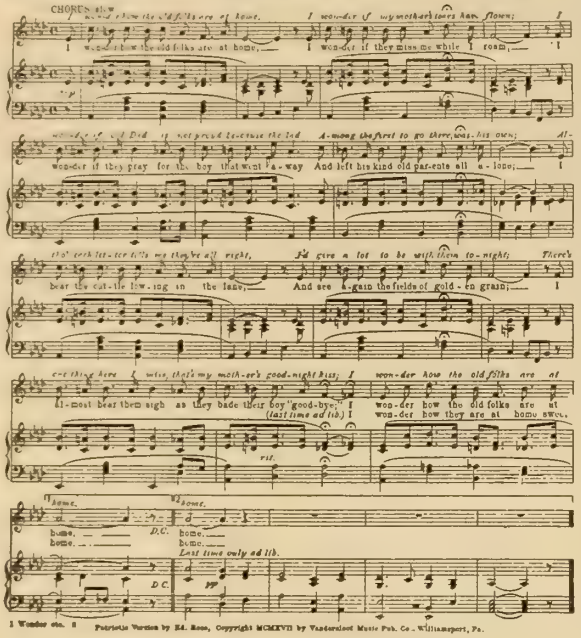
Forster also publishes "I Wish You All the Luck in the World," a war song of a different type, which is showing up very well and being featured by singers and orchestra leaders all over the country.

With publishers like Forster, Jerome, Feist, McKinley, Vandersloot, Harry Von Tilzer, the Echo, Gilbert & Friedland, and Stern issuing good war songs, as well as numbers of other types, there is no reason why every live musician should not be able to contribute towards the success of his employer's motion picture thea-

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tre. The wise leader mixes his music, using high-class and popular brands, just as the up-to-date exhibitor does with his pictures. The out-of-town people, especially the middle class, desire to hear the best of the latest popular music, and the best of the latest run in conjunction with a good picture will fill any house. Music is a great drawing power, and anyone who has stood in a department store and watched the mob surrounding the music counter waiting to buy never doubts the pulling power of popular sheet music. Publishers win success and wealth because they worry night and day trying to find the kind of songs that will please the public, and they pay thousands of dollars for the stuff. Publishers do not attempt to give the public what they think the latter should have, but what they feel the public will like. And this should hold true with singers and musicians. Many vaudeville performers and leaders have come to realize the importance of this phase of the business, and as a result they never have to worry about their future jobs.

"Missouri Waltz," by Frederick Knight Logan, is excellent proof that many musicians do not keep on the job and on the lookout for the kind of music that will hit the public taste. Just at present it is the biggest hit on the market, having sold over a million copies at thirty cents a copy, and more leaders and musicians are writing in now than ever before, and in spite of the fact that it has been out two years. When it was first brought out only a few gave it a hearing, the few that go after everything that is put out. Every time it was played persons came to the leader or pianist and asked for the title, and in this way the big demand was created. Now no live musician would think of being without a copy of "Missouri Waltz" in his grip, but why should anyone wait until a number, published by a big or small publisher, sweeps the country before adding it to his repertoire? One leader in a big picture theatre in a western city has a large personal following simply because he has gained a reputation for keeping up to the minute with his music. When people wish to hear the latest music they go to where he is employed, regardless of the fact that they may have already seen the pictures being shown there. And any time he feels like quitting and going over to a rival house he can rest assured that he will take more than fifty per cent of his boss's business with him. But there is little likelihood of his leaving, for the exhibitor is a live wire himself and makes it his business to see that the leader is well paid for his initiative and services, and made comfortable physically. And every leader and picture musician could be just as well off, provided he kept on the job.

E. M. Wickes.

General Comments

TELL TAYLOR, the Chicago publisher, expects to open a New York office shortly, which will give leaders an opportunity to drop in and pick up orchestrations while making the rounds.

HARRY VON TILZER has just brought out a wonderful waltz song called "The Little Good for Nothing Is Good for Something After All." It is even better than "Some One's More Lonesome," which is saying a great deal.

THE Buckeye Music Co., of Columbus, Ohio, the firm that is flirting with The Saturday Evening Post, may land in New York any day and start things humming. The Buckeye has a fine catalog, and with the proper kind of representation could easily become one of the big fellows in the music game. Mr. Cox, president of the Buckeye, has a warm spot in his heart for all picture house musicians.

JOE HOLLANDER, professional manager for the Joe Morris Music Co., is positive that "There's a Service Flag in Our Home," is a big hit with the soldiers, owing to the large number of former singers now in uniform calling for it.

"LONG BOY" came from the west, made a large circle of friends in the east, and is now stirring up matters out west. "Long Boy" has plenty of "pep" to it, and is a good number for comedy and rube photoplays.

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VINCENT SHERWOOD, manager for the McKinley Music Co., is starting to go after a new instrumental number that has all the earmarks of a national hit.

"SEND Back Dear Daddy to Me" and "When the Moon Is Shining Somewhere in France," published by Jos. W. Stern & Co., are to be featured in newspapers all over the country.

"FRAMING FRAMERS"

(Triangle Production)

(Reviewed on page 292)

Theme: "The Vampire" (A Dramatic Theme) by Sol. P. Levy

1—"Yelve Overture" (Characteristic) by Reissinger until—T: "Harrison Westfall, being a political boss, etc."
2—"Dramatic Recitative" by Levy until—T: "Gordon Travis felt, etc."
3—"Sunset in the Mountains" (Reverie, Koninsky Music Co.) until—T: "Brandon figured, all's fair, etc."
4—"L'Adieu" (12/8 Dramatic) by Fararger until—T: "Ready for the nuptials."
5—"A la Ballerina" (Valse Lente) by Braham until—T: "He's not here, sir, etc."
6—Theme until—T: "Westfall turned to his underworld."
7—"Says I to Myself, Says I" (Barroom scene) Harry von Tilzer until—S: Flashback to former scene.
8—Theme until—T: "I will not marry Lonnie Gorman."
9—"Capricious Anette" (4/4 mod.) by Borsch until—T: "There will be no wedding."
10—"Dramatic Tension No. 36" by Andino until—S: "The Fight."
11—Heavy Agitato by Hough until—T: "Can't we go away, father?"
12—"Albumleaf" (4/4 mod.) by Kretschmer until—T: "So to the park they went."
13—"Dramatic Mysterioso" by Borsch until—T: "The silk pajamas were a puzzle."
14—"Ballet Sentimental" (mod.) by Zenecnik until—T: "Brandon had an idea, etc."
15—"At Twilight" (Romance) by E. S. Golden until—T: "Every tap on the typewriter, etc."
16—Continue pp until—T: "At the end of two months."
17—Theme until—T: "Once again Westfall began, etc."
18—"Dawn of Love" (Melodious Allegretto) by Bendix until—T: "Grace found occasion, etc."
19—Theme until—T: "Travis had almost forgotten."
20—"Legende" (mod.) by Friml until—T: "Lonnie lingered near the station."
21—"Heavy Descriptive Agitato No. 2" by Lutz until—S: "The fight."
22—Galop to action until—T: "Come across with some dough."
23—Hurry to action until—S: "The fight."
24—Continue ff until—S: "After the fight."
25—"Dramatic Andante" by Ascher until—S: "Near church."
26—Continue pp until—T: "After a wild dash."
27—Theme until—T: "Do you think I can do it?"
28—"Pastel Menuet" (3/4 Allegro Giocoso) by Paradis until * * * * * END.

"HER SILENT SACRIFICE"

(Select Pictures Corp.)

(Reviewed on page 4042)

Theme: Yesterlove (3/4 Andantino) by Borch

1—"Mae Marsh Waltz" (Koninsky Music Co.) until—T: "Why do they call me her Devil's daughter."
2—"Dramatic Recitative" by Sol. P. Levy until—T: "She left only this."
3—"Pathetic Andante" by Paul Vely until—T: "Richard Vale, an artist."
4—"In Lovers' Lane" (Intermezzo-Allegretto) by Pryor until—S: "Near railroad station."
5—"Pastel Menuet" (3/4 Allegro Giocoso) by Paradis until—T: "She is the inn keeper's grandchild."
6—"Siesta" (Characteristic Lente) by Laurens until—T: "The stone will keep it down."
7—Moderato Agitato by Becker until—T: "They've killed the only thing."
8—Theme until—T: "Prince Boissard is equally charmed etc."
9—"The Vampire" (A Dramatic Theme) by S. P. Levy until—S: "(near lake) girl posing."
10—Characteristic Tremolo by Lovenberg Intil—T: "Coralie an ex-circus, etc."
11—"Boy Scouts Parade March" (Koninsky Music Co.) until—S: "Artist in his room."
12—"Love Song" (Dramatic) by Flegier until—T: "The Countess Coralie arrives."
13—"Reve D'Amour" (Allegretto) by Zameznik until—T: "Even the hope of food, etc."
14—Theme until—T: "The Countess Coralie arrives."
15—"Dramatic Tension No. 44" by Borch until—T: "He didn't take the food."
16—Continue ff until—T: "Will you not go with me?"
17—"Garden of Love" (Melodious Caprice) by Ascher until—T: "I can make him famous."
18—Theme until—T: "I will go to Paris with the countess."
19—"Dramatic Adagio" by Kreschmer until—T: "Vale believing that, etc."
20—"Good-bye" (Song) by Tosti until—S: "Interior of artist's studio."
21—Valse Lente by Schuette until—T: "At the height of his success."
22—"Traumerei" by Schumann until—T: "Vale's painting of you."
23—Theme until—T: "Please don't follow me."
24—"March Grotesque" by Boccalari until—S: Dancing.
25—"Tiger Rose" one step (Leo Feist Ed.) until—T: "Don't Avoid me, Arlette."
26—Theme ff until—S: Banquet scene.
27—"Maximilian" (Maestoso Opening-Overture) by Ascher until—S: Girl dancing on table.
28—Aurora (Ballet Intermezzo) by Mehden until—T: "It's a lie! It's a lie!"
29—"Dramatic Agitato" by H. Hough until—T: "Take this to the press."
30—"Dramatic Agitato" by Minot until—S: The fight.
31—Continue ff until—T: The investigation.
32—"Dramatic Tension" by Funck until—T: "My life was the lady's."
33—Theme until * * * * * * * END..

"THOSE WHO PAY"

(U. S. Booking Service)

(Reviewed on page 4403)

Theme: "Dramatic Recitative" by Sol. P. Levy

1—"Berceuse" (Lento) by Karganoff until—T: The day before Christmas.
2—"Siesta" (Characteristic Lento) by Laurens until—T: "Three dollars and a half please."
3—"Pathetic Andante" by Paul Vely until—T: "Did you see Santa Claus?"
4—"Cantique De Noel" (Christmas Song) by Adam until T: "The Mother now dwelling in the shadowy land."
5—"Largo" (Sacred Melody) by Haendel until—T: Ten minutes before closing.
6—"Christmas Dreams" (Waltz) by Herman until T: State Senator George Graham.
7—Continue to action until—S: Near automobile.
8—"Ave Maria" (Dramatic Andante) by Ascher until—T: With the new year the result of his promise.
9—"Pastel Menuet" (3/4 Allegro giocoso) by Paradis until—T: Spring, and the close of the legislative session.
10—Continue to action until—T: "That's a very little nifty dame."
11—Theme until—T: "It's our last day, you know."
12—Continue pp until—S: Automobile lights in the dark.
13—Storm Furioso to action until—T: "May we stay here for the night?"
14—Continue pp until—T: "Come right in here, Mr. Hammond."
15—"Love Song" (Dramatic) by Flegier until—T: There was no time for explanation.
Note: Ad. Lib. Tympany Rolls during lightning scenes.
16—Theme until S: Exterior storm scene.
Note: Ad. Lib. Tympany Rolls during storm scenes.
17—Storm Furioso to action until—T: "I love you!"
Note: Watch explosion.
18—"Canzonetta" (Moderato) by Nicode until—T: "And I would be proud to marry you."
19—Theme until—T: The charming lady of his home.
20—Continue pp until—T: Back home a prisoner.
21—"In Lover's Lane" (Characteristic Intermezzo) by Pryor until—T: "Well, I can't very well expect, etc."
22—Continue pp until—T: Up to dinner.
23—"Missouri Waltz" (Forster Edition) until—T: Letters treasured because he wrote them.
24—Theme until—T: "I heard what he said."
25—"Ein Maerchen (Dramatic Fantasia) by Bach until—T: Three people and the night.
26—Continue pp until—T: The first Ward ball.
27—"Hail, Hail the Gang is Here" (Two Step—Leo Feist Ed.) until—T: "Take a flash at the."
28—Theme ff until—T: Those who pay.
29—Continue pp until—T: The mockery, etc., of the new day.
30—"Cavatine" (Dramatic) by Bohm until—T: "I will return to Mrs. Grahams," etc.
31—"Heart Wounds" (Pathetic Melody) by Grieg until T: "Are you sincere when you say that?"
32—"Dramatic Andante" by Borch until—T: "What are you doing in this house?"
33—Theme ff until—T: Following out his theory.
34—Continue to action until—T: "Think it over," etc.
35—Continue pp until—T: Shadows' gray shadows.
36—"Tremolo" by Lovenberg until—T: "Miss Warner sent this to you."
37—Dramatic Theme by Levy until—T: "I shall never see you again."
38—"Lamento" (Pathetic Andante) by Gabriel Marie until—END.

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The photographs show the attractive interior of the house. The interior, which is almost severe in its simplicity follows the general old rose color scheme.

Music is one of the big features of this theatre. In addition to an orchestra the house is equipped with a new Kimball organ and echo organ, the latter being at the rear of the house. Both are concealed.

Directory of New Theatres

CALIFORNIA

J. A. Quinn of Los Angeles has signed a long lease on property owned by the Katherine P. Hooker estate, located at 816-820 South Broadway, where the Hampshire hotel now stands, and the ground will be immediately cleared for the construction of a motion picture theatre. This will be the first step in the formation of a new exhibition circuit in Southern California, under the direction of Mr. Quinn. The front of the new house will be along the lines of the architectural period of the Spanish renaissance in California. The seating capacity will be about 900, and special attention will be paid to resting and smoking rooms.

Construction work of the new Miller theatre commenced last week. Architects who provided the original specifications for the theatre were obliged to remake the plans because of the impossibility of obtaining building material of suitable quality. Modifications which will not affect the beauty or aesthetic value of the building have now been made and work will be rushed.

GEORGIA

The New Liberty theatre at Camp Gordon, Atlanta, which has a seating capacity of more than 3,000, and is one of the handsomest and best arranged playhouses erected for the entertainment of selectmen in the United States, was formally opened on New Year's day with two performances of "The Vision," the Christmas pantomime by Mrs. Earle Sherwood Jackson.

INDIANA

The foundation of the new Terre Haute theatre at Wabash avenue and Eighth street is now ready and Superintendent Davidson says construction work will be rushed to completion, in the hope that the house will be in readiness for occupancy by the first of May.

IOWA

A new motion picture theatre is being erected at Mount Vernon by the Community Drama League.

KANSAS

J. H. Cooper of Topeka has completed plans for the erection of a three-story building at 308-310 East Douglas Avenue, Wichita. The actual work of construction will be commenced about the first of March, when the leases on the old building expire.

Mr. Cooper and others associated with him have obtained a 25-year lease on the property, which is owned by L. S. Naftzger. The theatre building will have a frontage of 50 feet. Two store rooms on the first floor will open on Douglas avenue, with the theatre in the rear. The building will cost approximately $85,000.

MARYLAND

The Camp Meade Mercantile and Amusement Company, represented by E. P. Powers, 4094 Pimlico boulevard, Baltimore, have had plans prepared by Otto G. Simonsen, Maryland Casualty Building, Baltimore, for a one and two-story theatre and store building to be built at Odenton.

MICHIGAN

The Stoddard and Wallace theatre will be the name of the new vaudeville and motion picture theatre now in course of erection at Charlevoix.

MISSOURI

C. L. Higginbotham is preparing the second story in his new building at Seneca for a motion pictupre theatre.

NEBRASKA

A. H. Blank, of the First National Exhibitors' Circuit, is erecting a theatre in Omaha with a seating capacity of 2,500, and is to be known as "The Rialto."

The new Strand at Evanston is fast approaching completion and will be opened in the near future.

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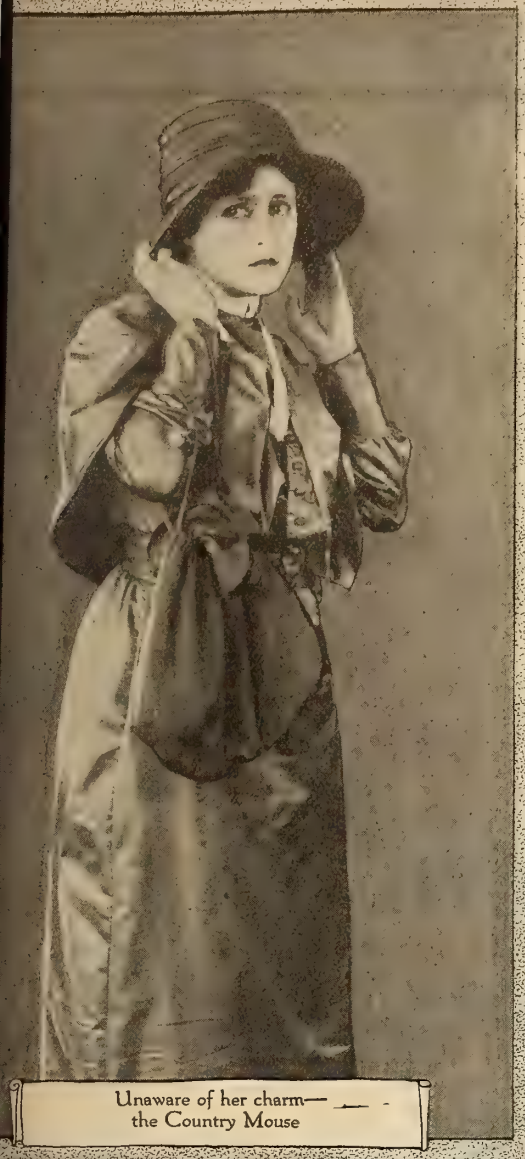








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This splendid production contains the vitally necessary *dollar value* for every exhibitor and the plot, thrills, situations, pathos, laughs, disappointments and triumphs that the great amusement public demands on the screen.

Goldwyn places its guarantee behind Mabel Normand in "Dodging A Million" because it will be an assured profit-maker throughout the world.

GOLDWYN PICTURES CORPORATION

SAMUEL GOLDFISH, *President* — EDGAR SELWYN, *Vice President* — MARGARET MAYO, *Editorial Director*

16 East 42d Street — New York City

TRIANGLE

The Tower of Babel

DO you remember the story of the Tower of Babel?

Races of all the world came together and started work on a tower that was to reach to the sky. It was to touch the stars. It was to solve the problem of getting to Heaven by the easiest route.

But when the workers got about half of the tower completed, they found that they were building on quicksand; that their plans were not scientifically based; and that they could not even understand each other. The result was a terrific quarrel in three or four hundred different languages and the abandonment of the project as impractical.

So it is with many schemes, plans and ideas for cornering the business of the motion picture exhibitor.

The exhibitor sees a beautiful and impractical tower of profits raised before his eyes with uncertain services, excessive rentals and enormous overhead expenses. Each producer speaks in a different tongue to the exhibitor, raising a tower of Babel before his confused and weary eyes, and dinning his ears with the old, old story.

Then the tower collapses and a lot of exhibitors hit the sorry trail of experience—sadder and poorer men.

(Continued on opposite page)

TRIANGLE

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers

TRIANGLE

TRIANGLE TRIANGLE

(Continued from preceding page)

Triangle is attempting to build no Tower of Babel. We are not aiming to build the Triangle structure into the skies until it reaches the heavens. *We don't want a monopoly and we are not trying to make all of our profit in a day.*

We have planned the Triangle structure four square to the winds. It is built on the policy of the square deal to the exhibitor. Our first consideration is always the exhibitor. *He must make his profit and we must help him.* He must meet his overhead without worry or fear. He must show pictures that will bring credit to his theatre and add to his patronage. He must be successful. His success will mean our success.

Any Triangle Exchange Manager is willing to help you, to advise you, frankly and honestly. He is reserved in his representations, helpful in his attitude, instructed to avoid exaggeration or misstatement and to aid you in building up your business. His attitude is a Triangle attitude, four square to the wind.

Build on enduring Triangle principles. Write the Triangle exchange nearest you.

TRIANGLE DISTRIBUTING CORPORATION

1457 Broadway, New York

S. A. LYNCH	R. W. LYNCH	FRED KENT	Y. F. FREEMAN
President	Vice President	Treasurer	General Manager

TRIANGLE TRIANGLE

TRIANGLE

Many a packed house is directly traceable to an advertisement in the "News."

THE MOST STARTLING AND UNFORGETABLE

COMING TO BROADWAY SOON

THE WONDER STORY OF THE AGE

TARZAN OF THE APES

BY EDGAR RICE BURROUGHS
DIRECTED BY SCOTT SIDNEY

COMMENT

This is a romance of the African forests, more fascinating, more unforgetable than any story of many past seasons.

Tarzan is the orphaned son of a British nobleman, adopted while a baby by a tribe of anthropoid apes and cared for during his childhood and youth by a fierce animal foster-mother. He learns all the secrets of the wilds, he acquires the strength and agility of his associates, and in time his human intelligence aids him in becoming the leader of the tribe.

His fearless encounters with the jungle terrors, his slowly dawning realization that he is a man, his pathetic efforts to add to his knowledge, are experiences such as have been nowhere else described with so absorbing an interest.

When he meets with others of his kind and is able to note the strange differences; when he sees the woman who should be his mate but is separated from him by insurmountable obstacles, even greater trials are before him.

It is more than a strong, unique story—it is one that will be remembered and read again and again through the coming years.

CAST

ELMO LINCOLN	ENID MARKEY
TRVE BOARDMAN	KATHLEEN KIRKHAM
THOMAS JEFFERSON	BESSIE TONER
GEORGE FRENCH	GORDON GRIFFITH



THE NATIONAL FILM CORP. OF AMERICA

PRODUCERS

NEW YORK OFFICE 1604 BROADWAY



STORY EVER WRITTEN

CIRCULATION OF THE STORY

1,700,000 BOOKS SOLD

6,000 NEWSPAPERS PUBLISHED IT SERIALLY OVER A PERIOD OF ONE YEAR.

PUBLISHED IN 14 LANGUAGES INCLUDING

ENGLISH - FRENCH
GERMAN - GREEK
AUSTRIAN - RUSSIAN
ITALIAN - HUNGARIAN
JAPANESE - TURKISH
SPANISH - PORTUGUESE
ETC.



ADVERTISED EVERYWHERE
READ EVERYWHERE

The sum total of the greatest advertising campaign ever planned for a picture would be but a fraction of the PUBLICITY given to

AMBASSADOR
JAMES W. GERARD'S
MY FOUR YEARS IN GERMANY

in
America's greatest
Newspapers & Magazines

Directed by WILLIAM NIGH
Adapted for the screen by Chas. J. Logue

MY FOUR YEARS IN GERMANY I.
601 CANDLER BLDG N.Y.





MARY MILES MINTER

Dainty damozel of girlish graces—
blue eyed fury of the screen *in*

"BEAUTY *and the* ROGUE"

In which wide-eyed innocence
disarms a callous crook.

SURE PROFIT AT THE TICKET WINDOW

Produced by American Film Company, Inc.—
Available January 29 at all Exchanges
of the Mutual Film Corporation——



There's a *barrel of money* in the

NEW BOOKING PLAN

under which is offered the series of

CHAPLIN-MUTUAL SPECIALS

Twelve knockout comedies—Screen tested and profit proven ——

Ask the Manager of the nearest
MUTUAL FILM EXCHANGE
to tell you about it ——

An Advertisement by W. W. Hodkinson

Ten Paralta Plays Ready

Back of Every Contract

which we offer the exhibitor today

Back of Every Partnership

with exhibitors who are to share three-quarters of the profits of our organization

Are These Plays

finished and ready for release:

"A MAN'S MAN" (Kerrigan) Issued
"MADAM WHO" (Barriscale) Issued
"HIS ROBE OF HONOR" (Walthall) Issued
"TURN OF A CARD" (Kerrigan)
"ROSE OF PARADISE" (Barriscale)
"WITHIN THE CUP" (Barriscale)
"BLINDFOLDED" (Barriscale)
"PATRIOTISM" (Barriscale)
"HUMDRUM BROWN" (Walthall)
"WITH HOOPS OF STEEL" (Walthall)

All These Plays Mean

SOLIDITY

They mean that when you sign the Hodkinson Contracts for Paralta Plays the Hodkinson plans and policies have already provided that you are guaranteed by the foresight of our producers a *continuous* product, studied and perfected at leisure to those high standards which the trade has already recognized as a new brand of consistency in motion pictures.

For Prices, Bookings and Dates, Address:

"Hodkinson Service" at your nearest General Film Exchange

For information, booklets and aid in your film problems, in connection with our product or any other, address the home office:

W. W. HODKINSON CORPORATION
527 FIFTH AVENUE NEW YORK

Telephone, Murray Hill 2123

GENERAL FILM COMPANY.

THE THRILL SERIAL FOR PATRIOTIC AUDIENCES

A DAUGHTER of UNCLE SAM

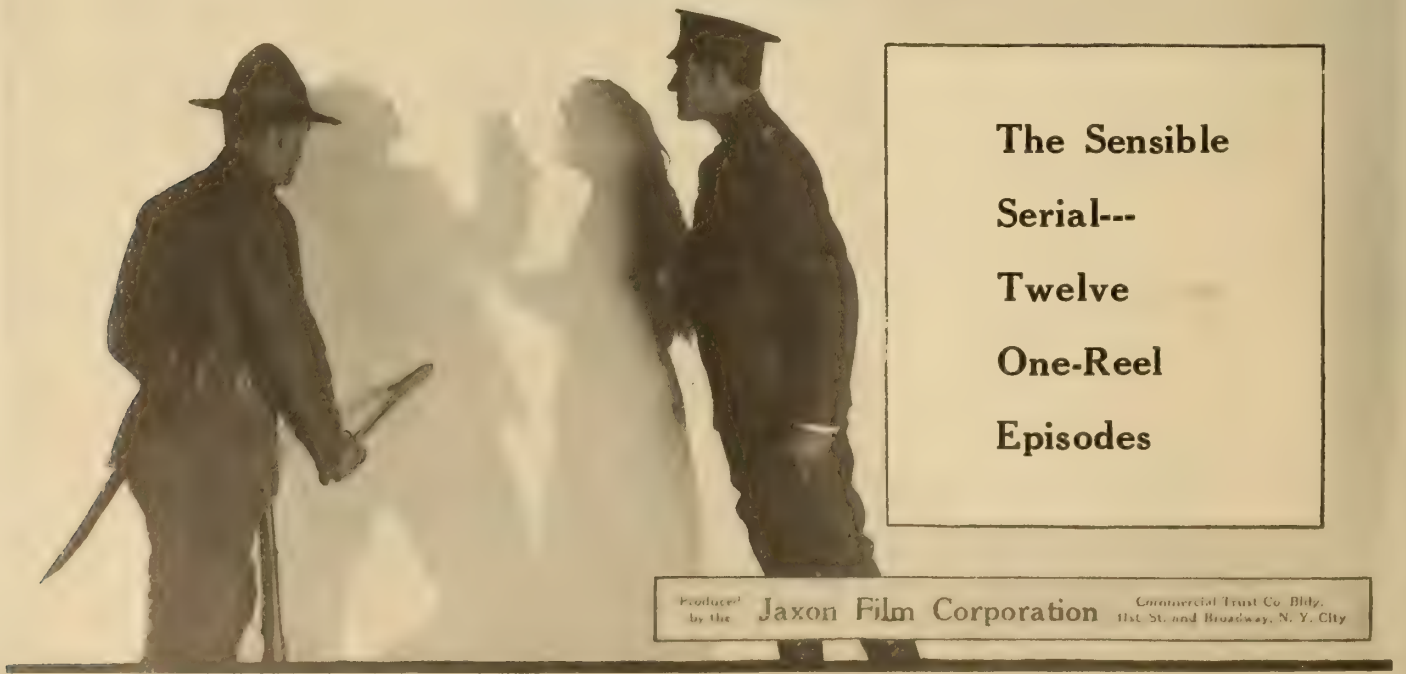
WITH

JANE VANCE and William Sorelle

A Red-Blooded, Virile Story of the Great War at Home and the Manner in Which German Spy Plots Are Foiled

The New Serial Designed Especially for the Particular Showman Who Looks for Something Distinctive and Better in Pictures—The Box-Office Sensation of 1918

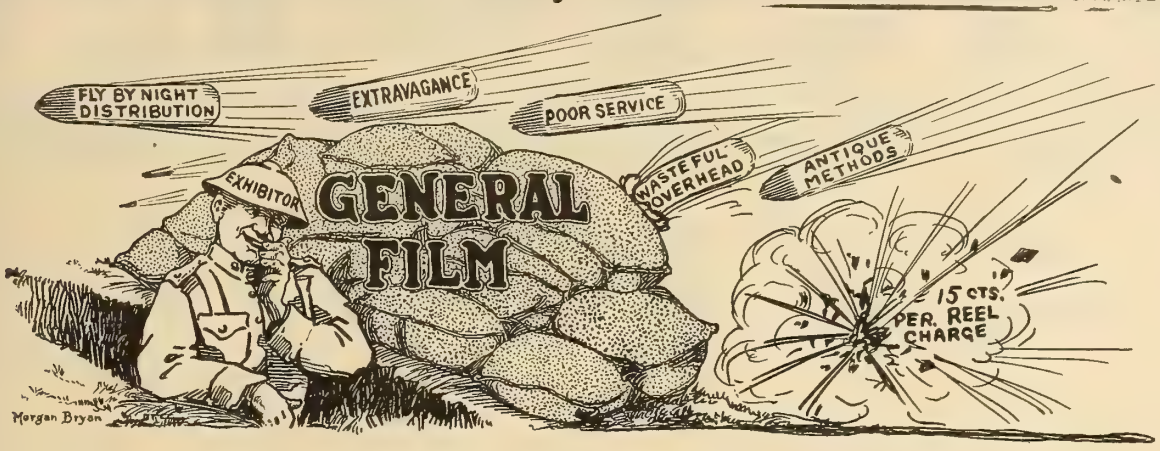
READY NOW



Distributed Exclusively by General Film Company

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers

GENERAL FILM COMPANY.



Making the World Safe for the Exhibitor

A bit of grim humor from the great war: The boys in the front trench were being subjected to an intense drumfire. The air was thick with missiles of high and low calibre. Broadly speaking, they were pelted with everything, from birdshot to locomotive boilers, and nothing had much chance to survive.

"It could never be worse than this," said one Tommy, crouching low.

"Oh, I don't know," answered a more cheerful comrade. "They might begin snowballing us, too."

The motion picture exhibitor has felt a good deal as if a climax had arrived in his troubles and that the outlook was hopeless.

Since the time when the exhibitor used to get most of his pictures from General Film Company and made money, changes galore have occurred. With the multiplication of distributing concerns the exhibitor has been over sold and under served. Three and four years ago he used to obtain a whole week's show for say $50, and put money in the bank from the proceeds. Today the same showman spends $350 for a similar amount of film and retains hardly any profit. The extravagance in useless duplication of exchanges is chiefly to blame.

General Film Company, however, can show him the prospect of better conditions. Indeed, these conditions have been inaugurated. They open up an existence for the exhibitor comparable to the former days when he prospered exceedingly.

Of late General Film Company has had success fighting to insure more economical merchandising for the trade. By accepting the product of film manufacturers generally for marketing through its extensive system it has promoted a modern conservation idea.

General Film is rapidly becoming a great clearing house—the first—for motion pictures. With the most important and varied product assembling under one roof the distribution cost becomes progressively reduced to a minimum.

It will do wonders toward making the world safe for the exhibitor.

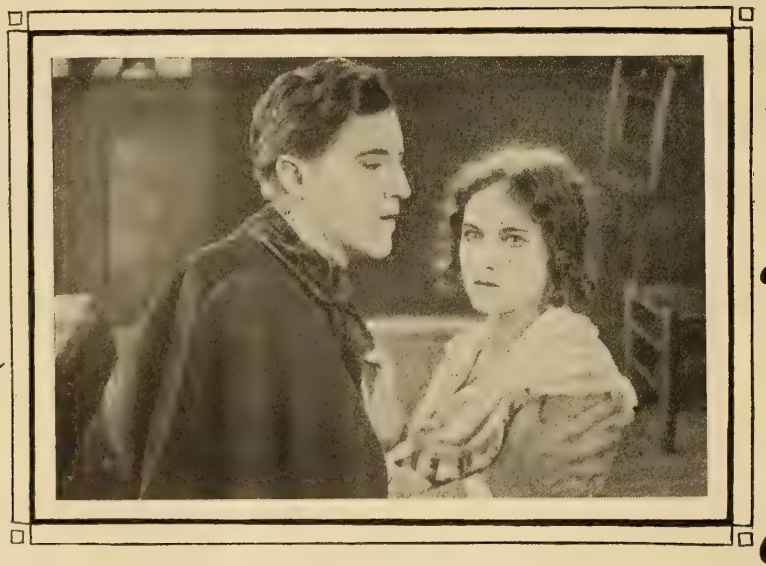
General Film Company does not exact the 15 cent charge on any of its releases

The more YOU read these advertisements the more useful to YOU we can make the "NEWS."

Another notable VICTORY

AGAIN we have been selected by one of the biggest American distributing companies to market in the *foreign field* a thrilling emotional drama particularly adapted to the foreign trade.

Viola Dana in



"Blue Jeans"

AS New York buyers for a large number of foreign distributing companies located in every section of the globe—we offer the American manufacturer a unique service and an assured market.

Worlds largest Foreign Film House

J. FRANK BROCKLISS INC
SIDNEY GARRETT PRES.
General exporter and importer.
729 Seventh Ave New York City

PARALTA PLAYS
PICK OF THE PICTURES

Henry B. Walthall *in*

Directed by
REX INGRAM

"His Robe of Honor"

Written by
ETHEL and JAMES
DORRANCE

ROBERT BRUNTON, Manager of Productions

A PARALTA-WALTHALL-PLAY

There's **no use**
advertising poor pictures.
There's **lot** of use
advertising **great pictures.**
We advertise PARALTA PLAYS
because we **don't** want to be
like the man who had his **pockets filled**
with **rare gems;**
but **couldn't sell** a one
because he **refused** to tell
anybody about them.
That's why !

NOW BOOKING

Bessie Barriscale *in*
"Madam Who?"
By Harold MacGrath Direction, Reginald Barker

J. Warren Kerrigan *in*
"A Man's Man"
By Peter B. Kyne Direction, Oscar Apfel

Coming! The Motion Picture Plus (?)

PARALTA PLAYS, Inc.

729 SEVENTH AVENUE
NEW YORK CITY

Foreign Distributor: Inter-Ocean Film Corporation.
Canadian Distributor: Globe Films Ltd.

DISTRIBUTED BY
W.W. HODKINSON CORPORATION

DRAWING POWER THAT HAS NEVER BEEN SURPASSED!

SIDNEY OLCOTT'S STUPENDOUS SPECTACULAR PRODUCTION



WALKER WHITESIDE and VALENTINE GRANT

IN

FREDERIC ARNOLD KUMMER'S

SENSATIONAL STORY OF MARTYRED BELGIUM

THE SUBJECT THAT IS COMMANDING THE ATTENTION OF THE WORLD

THE ACME OF ADVERTISING AND EXPLOITATION VALUE—BACKED BY A MAGNIFICENT PRODUCTION—WITH TWO IMMENSELY POPULAR STARS

BOOK THROUGH THE FOLLOWING EXCHANGES:

FOURSQUARE:
NEW YORK—729 Seventh Ave.
BUFFALO—47 W. Swan St.
DETROIT—364 Joe Mack Bldg.
CHICAGO—267 S. Wabash Ave.
DENVER—1735 Welton St.
SEATTLE—2014 Third Ave.
PITTSBURGH—127 Fourth Ave.
LOS ANGELES—514 W. 8th St.

PHILADELPHIA—1325 Vine St.
CINCINNATI—301 Strand Theatre Bldg.
ST. LOUIS—301 Empress Theatre Bldg.
CLEVELAND—310 Sloan Bldg.
WASHINGTON—8 E. St., N. W.
KANSAS CITY—1120 Walnut St.
SAN FRANCISCO—191 Golden Gate Ave.
MINNEAPOLIS—206 Film Exchange Bldg.

SOUTHERN STATES FILM CO.:
ATLANTA—114 Walton St.
DALLAS—1900 Commerce St.
GLOBE FEATURE FILM CO.:
NEW ENGLAND—20 Winchester St., Boston, Mass.
FRANK GERSTEN, Inc.:
NEW JERSEY—220 W. 42d St., New York City.

FOREIGN RIGHTS: ROBERTSON-COLE CO., 23RD FLOOR, TIMES BLDG., NEW YORK

U. S. EXHIBITORS' BOOKING CORPORATION

FRANK G. HALL, President

Top O' The Times Bldg, New York



WILLIAM FOX PRESENTS

JEWEL CARMEN.

"The GIRL WITH THE CHAMPAGNE EYES."

BY BERNARD McCONVILLE : STAGED BY C.M.FRANKLIN

FEBRUARY RELEASE : CONTRACT NOW

FOX FILM CORPORATION.

Better to read fifty advertisements than to miss the one YOU need.

WILLIAM FOX PRESENTS

The 1918 CINEMELODRAMA

CHEATING The PUBLIC

THE SENSATION OF NEW YORK

LYRIC THEATRE B'WAY AND 42ND ST.



STANDARD PICTURES

42,000 people witnessed CHEATING *the* PUBLIC during it's first week's run

TURNING THOUSANDS AWAY LYRIC THEATRE BROADWAY AND 42nd. STREET NEW YORK PRICES 25 cents TO $1.00



FOX FILM CORPORATION



Mr. State Rights Buyer !!!

We have sold our TWO BIG MONEY MAKERS
"THE WARRIOR" AND "MOTHER"

OUR POLICY OF SMALL PROFITS AND QUICK SALES IS A PROVEN SUCCESS

NOW

We offer you our THIRD Surefire Box Office Special

The Crucible of Life

A HIGH CLASS MELODRAMA IN SEVEN REELS WITH

THRILLS
SUSPENSE
BEAUTY
ACTION

EVERY SCENE GOES ZIM BANG ZIP AND THERE ARE 400 SCENES

STATE RIGHTS ONLY

GENERAL ENTERPRISES INC.

HERBERT LUBIN 1476 BROADWAY NEW YORK A.H. SAWYER

"THE WORLD PLAN"
For the Period of the War

Exhibitors:

Until further notice we will give you absolutely free each week bookings equal in number to those regularly contracted for.

Our enormous library is open for your selection. Any World picture released before November 1, 1917, and prior to your weekly contracted show and not in service on the day or days you wish it, is yours for the asking.

To help you *succeed now,* we freely give this help. No further advertisement of this announcement will be published.

Ask for catalogue, make your selections, and name your dates.

WORLD FILM CORPORATION.

To Film Distributors:

Here is an efficient way to *help your customers.* You are invited to adopt it. While the upkeep, repair and handling charges to you will be large, it is really time to do something practical to help. ACT NOW!

New York,
January 17, 1918.

WORLD FILM CORPORATION

WORLD PICTURES BRADY-MADE

THE FIRST 1918 GIFT From the Service That Gave You "MOTHERS OF FRANCE" and "RASPUTIN" ON THE PROGRAM



MONTAGU LOVE
IN
"The Cross Bearer"

In offering you this special production on The Program, World-Pictures again demonstrates its fairness of policy and positive intent to make you more money.

"The Cross Bearer," directed by George Archainbaud, is a picture about the war, but not a "war picture"---a story of the great churchman whose name is now a household word that appeals to every one of every religion---a drama of today interwoven with the romance of a wonderful love story.

"The Cross Bearer" is a great big picture, the kind that "stands them out" at every performance.

Write or wire our nearest branch NOW.



FROM YUKON'S RUN TO

FRANCO-CLARION CALL OF

THE BIRTH OF

A GRIPPING STORY OF SACRIFICIAL LOVE

A SUPER SPECTACLE OF ELEMENTAL PASSION

READ THIS →

"The Birth of Democracy"—genuine democracy in the fullest sense of the word—the right of the rule of the people, is the theme of this picture. In strong and powerful strides this picture shows that democracy is not the expression of a faction or class among the people, no matter how popular at times such expression might be. Strongly opposing the dictatorial spirit of extremists that so easily becomes oppressive in its ascendency—pleading for a thoroughly representative admission of the affairs of state, the picture no doubt shall prove a great lesson to all who are friends of democracy."

N. Y. EVENING MAIL.

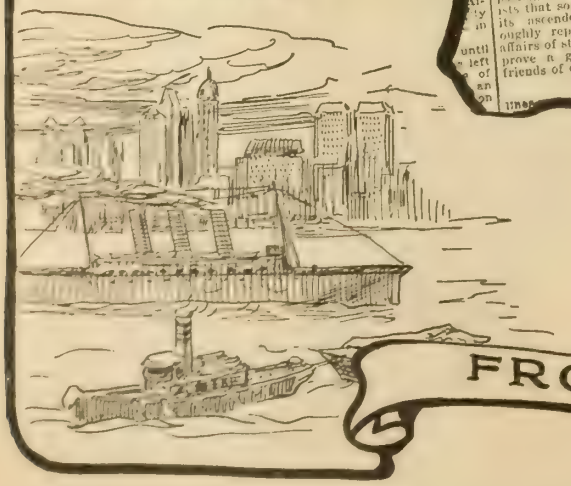
AND THIS

"Suffice it to say that "The Birth of Democracy' unquestionably will appeal to the American people, not merely because America is the foremost democracy, but also from the artistic and dramatic viewpoint."

N. Y. EVENING SUN.

FOR TERRITORIAL

EXPORT & IMPORT
729 SEVENTH AVE



New York State and Northern New Jersey Distributors
Merit Film Corp., 126 W. 46th St., N. Y. C.

Upper New York State
Modern Photoplays, Inc., 729 Seventh Avenue, New York

New England States
Boston Photoplays, Inc., Boston, Mass.

FROM THE ATLANTIC COAST


THE CARRIBEAN SEA
AMERICAN
TRIUMPH
DEMOCRACY
LYDA BORELLI
IN HER FOREMOST EFFORT SUPPORTED BY
HUNDREDS OF ARTISTS AND A CAST
OF TEN THOUSAND
shown for the first time to
"The love interest is so masterly interwoven in this stupendous spectacle, that while the mind is overcome with the greatness of the theme, the heart pulsates with sympathy for the beautiful heroine."
N. Y. EVENING WORLD.
AND THIS
"As a rule we do not like pictures made across the seas, but 'The Birth of Democracy' is quite different.' Not for a moment is the thread of elementary human passion lost in the great medley of action that of necessity has its place in a presentation of so momentous an issue as that shown in this picture. The picture is exquisitely staged, and one can easily believe that the filming of it may have taken three years."
N. Y. TRIBUNE.
AND THIS
RIGHTS
FILM CO. INC.
NEW YORK CITY
Eastern Pennsylvania, Maryland, Delaware and Virginia
Philadelphia Ideal Film Exchange
1220 Vine Street
California, Arizona, Nevada Distributors
M. & R. Feature Film Co.
107 Golden Gate Ave., San Francisco, Cal.
TO THE PACIFIC SLOPE
EGGERS, INC. N.Y.

Triumph of the Scenic

at the new

Rivoli Theatre

(*"The Triumph of the Motion Picture"*)

¶ S. L. Rothapfel in his opening announcement declared that "the keystone of our programs will always be the screen."

"The Hound of the Hills"

By Robert C. Bruce, Was Featured

On Electric Sign

at the Rivoli on Its Third Week

¶ The first short subject to ever be so honored at the world's finest motion picture house.

¶ And it was no accident. It was no chance selection of our product.

At the Rialto

The Only Scenic Shown Was

"The Trail To the Sky"

(Another Bruce Picture)

And at the Strand

(Direction Harold Edel)

"Animals in Summer"

By Raymond L. Ditmars

¶ THE MOTION PICTURE NEWS features accounts of productions at the Rivoli, Rialto and Strand as suggestions to exhibitors everywhere.

¶ All three of these theatres are regularly showing our product. COULD THERE BE ANY STRONGER REASON FOR YOU TO BOOK THEM?

EDUCATIONAL FILMS CORPORATION

OF AMERICA

729 7th AVENUE NEW YORK, N.Y.

shackle breakers

To Mr. First Run Exhibitor:

¶ With these METRO productions you can absolutely satisfy your patrons, cash in at your box office and continue to

own your own theatre.

¶ Each is a tremendous production offered

at a price the exhibitor can afford to pay.

¶ These are first run productions of the first magnitude. They can play a week in any theatre. An open house will let you

run your own business.

METRO

ANNOUNCEMENT EXTRAORDINARY

The Great

NAZIMOVA *in*







A METRO Special de Luxe Production
for long runs and box office success.

Directed by George D. Baker

Maxwell Karger, *Manager of Productions*

METRO

No greater Production in the world of photo dramas

REVELATION







From Mabel Wagnall's famous novel "A Rose Bush of a Thousand Years"

a shackle breaker

for first, second and third run theatres -

METRO

METRO presents

The Screen Novelty of all Novelties.



MR. and MRS.

SIDNEY

DREW

in an extraordinary feature production in 5 parts

in which are laid bare the deep and devilish secrets of a demon in evening dress.

A meller drayma, done with all its devious devusements, into a durable delight.

This sinful entertainment is called

PAYDAY

and is builded on the stage success of the same name.

Now booking as a special feature

METRO

Now released

The Spectacular Special Production de Luxe

A Box Office Attraction with Amazing Advertising Power



EDITH STOREY *in The* LEGION *of* DEATH

by June Mathis

Women fighting in the trenches.
Intimate revelations of
high life in America and
the Russia of today

SEVEN BIG ACTS ▷ *Directed by* Tod Browning

M E T R O

Immortalizing the sinking of the Lusitania

and Charles Frohman's words "*Why fear death - it is life's most beautiful adventure*"

RITA JOLIVET

The International star and heroine of the Lusitania supported by a cast of 3,000 people in the $250,000 production



METRO

"What her eyes have seen, your eyes shall see"

More magnificent than the mightiest spectacle in the Circus Maximus

LEST WE FORGET

Directed by Leonce Perret
Assembled under the personal direction of Charles A. Taylor

Under the auspices of Count de Cippico and J. L. Kempner



METRO

Special Engagement

Now showing to capacity
...tre, New York

First of the Edith Storey All Star Series Productions



B.A. ROLFE presents

EDITH STOREY

in the drama supreme

The EYES of MYSTERY

By June Mathis from "*The* House in the Mist," a big People's Magazine success by Octavus Roy Cohen and J.U. Giesy - *Directed by* Tod Browning -

Released JANUARY 21. *by*

METRO

To State Rights Buyers:

Only a few territories are still open on the following

WILLIAM S. HART

Super-features

1. "The Two-Gun Man" in "The Bargain"
2. "The Bandit and the Preacher"
3. "The Hell-Hound of Alaska"

This applies also to our

28 selected—2 reel

MACK SENNETT KEYSTONE COMEDIES

To Exhibitors:

These productions will bring big profits to your box office—

BOOK THEM NOW!

W. H. PRODUCTIONS CO.

71 West 23d St. New York City

Phone Gramercy 3027



THE SPY MENACE

FROM THE BROOKLYN EAGLE, BROOKLYN, N. Y.

Like a well-knit play of mystery, plot and counterplot, the vast intrigue against this government and the lives and property of its citizens is being unfolded. There is plenty of action, and suspense is growing in intensity. Today we are told that "Lieutenant Robert Fay, charged with being active head of the Teutonic conspiracy to destroy ships . . . and munitions plants . . . has been deserted by his backers. . . . There are other elements of interest. William J. Flynn, chief of the United States Secret Service, has been given a free hand, with orders to go to the bottom of the elaborate plot. Mr. Flynn seldom falls short of expectations. He is not easily baffled.

"THE EAGLE'S EYE"

by

William J. Flynn

Recently Retired

CHIEF of the U.S. SECRET SERVICE

¶ Is the story of the Imperial German Government's spies and plots in America.

¶ It is a twenty episode serial of facts. Into its revelations of how the Kaiser's proposed reign of terror in America was prevented has been written a story of thrilling, heart-stirring romance.

¶ "The Eagle's Eye" is the supreme serial effort. It has no equal in appeal, in public interest, in the international importance and prominence of its story. It is a box office value too big to be figured from precedents.

Produced by **THE WHARTONS**

With the popular stars **KING BAGGOT and MARGUERITE SNOW**

Distributed by **FOURSQUARE EXCHANGES**

BOOKING OFFICES IN PRINCIPAL CITIES

This IS Success!!

WHAT THE AUDIENCE SAID:—

"A wonderful production which takes rank second to none and which undoubtedly will inspire the people of the world to the most wild patriotic enthusiasm. . . . . IT IS THE MOTION PICTURE CLASSIC"

2718 people at Rivoli Theatre, N. Y.
Thurs., Jan. 17th, 1918

THE EPIC MOTION PICTURE

MY OWN UNITED STATES

WITH

THE PRE-EMINENT ARTIST

MR. ARNOLD DALY

ANTHONY PAUL KELLY - Author
JOHN W. NOBLE - Director

FOR PARTICULARS OF DISTRIBUTION

THE FROHMAN AMUSEMENT CORPORATION

WILLIAM L. SHERRILL, PRESIDENT

TIMES BUILDING : : : : NEW YORK CITY

Straight Ahead!

DURING the next few weeks a copy of MOTION PICTURE NEWS *plus* a *Central States Insert* (replete with local exhibitor news, about themselves, their competitors, their nearby friends, their *market*) will be placed in the hands of every exhibitor on record in the states of Illinois, Indiana, Iowa, Wisconsin and Michigan.

The *West Coast Insert* published in MOTION PICTURE NEWS each week since September, 1917, now reaches and is cordially welcomed by practically every exhibitor in the states of California, Oregon, Washington, Nevada, Arizona, Utah, Montana, Idaho, Wyoming, New Mexico and Colorado.

These inserts appear each week in each regular issue of
MOTION PICTURE NEWS
going to exhibitors in the above sixteen states

Plans are now under way for a similar insert for the Eastern States.

These inserts, the aim of which is to give *new* reader service, in combining for the first time the biggest and best national Journal with a local news weekly, are maintained at considerable expense.

They are a prominent part of our comprehensive plan—right in the face of war conditions and regardless of investment expense—

—To give the reader of MOTION PICTURE NEWS an unequalled all-around and complete service.

—To give the advertiser in MOTION PICTURE NEWS a 100% circulation.

—To prove our absolute faith in the present security and the solid future of the industry.

Motion Picture News Dominates the Field.

To Producers

Did You Suffer From The Fuel Administrator's Order?

We have one of the Best Equipped
Laboratories in the East and
can Guarantee the Following:

Speed-Quality-Price

Let us figure on your requirements
We know we can prove our claim

GAUMONT COMPANY

Flushing, Long Island
New York

"Thirty Minutes from Times Square"

CHAS. H. FRANCE
PRESENTS

"THE NATURAL LAW"

A Success



IN SIX ACTS

A Great

A GRIPPING DRAMA
featuring
Marguerite Courtot
with
HOWARD HALL and GEORGE LARKIN

TERRITORY
SELLING FAST

Address all communications
FRANCE FILMS Inc.
220 WEST 42ND STREET
NEW YORK CITY. N.Y.

THE PLAY RAN FOR EIGHT MONTHS
AT THE REPUBLIC THEATRE, NEW YORK

OLD STORM KING IS PUT TO ROUT

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"THE SMALL TOWN GUY"
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"TWO BIT SEATS"
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"THE FIBBERS"
presenting Bryant Washburn

"MEN OF THE DESERT"
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"EFFICIENCY EDGAR'S COURTSHIP"
presenting Taylor Holmes

"SKINNER'S BABY"
presenting Bryant Washburn

"THE RANGE BOSS"
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"THE DREAM DOLL"
Written and directed by Howard S. Moss

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presenting Jack Gardner

"YOUNG MOTHER HUBBARD"
presenting Little Mary McAlister

"FOOLS FOR LUCK"
presenting Taylor Holmes

"PANTS"
presenting Little Mary McAlister

"OPEN PLACES"
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"THE GOLDEN IDIOT"
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Perfection Pictures

Motion Picture News

Vol. 17 No. 5. Feb. 2, 1918

The Week in the Film World at a Glance

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WM. A. JOHNSTON, *Pres. and Editor.* HENRY F. SEWALL, *Vice-Pres.* E. KENDALL GILLETT, *Sec. and Treas.*

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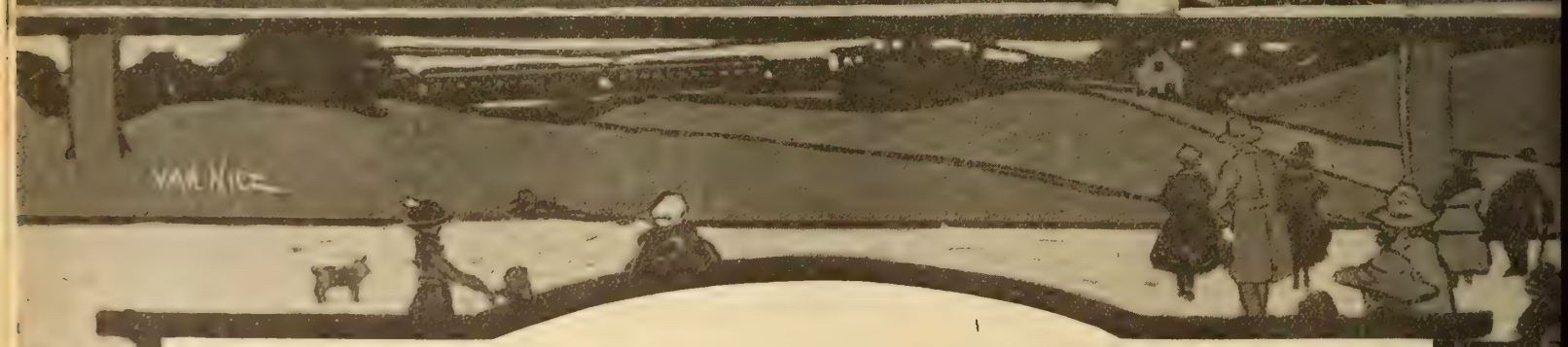
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IN

Men Who Have Made Love To Me

AT ALL FIRST CLASS PICTURE THEATRES—Ask When!



ASK YOUR WIFE!

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¶ He did, then booked her photoplay "Men Who Have Made Love to Me" for a week.

¶ If YOU haven't heard of Mary MacLane, ask your wife, then write to the nearest Kleine office for open dates.

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"When you see it in 'The News' It's News"

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

"The Exhibitors' Medium of Communication"

Volume 17. No. 5 February 2, 1918

We Have Faith

THE editorial we are writing on Tuesday, January 22, differs but slightly in text from that we would have written on the morning of Thursday, January 17.

Then the industrial world east of the Mississippi stood dazed by the Fuel Administrator's drastic order. The feeling of protest ran high.

Our thought then could be uttered in the phrase "Stand by!" Our thought now is the same, tempered by succeeding events which have shown that it will not be so difficult to "Stand by."

The first rift in the clouds came with the permission to open theatres on Mondays, the second with the intimation that the one day a week ban may be lifted earlier than expected, the third with reports from many theatres that the extra Monday business will go far towards counteracting the loss on the closed day.

But in industrial centres there still remains the danger that the loss of wages for the five day shutdown period, and possibly for one day a week, will have its effect.

And our thought is still—"Stand by!"

* * * *

TO us "over here" there is given an opportunity to show that we can obey orders as we would "over there." Whether that opportunity is the gift of necessity or of incompetence is not for us to say.

We have been given orders. Time spent in bewailing those orders is time lost from the task of meeting the problems they have created.

And, with or without the burdens brought by war, never was it so necessary for picture men to devote every moment to business thought—to business-creating thought.

Never was it so necessary—and probably never will it be so vital again—to seek courage in the injunction, "Stand by! Straight ahead!"

This was our text last week, this our thought—whether spoken or not—for the weeks to come: "Straight ahead!"

* * * *

TO the bigger theatres this sign-post seems unnecessary; the reports we receive concerning them and from them are colored with the most roseate of hues.

But there is food for discouragement in the siftings from the vast eighty per cent.

The eighty per center is losing heart.

The eighty per center is weary.

The eighty per center's lips are framing the words, "Close up or sell out."

There is a vast dividing gulf between the theatre man who told us last week, "I am not kicking about high rentals; I'll pay still higher prices for pictures that will keep on bringing me the money," and the man who wrote, "Last month I gave the Government more in war taxes than I will make in months for myself."

And to the latter we don't believe we can reiterate too often the injunction to "Stand by!"

This year is the crisis, this year is the test of your fitness as an exhibitor—but it is also the test of the industry's fitness.

* * * *

THE industry will not fail. It needs the eighty per center, it will help the eighty per center, it will hold on to the eighty per center.

There is aid, it would seem to us, in World Film Corporation's remarkable offer, detailed in the news columns of this issue.

There will be further help for the eighty per cent—moves that will strike more deeply at the roots. Of that we feel certain.

There will be improvement in the general psychological attitude toward war-time entertainment. That, we have pointed out, was the experience of Engand. We see no reason for fear that it will not be our experience.

The eighty per center with a reason for existence will continue to exist. If you close up now or sell out you are giving way to someone who will reap what you have sown. If you have sown well, he will reap well. If you have sown well, cultivate well—stand by—and you will reap your own harvest.

We don't believe we are mouthing words for the sake of the words; we don't feel that we are speaking "fol-de-rol optimism."

"Fewer pictures, better pictures"; "Less production and distribution extravagance"; "Don't forget the eighty per center," are phrases that have been tossed about over the years.

But these would seem to be the days when the words are made deeds——

For film men are facing the facts, film men are digging deeply into the problems of the business, film men are *thinking*.

And when film men *think*—we have faith.

C. S. Houston

Speaking Editorially:

ONE DAY LATE!

¶ Due to the closing down of our printer MOTION PICTURE NEWS will this week be issued in New York and reach out-of-town subscribers one day later than usual. The same rule will apply for the next nine weeks, till and including the week of Monday, March 25th.

¶ For that period, therefore, MOTION PICTURE NEWS will be issued in New York on Wednesday mornings.

First Find the Patient

THE doctors who would prescribe for the industry are most generally wrong because they do not know their patient.

We have about 12,000 picture theatres worthy of consideration. We constantly speak of these theatres as a unit.

They are not a *unit* and cannot be so regarded. To prescribe for them, under such a supposition, may prove fatal.

Daily the breach grows wider between the big house and the little house. One wants one thing and one wants quite another.

Take the question of high rentals. We hear few complaints from the big fellows who are filling their big houses. But the little fellow writes in and says: "I simply cannot make any money."

Had we not better realize this wide line of demarcation and prescribe separately for each main class of theatres? And is it not wise to begin prescribing for the little fellow right away?

Hip! Hip! Hurrah!

WE are going to tell you next week about a state rights buyer who came to New York and left for the West waving his hat and leading cheers over the fine treatment he got from a seller of territorial rights.

Sounds strange; but it rings true. The facts were given us by the man himself, not by the company which accorded the fine treatment.

This buyer will undoubtedly extend the same square, live-and-let-live treatment to his customer — the exhibitor. And the firm that has such business policies will acquire many more solid clients; and eventually, through such practices, an important branch of the film industry will be put upon a stable and flourishing basis all around.

It's True That—

LAST week's press matter brought us an interview with a company head which declared that, "The surface has only been scratched in the film industry."

Another press agent's star has received a letter from a Japanese admirer.

Heat prostration affected two other press agents to the point of sending stories about the studio monkey and the studio daschshund.

Yes, it's all true, and—maybe—interesting.

We Are Wondering, Too

A SOUTHERN exhibitor who thanks us for our editorial consideration of the small house winds up his letter with:

"There is not a manager or owner in this entire section that depends on his theatre for his income. Do you get that?"

We do get it. And we realize keenly what you are up against because we receive many such letters.

And all we can say is: Hang on. Stick to your ship during the squall.

If you are doing everything possible and practical to make a showman's success then help for you is inevitable. Some man or some plan or both are going to come to your assistance with the pictures and the prices that will enable you to conduct your theatre profitably.

They will come to your help because it will be good business—for them and for you. Good business always forces action. That's why help is inevitable.

You are wondering probably why the industry doesn't wake up more quickly to your requirements.

Well, so are we.

Stopping Production

SINCE we are all practically agreed that there is much overproduction and that the markets' great demand is its mass of undigested film, then what is wrong with the suggestion to stop production for a while?

Many important considerations are involved—undoubtedly. Possibly there are enough such considerations to kill the idea.

But surely the main simple thought stands out: that the market, unfed for a while, will digest its digestible film.

Which in turn goes back to the simplest, truest fact about the film industry: that maximum profits are made from the maximum circulation of the film.

Passing an Idea Along

"I WISH you could hammer away on an editorial that would make producers put better help and more efficient service in their shipping rooms for postors and films," writes a Chicago exhibitor to MOTION PICTURE NEWS.

Just as a starter toward "hammering away" we are mentioning the matter here. Two specific instances he mentions have been referred to the companies affected.

Meanwhile, we are passing the thought along to you—Mr. Manufacturer and Mr. Exchange Head. Does the cap fit? Or, have you done anything particularly constructive toward meeting the problem presented?

We'd like to tell about it, if you have. Drop us a line.

Speed Up!

A DAY has been taken out of the week. A holiday has been given.

To picture theatres it is almost a fair exchange. But, still, a day lost is a day lost, so, now as never, let's all get together—You, Us & Co.——

"Speed up! Lots of pep! Lots of ginger."

"Here we go!"

Serving It with Speed and Ginger

WHEW! Say, boy! Didn't the news pop hot and heavy this past week? We haven't got our breath yet, though the printer gave us an extra holiday Monday to sort of help our equilibrium.

News—news—news. After you turn this page you'll find yourself in a tangle of it—page after page.

We didn't attempt to give you one of those "magaziney" feature articles this week. With all the news you might miss it—and the one we have ready is one that we don't want you producers to miss. It's aimed right at you men who hold the bag—and the one that hits you next week is only the first of a series.

"Tabloid dramas" they are to be—each a *real* drama of studio extravagance. No names are mentioned, but the facts of each incident in the farces are on file and on request will be given "to whom it may concern."

* * * *

BUT that's for next week—after you and yours truly catch up with the news of this week.

It all broke so unexpectedly, too. After several news-less weeks, or merely simmering ones at best, we lifted the phone receiver Tuesday morning to hear:

"Do you know the Exposition at Grand Central is off?"

We didn't—so we investigated.

As we go to press we are told that "no final decision has been reached." But it seems tolerably certain that any New York Exposition this year will be in September.

Which is news, we are certain. Whether it is important forty-five minutes from Broadway we are not quite so certain. [Page 687]

* * * *

THEN Thursday and the fuel order. At first a terrible blow and much wailing and gnashing of teeth. Then Saturday and a modification of the order. A few smiles. Then Tuesday morning and news that five of the "Garfield days" might be called off. More smiles. Then reports from a score of theatres that they had done record business on Monday because of the holiday crowds. Smiles all around.

Of course you have read the fuel story backwards and forwards in your dailies by this time. But even so, we think we have a few new twists for you in our reports. [Page 680]

* * * *

THURSDAY brought the shower of holidays. "What Will Friday bring?" we thought.

For newspapermen will tell you that it never fails. When news starts to bang it keeps right on banging, it just don't know when to stop.

But Friday wore along its length and not a bit of "new news" stirring. Then a flimsy half-page of typewritten copy drifted to our desk. We started to read without much hope. We covered four lines and then gasped.

"What's this—a film company offering *free* film?"

Yes, it's true. World Film has done the trick. It's a "war measure" and one that looks real to us.

And no matter how it looks to us—it certainly will *start something.*

[Page 683]

CAN you imagine a meeting of producers discussing the proposition of closing down production for a period of thirty or sixty days?

Sounds interesting—doesn't it?

If the proposal had only met with more general approval it would have been even more important than interesting. But interesting it remains, so you'll want to read our thoroughly readable exclusive story. [page 685]

* * * *

"WHAT Kind of a Fellow is—Freuler?" Do you know?

Few do. John R. Freuler doesn't seek the limelight very often, and when he does it isn't with interviews on such pregnant subjects as whether Harold Hollywood should part his hair in the middle or wear it pompadour.

No such fascinatingly human subjects for John R.

He usually talks business, sound, logical, common-sense business, too—making it worse.

It seems that John R. Freuler is that kind of a fellow—but then you'll know him better after you read William A. Johnston's mayhap-interview. [Page 691]

* * * *

SPEAKING of business and a business man reminds us of another set of business men. The First National Exhibitors met in New York last week for a directors' meeting.

And though the town overflowed with big exhibitors for a few days, those First National men just seem to meet to do business—drat 'em—never to make news or near-news.

But in that connection it might be mentioned that the first Chaplin-First National subject is now well on its way. That's news. [Page 708]

* * * *

SCATTERED here, there and all over this week's book there are bits of news that would ordinarily crowd into this page in big shape, but in this week of weeks they have to get a passing mention.

Metro, which last week came to bat with rather startling ad-copy, this week follows with eight brilliant insert pages and a news story of forthcoming productions that ate up a whole page of our book for the telling.

Wonder if it's the influence of that first lieutenant's khaki that Arthur James is wearing these days?

Then there is the news that Universal, which last week showed signs of renewed activity at the Coast studios, reversed itself just after we got through pointing to it as a sign of optimism, and, finding enough productions on the shelves for many months to come, laid off practically all companies till after the rainy season.

Much as Garfield did after he read our last week's fuel story. [Pages 685 and 719]

* * * *

NEWS also can be found in the fact that General Film is about to move into spacious uptown offices. If any proof were needed that big things are doing in G. F. then the fact that the staid old organization is tearing away from the downtown Fourth Avenue address is sufficient for us.

An item also will be found about Pathe's arrangement to use the Peralta studios.

And—oh, well, you better start over the book yourself. There's hardly a line you'll want to miss.

Theatres, Dazed, Rally Quickly

Monday Openings, with Special Matinees, Expected to Counterbalance Effect of Closed Tuesdays—Local Conditions to Decide Film Rental Attitude

DAZED by the announcement of the Fuel Administration decreeing a five-day close down of industry in the territory east of the Mississippi and ten fuelless Mondays affecting picture theatres, film men rallied quickly after the modification permitting Monday performances with Tuesday the holiday.

Reports received by Motion Picture News from all sections are especially optimistic. For one thing, the national order has saved picture theatres from more irksome rulings by local administrators, especially in Detroit and Boston. Also, results of the first Monday performances showed that the extra matinees and the general holiday spirit resulted in business that will go far towards counterbalancing the dark Tuesdays.

No Contract Ruling

Efforts to secure a general ruling on the attitude of film companies towards exhibitor contracts during the ten "extra-holiday weeks" were unsuccessful, the companies seeming to have left the decision to local conditions and individual cases.

The closing order of the Fuel Administrator affects theatres on the ten Tuesdays starting January 22nd and including March 26th. The text of Dr. Garfield's order changing the text of his original ruling which named Monday as the closing day, is as follows:

"In order to accommodate public holiday attendants, fuel may be burned on any of the Mondays beginning January 21, 1918, and continuing up to and including March 25, 1918, for the purpose of supplying heat for theatres, moving picture houses, bowling houses, billiard rooms, private or public dance halls or any other place of public amusement, but no fuel shall be burned on any Tuesday beginning January 22, 1918, and continuing up to and including Tuesday, March 26, 1918 (except to such an extent as is essential to prevent injury to property from freezing) for the purpose of supplying either heat or light for any of the places of amusement aforesaid on any of the Tuesdays above specified.

"To the extent indicated herein the regulation of the United States Fuel Administrator, dated January 17, 1918, is hereby modified."

WHAT OF FEB. 12?

It's Lincoln's Birthday and It's on a Tuesday —What's the Answer?

FUEL ADMINISTRATOR GARFIELD has granted the theatres permission to open on the ten "Garfield Mondays," but ordered they close down on Tuesday instead.

But Lincoln's birthday, a "big money" holiday in most sections of the country, comes on a Tuesday this year.

Motion Picture News, before going to press, sought to secure information from the Fuel Administration as to whether theatres in northern states would be allowed to open that Tuesday and close Wednesday, but nothing could be learned.

Can the theatres afford, without looking ridiculous, to ask Washington for still another modification of the Fuel order?

Or isn't it likely that "before we come to the bridge" a voluntary concession will come from Washington?

Universal Against Protests of Industry

Within an hour after receiving the fuel conservation order, Administrator Garfield, the Universal Company issued the following notice to its employees, over the signature of President Carl Laemmle:

The Universal Film Manufacturing Company is entirely out of sympathy with the committees from the various industries which are flying toward Washington to protest against the new order of the fuel administrator.

The fact that this order has the approval of President Wilson is quite enough for us.

This company, like every other company in the country, has pledged its resources to aid the government in a successful prosecution of the war.

And now, for the first time, we are put to the test to see whether such pledges were empty phrases or if they really carried a meaning. If we have a grain of real patriotism, we will grin and bear whatever burden the government may be compelled to impose upon us during these times of ordeal.

We request employees of this company to refrain from making unfavorable comment on the action of the government. Let us look at the doughnut, not at the hole. Let us remember how little we are sacrificing in comparison with the young men of the nation who are offering their lives where we are asked to offer only our dollars. If we are stripped of every dollar we possess, if we are reduced to the extremest poverty—we will still have life.

Let us show the Kaiser and his crew that our pledge of support to our government was not made merely to be withdrawn at the first real pinch of war. Let us be ready in our minds to drop everything else, if necessary, and devote our hearts and souls to the one great object of making the world a fit place to live in.

Standing by the President means STANDING BY THE PRESIDENT. It does not mean arguing, protesting or quibbling. The President has the most terrific task that was ever imposed upon a single human being in the history of the world. Let's make his burden as light as possible and not participate in anything that will tend to confuse his mind and swerve him a hair's breadth from the great purpose he outlined in his recent message to the world.

If we are patriotic, now is the time to PROVE IT.

A copy was telegraphed to Washington and an acknowledgment of its receipt there was sent to Mr. Laemmle. The Universal edict was published in part in the newspapers and commented upon editorially by some.

Theatrical Unions Take Action on Salaries

In response to numerous inquiries received from exhibitors throughout the country asking advice on regulation of salaries for stage employes and musicians, the Motion Picture News has communicated with the International Alliance of Theatrical Stage Employes and the American Federation of Musicians as to the action which these organizations have taken.

The question of the arrangement of salaries for the members of both these unions was taken up at a special meeting called for Tuesday of this week, at which the union representatives will confer with the New York managers.

It was announced that the action taken at this meeting would not affect organizations outside of New York as the contracts held by stage employes and musicians are different in construction, in the different localities. This matter of the arrangement of salaries will have to be taken up by each local organization, it is announced, at the New York headquarters.

The statement was made by an official of the International Alliance of State Employes that inasmuch as Dr. Garfield, National Fuel Administrator, had recommended that all employes be given every consideration in this matter by the employers the action taken by the local unions would not work a hardship on stage employes or musicians.

Violation Causes House to Close

One of the first instances on record where a motion picture theatre has been closed as a result of the fuel conservation orders from Washington is found in the case of the Variety theatre in Buffalo. Fuel Administrator Elliott C. McDougal has ordered the Buffalo General Electric Company to discontinue current to the theatre, which is charged with violating the federal lighting orders.

The theatre is located at 740 Fillmore avenue, Buffalo.

New Yorkers Confident of Meeting Situation

While the fuel order forbidding performances on Tuesdays was strictly obeyed by Director Samuel L. Rothapfel of the Rialto and Rivoli theatres, there was no other change resulting from the new ruling. Rivoli's new bill opened as usual on Monday, the house remaining dark Tuesday,

and the same bill continuing the rest of the week. Rialto followed its usual policy.

Full salaries are being paid all employes at the two houses.

Managing Director Harold Edel of the Strand announces that special arrangements have been made with the 150 employes of that house to overcome the question of salaries during the ten closed Tuesdays. A special pro rata concession was proposed by Manager Edel and accepted by all the employes.

Two Days Lost in Several Cities

Through the interpretation by various local fuel administrators of the Garfield order, motion picture theatres in several cities, including Detroit, Atlanta, Indianapolis, St. Louis and Buffalo, face the loss of two days each week instead of one.

Al Thornburg, of Detroit, wired MOTION PICTURE NEWS as follows: "In accordance with the order of Michigan fuel administrator, state and Detroit theatres will run only five hours per day and will not be open Mondays and Tuesdays. Co-operation with the state and National fuel administrators was decided at exhibitor meeting in Detroit, January 17."

Concerning this interpretation of the order, J. H. Kunsky wired William A. Brady, of the N. A. M. P. I., as follows: "Wire result of Washington interview, as Michigan administrator insists we close Monday and Tuesday and operate five hours daily balance of week. Order means financial crisis unless Washington ruling can be made to supercede this in tome to permit full operating schedule."

Taking the matter up at this juncture, William A. Brady, January 18, wired Administrator Garfield, asking a ruling. Prefacing his wire with assurance of every support from the industry in abiding by the fuel order, Mr. Brady said: "From various sections of the country, notably Detroit, Atlanta, Indianapolis, St. Louis and Buffalo, reports indicate your territorial representatives interpret your order to include one or more coalless days in addition to the several Mondays prescribed. Such interpretation as the motion picture industry believes not authorized by your order solicits from you a ruling that your territorial representatives shall not undertake to make arbitrary orders with their consequent unnecessary hardships until full facts may be placed before you. This to apply particularly to the cities mentioned.

The outcome of the Detroit, Atlanta, Indianapolis, St. Lous and Buffalo local orders remains yet in doubt.

You May Open *Every* Day If—

¶ Since the original fuel order allowed the burning of fuel "to such extent as to prevent injury to property from freezing" and making no mention of lights, and realizing that in many sections of the country theaters could satisfactorily operate under such conditions, Motion Picture News on Thursday of last week sent the following wire to Dr. Harry A. Garfield, Fuel Administrator:

"Can picture theatres operate Mondays with unheated auditoriums, using light from service companies?

Motion Picture News."

¶ The following reply, dated January 18th, was received:

"Answering your wire, yes.

Fuel Administrator Noyes."

¶ As this message was filed prior to the change in the Fuel Administrator's order making Tuesday the theater holiday, it is understood that the permission granted above will apply to that day.

¶ The amended order, however, expressly forbids "places of amusement . . . to use fuel on such Tuesdays for light as well as heat." Whether this will apply to lights supplied by service companies will rest with the interpreattion of the local administrators in each section and depend on local conditions. Don't attempt to operate without calling your administrator's attention to the above telegrams, and securing his ruling.

Vote Your Thanks to Col. Barry Bulkley

¶ A committee of theatrical men headed by George M. Cohan, Marc Klaw and David Belasco, journeyed to Washington Friday seeking to prevail on President Wilson to permit theatres to open on Mondays and close Tuesdays instead.

¶ The committee wasn't quite sure of its reception—its members returned to New York stating that they had failed.

¶ On Saturday morning the Fuel Administrator wired from Washington granting the privilege the managers had sought in vain.

¶ What had happened?

¶ Col. Barry Bulkley, vice-president of the Crandall Theatres Corporation, operating the Harry Crandall theatres in Washington, and a class mate at Williams College with Dr. Harry Garfield, had prepared a brief showing clearly the necessity and justice of the theatre's position.

¶ The Administrator's concession followed the reading of the brief.

Chicago Exhibitors Call Meetings

Chicago exhibitors turned out in unprecedented numbers January 17 and 18 to attend special meetings called by Joseph Hopp, president of the local branch of the Motion Picture Exhibitors' League of America, to consider the problems that confronted them as a result of the fuel-saving order from Washington.

After a discussion of the situation it was moved by W. B. Heaney and carried that the Allied Legislative Committee of Exhibitors, at Washington, be asked to take steps to see what would be done to relieve the situation.

At the time of the meetings the Tuesday closing instead of Monday had not been decided upon by Washington, and the exhibitors expressed little confidence that they could bring the Tuesday closing about. They agreed not to pay operators, musicians and other employes if their theatres were closed on Mondays.

Rowland Again Heads Metro

Re-elected President at Annual Meeting, Following Stockholder Session — Clark Chosen Vice-President

AT the annual meeting of directors of Metro Pictures Corporation last week, following a two days' session of the stockholders of the corporation, Richard A. Rowland was unanimously re-elected president of the organization. The meeting was held in the Metro offices in the Long Acre Building, New York.

James B. Clark, of Pittsburgh, was elected first vice-president; E. H. Hulsey, of Dallas, Texas, second vice-president; J. W. Engel, treasurer; Charles K. Stern, assistant treasurer and J. Robert Rubin, secretary and general counsel. The directorate elected includes four new names, namely, Charles K. Stern, who has been cashier and auditor for Metro since its organization; David Stoneman, of Boston; E. H. Hulsey, of Dallas, and H. J. Cohen of New York. The directors re-elected were Richard A. Rowland, James B. Clark, J. W. Engel, John Kunsky of Detroit and A. S. Behmer of Pittsburgh.

It was announced that Metro's renewed activities along larger and broader lines would be dealt with in a forthcoming statement from President Rowland. Metro has definitely announced that it proposes to go after the leadership of motion picture industry, a promise the beginning of which it considers fulfilled in the production of "The Slacker," followed by "Draft 258," "Blue Jeans" with Viola Dana, "The Legion of Death" with Edith Storey, "Revelation" with Nazimova, "Lest We Forget" with Rita Jolivet, and the All Star Series Productions "Daybreak" with Emily Stevens, "Red, White and Blue Blood" with Francis X. Bushman and Beverly Bayne, and "The Avenging Trail" with Harold Lockwood. Metro has further plans matured, including a five-reel picture production by Mr. and Mrs. Sidney Drew, of which is said to be the most pretentious thing ever done by these stars.

Metro recently pronounced a policy of open booking for first, second and third run theatres, and this policy will not only be continued but will be vigorously advocated, it is said, in all parts of the United States by the Metro representatives, who are still meeting together at the home offices in this city.

General Offices Move Uptown

Will February 1 Settle Down Into Berkeley Building in Forty-fourth Street — Have Been Downtown Heretofore

BY a lease signed last week the executive offices of General Film Company will be located in the new Berkeley Building, 25 West Forty-fourth street, New York. The change is effective February 1.

Thus another film company removes its headquarters uptown from what was formerly a considerable motion picture district of New York. The quarters which the executive officers of General Film Company are vacating at 440 Fourth avenue, at Thirtieth street, were occupied by it for two years after its removal from the Fifth Avenue Building at Twenty-fourth street. Before that the company occupied a location at 80 Fifth avenue.

General Film announced that it will be found occupying the seventeenth or top floor of the Berkeley Building, the whole suite being lighted from all sides. Accommodations will be maintained here for the executive officers, board of directors, auditing department, general sales department, legal department, and accounting department. The modern plan of office arrangement will prevail, the entire personnel of the offices occupying the entire space of the suite without partitions. This permits of diffusion of light to best advantage and also of ventilation to best advantage, and promotes the co-ordination of office activities.

The building was finished and first occupied by tenants a few months ago. It runs through from Forty-fourth street to Forty-fifth street, with a main floor arcade, and is situated immediately west of Fifth avenue.

Mail intended for General Film Company's main office after January 31 should be directed to reach the new location in the Berkeley Building, 25 West Forty-fourth street. The New York exchange office of the company remains at 71 West Twenty-third street as formerly.

A. M. Kennedy Resigns from Goldwyn

Aubrey M. Kennedy has resigned as manager of productions of Goldwyn Pictures Corporation. Mr. Kennedy has been with Goldwyn almost from its inception, having first been manager of the Fort Lee studios and later advanced to manager of productions. In addition to his executive activities he has at different times taken personal charge of the editing, cutting and titling of several of the company's popular releases. He is also co-author with Edgar Selwyn of "Dodging a Million," Mabel Normand's first Goldwyn production, to be released in a few days.

Exhibitors' Association Thanks Quimby

An indication of the popularity of F. C. Quimby, Pathe's new sales manager, is seen in the fact that at the annual meeting of the Washington Theatre Managers' Association he was tendered a rising vote of thanks and a motion was carried congratulating him on his promotion and appointment.

Jacksonville Weather

THE Jacksonville Chamber of Commerce, concerning its weather conditions in connection with the production of motion pictures, this week sent Motion Picture News via telegram the following information for producers:

"Average temperature 58 for the week. Five clear days out of seven. Temperature January 14 was 66, and day was clear. The Frohman Amusement Corporation, producing "The Birth of a Race," filmed 30,000 feet without the loss of a foot. The atmosphere of Florida creates perfection in photography."

Kalem Offices House Film Commission

The offices of the Kalem Company were open and conducting business as usual during the holidays thrust upon the eastern industrial world by Fuel Administrator Garfield's drastic order, as Kalem is quartering the American Film Commission and the Government's Committee on Public Information.

"Our factory, however, will be closed on the new holidays, in compliance with the Fuel Administrator's order," announced William Wright of the Kalem Company, "but this severe tax upon our plant will not prevent us from making prompt deliveries of the laboratory work which we are doing for various producers. With the first warning of the impending regulation we speeded up work on the prints soon to be released and there have been no disappointments."

"Incidentally," added Mr. Wright, "we will pay all of our employes in full for the enforced holidays."

First National Passes on Subjects

The board of directors of the First National Exhibitors' Circuit are in New York this week to pass final judgment on several productions which have been offered and to complete arrangements for greater co-operation in their exchange service which is just getting into good working order. Fred Dahnken of San Francisco, Aaron Jones of Chicago, Robert Lieber of Indianapolis, E. H. Hulsey of Texas and Harry Schwalbe, supervisor of film exchanges of Philadelphia, are all in attendance at the meetings which are being held at the Hotel Astor. They report business in their respective territories as being well up to average for this time of the year.

Partridge Returns to New York

Having blazed the trail through the West for productions released by the U. S. Exhibitors' Booking Corporation, Joseph Partridge, division manager of the concern, has returned to New York, where he will center his activities in behalf of the new company for the next few weeks.

"Free Film!" Is World's Offer

Features Released Prior to November 1 Will Be Given to Exhibitors Free for Bookings, Equal to Number of New Subjects Now Contracted For

FREE use of World Pictures released previously to November equal to those they are showing under present contract is to be granted exhibitors as a wartime measure.

Such is the text of an announcement made this week by the World Corporation. "And it means what it says," was the additional emphasis given by a World official to MOTION PICTURE NEWS when the statement was issued. "There are no strings, no loop holes, no ifs and buts; there it is in black and white.

The official text of World Film's startling emergency measure to aid exhibitors in the present crisis follows:

"Not a Lever for New Business"

"As a war measure designed to help exhibitors toward 'standing off' the difficulties of the present time the World Film Corporation announces that exhibitors may have absolutely free use of World Pictures equal to those they are showing in their theatres under present contracts with this corporation.

"This applies to all World Pictures published prior to 'The Burglar,' which was issued at the beginning of November, and there is no string whatsoever to the proposition.

"The suggestion will not be made use of as a lever for new business, but is issued solely to benefit exhibitors in a substantial way at a time when burdens are peculiarly heavy and unavoidable.

"The World executives believe their plan is a thoroughly practical and substantial source of assistance, taking effect at a time when it will be of double value to the theatre managers contemplating prospects of a most discouraging character."

Big Features on List

There are a score of well known features on the list affected by the order, judging from the release chart of World pictures. Not the least surprising point is the fact that in the list of releases prior to November is found "Rasputin," the big World-Brady special. A complete list of World releases since last January, 1917, and until "The Burglar," is a follows:

January.
8 "On Dangerous Ground"..... 5
(Gail Kane, Carlyle Blackwell.)
15 "The Man Who Forgot"..... 5
(Robert Warwick, Gerda Holmes, Doris Kenyon.)
1 "A Woman Alone"..... 5
(Alice Brady.)
22 "The Bondage of Fear"..... 5
(Ethel Clayton.)
29 "Tillie Wakes Up"..... 5
(Marie Dressler, Johnny Hines.)

February.
5 "A Hungry Heart"..... 5
(Alice Brady.)
12 "The Red Woman"..... 5
(Gail Kane.)
19 "A Square Deal"..... 5
(Carlyle Blackwell, June Elvidge, Henry Hull, Muriel Ostriche.)
26 "A Girl's Folly"..... 5
(Robert Warwick, Doris Kenyon.)

"SUSPICIOUS!"

"OF course, exhibitors will be suspicious when they read our offer," said a World Film representative when he gave us this story. "But let the boys from Missouri talk to our exchange managers—we'll produce the goods, they'll prove it.

"For once there isn't a nigger in the woodpile for poor Mr. Exhibitor."

March.
5 "The Web of Desire"..... 5
(Ethel Clayton, Rockliffe Fellowes.)
12 "The Dancer's Peril"..... 5
(Alice Brady.)
19 "The Social Leper"..... 5
(Carlyle Blackwell, June Elvidge, Arthur Ashley, Evelyn Greeley and Muriel Ostriche.)
26 "As Man Made Her"..... 5
(Gail Kane, Frank Mills, Gerda Holmes.)

April.
2 "Man's Woman"..... 5
(Erhel Clayton, Rockliffe Fellowes.)
9 "The Family Honor"..... 5
(Robert Warwick, June Elvidge, Henry Hull.)
16 "Forget-Me-Not"..... 5
(Kitty Gordon.)
23 "Darkest Russia"..... 5
(Alice Brady.)
30 "The Page of Mystery"..... 5
(Carlyle Blackwell, June Elvidge, Evelyn Greeley.)

May.
7 "Mothers of France"..... 5
(Sarah Bernhardt.)
14 "Moral Courage"..... 5
(Muriel Ostriche, Arthur Ashley.)
21 "Yanked Pluck"..... 5
(Ethel Clayton, Mortagu Love).
28 "Maternity"..... 5
(Alice Brady.)

June.
4 "The Crimson Dove"..... 5
(Carlyle Blackwell, June Elvidge.)
11 "The False Friend"..... 5
(Robert Warwick, Gail Kane.)
18 "The Stolen Paradise"..... 5
(Ethel Clayton.)
25 "The Divorce Game"..... 5
(Alice Brady.)

July.
2 "The Price of Pride"..... 5
(Carlyle Blackwell, June Elvidge.)
9 "The Brand of Satan"..... 5
(Montagu Love, Gerda Holmes.)
16 "The Beloved Adventuress"..... 5
(Kitty Gordon.)
23 "A Self-Made Widow"..... 5
(Alice Brady.)
30 "The Iron Ring"..... 5
(Arthur Ashley, Gerda Holmes, Ed. Langford.)

August.
6 "Youth"..... 5
(Carlyle Blackwell, June Elvidge.)
13 "Jerry for Short"..... 5
(Madge Evans.)
20 "Souls Adrift"..... 5
(Ethel Clayton.)
27 "The Guradian"..... 5
(June Elvidge, Montagu Love, Arthur Ashley.)

September.
3 "The Marriage Market"..... 5
(Carlyle Blackwell, June Elvidge, Arthur Ashley.)
10 "Betsy Ross"..... 5
(Alice Brady.)
17 "Creeping Tides"..... 5
(Alexandra Carlyle.)
24 "The Women Beneath"..... 5
(Ethel Clayton.)

October.
1 "The Corner Grocery"..... 5
(Lew Fields, Madge Evans.)
8 "Rasputin, the Black Monk"..... 5
(Montagu Love, June Elvidge, Ashley, Henry Hall, Julia Dean.)
15 "Shall We Forgive Her?"..... 5
(June Elvidge, Arthur Ashley.)
22 "The Dormant Power"..... 5
(Ethel Clayton.)

Rothacker Company Elects Directors

At the recent meeting of the stockholders of the Rothacker Film Manufacturing Company of Chicago the following directors for 1918 were nominated and unanimously elected:

Watterson R. Rothacker, David Beaton, Jr., A. A. Rothacker, H. J. Aldous and John Hahn.

Grauman Opens This Week in Los Angeles

The new million-dollar motion picture theatre built by H. J. and Sid Grauman in Los Angeles at Broadway and Third, is scheduled to open January 25 with William S. Hart in "The Silent Man" as the feature of the program.

The house is said to be one of the finest in the country, and is commented upon in detail in the Theatres Worth While section in this issue of NEWS.



Winfield R. Sheehan, Fox General Manager, Was a Soldier in the Spanish-American War, and Is Among the Stanchest Patriots

"Preach Confidence"—Irwin

Vitagraph Sales Chiefs Told to Keep Optimistic Spirit Uppermost—Claims Organization Emerges from Successful Months

THE sales chiefs of the Vitagraph distributing organization, following a series of important conferences held at the home office last week, have taken the field again and carry with them, it is announced, instructions from Walter W. Irwin, general manager, that the entire sales force must act and preach confidence.

"I have instructed our division managers to carry into every branch of our organization the spirit of big business, which is an honest reflection of our sales records for the past six months," said Mr. Irwin.

"Vitagraph has just gone through some of the best months in its history, and our outlook for the coming season contemplates the biggest business in the history of the company.

"Much of the industry's present-day trouble is due to fear and lack of courage. That fear is unfounded and that lack of courage to push ahead should not enter the breast of any one is proven by the history of the industry in England. At the beginning of the war, the picture business in England became panicky, but within a few months they are and still are doing a bigger business than ever before. This was because wholesale entertainment for the people at home, as well as for the men at the front, is even more necessary in times of war than in normal times.

"With the financial stress in mind, through which England has gone, and of which we, by comparison, are sure to continue to be relatively free, how can any thinking man in any branch of the industry lose courage instead of gain it?

"Where local conditions are for the moment unfavorable, the industry as a whole should recognize that these conditions are only temporary, and accordingly, there should be no let-down in confidence or let-up in efforts. The moment a person loses confidence or lets his courage ebb, his efficiency and earning capacity are at once reduced to a point far below par.

"I want our entire sales organization to sell courage. I want them to sell their goods not only on merit, but by selling confidence."

Brenon Visits Chicago Censor

Seeks to Gain Permit for "Empty Pockets" Without Going to Court —Wants Board to Consider Him as Sincere Human

HERBERT BRENON, motion picture producer, made a flying trip to Chicago last week to try new methods on the censor board of the Windy City in an effort to get a permit for his picture, "Empty Pockets." Instead of waiting until Major Funkhouser and his cohorts had slashed his film and then starting court proceedings, Mr. Brenon tried a new maneuver. He walked into the lion's den in the City Hall and tried persuasion instead of force.

Mr. Brenon visited the Major Monday morning, January 14, and after an hour's consultation with the second deputy, he was introduced to the other members on the censor board, and delivered an address in the course of which, he said:

"I am here," he said, "for only one reason. I don't want to be a printed title to you any longer. I want you to think of me as a sincere man with an avowed purpose. I have not come here to upbraid you as other producers have done. But I want you to view my picture, 'Empty Pockets' with a firm conviction that I was absolutely sincere in producing it. I am not going to go to court to force you to pass this picture, but I'm going to ask you to give me an opportunity personally to make changes that you deem necessary. No longer think of me as a printed bit of celluloid, and always remember in viewing my productions, that I am not adverse to just criticism, and am sincere in my efforts to make my pictures works of art and worthy achievements."

Sheehan Recalls Days of "Soldiering"

It is the privilege rather than the duty, though the duty also, of every young unmarried man in the country to volunteer his services to the nation for the duration of the war in the opinion of Winfield R. Sheehan, general manager of the Fox Film Corporation.

Mr. Sheehan, who is especially anxious that the motion picture industry shall be well represented at the front, and who has been exerting his influence quietly in that direction, was a volunteer during the war between the United States and Spain and was a member of the first American regiment that entered the city of Havana.

Rothacker Paying Full Salaries

Watterson R. Rothacker, of the Rothacker Film Manufacturing Company, Chicago, was in New York last week when the Fuel Administrator's order burst upon the industrial world. He succeeded in making arrangements with the employees of his plant by wire through which they are to receive full salary for the entire period of suspension ordered by the Fuel Administrator.

Mr. Rothacker was also the recipient of congratulations from New York film men on the fact that he has been able to secure unusually good shipments from Chicago during the railroad tie-up, and has also been foresighted enough to be running full blast during the coal famine.

Spoor Offers Invention to Government

Representative Juul of the Seventh District, Chicago, has transmitted to the war department from George K. Spoor an offer of a new war invention, conceived by P. J. Briggen. This invention is called a "mechanical ferret," according to its maker, capable of digging a tunnel at the rate of fifty feet an hour.

Mr. Spoor makes this offer to the war department free, with no claims for royalty, Mr. Juul declared. It was reported that the Germans were thwarted in their attempt to acquire this invention back in 1915, at which time they offered $1,000,000 for the plans.

Briggen is a Chicagoan, associated with Mr. Spoor's Essanay studio, and is known as the man who perfected the adaptation of stereoscopic photography to motion pictures.

Detroit Joins State in Association

At a meeting of exhibitors of Michigan in Detroit, January 17, to discuss the fuel orders from Washington, the Michigan and Detroit exhibitor associations, which have been operating under separate charters, were merged into the American Exhibitors' Association of Michigan. M. M. McGee, of the Majestic theatre, Detroit, was elected president, and King Perry was chosen secretary and business agent.

Shut Down Talk by Producers

But Idea Advocated by P. A. Powers as Emergency Measure Doesn't Gain Support at Hotel Claridge Gathering of Leading Producers

TALK of shutting down all motion picture production for a period of thirty or sixty days enlivened a meeting of the leading producers held on Monday evening at the Hotel Claridge. But the radical scheme, advocated by P. A. Powers, failed to win the support of the twenty other prominent picture figures gathered at the meeting.

The roster of those present included, Adolph Zukor, Samuel Goldfish, William A. Brady, William Fox, Winfield Sheehan, Arthur Friend.

Since the meeting the issuance of the Fuel Administration's closing order has renewed interest in the "shut down" suggestion. MOTION PICTURE NEWS therefore presents the story of the Claridge meeting as told by a prominent film man present:

Meeting's Purpose in Doubt

"The meeting opened informally with a discussion introduced by P. A. Powers, bearing on the present co-operation between the Government and the film industry in the making and distribution of film for Government purposes. William Fox then asked for the purpose of the meeting, stating that undoubtedly it has been called for some specific and important purpose. No one seemed to know just why the meeting was called. Samuel Goldfish then arose and referred to a subject brought up by Mr. P. A. Powers at the last meeting of the Producers' Branch of the National Association. Mr. Powers at that time recommended that production be stopped throughout the industry for a period of thirty to sixty days, and that this cessation of production be made by Government order. Considerable discussion followed Mr. Goldfish's opening of the subject. At the conclusion of the discussion a motion to carry on the matter at a further meeting was lost by an almost unanimous vote.

"The matter then came up of the holding of the National Exposition, which had been scheduled for February 2 to 8. It was voted that it was the sense of the meeting that the Exposition be postponed. Final action in the matter was referred to the proper committee of the National Association.

"P. A. Powers, in advocating the stopping of production for a period of thirty to sixty days brought out the following points in favor of such a move: Production costs now run from seven hundred thousand to seven hundred and fifty thousand dollars a week. The industry which is now straining its credit strings would therefore be able to get a healthy breathing spell. Plenty of film is now waiting on the shelves for the theatres to run on. This, alone, would go far towards solving the big general problem of overproduction and unused film. Through the switching around of services which would naturally occur, many subjects would be brought to the people in many sections who have never seen them. A big first-run house in New York City, for instance, could use many excellent subjects never shown by them. If necessary, they could make changes two or three times instead of once every week. The only loss in shutting off production would be felt by the players. In the case of the high priced stars, at least, there would be no actual suffering. So far as the Government is concerned, Mr. Powers's idea was to make a virtue of necessity. He had forecast inevitable action upon the part of the Government in closing down the studios temporarily. His idea was to send a delegation to Washington and offer the Government a voluntary shutting down of production, which action on the part of the industry would not only be greatly appreciated, but would forestall arbitrary action on the Government's part later on."

IT'S UNANIMOUS!

From Far-off Japan, from the Independent Field and a Blunt Statement that Speaks Volumes

HERE are a few quotations from letters so unusual that you won't want to miss.

From The Film Graphic, Tokio, Japan, we hear: "We are glad to say that in Japan 'Motion Picture News' is the most popular foreign motion picture weekly and everybody wishes to see it."

From The Consolidated Amusement & Supply Co., of Springfield, Illinois: "We are pleased to advise that business has been quite good with us this year, and we can trace several sales directly to information obtained from the 'News.'"

And here's a statement that for its very bluntness warmed our hearts for an entire coalless day:

"As I have leased my theatre to Mr. R. F. Weitzel, I am sending you a small news item:

"'I. D. Howard, manager and owner of the Isis theatre, Winimac, Indiana, after six years' steady grind with success, has leased his house to Prof. R. F. Weitzel for one year. Mr. Howard expects to find something else in the field and is open to any proposition.

"'He also states that success has come through the help of this trade paper!'"

Universal Temporarily Lays Off Producing Forces

"Not counting any new negatives started during the past week at Universal City, we now have on hand enough first-class five-reel feature pictures to take care of all release dates up to next August," said President Carl Laemmle in a statement issued from the Universal offices.

"For that reason and also to avoid unnecessary producing during the expensive rainy season, we have temporarily laid off all companies except those producing Bluebirds and Universal serials.

"By this plan, we kill two birds with one stone. We eliminate the terrible waste that has hitherto been unavoidable during the rainy season when hundreds of people had to be carried on the payroll but could not be used on account of bad weather. Second, we also meet the request of the Government Fuel Administrator to conserve coal in every industry, for under this plan, we will require but one-third as much power as we have used in previous seasons.

"This year we have been fortunate because the rainy season instead of starting in December, held off until this month, giving us four extra weeks in which to work at full blast. This has given us an opportunity to get farther ahead on high-class five-reel negatives than we have ever been since the organization of the company.

"When the rainy season is over and we have nearly used up our reserve supply of five-reel negatives, the force at Universal City will again be increased so that we can make all of next winter's pictures before January, 1919."

"Eagle's Eye" Pronounced a Strong Serial

The first three episodes of "The Eagle's Eye," a serial written by William J. Flynn, formerly Chief of the United States Secret Service, and produced by Wharton, Inc., were shown to the trade last week at the Strand Theatre. King Baggott and Marguerite Snow are the featured players.

The story tells of the activities of the German spies in this country and the important happenings, including the sinking of the Lusitania and the plot to destroy the naval fleet as it left New York harbor after the naval review in 1914. The first three episodes mark the serial as one of quality and possessing an interest for all. A full review of the first showing will appear in the next issue of the MOTION PICTURE NEWS.

Eugene Roth Visits New York

Criticises Trade Papers for What He Terms Unwitting Errors Concerning Exhibitor and Producing Conditions

EUGENE H. Roth, manager of the California theatre and the Portola theatre of San Francisco, Cal., arrived in New York last week.

Readers of Motion Picture News are well acquainted with Mr. Roth's new California theatre, which is at once the pride of Filmdom on the Pacific Coast, and second to no other theatre in the country in capacity and beauty of appointments.

Mr. Roth is in New York on a vacation trip, but he seems to be very busily calling upon the trade and has an eye on the presentation of pictures in New York's leading photoplay houses.

Mr. Roth takes the stand that there is a very close and sympathetic identity of interest between the producer and exhibitor—the exhibitor on the one hand must have an assurance of pictures for the future, adequate to the needs of his house; the producer on the other hand must be encouraged to furnish this permanent and adequate supply. Business, he says, is excellent on the Pacific Coast, and contrary to his expectations, he finds the headquarters of the industry here in New York in a fairly secure and cheerful frame of mind. In this connection Mr. Roth offers a criticism of the trade papers. They have unknowingly, he says, given the impression throughout the country, that the producing and distributing branches of the industry are in a shaky condition. It is unwise, he believes, to create such an impression throughout the field, especially when there is little to warrant an impression of industrial chaos.

Mr. Roth was very much interested in the presentation of Tabloid Operas at the Strand theatre, and compliments Mr. Edel upon his origination of this very entertaining novelty. He took occasion to compliment Motion Picture News upon a recent editorial, entitled "Give Us Entertaining Pictures." The public demand, says Mr. Roth, is for plays of heart interest and rapid action. The over serious, and especially the morbid and depressing themes are not wanted. He lays considerable emphasis upon the value of the star, but he also emphasizes the importance of the vehicle. This is the day, in his belief, of the large theatre in large centers, but he calls attention to the possibility and danger of over-competition in the buildings of large houses so near together.

During his stay in the metropolis, Mr. Roth visited the executive offices of the U. S. Exhibitors' Booking Corporation and contracted for the three special U. S. releases, the subjects "The Zeppelin's Last Raid," "Those Who Pay," and the Sidney Olcott drama "The Belgian."

Pathe Uses Paralta Studios

Arrangement Considered Step in Centralization of Pathe Activities—Four Companies Ready to Begin Work on Features

J. A. BERST, vice-president and general manager of Pathe, announced last week that arrangements have been completed with Carl Anderson, president, and Robert Brunton, manager of productions of Paralta, for the production of features in the Paralta's new studio in Hollywood, Cal.

This arrangement is regarded by Pathe as the first step in the direction of a centralization of its production activities and a further means of assuring the steady supply of bigger and better pictures.

Four of the companies now engaged in Pathe Plays will shortly start work in the Paralta studios. Bryant Washburn will be the first. It is reported that Fannie Ward, Frank Keenan and Bessie Love, who are now working in the Pathe studios in the East, will be sent West within the next month under the new arrangement.

Mr. Berst and Mr. Anderson, in announcing the arrangement, emphasized the fact that it is in no sense a combination of any sort.

"With the Eastern studios of Pathe and the Astra Company and the Paralta studios in the West," said Mr. Berst, "it will be possible for us to have a greater variety of pictures than we could get by confining our production activities to one section of the country. There are some pictures that can be made to better advantage in the East and these productions, as in the past, will be entrusted to the Astra Film Corporation which has done highly satisfactory work for us. Other stories, however, requiring either Western setting or the scenery that can only be found in California, can be made better in the West.

"For some time past there has been a growing belief that a great deal of the present waste in production could be eliminated by centralizing production activities in two or three studios."

Kane Gets Tribute from California

Arthur S. Kane, general manager of the Select Pictures Corporation, received last week from Folsom Prison, in California, what he considers an unique tribute to the general excellence of Select productions.

The tribute came in the form of a large white card upon which, lettered and illumined, was an appreciation from the men of Folsom. It was forwarded through Harry H. Hicks, Select's San Francisco manager. The card, mounted on a brilliant red folder and tied with green ribbon, presents a Christmas-y appearance in thorough accord with the good wishes expressed, and the signatures of several hundred inmates have been written in around the margin.

New Corporations

INCORPORATION of new companies to produce and distribute motion pictures has progressed at a steady gait during the past week, according to the records of the Corporation Trust Company, of Jersey City. This list shows that at least ten were launched with the intention of either producing, dealing in or distributing motion pictures and cameras.

DELAWARE

COLUMBIA FILM CORPORATION, of Dover, with capital of $1,000,000, to manufacture films. Incorporators are L. B. Phillips, J. B. Bailey and R. A. Phillips.

BAUMER FILMS, INC., of Dover, with capital of $600,000, to produce and sell films. James M. Satterfield, L. B. Phillips and J. B. Bailey are interested.

ILLINOIS

ARIZONA FILM COMPANY, of Chicago, with capital of $50,000, to manufacture and sell films and cameras. Geo. J. Dehn, W. H. Botham and Fred Gerlach are interested.

NEW YORK

BENGAR PICTURES, INC., of Manhattan, with $50,000 capital, to deal in pictures. Sidney Garrett, Thos. F. MacMahon and Vailey C. Elliott are interested.

DEVRY CORPORATION, INC., of Manhattan, with capital of $5,000, to deal in cameras. Sam F. Frank, Geo. J. Chryssikos and Isaac Covino are interested.

ASSOCIATED NOVELISTS' DISTRIBUTING CORPORATION, of Manhattan, with $100,000 capital, to deal in pictures. Chas. A. Weeks, Jas. W. Abbott and Jas. R. Garrett are incorporators.

S AND M PALACE TREATRE CORPORATION, with $5,000 capital, to operate picture theatres. Headquarters in Manhattan. Max Spiro, Jacob Brodkin and Isidore Trachtenberg are incorporators.

NORTHERN PRODUCING COMPANY, INC., of Manhattan, with capital of $10,000, for theatrical and motion picture enterprises. Solomon Goodman, Gilbert G. Barry and Robert Walker, incorporators.

GARDEN FILM CORPORATION, of Manhattan, with $1,500 capital, to deal in pictures. Jacob Seiden, Bernard Blatt and Morris Pearlman, incorporators.

MOTION PICTURE STORY SALES CORPORATION, of Manhattan, with capital of $10,000, to deal in pictures. Jos. P. Shelby, P. H. Sloane and Charles Glass, incorporators.

Directors Give Supper and Dance

Interest has been aroused in New York picture circles concerning the invitation supper and dance which the Motion Picture Directors' Association has planned for the Biltmore Hotel on January 26.

At the meeting of the Association last week Director J. Searle Dawley, on receiving the report of Chairman Wally Van of the dance committee, expressed his conviction that the affair would establish a new standard for similar events.

Mrs. Miller on Ohio Censor Board

Mrs. Maude Murray Miller has been elected chairman of the Ohio Board of Censors to succeed Charles G. Williams, who has served in that capacity. When the censorship law became effective in Ohio in 1913, Mrs. Miller was the first member appointed by Governor Cox. She served also under Governor Willis, and when Governor Cox was re-elected, one of his first acts after his second inauguration in 1917 was to reappoint Mrs. Miller as member of the Ohio Board of Censors.

Exposition Put Off Till September?

National Association of Motion Picture Industry Decides on Postponement—September 7th to 13th Likely—Reports Indicated Financial Success

THE National Association of the Motion Picture Industry at a meeting held Wednesday night, January 16, attended by representative producers and other branches of the industry, decided that the exposition planned for February 2 to 10 at the Grand Central Palace, would not be held. After the meeting the following telegram was sent to the members:

"At meeting motion picture producers and distributors held to-night, representatively attended, it was voted as sense of meeting that upon patriotic grounds exposition scheduled for February 2 to 10 should not be held, and that meeting exposition company directors and all parties who have contracted for space should be held eight o'clock Friday evening, 18th, 806 Times Building, New York, to take final action. Wire if you will attend.

"(Signed) FREDERICK H. ELLIOTT,
General Manager."

The report made at this meeting indicated that the exposition would be a financial success, but it was decided that the general situation in regard to fuel, food and transportation, owing to the war, was in such a state as to make it inadvisable to hold the show at this time. The action taken at this meeting was not final, and in order to determine definitely the pleasure of the majority a special meeting was called for Friday night at the National Association's headquarters in the Times Building.

At the meeting Friday night, representative men from the producing companies were present and the situation was discussed pro and con. The majority of the members were in favor of calling off the exposition, but after further discussion it was practically decided that a postponement would be the better plan. It was suggested that the exposition be postponed until April, but this action was objected to because the time was too near that set for the Boston exposition in July.

M. Ridder, of the Grand Central Palace, was called to the meeting for suggestion as to the most advantageous solution of the problem and to get his opinion as to possibility of postponement to a future date. Mr. Ridder suggested that the Palace was open for engagement during the middle of September. This suggestion met with approval, but definite action was not taken, pending further discussion of important details concerning liquidation of accounts for floor space. The meeting was adjourned until Monday afternoon at 3 o'clock.

No statement was issued by Mr. Elliott after the meeting scheduled for Monday afternoon. Mr. Elliott said early in the afternoon that he doubted whether there would be a sufficient number of members present to definitely decide concerning the date to which the exposition would be postponed. When Monday was set for the adjourned meeting the members were under the impression that on Monday the theatres would be closed. The Monday opening of theatres prevented many from being present.

There was every indication that the exposition would have been a big financial success, according to reports submitted by Frederick H. Elliott, general manager. Nearly every producing company, firms carrying accessory supplies, lithograph companies, trade papers and every branch of the industry had contracted for floor space and promised their support.

In view of the fact that the fuel situation was acute and there existed an uncertainty as to further action which the Government might find it necessary to take in conserving the fuel supply, the Association considered it advisable to postpone the show until such further date as would lend itself with less uncertainty then the dates which had been set for the exposition—February 2nd to 10th.

The transportation problem was an important factor in determining the action taken. It was to be doubted whether representative film men who desired to be represented at the exposition would find the means of travel convenient for them, especially those coming from Chicago and more distant points. In the case of the accessory people, many of them are located in Chicago and points further distant from New York. These companies might have found the situation such as to not alone delay them in transporting their exhibits to New York, but they had reason to doubt whether their product would reach the place of exposition at all.

The action taken was the result of the critical conditions existing in the fuel market and the Association's desire to cooperate with the Government in conserving the supply. Members represented at the meeting were of the unanimous opinion that in view of such conditions, there should be no attempt on the industry's part to leave room for doubt as to their sincerity in desiring to co-operate with the Government and Dr. Garfield in the matter of fuel conservation. All voted to stand their pro rata share of the expense incident to the preliminary arrangements.

After the suggestion was offered that the exposition be postponed until September, each was of the opinion that this was the better plan. The present difficulties will have been overcome, said one member, and there should be no reason why the exposition will not prove to be bigger and better. Approval by the board of directors, a certainty, is now all that is needed.

AN ALL-YEAR-ROUND "EXPO"

Brief Interviews with a Few in Attendance at the Big Show During the Coming Year

OF course, the Grand Central Palace show has been called off. It's too bad! But we know where there is an all-year-round Exposition—with hundreds of brilliant exhibits changing each week and eleven thousand odd film men in attendance every week.

If you don't know where this show is held here are some exclusive interviews with a few of those in attendance:

F. D. Eager, General Manager, Acme Amusement Co., Lincoln, Nebraska—"I read the 'News' with interest every issue, and congratulate you on the splendid work you are doing for the good of the industry."

Mr. and Mrs. J. M. Gardner, Arc theatre, Delphi, Indiana—"We are enclosing subscription for the 'News.' The absolutely best trade paper published. May the coming year bring to you and yours health, happiness and prosperity. And in the words of Tiny Tim, 'God Bless Us Every One.'"

William Tifft, Vaudette theatre, Sterling, Illinois—"The 'News' is the best exhibitors' book out. Have had it for two years and find it always fair to all."

F. W. Lillibridge, Fairmount News, Fairmount, Indiana—"The quality of the 'News' has improved so much that it is impossible to be without it."

And so on—"ad infinitum."

Piedmont's New Management Plans Efficiency

Piedmont Pictures Corporation, now under new management, announces that their new plans have been perfected and a detailed announcement will be made soon. The new managment of the Piedmont Corporation have made plans whereby the company will be placed in closer touch with the producer and for extending its export business. Unlimited funds, it is announced, are at the executives disposal.

Representatives of Piedmont's various agencies, including the Far East, will be located in New York and the producer will have the opportunity of meeting these representatives, personally and the conditions as they exist in foreign countries. An exchange in ideas will work to the advantage of all concerned.

It is contended by the Piedmont Corporation that the returns from the world market are not commensurate with the outlay and that it is the main purpose of this organization to solve this problem and get the maximum percentage from the investment.

Parsons Leases "Broadway"

William Parsons, President of National Film Corporation of America, Leases Broadway for Extended Run of "Tarzan of the Apes"

WILLIAM PARSONS, president of the National Film Corporation of America, announces that he has closed a contract with Carl Laemmle, of Universal, for a lease of the Broadway theatre for an extended run of "Tarzen of the Apes," which will open at this theatre on January 27. Two performances will be given daily, after the opening night. The top price for admission at the evening show will be $1.50, and for the matinee, 75 cents.

Mr. Parsons announces that the lobby of the Broadway theatre will be transformed into a miniature jungle as an appropriate display for his production. The scenes of "Tarzan of the Apes" are laid in the jungle and present a most unusual subject on the screen.

Mr. Parsons said:

"Six hundred thousand cards printed on velvet stock, in rosin off-set type and announcing the forthcoming presentation of the piece, will reach New York homes this week, while the New York Bill Posting Company and various other agencies have been drawn on for display matter.

"The daily paper campaign is to be the most unique ever instituted in the city. Harry Reichenbach, who is in charge of all exploitation for the film, is trying out a novel plan.

"For the first time, hotel and ticket agencies are to be used to the fullest extent and the theatre lobby and front display is another innovation in that plaster plaques are to be used instead of photographic enlargements. Four of the lions and one of the panthers killed in the action of the piece, have been mounted and taxadermized and will be on display at the theatre while all the Riker-Hegeman windows throughout New York are to carry colored enlargements of scenes of the piece.

"A special score for thirty pieces of music, incidental and symphonic, has been arranged and a special orchestra of soloists gotten together by direction of Otto Landau. The music is characteristic of the play and is replete with wierd jungle strains. Enid Markey and Elmo Lincoln, two of the big cast, are expected in New York for the opening."

"Eagle's Eye" Progressing Fast

Leopold Wharton, of Wharton, Inc., Says That It Is Greatest Serial He Has Made—Three Episodes Shown to Trade—Hundred Episodes If Necessary

LEOPOLD WHARTON has returned to New York from the Wharton Studios at Ithaca, where he had spent a week in connection with the production of this firm's serial photodrama, "The Eagle's Eye," founded on Chief Flynn's story exposing the Imperial German Government's spy system in this country.

Mr. Wharton expressed himself as very much pleased over the progress made in filming the production. Speaking of what had been done, Mr. Wharton said: "We have made several very successful serials in the past, but 'The Eagle's Eye' is by far the best work we have ever done and I am confident that it will prove the greatest success of any serial we have ever produced. With the material we have, we can make 'The Eagle's Eye' run a hundred episodes, if we desire.

"This serial differs very materially from anything ever before produced for the screen. It really may be classed as news reels, for we show actual events in the investigations of the Secret Service framed in a powerful fictional dramatic setting. In this way we gain the forces of fact coincident with the interest that an intensely dramatic romantic story always carries. We not only show what Imperial Germany's spies plotted to do, and the incidents of their conspiracies, but we go further and show what would have happened had not Chief Flynn and his operatives succeeded in frustrating these plots.

"The actual news interests of the serial are carried by the impersonations of von Bernstorff, von Papen, Boy-Ed and Dr. Albert.

"A very interesting point in this connection is that these four notable characters are played by artists selected because of their very close resemblance to the Imperial German officials whom they impersonate.

"To speed up the production as fast as possible consistent with the best possible results in dramatic action and photography, we now have four directors at work on the picture—my brother Theodore, Wellington Playter, George Lessey and myself. I will continue to make the special scenes in New York and other cities the story requires, while the other three directors work at our studios at Ithaca. In this way we will be able to gain much time."

Hamlin Comes East in Circuit Interest

Thomas J. Hamlin, of Minneapolis, who is secretary and general manager of the Associated Theatres, Inc., arrived in New York, January 22, in the interest of his company. The organization embraces nearly seven hundred theatres in the states of Minnesota, Wisconsin, North Dakota and South Dakota, and is now organizing Iowa, Nebraska, Montana and northern Michigan.

Mr. Hamlin announced that the several film exchanges of the company will be opened on January 28.

Irwin Denies Amalgamation of Exchanges

There will be no amalgamation or consolidation of the Vitagraph Company's Canadian exchanges with any other exchanges whatsoever. This authorized statement comes from the office of Walter W. Irwin, general manager of the Vitagraph distributing organization, and is in response to rumors that have been current for some time past.

It is said that while in the past year a number of propositions were submitted to the Vitagraph company looking toward some sort of a consolidation of Canadian exchanges, nevertheless, none of them were regarded as a satisfactory substitute for the present arrangement of Vitagraph indivi-ual exchanges. Mr. Irwin states that Vitagraph's Canadian offices are handling their business splendidly, and that no suggestion for consolidation has at any time been made which offers the Vitagraph company anything like the advantages it is enjoying with its own distributing organization.

King Knights William F. Jury

The issue of The Bioscope under date of January 3 carries an account of the knighting by His Majesty King George of William F. Jury, of Jury's Imperial Pictures, of London.

It is understood the honor of knighthood was bestowed upon Mr. Jury because of his commendable activities in using his battle pictures for the benefit of national war charities.

Woods Shows "Innocent" in New York

Pathe Plays were given an auspicious inauguration January 20 when A. H. Woods presented Fannie Ward in "Innocent" at the Eltings theatre in New York to an invited audience composed of theatrical people and others.

Three years ago at the same theatre Mr. Woods presented the legitimate production of "Innocent."

In and Out of Town

M. G. Watkins, France Films, Inc., returned to New York last week from Chicago, where he had been on business in the interest of the company.

E. V. Richards, general manager, Saenger Amusement Company, New Orleans, representative of the First National Exhibitors' Circuit's branch in that city, arrived in New York last week.

Eugene Roth, of San Francisco, was a New York visitor.

Harry Crandall, of Washington, D. C., ran over to the Big Burg for the First National meeting.

Frank Rembusch, of Indiana, dropped in for a few words at the NEWS office.

Allied Conference Calls Rembusch East

Frank Rembusch, general manager of the American Exhibitors' Association with headquarters in the Indiana Trust Building, Indianapolis, Indiana, was in New York last week in attendance upon the Allied Exhibitor's Legislative Committee, which was appointed at the recent convention in Washington. The committee, of which Mr. Varner is chairman and Mr. Rembusch is secreary, includes Messrs. Lee A. Ochs, Ernest Horstman and J. H. O'Donnell. The committee has in preparation a brief which is to be sent to Mr. Varner at Washington in an effort to revise and make more equitable the present war tax.

Mr. Rembusch states that some 400 exhibitors have been heard from, having sent in reports in accordance with the announcement recently published in the trade papers. Still more of these reports are needed. Mr. Rembusch urges that all exhibitors send these in as soon as possible. A number of smaller exhibitors seem to feel that their reports are not needed. This, Mr. Rembusch assures them, is not the case. Reports from the small houses are particularly needed.

Speaking of the American Exhibitors' Association, Mr. Rembusch said that there is steady activity at the headquarters in the Indiana Trust Building, Indianapolis. A convention of the association will be held later on in Detroit. No exposition will be held in connection with the convention. It is to be purely a business meeting. It is also the policy of the association that no expositions calling upon the manufacturer for space are to be held in future.

The various state organizations under the banner of the American Exhibitors' Association are in better shape than ever before, many reporting the largest membership rolls in their history.

The Allied Exhibitors' Legislative Committee has been charged with the duty of gathering the exact truth of how the war tax is affecting motion picture theatres, with a view of securing readjustment.

Olive Thomas in New York for Rest

Olive Thomas, who has been presented successfully in several Triangle productions, is in New York with her husband, Jack Pickford, for a brief vacation.

During the past ten months Miss Thomas has appeared in seven five-reel features for Triangle, the last of which was "An Heiress for a Day."

Alan Hale Engaged for Part in "Moral Suicide"

Alan Hale has been engaged by Ivan Abramson of the Graphic Film Corporation to play the part of "Lucky" Travers in "Moral Suicide." Mr. Abramson's latest effort is a virile, powerful problem story of to-day. Mr. Hale's splendid work with Zena Keefe, who won great fame as the wronged girl in "Enlighten Thy Daughter," resulted in praise from the critics everywhere.

RUSH! SPECIAL! BING! BANG!

Being the Story of One Telegram and of an Exhibitor Who Wants What He Wants—Quick!

IT was Tuesday, January 15. The merry hum of ceaseless activity was heard in MOTION PICTURE NEWS office. A Western Union boy appeared in the doorway. "A kick from some press agent," said Ye Editor, bored-like, as he opened the telegram. "Let's see—what's this?" And he read:

Greenville, Texas, 12 P. M., Jan. 14, 1918.

Motion Picture News,
729 Seventh Avenue, New York:
"News" January Twelfth Lost in Mail. Can't Live Without It.
CRYSTAL AMUSEMENT COMPANY.

So we saved a life by rushing off a substitute copy of MOTION PICTURE NEWS for January 12. Which reminded us of another exhibitor who wants what he wants—and wants it quick.

Eugene Roth—some call him the Rothapfel of the Coast—has his MOTION PICTURES NEWS sent to him by Special Delivery mail each week. It costs him $5.20 extra for the year—but he says it's worth it. Modestly—we agree with him.

We'll do the same for you, Mr. Reader, and be glad to do it.

First of Shorty Hamilton Comedies Ready

Producing in their own plant in California, and with the first series of pictures completed, and enough under way to insure delivery up to June, 1918, the W. H. Clifford Photoplay Company is in position to keep faith with all state rights buyers, and release on schedule for the United States and Canadian exhibitors. Realizing that when the bookings are arranged for the first release, the work is practically done for the year, the keenest and most prominent buyers are contracting for the entire series.

Nathan H. Gordon, Globe Film Company, Boston, and manager of the Olympia theatre circuit, has purchased the rights for New England, and will open in his Boston houses. Other buyers are doing likewise, and over practically 60 per cent of the territory is now sold. The list will shortly be announced for the benefit of exhibitors everywhere.

Ernest Shipman, who is handling the sales, says:

"We are in no particular hurry to dispose of these franchises, as the more the buyers realize the demand for these Shorty Hamilton five-reel stories, the more thoroughly will they do business, and as there is but one price to all alike we will wait to close the remainder of the territory with the best organized organizations."

Boy Scouts' Show at Strand Theatre

The Boy Scouts of America presented an invitation showing at the Strand theatre in New York on the morning of January 22 of a ten-reel dramatic serial called "Boy Scouts to the Rescue, or Aids of the Nation."

It is said that the picture will be issued later as a five-part serial, two reels to an episode, by the Universal Film Manufacturing Company.

Goldwyn Representative Comes East

Harry Leonhardt, general western manager of Goldwyn Pictures, with headquarters in Los Angeles, has been called East and is now on a special commission for his organization in New England, and temporarily stationed in Boston. Mr. Leonhardt has direction for Goldwyn of the Denver, Los Angeles, San Francisco and Seattle zones.

During his temporary trip to the East Mr. Leonhardt's family is remaining in California.

Michigan Exhibitors Ask Action by U. S.

Flaying exhibition conditions and placing the blame on the war tax and the "star system," and charging that the certain producing and distributing companies are charging an unreasonable amount for their product, the American Exhibitors' Association of Michigan and Detroit, meeting at Jackson, Mich., January 8, adopted lengthy resolutions setting forth their contentions with the demand that they be called to the attention of the Allied Exhibitors' Legislative Committee to be brought before Government authorities.

This committee is directed to see "that the proper Government officials be asked to take such action as will obtain relief to the exhibitor from the present monopolistic and unfair methods of trade to the end that the Government will receive the highest possible aid through the screens, stages and taxes of the motion picture theatre, and of which we believe will help win the war, and that we believe the motion picture industry should be put on a war basis." In addition the attorney for the Association was directed to investigate the situation to see what action could be taken in Michigan.

Paramount and Artcraft are particularly mentioned in the resolutions.

Hart Feature Ready for Release

W. H. Productions Announces the First W. S. Hart Feature, "The Two-Gun Man" in "The Bargain" Ready for Release —Others Will Follow

THE first of the Hart super-features, "The Two-Gun Man" in "The Bargain," is shortly to be released by W. H. Productions Company. It has all the attributes of the best things in pictures—exceptional scenic beauty, compelling interesting story and a perfect cast. Considerable footage is given over to situations in an elaborate western gambling hall, and the incidentals throughout the entire picture move in remarkable speed and frequency to the effective climax. Despite the large number of action passages, the whole is exceptionally well developed as a unit, and escapes the episodic quality often apparent in action photoplays.

William S. Hart is the "Two-Gun Man," a desperado, who refuses under the influence of love. The picture was taken in the Grand Canyon of Arizona, where most of the scenes obtained are not familiar to the public, so that they give the picture an air of decided freshness.

Clara Williams, as the girl; J. Barney Sherry, as the father; J. Frank Burke, as the sheriff, and James Dowling, as the travelling minister, are leading characters in support of Mr. Hart.

The advertising matter for "The Two-Gun Man" in "The Bargain" will consist of two styles each of one sheets, three sheets, six sheets, and a wonderful twenty-four sheet; a lobby display consisting of ten 8 x 10 photographs, with two title cards, six 11 x 14 photographs, and two 22 x 28 photographs.

In addition to this the W. H. Productions Company will put out for the benefit of the exchanges and the exhibitors a twenty-page campaign book on not only this production but on each of the other Hart productions. This book will cover a complete campaign for the exhibitor in order to help him put his picture over.

The second and third of the Hart super-features are nearly complete. "The Bandit and the Preacher," in which Mr. Hart is supported by Robert Edeson, Rhea Mitchell, Gladys Brockwell and Herschall Mayall; and "The Hell Hound of Alaska," in which Mr. Hart is supported by Enid Markey.

"Advertising Important Item"

Frank Hall, President of U. S. Exhibitors' Booking Corporation, Says That Advertising Is Essential to Success of Picture

AN advertising and publicity campaign nation-wide in scope and embracing the use of billboards, magazines, daily newspapers, trade publications and special circularization, is being arranged by Frank Hall, president and general manager of the U. S. Exhibitors' Booking Corporation as an exhibitor aid in the exploitation of the special releases, "The Zeppelin's Last Raid," "Those Who Pay" and "The Belgian."

"The success of special productions such as we distribute," said Mr. Hall, "depends largely upon adveritising. We have made it a point in the selection of our subjects to take only such productions that readily lend themselves to intensive exploitation."

"For instance, 'The Zeppelin's Last Raid' is built around a most timely subject. It is readily apparent that an exhibitor can put a maximum amount of advertising behind such a production and reap a profit.

"Our second production, 'Those Who Pay,' while possessing nothing of a spectacular nature is founded upon a subject of unusual heart appeal and lends itself to extraordinary advertising. The third U. S. release, 'The Belgian,' inasmuch as it is a subject of momentous timeliness, is excellent exploitation material, and it is our intention to promote these productions to the limit.

"Special productions, even more than program subjects, require special advertising.

"It is my belief that most productions in order to be an extraordinary success at the box office today must of necessity possess a big scene, a climax about which all the advertising may be built.

"Despite disquieting reports from some quarters I find that the exhibitors who book special productions and are advertising them liberally, have no cause for complaint. The advertising appropriation is the last item of expense the exhibitor should reduce. Advertising, in my opinion, both as an exhibitor and a distributor of motion pictures, is well nigh as important as the picture itself. The exhibitor who books a picture that lends itself to big advertising and then fails to take advantage of the opportunity for exceptional exploitation is lacking in showmanship."

The U. S. advertising campaign also will be extended into the foreign territory, in which phase of work it will co-operate with the Robertson-Cole Company of New York and London, to which the foreign territorial rights have been distributed.

"Natural Law," Foreign Rights Sold

Charles H. France, president of France Films, Inc., and Sidney Garrett, president of J. Frank Brockliss, Inc., last week closed a deal whereby the latter concern acquires from the former the entire foreign rights to the France Films production, "The Natural Law," recently shown to the trade at the Broadway theatre, New York.

Marguerite Courtot has the leading feminine role in the production, and Howard Hall and George Larkin are prominently cast.

Lamberger Speaks for Industry

DR. O. I. LAMBERGER, representative of Ivan Film Productions, Inc., makes some pertinent remarks on present conditions in the industry, in the following interview:

"There are a lot of loquacious people who are complaining of business methods and of the general condition of the industry. Since we live in a democracy, any one has a right to crow as much as he likes or keep silent, but it is the opinion of at least those connected with the Ivan Film Productions that instead of crowing and complaining, it would be much better to get right down to brass tacks and really look the situation in the face, and if conditions are as some say they are, to solve the problem, and if they are not, to remain silent.

"It has always been a fact—especially in this country—that when any group or groups of men seek to dominate a field of industry merely by power of 'big money' and the installation of a trust, or commonly in our industry known as a 'programme system,' they always finally had to recognize their limitations and to take the place where they properly belong. The only thing in art that conclusively will amount and does, and ever will amount to anything, will be art. It will be merit of production.

"The independent manufacturer in our industry must always bear in mind that at least nine-tenths of his productions must all be big winners. It is the independent manufacturer more than any one else that is in the position of making super-features. He is not called upon by any iron-cast rule to produce so and so many pictures to fill up so and so large a programme. He knows he is expected to bring forth something that will make men sit up and listen. He knows that his production will immediately be compared to the very best efforts of the largest companies, and his picture must prove to be the superior to receive recognition.

Suffice it to say that the Ivan Film Productions, having arrived at the top rung of independent manufacturers, under the general supervision of I. E. Chadwick, its general manager, while having decided to be unsparing in expenditures so far as actual production is concerned, will take a lead in the proposed co-operative movement between producer and exhibitor.

Douglass Color Film for New York

It was announced from San Rafael, Cal., last week, that a New York trade showing of natural color films under the process invented by Leon Forrest Douglass, has been arranged for February 4 and on the two mornings to follow. These presentations, which are expected to create much interest in picture circles, will be given at the Wurlitzer Fine Arts theatre, 120 West Fortieth street, at ten o'clock on the mornings named. The Douglass Natural Color Film Company, Ltd., is controlling the films, which have been shown in San Francisco, and were well received there.

What Kind of a Fellow Is—Freuler?

Being a Glance at the Real Human Side of the Big Men of the Picture Game Caught in Action

By William A. Johnston

ONCE we told John R. Freuler a story. It was a funny story and we expected to get a laugh.

To our chagrin—for we had put Mr. Freuler's ever ready smile down as indicating a facile sense of humor—Mr. Freuler rebuked us with an introspective solemnity, said "Ah, yes!" politely and introduced us to a serious man who wanted to know what we thought of the market for one-reel comedies.

Six months later we met Mr. Freuler in Washington—one of a peripatetic crowd, and he winked at us frequently during the day. That evening we sat with him in the dining car to New York and he laughed right in his soup—over that six-months-old story.

Which might indicate, that Mr. Freuler, like the fabled Englishman, enjoys his spring jokes in the fall.

Not so, it seems that Mr. Freuler filed that story away for future reference and enjoyment—at the proper time.

Mr. Freuler is a cataloguer. He works as fast and definitely as a card index system. In fact, we might call him the Globe Wernicke of the film industry.

He even files his Presidencies and Directorships—which is going some.

In one drawer of his systematic desk is a card index to twenty-four corporations of which he is a god-father, papa, uncle or cousin. They are mostly film companies, with a sprinkling of dye and munitions concerns.

Right here we mention Mr. Freuler's smile.

It is a large, comfortable, come right - in - and - sit-down smile. It is like the smile of a successful plate-passer in church. When Mr. Freuler smiles you are perfectly willing to hand him a quarter. It is a *receptive* smile. It seems to invite money as well as comfort and confidence.

So, to a keen psychologist, there may be quite a connection between Mr. Freuler's smile and the twenty-four smiling corporations of which he is an intimate relative; also between his rise from a four hundred and fifty dollar store theatre to the presidency of a $3,500,000 corporation.

He has smiled himself up and along in the world.

And he smiles his way clear through you, too.

As we were studying Mr. Freuler we had a feeling that, behind his smile he was X-raying us.

We felt conscious that we needed a hair cut; and we knew too that he didn't like the way we toyed with our watch chain.

We have an idea that when Mr. Freuler concluded his $675,000 deal with one Charles Chaplin he told Charley not to bulge his vest pocket with his chewing tobacco and then sent him out to get a fresh shoe shine.

We also have an idea that we'll select Mr. Freuler to write us up.

If he has ever seen you he can tell what kind of a fellow you are: that's the kind of a fellow *he* is.

He catalogues away all these little points of observation—little things that count but are usually overlooked. Then he forgets them—till he wants to use them. He cultivates this temporary forgetfulness. That leaves his mind free for major problems.

A very good idea!



THINGS THEY SAY ABOUT HIM

He's a practical man, is John R.

A darn busy man; a hustling, practical optimist.

He knows the film business.

He's a good figurer.

He doesn't play poker; but if he did he'd be particularly good at spotting four flushes.

He's a go-getter.

And he smiles—smiles—smiles.

He's square — the old man is. I can't boost him enough.

Has eyes like an eagle—one glance and he'll tell you whether you smoke, drink or chew.

If we make a poor picture that's just the one he'll see in a theatre — and then there's lightning.

When he visits New York he stops at a hotel most film men never saw. Why? Oh, he's here on *business* — and every minute counts.

Needs a whole flock of private secretaries—for he saves his mind for the big things.

The least of his worries is what the other film "magnuts" think of him.

He discovered Dennis Sullivan — that's some achievement.

Rembusch Writes on Success

As First of Six Articles on Questions of Importance American Association Uses "Survival of the Fittest"

F you want to survive—organize" is the way Frank J. Rembusch, of the American Exhibitors' Association, of Indianapolis, summarizes the first of a series of six articles which he is preparing for Motion Picture News, and which will touch on various questions of importance at the present time.

"The Survival of the Fittest" is the title of the first, and is as follows:

Some one a few years back said, "Most folk who remain in this film and picture business long enough finally go broke." All along these years we have continually heard, "It will be the survival of the fittest." A trade journal man said to me less than a month ago, "It may be necessary for many small theatres in the smaller cities to go out of business entirely, and those cities will be without pictures for some time, when some one else will come along with more energy and start a new theatre."

A producer writes me, "I read with interest your New Year Appeal and can see the situation of the old lady to whom you refer. Conditions will necessarily force some one out of the business. It will probably be a benefit to her in the end, as I feel myself that the motion picture business is not the most lucrative business in the world. The returns which one derives from it and the amount of energy and effort directed to this business does not make it the best business in the world to invest money in. To the production end of the business the writer has yet to learn as to the first one who really made any substantial amount of money from the industry and got away with it."

The producer has up to three or four years ago made money in the millions out of producing. He has evidently stayed in long enough to lose a great deal of it and looks now to "the survival of the fittest."

We picture folks always look at things in our own little selfish angle, and when we say "the survival of the fittest" we always believe that we will survive and the other man is unfit. The question then is, Which is the fittest? I have seen a large theatre of eighteen hundred seats open next to a small theatre of five hundred seats. The large theatre spent forty thousand dollars in fixing up and beautifying an already very handsome building. They put in a symphony orchestra, sweet singers and flowers galore; the pictures had wonderful settings in the way of scenery, velvet curtains, etc.; they bought the best program on the market—that is if we judge program by price, and after burning up something like fifty thousand dollars in losses they closed the picture show and ran burlesque. The other little show was frightened at this monster that opened. They had been running several years on short programs, but the fact is that this little show, like a tin lizzie, went right along, turned on a little more gas and went faster and better than ever, and is still going. Now, the question is: Which was the fittest of the two and why did the little one survive? My interpretation would be that the big show was trying to play to the highbrows and there didn't happen to be enough de luxe patrons to appreciate their de luxe performances, while there were plenty of common, ordinary people who liked the little short programs in that city, and therefore they survived.

Now, it seems to us that the idea "the survival of the fittest" is wrong from every standpoint. If there are only going to be a few survive, who is going to take all this film service, and if it should happen that the fittest didn't survive the industry will be in worse shape than ever. The more picture shows there are the more program will be absorbed, or the better chance the good picture has to be profitable, because it is a better chance for wider distribution. Production costs are based on engagements per each section. Every time a picture house closes out and the town has no show that city is no longer supporting the cost of production, and therefore the big houses have to make it up.

In addition to this, people get out of the habit, and that is very bad, as any exhibitor will tell you. Folks that go to shows in the little towns go to the big shows in the big towns. The Circle here in Indianapolis, one of the most beautiful theatres in the United States, has a clientele from outside of the city that probably amounts to thirty per cent of its gross receipts. And so it is everywhere.

Among the producers we find every one wishing that he would survive and the other fellow be unfit, and the exhibitors have helped some producers to survive who were unfit, and some fit and fair dealing producers to die. The producer has a start at a fair salary and is able to give us fine pictures at a reasonable figure, in fact, through these pictures he makes the star, and the exhibitor helps make the star. Along comes another producer who offers the star a bigger salary, comes to the exhibitor with a bigger lot of bunk than any other one has ever brought out before, charges three times more for his pictures with this star, and we so far have been going right along helping the new producer. The producer who gave us those good pictures with this star at reasonable figures couldn't raise his service to meet the new salary offered the star, because we wouldn't pay it to him. Am I right? Evidently then there is more money in starting a pictures show and starting the film business than to run a picture show or to continue to produce pictures. It seems to be that way because when a new picture show opens everybody goes to see it and stays with it quite a while. So it seems a man will be fit for a while, and then he becomes unfit in this business; that the old show saying, "Chickens today and feathers tomorrow," applies very much to pictures.

"The survival of the fittest" is the most selfish and unbusinesslike thing that can be said in any business. Those who give the best of their life to a business are entitled to live by it, but this business will never be a stable affair until exhibitors join hands in some business manner by which they franchise their theatres and protect themselves. This industry should be under some form of control, but the exhibitors don't want the producers to control them, and I don't blame them, because they don't even control themselves, and that would be a case of the tail wagging the dog anyhow. The exhibitor is a permanent asset of the industry. The producer has to get his in thirty, sixty or ninety days.

There are a lot of fine little theatres in small cities that are the backbone of the industry closing up every day. The film producers should get together and give these little fellows service at half prices in order to keep them going, but they are all so busy trying to see that they survive and prove the other producer unfit that they won't make a move. There must be some radical change. My first suggestion would be to get rid of this idea, "the survival of the fittest," and fix it so that those who are in the business now are more fit by having conditions so that they can work and make more picture business for themselves and everybody else. We can all survive if we are all fit, and there are none of us fit until we get some of this greed and selfishness out of our systems. We should live and let live. We should survive and let others survive.

Pioneer Film Gets Territory for "Shame"

Pioneer Film Corporation, through its president, Nathan Hirsh, announces that it has secured the New York and New Jersey territorial rights to "Shame," with Zena Keefe featured. For the first time in the history of the Newark theatre, under Strand, New York, management, the house was compelled to display the "S. R. O." sign, when it opened January 13 with "Shame."

Mr. Hirsh says that he is sparing no expense in making "Shame" the success of the season. He has appropriated a large sum to an advertising campaign. Mr. Hirsh has also secured "Who Shall Take My Life" and "City of Purple Dreams," two additional seven-reel subjects.

Carlton Closes Foreign Rights Territory

Carle E. Carlton, Crest Pictures Corporation, announces that the Lillian Walker feature, "The Lust of the Ages," has been disposed of in Great Britain through the Robertson-Cole Company. He also announces that this production has been sold for France and Spain to the Money Film Company, of Paris.

Oldknow Announces Changes in Sales Force

William Oldknow has again taken up the duties in connection with the general management of the Consolidated Film and Supply Company, Atlanta, Ga. Since returning to the South, Mr. Oldknow has made a number of changes in the sales force of this company. He announces that "Smiling Jimmy" Kelly, has been made general sales manager in the Southwest with headquarters in Atlanta. Mr. Kelly still retains his position as manager of the Southern States Film Company, Atlanta.

Mr. Kelly reports that he expects one of the greatest seasons of his career. He has appointed Mrs. E. Wright, one of the best known film women in the South, to look after his interests in Atlanta, in the capacity of assistant manager of both companies. Her experience is wide.

Mr. Oldknow has appointed U. T. Koch as branch manager of his Atlanta office, Mr. Koch leaving the Paramount Company to join Mr. Oldknow's forces. He succeeds C. T. Jordan who has been appointed manager of the Consolidated office at Jacksonville, Fla., John R. Barton, former manager of that office having been called to the colors. William Sipe, former road man for the Consolidated, has been made office manager of the Memphis, Tenn., office. William Heyward, former auditor of the company, assumes the position of secretary and treasury of the company, succeeding C. R. Beacham, resigned.

Foursquare Pictures to Assist Relief Work

Foursquare Pictures, co-operating with the Great Lakes Naval Relief, is preparing to aid this patriotic cause by distributing through its twenty-one exchanges the pictures now being made showing the training of recruits. M. H. Hoffman, administrative head of this independent organization, has sent to Mrs. W. A. Moffet, chairman of the Great Lakes Naval Relief, at Great Lakes, Ill., the following letter:

"I cannot too strongly endorse the excellence, at this time, of the film entitled 'Our Boys and Your Boys,' showing the work that is being done at the Great Lakes Relief Training Station in the cause of democracy's freedom. It is my belief that the distribution of this film will not only be of the greatest interest to the public at large, but that it will appeal to and stimulate a patriotic feeling within all who see it. Foursquare Pictures will be only too glad to do its share in this splendid work by distributing, without charge, the film in question. Our twenty-one exchanges in the United States and Canada are at your service in this mattter."

Warming the Office

The Famous Players-Lasky Corporation on January 19 gave its office employees a "house warming" party in the new wing of the floor taken over recently to handle the increased activities of the company. The affair was attended by everyone from president to office boys, and was a genuine get-together gathering.

Exhibitors Box Office Reports

TITLE, STAR, AND BRAND	E.	N.	S.	W.	EXHIBITORS' OWN REPORTS OF BOX-OFFICE VALUE
ADVENTURES OF CAROL (Madge Evans—World) ..	Ave.	Ave.	Ave.	Ave.	"Fair show; did not draw." "Star good, everyone liked it" (E.). "Don't care for child stars." "Very good child drama."
ALIAS MRS. JESSOP (Emily Stevens—Met.).....	Ave.	Ave.	Ave.	Ave.	"Good show, star not popular." "Very good picture." "Title killed it." "Very good, really funny, pleased, small crowd."
ALIMONY (Lois Wilson—First National).....	Big	Big	Big	Big	"Nicely presented play that thoroughly pleased our patrons."
ALL FOR A HUSBAND (Virginia Pearson—Fox).....	Poor	Ave.	Ave.	Ave.	"Big business, but without any exception the biggest piece of cheese I ever ran" (N.). "Worth the money—good comedy" (N.). (For further comment, see issue of Jan. 12.)
AMERICAN WIDOW, AN (Ethel Barrymore—Met.)...	Ave.	Ave.	Ave.	Ave.	"Good, clean, average business getter." "Good, but patrons like Ethel Barrymore in dramatic roles better."
ANTICS OF ANN (Ann Pennington—Para.).....	Big	Big	Ave.	Ave.	"Very clever picture" (W.). "Fair picture." "Great—a knockout." (For other comments, see issue of December 29.)
ANYTHING ONCE (Franklyn Farnum—Blue.).....	Ave.	Ave.	Ave.	Ave.	"Full of action" (N.). "Very good, much like Doug. Fairbanks" (W.).
APPLETREE GIRL, THE (Shirley Mason—K.E.S.E.)	Ave.	Ave.	Ave.	Ave.	"Photography good, pleasing picture."
AUCTION BLOCK, THE (Rex Beach Production—Gold.)	Big	Big	Big	Extra	"Went big with little advertising" (S.). "Very good." "Great—capacity four days" (W.). "Wonderful business, repeat, total seven days' run." "Great business, many new faces; such a picture helps the industry" (E.). "Very good." "Great, one of the best I ever played" (E.). "Too much action, great finish" (N.). "Fine picture, but too long." "Second day held up fine." "Went big." "Pleasing." "Good." "Got the money on reputation of the story." "Well liked, Goldwyn's best drawing card." "Entirely too long—unnecessary footage." (For further comments, see issue of Jan. 12.)
AWAKENING, THE (Montagu Love, Dor. Kelly—World)	Ave.	Ave.	Ave.	Ave.	"A good interest-sustaining picture." "Better than average."
BABES IN THE WOOD (Fox Kiddies—Fox St.).....	Ave.	Ave.	Ave.	Ave.	"Fairy tales do not draw" (N. and E.). "Extra good for children" (W.).
BAB'S MATINEE IDOL (Marguerite Clark—Para.).....	Ave.	Ave.	Big	Big	"Three days' fine business—good picture" (N.). "A few more 'Bab's' and Miss Clark will be through as far as I am concerned; why don't Paramount make something with a little 'jazz'—timely—less 'art'—will get something through the box-office" (E.). "Title too confusing for patrons; am not in favor of any more 'sub-Deb' stories, glad they're over" (E.). (For further comment, see issue of Jan. 12.)
BABBLING TONGUES (Ivan Production—St. R.).....	Ave.	Ave.	Ave.	Ave.	"One of best acted dramas ever produced, good surprise finish" (S.). "Fine picture." "A very good picture" (S.). "People seemed to like it" (N.).
BECAUSE OF THE WOMAN (Belle Bennett—Tri.)...	Ave.	Ave.	Ave.	Ave.	"Good show." "Pleasing picture, but would stand trimming—too long."
BONDAGE (Dorothy Phillips—Blue.).....	Ave.	Ave.	Ave.	Big	"This star is getting more popular." "Very fine production." "Bluebird improving remarkably."
BOTTOM OF THE WELL, THE (Evart Overton—Vita.)	Ave.	Ave.	Ave.	Ave.	"A good interest holding picture."
BRANDED SOUL, A (Gladys Brockwell—Fox).....	Ave.	Ave.	Ave.	Ave.	"Melo—pleased; elaborate production" (S.). "Too much sex; program stuff." "Poor." "Public does not care for Mexican stories" (E.).
CAMILLE (Theda Bara—Fox).....	Big	Big	Big	Big	"Seven reel production made it difficult to handle crowds." "The story has been done to death." "Bara's followers liked the picture." "Well liked star.' "Big—Bara is great, but story has small appeal" (N.). "Not a good picture for Bara, women like it, though" (W.). "An excellent production, got me money two nights" (N.).
CINDERELLA MAN, THE (Mae Marsh—Gold.).....	Extra	Big	Big	Big	"Very good—great cast." "Entertaining, appealing, elevating" (N.). "This picture I would call 'beautiful'; direction, 'wonderful'; settings, 'magnificent'; cast, 'exceptional'; the kind of picture I like to rave over" (S.). "Deserves a niche among the screen's greatest." "Good picture, well received." "High class production." "Good picture." "Great—should have drawn better" (E.). "Best by far Goldwyn has turned out." "A great picture; splendid production." "Very, very pleasing."
CLEVER MRS. CARFAX (Julian Eltinge—Para.).....	Ave.	Ave.	Ave.	Ave.	"Clever female impersonator; not so good in this one, though they seem to like it." "Deserved better biz." "Just a picture." "Good picture." "Fair picture, no business." "Very good." "Good comedy, will be appreciated by any audience."
COLD DECK, THE (William S. Hart—Lynch).....	Big	Extra	Big	Extra	"A picture that pleased." "He is a good drawing card." "Dandy Hart picture." "Best Hart ever made." "Pleased—big business."
COME THROUGH (Herbert Rawlinson—Jewel).....	Ave.	Big	Ave.	Big	"Rattling good picture." "Four big days on this." "Did greater business on this than Hart two weeks before" (W.). "Patrons well pleased." "Photography splendid." "Too much footage." "Good picture, pleased all." "A very good picture, drew well for four days." "Very fine subject."
DAUGHTER OF THE GODS (Annette Kellermann—Fox St.).....	Big	Big	Big	Big	"Broke all records" (S.).
DEAD SHOT BAKER (William Duncan—Vita.).....	Ave.	Ave.	Ave.	Ave.	"Too much blood and thunder." "We're getting too much Westerns." "Excellent. Western." "Good picture, pleased patrons." "Great." "Good Western 'stuff.'"
DESIRE OF THE MOTH, THE (Ruth Clifford—Blue.)..	Ave.	Ave.	Ave.	Ave.	"Good Western, title misleads fans." "Title not appropriate. Good picture. Monroe Salisbury a comer."
DEVIL STONE, THE (Geraldine Farrar—Art.).....	Big	Ave.	Big	Ave.	"Fine production, very pleasing, star excellent" (E.). "Did not appeal very strong to our patrons, just an average business" (N.). "Splendid picture, but box-office said otherwise" (W.).
DOOR BETWEEN, THE (Ruth Clifford—Blue).....	Ave.	Ave.	Ave.	Ave.	"Not as pleasing as most Bluebirds, not a good character for Salisbury" (E.). "Very good" (N.).
DORMANT POWER, THE (Ethel Clayton—World)...	Ave.	Ave.	Ave.	Ave.	"Clayton a great favorite" (N.). "Good." "Clayton an actress of rare ability." (For other comments, see issue of Dec. 29.)
DRAFT 258 (Mabel Talliaferro—Met.).....	Extra	Extra	Extra	Big	"Very nice picture for this time" (E.). "A great patriotic picture (N.). "A strong patriotic picture, not quite up to our expectations as a business getter." "Excellent, but public confuses with 'Slacker'; Miss Talliaferro's acting specially commented on as superb" (N.). "We change every day as a rule; ran this three days, to better business third than first—a winner." "Good drawing card." "Very good feature." "Best picture we have had—not a kick—left fine impression."
EASY MONEY (Ethel Clayton—World).....	Ave.	Ave.	Ave.	Ave.	"A pleasing picture; this star is improving." "Star fine, show good."
ETERNAL MOTHER, THE (Ethel Barrymore—Met.)..	Ave.	Ave.	Ave.	Ave.	"Good picture, not much drawing power" (N.). "These kind of pictures don't draw." "Good picture, not much drawing power." "Pleasing, good story with moral." "Star not popular."
ETERNAL TEMPTRESS (Lina Cavalieri—Para.).....	Ave.	Ave.	Ave.	Ave.	"Just a picture—nothing to rave over." "Star does not register, poor picture."
FAIR BARBARIAN (Vivian Martin—Para.).....	Ave.	Ave.	Ave.	Ave.	"Very good" (S.). "Fine production—poor box-office attraction." "Extra good." "Good comedy, but 'local color' simply awful." "Best Paramount picture in many months."
FANATICS (J. Barney Sherry—Tri.).....	Ave.	Ave.	Ave.	Ave.	"Very good picture, star no draw here" (S.). "Not up to standard, but drew rather good here" (W.).
FETTERED WOMAN, THE (Alice Joyce—Vita.)	Ave.	Ave.	Ave.	Ave.	"Ordinary picture." "Star not popular." "Program stuff."
FIBBERS, THE (Bryant Washburn—K.E.S.E.).....	Ave.	Ave.	Ave.	Ave.	"Not up to Skinner." "Star well liked. A few more good pictures will make him a big drawing card." (For other comment, see issue of Dec. 29.)
FIGHTING BACK (William Desmond—Tri.)	Ave.	Ave.	Ave.	Ave.	"Good Western." "Only fair." "Fair picture." "Did not please patrons."
FOOLS FOR LUCK (Taylor Holmes—K.E.S.E.).....	Ave.	Ave.	Poor	Ave.	"Fair picture." "Patrons clamor for this type" (S.). "Patrons seemed to enjoy themselves with this." "Good." "Not serious enough." 'Fair."

TITLE, STAR, AND BRAND	E.	N.	S.	W.	EXHIBITORS' OWN REPORTS OF BOX-OFFICE VALUE
FOR THE FREEDOM OF THE WORLD (Special—Gold.)	Big	Big	Big	Big	"Good picture." "Nice picture." "Two days' capacity and pleased everyone." "Good picture of its kind, well liked."
FRANCE IN ARMS (Pathe)	Big	Big	Big	Big	"Great picture." "Too monotonous." "Great stuff—should go big." "Good drawing power."
FUEL OF LIFE, THE (Belle Bennett—Tri.)	Ave.	Ave.	Ave.	Ave.	"Pleased average audience." "Poor." "Title Very Bad" (S.). "Does not hold the interest" (N.).
GAME OF WITS, A (Gail Kane—Mutual)	Big	Big	Big	Big	"Best Mutual we have ever played" (S.). "Patrons all satisfied" (N.).
GARDEN OF ALLAH, THE (Selig Special Production)	Big	Ave.	...	Big	"Too dry—yet good picture. Not a money getter" (N.). "Great big money-getter, fine picture" (N.). "An elaborate picture, but didn't draw."
GIFT O' GAB (Jack Gardner—K.E.S.E.)	Ave.	Ave.	Ave.	Ave.	"Very pleasing; Gardner a comer." "Good picture, but failed to repeat after first day" (W.). "Light comedy—very entertaining" (W.).
GIRL ANGLE, THE (Anita King—Mut.)	Ave.	Ave.	Ave.	Ave.	"Very cute picture." "Forced comedy, not liked generally by patrons." "Good Western."
GOOD FOR NOTHING, THE (Blackwell-Greeley—World)	Ave.	Ave.	Ave.	Ave.	"Average picture" (W.). "Good picture" (S.).
GRELL MYSTERY, THE (Earl Williams—Vita.)	Ave.	Ave.	Ave.	Ave.	"Excellent picture." "Best Williams picture in some time—held the interest." "Good picture" (N.). "Rattling good detective story" (E.) "Not up to Williams' standard." "Rotten" (N.).
HEART OF EZRA GREER (Frederick Warde—Pathe)	Ave.	Ave.	Ave.	Ave	"Good picture and cast." "Good."
HER HOUR (Kitty Gordon—World)	Ave.	Ave.	Ave.	Ave.	"Very good picture." "Average program."
HIS MOTHER'S BOY (Charles Ray—Para.)	Ave.	Ave.	Ave.	Ave.	"Very good picture, star will draw better in time." "Too much 'silly kid' stuff." "Did not please or do as well as previous Ray pictures."
HUNGRY HEART, THE (Pauline Frederick—Para.)	Big	Ave.	Ave.	Ave.	"Excellent attraction for two days." "Nothing wonderful." "Not good enough." "Very good—a little slow, but holds the audience." (For further comment, see issue of Jan. 19.)
IN THE BALANCE (Earl Williams—Vita.)	Ave.	Ave.	Ave.	Ave.	"The usual Earl Williams picture; pleases some, but star does not vary recently in his characterizations." "Biggest business we have ever done on Williams" (S.). "Excellent; gave entire satisfaction." "Publicity of 'The Hillman,' from which it is taken, will get the money if exploited properly." "Good picture."
INDISCREET CORINNE (Olive Thomas—Triangle)	Big	Big	Big	Big	"Olive Thomas is a comer." "Fine picture." "Pleased my patrons." "This star getting very popular." "Ordinary." "Fair picture." "A great picture."
JACK AND JILL (Pickford-Huff—Para.)	Ave.	Ave.	Ave.	Ave.	"Pickford a young Douglas Fairbanks. Huff also clever. "Only fair." "Very good." "Name hurts this." "Pleased men only." "Play it—a sure-fire hit—I shall repeat it." "Very good picture." "Good picture." "Terrible title—fair picture." "Fair only." "Pleasing little picture, but poor title—should have called it 'The Fighting Kid' or something similar" (N.). "We covered title Jack and Jill on all posters" (W.).
JOHN ERMINE OF YELLOWSTONE (Francis Ford—Butterfly)	Ave.	Ave.	Ave.	Ave.	"Good Indian picture." "O. K."
JUDGMENT HOUSE (Stuart Blackton Production—Para.)	Ave.	Poor	Ave.	Ave.	"Only a fair production." "Fair picture only." "Will do business if handled well, it pleased all." "Fairly interesting production of a big story." "Very hard to understand—poorly connected, not liked" (W.). "Great picture, no box-office power" (N.).
KILL-JOY, THE (Mary McAlister—K.E.S.E.)	Ave.	Ave.	Ave.	Ave.	"Pleasing, no drawing power; McAlister clever, but the story is absolutely unreasonable, and director on location bad" (W.). "Fair picture" (N.).
LAND OF PROMISE (Billie Burke—Para.)	Ave.	Ave.	Ave.	Ave.	"Has the merit of being different, only my patrons did not care for the story." "Opinion divided, just a fair picture and average drawing card."
LASH OF POWER (Carmel Myers—Blue.)	Ave.	Ave.	Ave.	Ave.	"Excellent picture." "Poor picture for Bluebird." "Only fair."
LITTLE PATRIOT, THE (Baby Osborne—Pathe)	Big	Big	Big	Big	"Good enough for any theatre to show."
LITTLE PRINCESS, THE (Mary Pickford—Art.)	Ave.	Ave.	Ave.	Ave.	"Good picture." "Picture too kiddish, did not pass at all." "A good picture for a kids' Saturday matinee." "No box-office value." "Satisfactory." "Only fair." "Not up to recent plays, only fair business." "Fine picture." "Very good." "Fair only." "Very good picture." (For further comment, see issue of Jan. 19.)
LOVE LETTERS (Dorothy Dalton—Para.)	Ave.	Ave.	Ave.	Ave.	"Good production, ordinary story."
LONE WOLF, THE (Brenon Production—Sel.)	Big	Big	Big	Big	"Excellent." "Return business to capacity." "Going big on second week" (W.). "Extra big entire week." "Swell picture" (N.). "A great picture, and a good drawing card, with plenty of exciting situations." "Could recommend this subject for any theatre."
LOVE DOCTOR, THE (Earl Williams, Vita.)	Big	Big	Ave.	Ave.	"A winner." "Story 'impossible'—star going back as drawing card." "Star draws, picture not up to standard." "Good stuff." "Not up to standard but went big."
LUST OF THE AGES (Lillian Walker—Ogden Pict. Co.)	Big	Big	Ave.	Big	"Fine production—good theme." "Fair box-office picture—draggy" (W.). "Fine—artistic, but didn't draw, or please any too well." "Very good feature, story great; big money-getter if handled right." "Pleased."
MAID OF BELGIUM (Alice Brady—World)	Ave.	Ave.	Ave.	Ave.	"Very good." "This star always does average business." "Good picture and very pleasing." "Fine, good photography." "Star popular, picture pleased." "A great picture—a wonder."
MAN TRAP, THE (Herbert Rawlinson—Blue.)	Ave.	Ave.	Ave.	Ave.	"Not especially well liked, about 50-50." "Interesting, entertaining, big business." "High class picture."
MANX MAN, THE (Geo. Loane Tucker Production—Gold.)	Ave.	Big	Ave.	Big	"Turned hundreds away first night" (N.). "Very good picture, not so much pulling power" (W.). "Wonderful picture—a little too long" (N.). "Fine picture." "Should have drawn better." "Drew well, though rather too long, due to English style of directing and acting."
MAN WITHOUT A COUNTRY (Jewel Production)	Big	Big	Big	Big	"Great, if publicity is properly handled." "Fine patriotic production that any American audience will like." "Extra good attraction." "Great business second day."
MARKED MAN, A (Harry Carey—Blue.)	Ave.	Big	Ave.	Ave	"Good business, fine, pleased."
MARK OF CAIN (Mrs. Castle-A. Moreno—Pathe)	Ave.	Ave.	Ave.	Ave.	"Good picture, excellent photography, beautiful settings, no pulling power" (W) "Nothing extra—patrons satisfied." "This picture pleased and drew extra big business two days" (E.). "Fair picture—best Mrs. Castle has appeared in, no pulling power" (N.).
MATE OF THE SALLY ANN (Mary Miles Minter—Mut.)	Ave.	Ave.	Ave.	Ave.	"Very good offering" (N.). "Great entertainment." "Not popular kind picture" (N.).
MEDICINE MAN, THE (Roy Stewart—Tri.)	Ave.	Ave.	Ave.	Ave.	"Good Western." "Average production." "Good business, hardly up to standard of previous Stewart productions."
MISS U. S. A. (June Caprice—Fox)	Ave.	Ave.	Ave.	Ave.	"Good." "Best program picture in long time; S. R. O. the second day." "Great matinee picture." "Poor direction." "Fine patriotic picture."
MODERN MUSKETEER, A (Doug. Fairbanks—Art.)	Extra	Extra	Extra	Extra	"Splendid—a knockout" (E.). "Best Fairbanks yet" (S.).
MOLLY ENTANGLED (Vivian Martin—Para.)	Ave.	Ave.	Ave.	Ave.	"Good picture." "Very nice, star well liked." "Good." "Another like this and 'good night.'" "Pretty good picture." "Just a picture."
MOTH, THE (Norma Talmadge—Sel.)	Ave.	Big	Ave.	Big	"Only fair—fine photography, but draggy." "Excellent picture." "Extra big business." "Star growing in popularity." "Excellent photoplay—star well liked here." "Don't come up to her previous releases." "People well pleased with star and picture." "A coming big favorite." "A great picture." "A good picture." "Great star, everyone pleased." "Very good, Talmadge fine." "A good picture."
MRS. DANE'S DEFENSE (Pauline Frederick—Para.)	Big	Big	Big	Big	"Very good." "Excellent picture, but hardly a show for the tired business man."
MY LITTLE BOY (Ella Hall—Blue.)	Big	Big	Ave.	Ave.	"Fine Christmas picture, pleased everyone." "One of the best Bluebird has made." "Everyone satisfied, splendid cast, went over big in high class locality."
NAN OF MUSIC MOUNTAIN (Wallace Reid—Para.)	Big	Ave.	Ave.	Big	"Good." "In a dress suit would make a bigger hit." "Very good." "Exciting Western with splendid scenic effects—very pleasing" (E.).
NEARLY MARRIED (Madge Kennedy—Gold.)	Ave.	Ave.	Ave.	Ave.	"Comedy one of best shown; star rapidly coming to front." Photography wonderful, star has advantage of appearing in best Goldwyn has put out." "GREAT." "Well liked, clean comedy." (For further reports, see issue of Jan. 26.).
NORTH OF FIFTY THREE (Dustin Farnum—Fox)	Big	Big	Big	Big	"Cave man stuff." "This star draws well." "This type of play very popular here" (North). "Great picture" "Well liked." "Good picture, star well liked, and book very popular."

TITLE, STAR, AND BRAND	E.	N.	S.	W.	EXHIBITORS' OWN REPORTS OF BOX-OFFICE VALUE
OUTSIDER, THE (Emmy Wehlen—Met.)	Ave.	Ave.	Ave.	Ave.	"Beautiful picture." "Poor title—fair picture." "Star always dr ws." "Good picture." "Very good, unusual, new" "Very good picture."
ONE SHOT ROSS (Roy Stewart—Tri.)	Ave.	Ave.	Ave.	Ave.	"Very good; lots of my patrons like him better than Hart." "Routine Western." "Picture fair; photography extra." "Good picture, but star not well enough known to have much pulling power." "Fine Western, good business" (S.). "Drew good crowds." "Fair Western."
OUTWITTED (Emily Stevens—Metro.)	Big	Ave.	Ave.	Big	"Story unusual—pleased" (E.). "Wonderful picture" (N.). "Exceptionally good feature" (W.). "Fine picture, didn't draw" (S.). "Excellent play." "Very good picture." "Best Emily Stevens has done." "Picture gave perfect satisfaction." "Good—well liked."
OVER THERE (Charles Richman, Alice Q. Nielson—Sel.)	Ave.	Ave.	Ave.	Ave.	"Very good war picture—drew good business at advanced prices."
PAINTED MADONNA, THE (Sonia Markova—Fox)	Ave.	Ave.	Ave.	Ave	"Good picture, star not known" (N.). "New star—did not draw" (W.).
PAY ME (Jewel Production)	Big	Big	Ave.	Big	"Fine Western." "Great production that lives up to its advertising."
PEGGY LEADS THE WAY (Mary Miles Minter—(Mut.)	Ave.	Ave.	Ave.	Ave.	"Very popular star—appealing" (N.). "Fair picture." "Cute star, cute picture—pleased." "Good, clean picture, good business-getter."
PLEASE HELP EMILY (Ann Murdock—Mut.)	Ave.	Ave.	Ave.	Ave.	"Light entertainment." "Not as good as other Empires." "Pleasing comedy drama."
POPPY (Norma Talmadge—Sel.)	Big	Big	Big	Big	"Above the average production."
PRIDE OF NEW YORK, THE (Geo. Walsh—Fox)	Big	Big	Big	Big	"This is a dandy." "Great favorite here." "Ran close second to Fairbanks' Reaching for Moon." "Fast gaining in popularity in all our houses."
PRINCESS VIRTUE (Mae Murray—Blue.)	Ave.	Ave.	Ave.	Ave.	"Very artistic." "Liked by some, not by others." "Too high class for mob."
QUEEN X (Edna Goodrich—Mut.)	Ave.	Ave.	Ave.	Ave.	"Very fair subject, star popular here." "Good picture." "Nothing to waste 5000 feet on" (E.). "Fair picture, star didn't show to advantage."
REACHING FOR THE MOON (Douglas Fairbanks—(Art.)	Big	Big	Big	Big	"Good." "Not up to Fairbanks' standard." "Not his best." "Not as good as usual." "Pulled him off fourth day." "Fair—star great card." "Same old smile gets 'em, and they like it." "Just a moving picture, but Fairbanks popular as ever." (For further comment, see issue of Jan. 12.)
REDEMPTION (Evelyn Nesbit Thaw—State R.)	Big	Extra	Big	Big	"An exceptionally good picture, well acted, good attendance at raised prices." (For other comment, see issue of Dec. 29.)
RED, WHITE AND BLUE BLOOD (Bushman-Bayne—Met.)	Big	Big	Big	Big	"Bushman and Bayne are coming back strong." "Very good picture."
REGENERATES (Alma Reubens—Tri.)	Ave.	Ave.	Ave.	Ave.	"Show good." "Fine picture, no pulling power." "Good, but no business." "Patrons well pleased."
RISE OF JENNIE CUSHING (Elsie Ferguson—Para.)	Ave.	Ave.	Ave.	Ave.	"Very pleasing subject." "Pleased—fair crowds." "Pleasing to look at but did not get over for me." "Too much art—a little more 'hokum,' please." "Very good." "Good picture—Ferguson will prove box-office attraction after she gets known." "Unfavorable title killed it." (For further comments, see issue of Jan. 12.)
ROSE OF BLOOD (Theda Bara—Fox St.)	Big	Big	Big	Big	"'Ideal' picture." "Bara always gets the money here."
RUNAWAY ROMANY (Marion Davies—Pathe Sp.)	Ave.	Ave.	Ave.	Ave.	"Very pretty picture; beautiful scenes; star good."
SAVAGE, THE (Ruth Clifford—Blue.)	Ave.	Ave.	Ave.	Ave.	"A fine picture."
SCANDAL (Constance Talmadge—Sel.)	Big	Big	Big	Big	"Splendid subject, beautiful settings, the kind of story the great majority of the fans want" (S.). "Splendid picture and star" (E.). "Fair picture—star is a real light and a comer" (N.). "Clever picture" (N.). "Good picture, didn't draw" (N.). "Very good, drew well." "Big feature, drew well, star fine" (S.). "Very good picture, star well liked."
SEA MASTER, THE (William Russell—Mut.)	Ave.	Ave.	Ave.	Ave.	"He is capable of better work." "Star a general favorite." "Not a children's picture." "Good fight picture." "Good—pleased generally" (W.).
SECRET GAME, THE (Sessue Hayakawa—Para.)	Ave.	Ave.	Ave.	Ave.	"Great, one of Jap's best yet." "Dandy picture, very interesting" (N.). "Good enough picture, star does not draw here" (N.).
SECRET OF THE STORM COUNTRY (Norma Talmadge—Sel.)	Big	Big	Big	Big	"Good picture; star always draws; best she has done." "Fairly good picture—star deserves better vehicle than this. In my opinion star in 6 months will be biggest box-office attraction in the business" (S.). "Very pleasing, well liked by all."
SEVEN SWANS, THE (Marguerite Clark—Para.)	Ave.	Ave.	Big	Big	"An excellent Christmas fairy tale." "Excellent photography." "Good matinees, poor evenings." "Very good picture of its kind, well suited to women and kiddies." "Draws for children mostly—children's pictures keep away an adult patronage." "Great holiday bill for the kids."
SHIRLEY KAYE (C. K. Young—Sel.)	Big	Ave.	Ave.	Ave.	"Clara Kimball Young never better than in this picture." "Business better second day than first."
SILENT MAN, THE (Wm. S. Hart—Art.)	Big	Big	Ave.	Big	"History repeats—they are killing off the Westerns" (W.). "Not up to Hart standard" (N.). "Hart pictures seem to all look alike, guns, cowboys, cards, saloons, gambling." "Give Hart a change, like 'Between Men'—dress him up, if only for a reel or two; my patrons say, 'The same old Hart with the same old gun.'" "Getting tired of his pictures" (N.). "Good" (N.). "Good picture and went over well" (E.). "One of his best, great drawing card for anyone."
SIRENS OF THE SEA (Jewel Production)	Big	Big	Big	Big	"Patrons liked this." "A beautiful production." "Well liked."
SNAP JUDGMENT (William Russell—Mut.)	Ave.	Ave.	Ave.	Ave.	"One of Russell's best."
SON OF HIS FATHER, THE (Charles Ray—Para.)	Big	Big	Big	Big	"Very good." "Average program picture." "Only average." "Good picture and the kind that pleases." "Kind that pleases all." "Ray more popular each picture" (W.). "Splendid show." "Not the best Ray picture." "Ince could make even me an artist." (For further comment, see issue of Dec. 29.)
SQUARE DECEIVER, THE (Harold Lockwood—Met.)	Big	Big	Big	Big	"Lockwood always draws." "Much better than average." "Good picture." "Very pleasing picture." "Production good, star a good card." "Lockwood at his best." "Quite good." "Very good." "Well liked."
STRANDED IN ARCADY (Mrs. Castle—Pathe)	Ave.	Poor	Poor	Poor	"Story overdrawn and uninteresting." "No story—plot bad."
SUDDEN GENTLEMAN, THE (Wm. Desmond—Tri.)	Ave.	Ave.	Ave.	Ave.	"Very good program picture." "Very good."
SUNSHINE ALLEY (Mae Marsh—Gold.)	Ave.	Ave.	Ave.	Ave.	"Fair picture, star doesn't draw yet." "Very weak." "Well liked, but failed to draw." "Good." "Good picture, photography good." Just a fair picture, had no drawing power." "I would not classify it as a good program picture." (For further comment, see issue of Jan. 19.)
SYLVIA OF THE SECRET SERVICE (Mrs. Castle—Pathe)	Ave.	Big	Ave.	Big	"Seemed to please Castle fans."
TENDERFOOT, THE (Duncan-Holloway—Vita.)	Ave.	Ave.	Ave.	Ave.	"One of the best Westerns we have ever played" (S.). "Excellent Western with plenty of comedy."
TENTH CASE, THE (June Elvidge—World)	Ave.	Ave.	Ave.	Ave.	"A good picture."
THAIS (Mary Garden—Gold.)	Extra	Extra	Extra	Extra	"Record for the house—wonderful production, remarkable achievement even for Goldwyn." "Fine production, handsomely done."
TOM SAWYER (Jack Pickford—Para.)	Big	Big	Big	Big	"Bully picture, had us guessing to handle the crowds." "Excellent—pleased greatly."
TWO BIT SEATS (Taylor Holmes—K.E.S.E.)	Ave.	Ave.	Ave.	Ave.	"Pleases; clear photography." "Comedy drama, pleasing." "Good picture." "Fair."
UNFORESEEN, THE (Olive Tell—Mut.)	Ave.	Ave.	Ave.	Ave.	"Star unknown and a fair release." "Story no good."
UNKNOWN 274 (June Caprice—Fox)	Ave.	Ave.	Ave.	Ave.	"First half good, last half drags." "Acceptable, gets over fairly well."
UP OR DOWN (Geo. Hernandez—Tri.)					"Very poor picture" (N.). "Fair, that's all" (N.). "Fair production" (W.) "Rotten" (W.). "Entertaining comedy drama" (W.).
VOICE OF CONSCIENCE, THE (Bushman-Bayne—Met.)	Ave.	Ave.	Ave.	Ave.	"An excellent picture." "This picture is good, I think star is getting better." "Fair picture." "One of the best pictures we have run this season—too much Bushman" (W.). "Very good, liked by all" (N.). "Very good." "Good picture." "Negro boy very good."
WAR AND THE WOMAN (Florence Labadie—Pathe)	Ave.	Ave.	Ave.	Ave.	"Good photography. Some striking effects." "As a whole too dry for a war picture." "Fair—too imaginary."
WHEN A MAN SEES RED (William Farnum—Fox St.)	Big	Big	Big	Big	"A very fine picture." "Good picture." "A good picture but it will take a little time to bring back this star." "One great show—star ditto." "Typical Farnum." "Story not liked" (S.). "Remarkable picture." "Great picture, good story, very well produced, but drew poor business."
WILD GIRL, THE (Eva Tanguay—Sel.)	Big	Poor	Ave.	Ave.	"Nothing to picture only the direction." "Glad she's making only one picture." "Very poor, public disgusted."
ZEPPELIN'S LAST RAID	Big	Big	Big	Big	"Good spectacle, generally pleased—more because of the wonders of it than the story."

Exhibitor Service Bureau

How Far With Trademark?

Name of the Producer Often Helps Greatly. But Your Theatre Is the Main Thing

MANY exhibitors who have been carefully following this department have inquired how far they should go toward using the trademarks of the producers in their advertising and to what extent they should subordinate their theatre to do so.

Answering the last question first, let us say that you should *never subordinate your theatre to anything.* Your theatre is yours and it is the one thing that you want to build up. Make the name of your house a trademark for the best and make the people come to your house because it is the best and not because of a particular production.

We have recommended many, many times that you get a name plate, a design for your newspaper advertising and *always* use this in your displays. By always we mean ALWAYS; never let anything tempt you from putting your house before the public first. With this equipment you are better able to handle the varying conditions of motion picture productions intelligently.

Now without going into comparisons the productions of various companies fall into different groupings so far as advertising methods are concerned. For instance, in cases where companies are spending large amounts in national campaigns, it would be the height of folly not to link up with these campaigns by letting the public know that you show the pictures of that company. In case of newspaper advertising, as has been pointed out many times, you can make the whole space used by the producing or distributing company center on your house by using a much smaller space under the main display.

One other thing is to be seriously considered. The motion picture fan of today is not the outsider of a couple of years ago who could be fooled by the little tricks of the game. Today the real "fan" is probably more familiar with the history of the players, the work of the various companies and their standing than is the average theatre manager. Any sort of advertising or exploitation of any kind that you do ought to have this in mind. It is alright to tell the people again something that they already know, but be mighty careful that you don't tell them something that they will know to be untrue.

So when we say that it is preferable for you to mention the name of the maker of the picture, or its brand, or its trademark, we are anticipating your question of: "What's the use of doing that if the fan already knows that fact?" But it is not doing any harm to tell him something that he already knows. And you may attract some people who do not know of this player's connections and who have been delighted by some other attraction from the same producer.

Of course, when you get down to the rock bottom, it all depends upon whether the productions of a particular company are popular in your community. And if the productions are not popular it is up to you to get out and select some that will fill the bill.

But we do believe in connecting up, where the productions merit the coupling. We print on the opposite pages an advertisement of the Old Mill theatre, Dallas, Texas, which has used one of the advertisements prepared by Artcraft and then in the lower-left-hand corner, one of the suggestions of Goldwyn. Both of these carry credit to the producers, which is natural when these were designed in the offices of the producers and we believe that they are entitled to this credit. Certainly this does not weaken your announcement, and it will probably pull in additional patrons.

In one instance we disagree with the suggestion of Artcraft, which is a very mild instance of some of the other producers who put over the names of the director, scenario writer and even the camera man, in large letters. For exploitation purposes we do not believe that the public is interested in knowing who wrote the scenario and in very few cases who directed the picture, unless, of course, the person might be a man with local connections. And the name of the author is inessential unless it means something. Remember that the secret of good advertising is to say no more than you have to say, and stop there.

Without any attempt at selection, except to get good displays in the various classes, we have picked a number of announcements of productions. With the exception of a single column display of the Princess theatre, St. Paul, and that of the Park, Boston, none of these houses gives credit to the producing company, but in not one of these instances do we believe that it would have injured the appearance of the displays to have done so and it might have added some business.

But after all, the whole thing simmers down to one thing:

You have got to have good pictures to make your house a success; and you have got to make the name of your theatre synonymous with good pictures.

We repeat that the main thing is to make your house stand out by comparison with the others. One of the chief ways to do this is through your advertising, and we believe that many of the aids and suggestions of the producers will do you good. And you can safely bet that no producer who has your interest really at heart is going to try to make your house a secondary matter. It would be shortsighted policy to have you merely advertise the brand of picture and let the house that is paying for them take care of itself.

Especially in the smaller communities, you will find many of these advertising aids of great value. In the larger communities conditions may be different, but it still remains a fact that even in New York the name of the producer is always mentioned by Rialto, Strand and Rivoli.

Now, in the final discussion of advertising for the present, let us look at these displays for a moment. Circle theatre, Indianapolis, had used almost entirely the advertising suggestion from Goldwyn, but had not used the name of the producer, though it is only fair to say that the best of the advertising of the Circle on this production had not reached us when this plate was made. But the point is that Circle always uses big, dominating space with striking cuts. It tries to make its display dominate the page and it generally does.

Shea's Hippodrome has its own advertising prepared, and while it uses comparatively small space, the design of the advertising always makes it stand out.

Standard theatre, Cleveland, is committed to a single figure or face, the name of the star and the title, a mighty good way of advertising when you have brought your house to an unquestioned position.

Metropolitan, in the same city, uses similar designs the whole time and "Metropolitan" is the thing that it constantly drives home. It has made its policy and it is not necessary for the house to repeat encomiums. It has only to say that the production is up to its standard.

Majestic, Columbus, Ohio, follows somewhat similar advertising, Sunday after Sunday. It has the virtue of being simple, carrying the name of the star and the title in large space and bringing out the name of the house and the picture of the star in a dominating way.

And while we have consistently opposed advertising the bill for the entire week, where there are two or three changes, with equal prominence, the work of the Strand theatre, Buffalo, stands out as a good example of those that are committed to such a policy.

But the thing that we do want to bring out is that all of these work to one purpose—*that they make the theatre itself dominate as it should dominate.* Whether you want to include the name of the producer or not is largely a matter of whether it brings you any increased business. That is something which requires first hand

(*Continued on page* 704)

Using a Trademark For All That It Is Worth to Your House

Here are some examples of theatres that are trying to make their houses really stand for something. Some of them use the trademarks of the producers and some do not. For comment, see opposite page

ENTIRE WEEK, COMMENCING TODAY
Doors Open Daily at 11:00 A. M.—Sunday at 12:45 P. M.

The Circle
SHRINE OF THE SILENT ART



The Story of the Saint Who Became a Sinner and The Sinner Who Became a Saint

magnificent
Mary Garden
in
Thais
from the famous novel
by Anatole France

THE MOST BRILLIANT AND SENSATIONAL PRODUCTION IN THE RECENT HISTORY of MOTION PICTURES.

Musical Interpretation by The Circle Orchestra Mr. Max Weil, Conductor
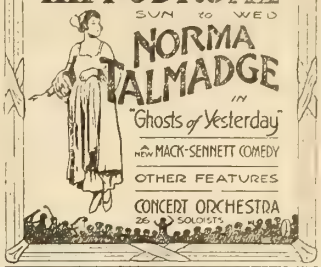
JAMES MONTGOMERY FLAGG'S
Amusing and delightful comedy
"The Screen Fan"
The famous artist whose "Girls You Know" brought to life with the original models. Charming little comedies filled with the wealth of names that characterizes Flagg's stories and drawings.

JEWELL ROBB
Prima Donna of the Royal Italian Opera, singing the [illegible] Aria from Herodiade

"A NIGHT IN A JAPANESE INN"
Another Talmadge Picture of the Land of the Living Sun

CIRCLE TOPICAL DIGEST
Latest News Events

HIPPODROME
SHEA'S
SUN to WED
NORMA TALMADGE
in
"Ghosts of Yesterday"
and MACK-SENNETT COMEDY
OTHER FEATURES
CONCERT ORCHESTRA
25 SOLOISTS



STRAND
WEEK OF JAN. 13
SUN & MON FRANCIS X. BUSHMAN - BEVERLY BAYNE in "RED, WHITE AND BLUE BLOOD"
TUE. WED MARGARITA FISCHER in "MOLLY GO-GET-EM"
THUR. FRI. SAT. HAROLD LOCKWOOD in "THE SQUARE DECEIVER"
CLEAN SHOWS GOOD MUSIC
ENTIRE WEEK of SUN. JAN. 20 FLORENCE REED in "TODD"

STANDARD
presents
"FIELDS OF HONOR"
featuring
MAE MARSH



METROPOLITAN
TODAY AND ALL WEEK
DOROTHY DALTON
in
"LOVE LETTERS"
A LIVING, BREATHING, SOUL-STIRRING DRAMA PRODUCED BY THOS. H. INCE



M M

"ALWAYS WORTH WHILE"
OLD MILL
"TEXAS' GREATEST SHOW"

ELSIE FERGUSON



in
"Rose of the World"
By Agnes and Egerton Castle
Scenario by Charles Maigne
Directed by Maurice Tourneur
AN ARTCRAFT PICTURE
TODAY, TOMORROW AND TUESDAY
EXTRA ADDED ATTRACTION
C. POST MASON'S PHOTO TRIP TO
SEE
"LONDON"
THE WORLD'S GREATEST CITY
THREE DAYS ONLY BEGINNING TODAY.
Better Be Around One of These Days



Goldwyn
presents
MABEL NORMAND
The Snuggly Girl
in Dodging A Million
by Edgar Selwyn and A. M. Kennedy

ONE MILLION DOLLARS
A BEAUTIFUL HEIRESS
A HANDSOME LOVER
A MYSTERIOUS FOREIGNER
A TRUNKFUL OF JEWELS
A BOTTLE OF SLOW POISON
TWO DOZEN MANNEQUINS
ALL THE CLOTHES IN THE WORLD

"It's a Goldwyn Picture."

NEW PRINCESS
Today—4 Days Only
His Latest and Best [illegible] Big Acts
WILL S. HART
—IN—



WM. S. HART
in
"The Silent Man"
An Artcraft Picture

The Silent Man
Thursday, Friday and Saturday
SESSUE HAYAKAWA in "THE SECRET GAME"
Next SUNDAY for 4 DAYS,
DOUGLAS FAIRBANKS in
"REACHING FOR THE MOON."

ALL WEEK BEGINNING TODAY
PAULINE FREDERICK
IN
HENRY ARTHUR JONES' FAMOUS SUCCESS
MRS. DANE'S DEFENSE



The story was the future of its season when presented on the stage. As a photoplay it far excels the stage production and offers Miss Frederick one of the greatest characterizations of her brilliant career.

MAJESTIC
WORTH WHILE PICTURES
ACCOMPANIED BY
SYMPHONY ORCHESTRA
DIRECTION SUEL ENDICOTT

THIS WEEK
PARK THEATRE
DO NOT MISS THIS SUMPTUOUS BILL
Thos. D. Soriero—Mgr.
WM. FOX PRESENTS
THEDA BARA
IN HER STUPENDOUS PHOTOPLAY IN 8 ACTS
"DU BARRY"
METRO PRESENTS
EMILY STEVENS
IN "DAYBREAK"
A VITAL HUMAN PROBLEM IN 6 ACTS
MERRY GO ROUND COMEDY
TONIGHT, SUNDAY CONCERT—SPECIAL DOUBLE BILL 2 to 11
ROUGH RIDERS OF THE RANGE 6 ACTS
H. B. WARNER in EAST LYNNE 6 ACTS
PARK ORCHESTRA
WHEN IN LOWELL
VISIT THE STRAND

Seeing the Rialto with Rothapfel

THERE is always something new for the man who is thinking, hunting up something novel. And, of course, we are talking about Rothapfel and how this is illustrated at the Rialto this week and how he is sending everyone away talking about a very simple little thing—*simple, yes, but no one ever thought about getting this effect before.*

It comes during the rendition of "Asleep in the Deep" by Emanuel List, after the Animated has led up to the water effect by showing the Finley pictures of salmon fishing. The singer appears in the costume of a lighthouse keeper and there is not a light in the house save the beams on his face. Gradually these die away, then come again, etc., and immediately one gets the effect of the lighthouse. Even a five-year-old child in the box with the writer GOT the effect. "What is that, darling?" the boys' mother asked him and quick as a flash he answered: "Lighthouse." It was one of those little things that we talk so much about, but it brought thunderous applause and resulted in most valuable word of mouth advertising for the Rialto. The music was accompanied by wave effects, while the flashing of the lightning in the proscenium arch and the rolls of thunder added more realism.

Both the male and female choruses of the Rialto are used this week in connection with the overture, "The Queen of Sheba." During the playing of this the whole of the house was in red and purple, emblematic of royalty and splendor. The orchestra was literally bathed with red and during the orchestral portion of the number the house was filled with the odor of incense, one of the few times that the perfume effect has been used at this theatre. Toward the end the curtains parted revealing the female chorus in the centre of the stage and the men, in Arabian garb, at either side. It was most effective and scored the same big hit that it made last week.

Rialto Animated Magazine opens this week with pictures of American troops learning to build bridges, played with 'Let's Rally" which carried through the next number, Christy Mathewson visiting a training camp. Polo playing at Corondao, Cal., was shown to a fox trot which was carried through the next number, the city-to-ocean race in San Francisco, to the point where the starting shot was fired, when a new galop was immediately introduced. Dynamiting the ice blockade was shown to a mysterioso together with the sound effects and then came the arrival of French aid for Italy with pictures of French troops marching to the front which brought thunderous applause. This was played with "Sambre et Meuse" with the horns counterpointing "Marseillaise," and continued through the new French cabinet and the Paris war council.

Now here is something worth remembering. Someone asked Mr. Rothapfel why he did not use the "Marseillaise" itself instead of the counterpoint. "Because," he replied, "it would have made the audience get up to its feet, and thereby cause more or less confusion. The counterpoint of the 'Marseillaise' was brought in at the appearance of President Poincare and got the same effect." Which is true. Never disturb your audience if you can get the effect in some other way. *This counterpointing trick is worth remembering in all your music.*

While this same music was being played all of the delegates to the war council got a big individual hand, but when the pictures of Pershing were shown the audience went wild with genuine enthusiasm. Pershing's field artillery at practice was shown to "Good Old U. S. A." and when an instance of the Yankee chivalry and the care of the children was shown the orchestra turned effectively to "When Yankee Doodle Learns to Polly Vous," which brought a combined laugh and applause. The Animated ended with the salmon fishing, shown to the music of swishing water and effects, and which led into "Asleep in the Deep," as we have already told you.

Then came "The Ridge Roamers," a Robert C. Bruce Educational film. It seems that one after another of these pictures stir the audiences as scenics have rarely stirred them and the intensely human note of the pictures and the clever titles get close to the audiences' heart. An idyl from "Siegfried" was used as the music for the superb scenic setting which got laugh after laugh and a big hand at the end.

This was followed by "Neapolitan Dance," a 'cello solo played by Gaston Dubois, and then came the feature, Julian Eltinge in "The Widow's Might," a comedy that pleased the audience greatly. Lively music carried the feature through.

Now while we are talking about little things worth while, watch this. The next number was the prelude to the fourth act of "Carmen," played by the orchestra. Again the orchestra was bathed in red lights, but all the rest of the house except the proscenium arch and the centre piece of the dome light, which were also red, were in white. Before the audience got a chance to applaud the splendid rendition, it was watching a picture, for with the last bars of the selection the title of the picture, "Throwing the Bull," was thrown on the screen. Everyone got the connection between the bull fighting in the opera and the picture, which was sub-titled, "A Celluloid Version of the Pike County Fair." Now this was another one of the Robert C. Bruce Educational pictures. It could hardly be called a scenic, but it was close to it. How many managers would dare put on the bill two subjects from the same source and expect to get away with it. No matter how high the quality, one might think that he had run short of sources of material. But that wasn't the case. On account of the excellence of both pictures Mr. Rothapfel wanted to use them, and he found a way by introducing the beautiful musical number and so linked up the opera selection with the picture that the effect was gripping. *In other words, everyone felt that just the right thing had been done.*

This might be called a bill of little things—little things marvelously well done. They are things that you can do if you think, if you are always striving to make the most of it. *Don't tell us that you are too busy to devote the time to it. No one can be busier than Rothapfel with these two immense houses dependent on his personal direction and a dozen of other things. But he always makes time to do things And he never stops thinking. And you can't afford not to think, either.*

This Week at the Strand

A MOVING illustrated song is used by Managing Director Harold Edel at the Strand this week to get an excellent effect. This comes when Herbert Waterous sings "It's a Long Way to Berlin," and on the screen behind him are shown pictures which carry out the words of the song. The words of the chorus were thrown on the screen and the audience took them up with more or less enthusiasm.

Strand Topical Review is shorter than usual this week, but it introduces a feature that is distinctly novel. It opens with polo playing at Corondo beach and then shows pictures of Fuel Administrator Garfield. And that official got a big hand. Next were shown the construction of the many new buildings at Washington for government use, followed by official war pictures of the Americans in France. All of these were Hearst-Pathe. Then comes the big punch with the Paramount-Bray showing the growth of Germany from 1140 and the way she swallowed up her smaller neighbors and then showing her aims at present. It was a particularly striking piece of work.

Making of an American officer at Plattsburg interested the audience greatly. This is released by Educational and the patriotic music played with it, counterpointed with "Yankee Doodle" made it very effective. The American flag is twice introduced at the Strand this week, once during the Topical and the second time at the end of this picture.

There are a number of laughs in the feature, "Stella Maris" with Mary Pickford," but its tragic ending is offset by "The Superstitious Girl," one of the James Montgomery Flagg series of comedies that are going over big.

The overture is "I Pagliacci" and the other musical number Gertrude Hoffman, soprano, singing "The Song of Kisses."



How the First Scenic Picture, "Hound of the Hill," Was Featured in the Electric Sign of the New Rivoli Theatre

Bruce Scenic Featured in Electric Sign at the New Rivoli Theatre

IT'S a far cry from a couple of years ago when the scenic was merely a filler, a time killer on the program of a five or ten cent theatre until today when one of these pictures is featured on the electric sign of the newest and finest motion picture house in the world.

But this is just what the past week saw happen at the Rivoli where "The Hound of the Hills," one of the Robert Bruce scenics released by Educational Film Corporation has this honor, as the cut reproduced here shows. And it is well to note that at the same time another Bruce picture "The Trail of the Sky," was being shown at the Rialto and one of the Ditmars-Educationals, "Animals in Midsummer," was getting numerous laughs at the Strand.

"Reports from all sections of the country show that the increase in high grade scenics is growing by leaps and bounds," said E. W. Hammons, general manager of Educational, in discussing the new honors that have been heaped on his product. "It was but a short time ago that the scenic was not in high favor because they consisted of a mere series of still pictures with little or nothing to connect them. It is by using a general theme and connecting the different 'shots' together and striving at some concrete purpose that we are able to give real interest to these pictures."

This has been especially true of the Robert Bruce pictures. There is always something to connect these, and the splendidly written titles aid greatly in achieving this result. In two of these pictures, "Me and My Dog," and "The Hound of the Hills," the big Dane has been the chief connecting feature. In the first picture Mr. Bruce and the dog went through the scenes showing the enjoyment of being alone with the beauties of nature and in the latter the dog, with his love for the magnificent alone appears. The animal gives the pictures a human interest that invariably brings applause. And the Bruce titles are always full of laughs, clever spontaneous humor that is appreciated by the audiences.

Mr. Bruce will start in a few days on another trip which will occupy ten months. He has some elaborate plans and naturally the sections that he intends to visit are not announced. However, there is to be one plan new to most scenics followed in his work in that he is to prepare scenarios for the various pictures that he is to make and work all the time with definite objects in view. This will enable him to use shots taken at widely separate points and at the same time to unite them in harmony with his general story. There will probably be fewer of the Bruce-Educationals made during the year, but of an even higher grade, if that is possible.

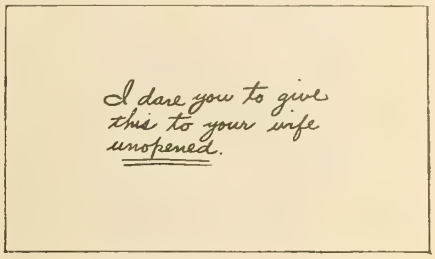
Humor adds a great deal to the Raymond L. Ditmars pictures of animals. The last three of these shown at the Strand have been particularly delightful and while they accomplish the purpose of being really educational in giving sidelights on the animals they portray they do this in an entertaining manner. The patron dislikes being told that he is going to be educated and have it forced upon him. But he wants to be interested and amused at the same time, and that is what the Educational Film product is seeking to accomplish.

In addition to these pictures the Education has arranged for the release of thirty of the Newman travel pictures during the coming year. These pictures have never been shown at less than a dollar admission and the exhibitor is promised an excellent opportunity with their becoming available.

Clever Stunt Suggested to Call Attention to "Alimony"

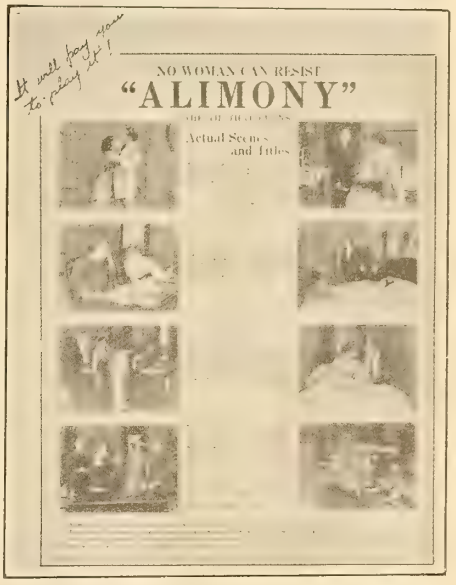
FIRST NATIONAL EXHIBITORS' SERVICE has outlined a clever little advertising stunt on "Alimony" that is bound to attract attention.

In a plain envelope which is addressed in long hand and marked "Personal" and



sent to the patron there is enclosed another envelope which is inscribed, in an imitation of handwriting "I dare you to give this to your wife UNOPENED."

That is almost too much for human curiosity and the recipient is sure to pry loose the seal on the spot and discover that he



has an announcement which bears the title "No woman can resist 'Alimony'" and then includes eight scenes from the production.

Cleveland House Gets Potatoes for Poor

The Alhambra theatre, Euclid avenue and East 105th street, Cleveland, Ohio, was the means of making many poor families in the city happy on New Year's Day. It has been the custom of the Alhambra, for the past few years, to conduct a matinee, just before the beginning of the new year, to which the only admission it not less than three potatoes and as many more as people feel like bringing. This year there were six barrels placed in the lobby of the theatre, and all six barrels were full at the close of the matinee. They were distributed by the Associated Charities.

Your Idea---and Ours

GORDON'S Olympia theatre, Boston, has achieved simplicity and striking effect in the displays before the theatre, on which we have commented before. Here is the display that was made on the first Petrova-made picture "A Daughter of Destiny."

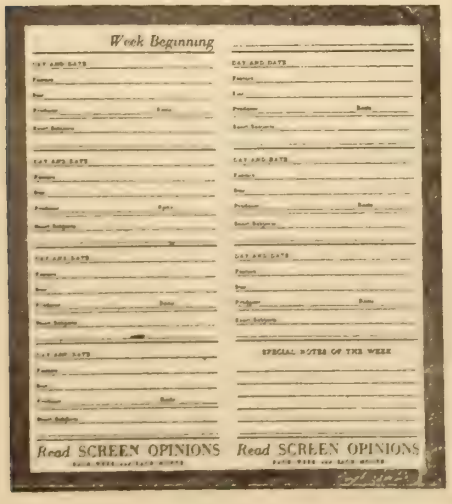


By using only the picture of the star and few words in large letters, with the whole display stretched across the front of the lobby over the heads of the patrons a smashing effect was obtained. The crowds seen entering the house show the result of this sort of work.

Teaser advertising in the newspapers was employed in advance of the production and there was large space employed in the Sunday papers just before the opening of the week's run.

Let the "sob stuff" in your house be confined to that shown on the screen; there's no place for it elsewhere.

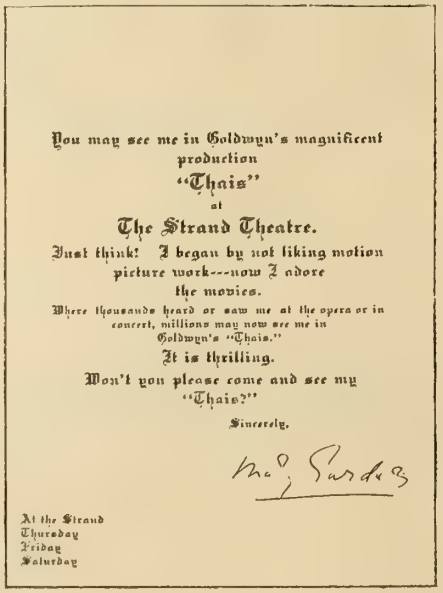
CAHILL-IGOE COMPANY, Chicago, has issued an attractive booking book which it is distributing free to all exhibitors who ask for it. This book has the advantage of extreme simplicity and there are no involved processes to be followed. It contains space for the name of the feature, the star, the producer and the number of reels. Beneath this are two lines for the short subjects.



This booklet ought to save the exhibitors a lot of confusion, especially where they are using a number of different services on the features and getting the short subjects from different exchanges. It is mighty easy to mislay the letters giving your booking, especially when they are coming in from many different sources, but by using this system you have an adequate and convenient record.

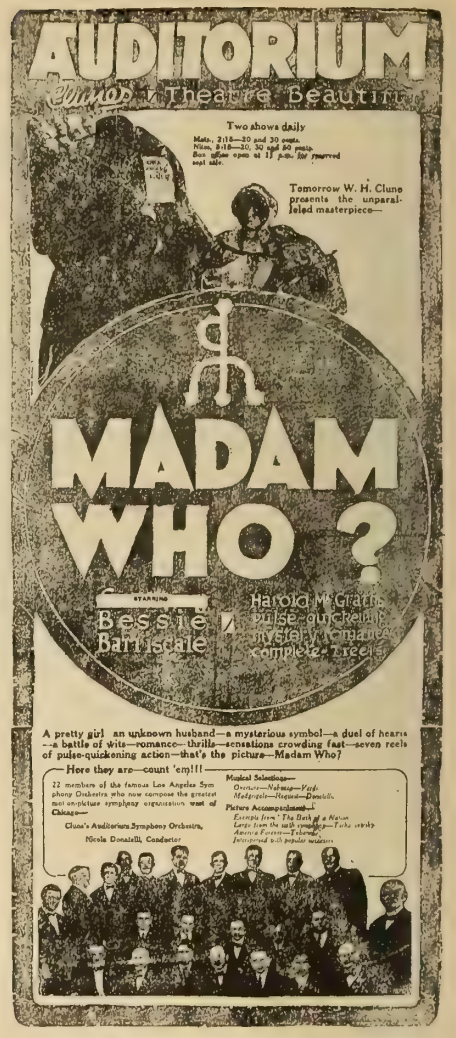
A steady diet of meat without any sauce would be rather tiresome. That's the reason its worth while adding garnishments to your photoplay presentations.

GOLDWYN has suggested to exhibitors the form of a letter with the reproduction of a signature cut of Mary Garden to be used in advance of the presentation of "Thais." It was suggested that this be sent out in imitation typewritten form type which is available at almost every newspaper office.


You may see me in Goldwyn's magnificent production
"Thais"
at
The Strand Theatre.
Just think! I began by not liking motion picture work---now I adore the movies.
Where thousands heard or saw me at the opera or in concert, millions may now see me in Goldwyn's "Thais."
It is thrilling.
Won't you please come and see my "Thais?"
Sincerely,
Mary Garden
At the Strand
Thursday
Friday
Saturday

But W. J. Hayes manager of the Strand theatre, Erie, Pa., went a step further and had the announcement engraved, and the signature reproduced. The finest quality of paper and envelopes was used and the whole result was an artistic achievement.

We are not in sympathy with the suggestions of producers to send out letters on every production. In the first place the expense would be too large and a constant receipt of such letters would tire the average patron. But it is a splendid thing to do now, and then, especially when you have some special attraction that will back it up.



CLUNE'S Auditorium, Los Angeles, presents an ideal use of "Ben Day" work in one of its displays on Bessie Barriscale in "Madam Who?" Of course it is necessary to have the service of an engraver to accomplish this effect though something similar may be done by using the same character of ready-made ads that are furnished by a few of the film companies. Other papers carry the same display in black and white.

Only one thing about this display that we do not like—the expression "Unparalleled masterpiece." In the vernacular "there ain't no such animal." The argument of this advertisement would have been very much stronger had this been omitted and one is tempted to believe that this was put in simply because the writer found some white space that he thought he ought to fill.

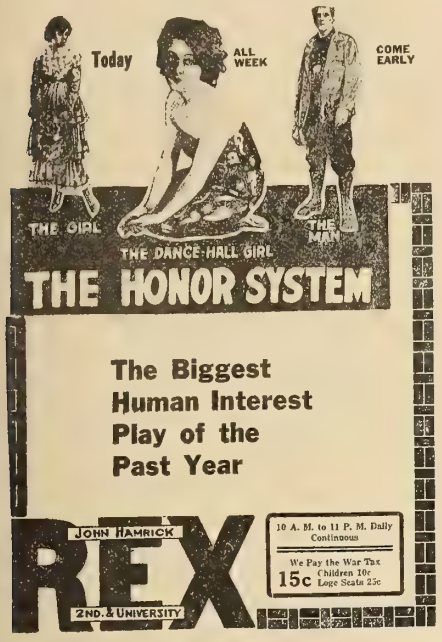
Introduction of a picture of the orchestra at the bottom of the display does not interfere with the photoplay but adds a sales argument to the patron.

Any one can show a picture; and it is generally "a picture."

WE have commented many, many times, how much more powerful is the use of cuts rather than a large amount of descriptive matter, and this is certainly well demonstrated in the display of the Rex theatre, Seattle, Wash.

Manager John Hamrick has employed three figures, The Girl, The Dance Hall

What Live Wires Are Doing



Girl and The Man, and has left the patrons to draw their own conclusions. He has added a few lines that this is "the biggest human interest play of the year" and then he leaves the people to come to his theatre to see if the story is that which is suggested to them by the pictures.

Run your theatre as a theatre—not as a branch drug store or candy shop.

MANAGER J. H. CLAUSER, of the Dreamland theatre, Galena, Ill. (a town of about 5,000 people), has shown that the small city manager can think and originate to his profit. Recently he issued a twenty page booklet entitled "Twelve Master Photoplays." These included the four-page cover and then twelve pages, each of which was devoted to one of the pictures and, in most cases, carrying a cut of the star. These productions were divided between Paramount, Metro and Vitagraph. More than that the reading matter is cleverly written and while there is no attempt made to tell the full story of the pictures, there is enough said to arouse the interest.

Now a daring feature of this booklet is that the manager was willing to spend a considerable amount for announcements covering two weeks and left all the ballyhoo out of it. But it is the sort of a booklet that is bound to be impressive. It is the sort of constructive work that builds business for the theatre.



Don't keep telling your public that your theatre is the best; make everyone know that it is.

MISSION theatre, Portland, Ore., furnishes an example of the silhouette in advertising that is worthy of notice. The attraction at the time was "Bucking Broadway," a title which probably is a better advertising title outside of New York than in the city itself, but it certainly carries with it the atmosphere of both the East and the West, especially when it is considered that Harry Carey, who is generally associated with Western pictures, is the star.



But the main thing to point out is that this work of the Mission stands out among its other well advertised neighbors because the ad writer did the unusual in this case. He saw a chance to use the silhouette effect with a punch and he did it. You need not be told that this advertisement is the work of a man who thinks.



HERE is an out of the ordinary display. We spoke some time ago of using too many cuts in advertising, but here is a case where it is justified for every picture used means something and carries out a separate idea which merges with the main one.

We don't advise advertising like this specimen of the Kinema, Oakland, Cal., but in this particular case it did attract attention, because it repeated pictures of women and emphasized the sex element without using any long list of adjectives. It is the sort of a display that is calculated to arouse the curiosity of the reader. The Kinema had an unusual opportunity in "The Auction Block" to do this without making any statements that are not borne out by the picture, but it would not be safe for the advertiser to try the same thing without knowing that the picture did bear out the statements that he was making.

This we class under "freak" advertising. It's good once in a while to break the monotony, but the great trouble with this sort of a thing is that the advertiser commences straining for the freak idea and then he generally oversteps himself and gets into hot water.

Increasing My Theatre's Appeal

This is the third of our series of articles, "The Diary of a Successful Exhibitor," by a successful exhibitor who will tell week after week what he has done to develop his house, the lessons that he has learned and the errors that he has discovered. It is a frank discussion of the pleasures and evils of exhibition in a town of 15,000, and the tips contained here will probably be of value to managers in all sections.

By a Successful Exhibitor

MY opening was a grand success and my newspaper friend gave me splendid treatment. More space was devoted to the details of the presentation than had ever been given anything in the amusement line in my town before. Yet on the second day business was poor, although it was the first chance that the general public had to buy tickets. I couldn't understand it at first, but after I had begun a careful study I found that it was due to reaction. The conditions were the same as prevailed the day after the visit of a circus. Everyone had gone out and had a big time that day, but the next day they had to give over to getting back on the job.

I quickly realized that the thing that I had to do was to make the people realize that I had a good bill, well presented at my theatre every day and that it was *bad business to pick out any one special day and center all my efforts on that single day.* I was after that to learn better and better that one who is regularly running a motion picture house cannot afford to pick out a single day as an "occasion," but must devote just as much attention to every other day.

But although business was bad the first day that my box office was open and I failed to take in enough to pay the expenses for the two days, I had accomplished the thing that I had set out to accomplish—I had everyone in my whole section talking about my theatre. And I had accomplished another thing. Every one of my invitations to the opening bore the name of the person to whom they were sent and I had had my ticket taker, a young man who knew everyone in the section, note the name of the person who accompanied the recipient. In that way I secured a complete list of all who had actually attended. On the following day a letter went out to all of these about the first change in the bill at my theatre. The results were amazingly successful, with the exception of a few cases where the recipients thought that they were getting a second free trip. But I had made up my mind from the start that no one should have anything on me in courtesy and after I had explained to these people that they might expect to get similar letters from time to time calling attention to special attractions, I invited them to be my guests the second time. Some of these people had come from a distance and others were women and children who might not have had the admission price with them, and, at any rate, *I did not want to leave any cause for their embarrassment.*

But the main point is that I did a splendid business the first day of the second picture and almost as good on the second day of the run. Having opened on Tuesday and running the same picture again on Wednesday, and then having had Thursday and Friday for the second picture, I could give the third change of bill only one day, Saturday, so as to bring my arrangement back to the original plan of new bills on Mondays, Wednesdays and Fridays. But the Saturday business was again disappointing. At the same time it was a mighty good thing for me, because it taught me something.

I had been led to expect that I would have big receipts on Saturdays on account of the number of people who came from the country to do their buying on Saturdays, but on this particular day they didn't seem to do this. That evening I enquired the reason from several of the merchants, and they admitted that they had not done the usual Saturday business. "But," pointed out one of these merchants, "you will find out that you cannot get any volume of the people to come to town oftener than once a week unless as a matter of necessity. We did our biggest day's business on record on your opening day, Tuesday, and the result is that these same people spent Saturday at home."

That meant a great deal to me after I had spent Sunday thinking it over. It was this: When some amusement attraction brought the people to town they spent more money with the local stores. It was certainly to the advantage of the local merchants for me to be able to get the people to come to my theatre, for they would find time on the same trip to buy goods. And therefore they ought to co-operate with me. And, still further, if that co-operation brought results, mutual co-operation all the way around would get even better results. I spent that whole Sunday figuring out the plan and before I had gone to sleep I had evolved a definite scheme.

This was nothing more or less than to have a "bargain day" every Saturday. I drew up in rough the design for a little folder in which each of the merchants would have space for their announcements, with my theatre dominating. In fact, the introduction to the circular was based on my show for the week, and by preparing suggestions for the advertising of the merchants I could get them to make references to my attractions. One of these folders was included in every purchase. Further than that I persuaded these men to put posters of my Saturday attractions in their stores. A few were hesitant at first for fear that they would lose the friendship of the proprietors of the other houses, but they were soon won over.

It was some three weeks after this that I discovered another tonic for these country customers, and that was in the shape of a serial. After spending a half hour around the postoffice I was impressed by the fact that many of these people on getting the weekly city paper to which they subscribed turned to the serial story before they read any other part of the paper. This was especially true of the women and the younger folk of both sexes. Since the opening of the house I had been running a serial Mondays and Tuesdays, but I thought so highly of this idea that I bought a second serial and arranged for its showing on Saturdays only. I did not make any special attempt to advertise this to the country people, but rather put the emphasis on the feature picture. I counted on the strength of the story to bring them back again next Saturday, and I did not count in vain.

In the course of five Saturdays under this new "bargain day" plan my matinees were exceeding the business that I did on any of the evenings. The merchants told me that their trade had also increased beyond their expectations and that a number of people who had heretofore traded in another town were coming to them. I don't want to jump too far ahead of this story, but let me say that this plan was more than satisfactory. It brought new business—additional business to the patronage of the town itself, and it left me an opening to also bring new business on other days of the week.

Automobiles were in great use through

(*Continued on page* 704)

YOU CAN LEARN

Lots of Little Things Told by Successful Exhibitor

FROM what we have seen of these articles by a Successful Exhibitor there are lots of his suggestions that can be applied to almost every house in the country.

Here is a man who invested all of his own savings and part of his aged father's money in a motion picture house. He knew that he was not trained in this business, but he had to make good.

How he met the new problems and how he developed new business make interesting reading. He made some mistakes, but he was quick to see his own, but the main thing was that he kept his wide-awake mind always on the possibilities of his theatre.

Many of you doubtless have had similar experiences. We would like to hear how you met your serious problems and how you worked out methods to stimulate your business. Others need your ideas; don't hide them.

Rothapfel's Answers to Exhibitors

Mr. Rothapfel Will Answer Here any Questions Regarding Problems in Exhibition. The Only Conditions Are That the Questions Must Not Bear on the Merits of Particular Pictures or Services and That They Must Come Through the NEWS. Address Your Inquiries "ROTHAPFEL ADVICE, EXHIBITORS' SERVICE BUREAU, MOTION PICTURE NEWS."

XXI—Here is a question that is disturbing me seriously. In our town the electric current is shut off at 10.30 p.m. There is no way to get it for a longer time, except on Saturday nights, when the time limit is midnight. I have preferred to pay a reasonable amount to have the light continued for half an hour, and have even gotten up a petition, but without result. My town has become accustomed to long shows. I have to run a feature of at least five reels, a comedy and on two nights of the week a serial. I can see no way in the world that I can get the people in for two shows during the evening, for the reason that the greater share of my patrons are laboring people who do not leave the factories until 5.30 and who cannot possibly get to the theatre before seven. If I could cut my show to an hour and a half I could put over two shows, but as soon as I start to shorten my performance the people immediately conclude that I am trying to save money, and the result is a loss of business. My matinee appeal is largely to women and children and is small. If I could improve that, double it, I might be all right, but at present with counting on only one show in the evening I am not paying expenses. I am willing to give a better show and give only one performance in the evening, provided I can get more money in the afternoon. What would you suggest to get a bigger attendance all the way around. I use three of the best services, change daily and have the opposition of three smaller houses, one vaudeville house that now and then plays a road attraction, and have a population of 20,000 to draw from.—JERSEYMAN.

I SUGGEST that you get together with some influential men and try to have the light extended every night. If this cannot be done, put the matter up to the public, and fight for it. Incidentally a big fight with you leading will help business. Explain the situation to the public. Take them into your confidence.

If your better judgment counsels a change, go ahead and change in spite of the few kickers. If we insisted on considering the howlers before we ever made a change, we'd still be living in caves and eating raw fish with our fingers. That isn't the way to do things. *Strike out ahead. Remember good shows are not necessarily long shows. Quantity is one thing. Quality is another, and far more important thing.* To get people, you have to give good shows. And let the people know you are giving good shows. Get people into your theatre in the afternoon, even if you have to give them passes. Then they will become aware of the worthiness of your entertainment, and get the habit of visiting your theatre.

Here we give two-hour shows only, at night, and I believe that you could squeeze in two perfectly satisfactory entertainments from seven to ten thirty. It is up to you as a showman.

XXII—I am employed as a mechanic during the day and run a motion picture house in the evening. I have the assistance of my wife, who attends to most of the details and acts as cashier in the show hours. I am making $6 a day in my trade, which is more than the picture show is netting me, and although I know that the house should have my personal attention, I have a family and cannot afford to take the risk. Now I have a sixteen-year-old daughter who is quite a good amateur musician and I believe that she has considerable talent. She has been very anxious to play the piano in my theatre, where the music is now furnished mechanically and has suggested that she be allowed to interest some of her girl friends and get up a quartet or something of the sort. It will require investment of several hundred dollars and will cause my daughter to work at nights—though she insists that it would be no work at all. My wife is opposed to it and thinks that I should give up the picture business entirely, although I feel sure that there is good money ahead. Wages are constantly increasing and I have the only theatre here. I know that if I quit someone else will come in, but at the same time I am making only a few dollars a day clear. I have ample ground room to increase the seating capacity at small cost if I can increase my business.—A. A. R.

YOUR letter brings me back a number of years. You had better let your girl run your theatre for you for she seems to have better ideas than her dad. Give her every chance to make good.

Try to instill a little enthusiasm into your wife. If she feels you ought to give up your theatre, she certainly is not with you heart and soul. If you pay more attention to your theatre, and less to other things, $6 will look mighty small to you in a short time. Increase your seating capacity. *But my big tip to you is this: Listen to Daughter.*

XXIII—My "orchestra" consists of a piano, violin and cornet. I believe that this trio supplies some of the best freak music for the slapstick comedies which are favorites at my house that can be supplied by any three musicians. I work these people from two in the afternoon with the exception of an hour for dinner when I have an extra piano player until ten in the evening and it is rather too much to ask them to spend much time rehearsing. I always show a comedy in addition to the feature and then either a scenic or a serial. I have been very much interested in reading about the way that the music at your houses had aided in making the scenics such great successes. I never am able to see these before they are shown and the result is that the three musicians simply play improvised music with these. I am especially interested in hearing that you used the "Pomp and Circumstance" march when you showed one of these. I am familiar with this selection and saw at once how it fitted in. Could you suggest a more or less general plan to follow in selecting the music for these scenics. I believe that they are going to be the backbone of the exhibition game.—L. L.

YOU say your orchestra consists of piano, violin and cornet and that this orchestra supplies some of the best freak music in captivity. Very nice. But freak music is not always interpretive music. A cornet with a violin and a piano is rather ineffective for interpretive music, but a violin and piano are excellent. Any artistically inclined person will find it a simple matter to select music for scenics. The selection should depend on the character, locale, and general atmosphere of the picture. For instance, suitable music for a Venetian water scene would be the *Barcarol* from the *Tales of Hoffman,* or Nevin's *Venetian Suite.* For a carnival scene, the *Carnival of Venice;* for Japanese scenes selections from the *Mikado.* Use your head.

XXIV—I don't know whether you would be willing to advise me on a question of mere prices. I have the best theatre in my town and I know that I am showing the best pictures. Recently I remodelled my house and contracted for more expensive features than I had been showing. I also employed four local musicians. They are no wonders, I know, but it is a whole lot better than the tin pan piano music that the other house is giving. When I did this I raised my evening prices to fifteen cents and then found that I was making no more than before. When the war tax came along my competitor, who had raised with me, made great capital out of the fact that he "paid the war tax." I added this to the admission price and although I tried to point out to everyone that this was a patriotic tax on the patron my competitor got the benefit of the argument. I feel that I made a mistake, but I then lowered my price to ten cents and kept the tax on the patron. My competitor promptly did the same thing, but is charging no tax. His service is a whole lot cheaper than mine and he can probably afford to do it. Business is still better than it was at fifteen cents, but I am not breaking even. I have got to put the price back again. I really cannot afford any additional expense. Can you suggest any way that I can get away with it.—KANSAN.

I AM sorry you did not have courage enough to stick to your change. It would have paid you in the end to have lost a little more money at the time and to have stuck to your guns, once you had them loaded with really effective ammunition. The way to kill opposition is to make your show bigger, better, greater. Then in a short time you will see your competitor walking around in a barrel, and if you are charitably inclined you will offer him a free pass to your theatre.

I think the trouble with you is that you are paying more attention to your competitor's business than you are to your own. Put every ounce of your energy, ability and thought into your own affairs. You evidently are producing a better all-round show than he is, with better pictures, better music, better service. Keep it up. If your competitor's stuff is cheaper than yours, it is undoubtedly not as good, and that will tell in the end. But put some life into your show. Make people talk about it. It will pay you to get someone who knows how to produce a show to help you instill some pep into your entertainment. WAKE IT UP. Put the kick, the push, the punch into it. *Make a noise.* Have an opening march. Get lots of comedy. Treat your patrons as if they were your brothers and sisters. You're all one big family anyway. *Cheer 'em up. Make 'em laugh. It's all a question of showmanship. Go to it!*



How Far to go With the Trademark Make your House the Big Thing

(Continued from page 690)

investigation of your own particular case, and not mere theories.

An idealist can tell you what he would do IF he were in your place. But he is not there, and you ARE THERE and you have GOT TO STAY there and a big share of it is up to you. We can tell you here, how to accomplish certain results, and can show you where you have failed or wasted. But to a considerable extent you must work for your own salvation.

Yet there is one thing that you know you must do—make your house the one dominant theatre in your section. There isn't a producer in the world who knows anything about the industry who is going to advise you to reach for any other result. Yet now and then there comes into the field someone who is shortsighted enough to allow you to use statements that are not justified, illustrations that exaggerate in [illegible]

You will have to guard against this. It doesn't take a smart man to fool a person once, but don't let him put it over a second time.

There are two things that you want to arrive at in your displays:

The first is to attract attention to your advertisement—to make every possible reader read it.

The second is to make what you say in your space so attractive and so appealing that the reader will at once immediately want to come to your theatre to see that picture.

We believe that we have gone into the field very thoroughly in this series of discussions. We have tried to take up in these preliminary articles, the good and bad in advertising from the various angles. We have discussed the use of cuts, the proper manner in which to play up stars, the way to get the big punch out of the story, and a dozen other things to do or avoid.

Yet, after you have mastered all of these details the whole thing comes down to the point, whether you have the goods. You may have the very best, and without the proper exploitation you will fail to reap the benefits. And with the bad, you may for a time be able to get away with it by exaggeration, but not for long.

We believe in using the trademarks of the producers where the pictures are good pictures and where they mean something. But it is folly to attempt to bring people to your theatre to see a bad picture, on the strength of the maker's name, just as it will as surely wreck your theatre if you try to put over a bad one on the reputation of your house.

Advertising has its wonderful uses; advertising is indispensable to the motion picture house. But you must have the goods.

Pearson Gives Attention to Exhibitor Aid

E. R. Pearson, formerly with the George Kleine system and now manager of the joint Universal and First National Exchanges in Minneapolis announces that his exchange intends to give the exhibitors exemplary service. He is just installing stocks of all sorts so that he will be able to fill every need of those showing the pictures he distributes.

J. L. Johnston is in charge of the publicity department which is planning some important service matter.

Black Drops Aid in Solving Electric Sign Display in Grand Rapids

HERE is one suggestion that is offered by the Strand theatre, Grand Rapids, Mich., as a possible way to meet the loss of advertising resulting from the "lightless nights." The fuel administrator of Michigan is rigidly enforcing the order so that all of the theatres are without means of exterior illumination.

So Strand theatre wanted to make the best out of a bad state of affairs and so the management found a very original way with which to partly overcome the handicap. By hanging a large black curtain from the marquee in front of the theatre with the name printed on it in large white letters, the contrast made the words visible for a considerable distance. The black curtain was also brought up behind the announcement of the current attraction so as to make this prominent.

Of course this does not take the place of electric lights, but it shows that the Strand is trying to make the very best out of conditions as they are.

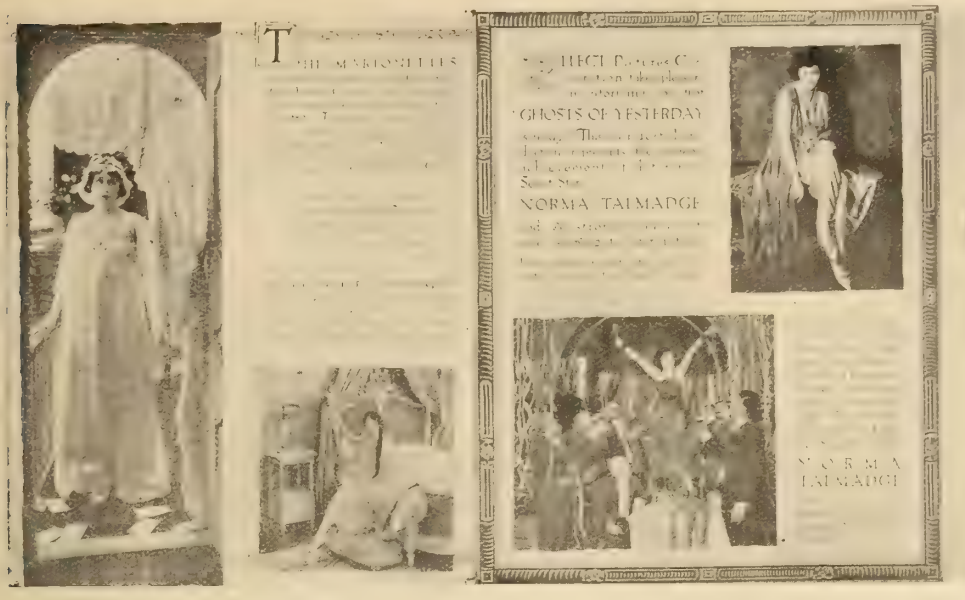
How I Increased My Theatre's Appeal

(Continued from page 702)

the section and I made it a point to go to the country clerk where the owners had to register and get a list of all of the owners and then to check against these numbers those whose owners visited my theatre. I made up my mind that I could get patrons out of all of these families and that I could get a considerable business on other days than Saturdays. With this in view I prepared a special letter which was actually typewritten and signed by me to each one of these, and where I could I included some phrase that made the recipient feel that I was considering his individual case. Where I found these people becoming interested to any considerable extent I included their names on my regular mailing list, some features of which I will discuss later.

It may appear to the average reader that I seemed to be giving more attention to the out-of-town patron than to my people right at home, but that is not true. However, it is true that I was quick to realize one phychological benefit from this patronage. *The "talk" of a small city is an important asset and nothing causes more comment than the fact that an unusually large number of people are in town, and especially where the visitors know a large number of people in the town, and the impression prevails that they came to see my motion picture offering.* After I had time to analyze this still further, I was able to see direct instances where the presence of these people brought to my theatre people of the town itself who had never been motion picture patrons.

I was working all the time on the theory of making my theatre "the thing." There were lots of other ways in which to work on the town people.



Three examples of the folders sent out by Select Pictures to contract exhibitors to get dates for showing. They are excellent aids for the exhibitors in planning their newspaper and program displays.

Perfume System Bathes Rivoli With Roses During New Picture and Song

RIVOLI THEATRE, with its third bill, is showing some of the reasons for its construction and as the various effects are completed the wonders of the new house become the more apparent. One thing that stands out in the third presentation is the utilization of the choral effects for the presentation of classic and old-time music. There promises, especially, to be a renewal of interest in the old songs through the methods that Mr. Rothapfel has adopted in their presentation.

This week a special feature is introduced with Miss Gladys Rice singing "The Last Rose of Summer," the old English folk song which was introduced by Flotow into his opera "Martha." Miss Rice appeared in costume amid a setting of roses with the lighting at first red, emblematic of summer, and then fading into the deep blue as the autumn came. The improved lighting effects of the Rivoli were revealed in this number, the illumination coming from all angles and making the result a real bath of light.

For the first time with the ending of the Animated Pictorial and with this song the perfume system of the Rivoli was employed to perfect effect, the odor of roses permeating all portions of the house. It is the intention of Mr. Rothapfel to use this feature wherever it can be done without monotony and it will probably be used at least once at each performance. The possibilities of this innovation are almost limitless.

After the overture from "Raymond, or the Queen's Secret" was played with the main lighting system showing red fading into a purple border, "The Hound of the Hills," a remarkable Bruce-Educational scenic was shown with the accompaniment of "The Indian Lament and Ganne's Extace." This scenic is noteworthy because the only character that appears in it is the Great Dane dog, familiar to patrons from "Me and My Dog." Its theme is that of a dog who is tired of civilization and who goes out into Nature's big places. The picture got an immense hand.

This was followed by "At the Fountain," a dance interlude by pupils of Helen Moller, introducing a novel and artistic solo by a girl who stood in the center of the fountain and executed her dance while other girls worshipped in homage. Again the splendid lighting system of the Rivoli came into its own. The panels at the sides were illuminated with blue, fading into red at the edges while the dome had the same effect. The blue effect covered the orchestra while the red lights illuminated the figure of the dancer as she stood on the fountain of green light. Spot lights from the side further heightened the effect.

Rivoli Animated opened with pictures of Arabian troops fighting for the Allies, which was introduced with six bars of Chopin's "Triumphe" and then followed with Ganne's "March Arabe." The first time that we have ever seen a scientific picture get a really big hand came with the X-ray pictures of parts of the human body in action. These are shown with "Shadowland" intermezzo. Get it? Jap brides arriving at San Francisco called for the opening bars from "Mikado," and coasting and skiing pictures were thrown on the screen while "Petersburg Sleigh Ride" was played. These were followed by interesting pictures of skating at the Biltmore with "Nights of Gladness." Breaking in army mules and baby auto races were both shown to "Giddy'ap," and then followed the hotel fire at Redding, Cal., with new fire music and effects and horse races at New Orleans with "The Whip." Now note the closing number was the annual Pasadena rose carnival shown to "Bacchus March." Then the auditorium was gradually filled with the essence of roses which remained through the vocal number that followed.

Another beautiful effect was achieved with Wagner's "Spinning Chorus," sung by the twelve girls of the Rivoli female chorus, sitting at spinning wheel and distaff.

Wallace Reid in "Rimrock Jones" is the feature for this week, and the comedy element is supplied by Mr. and Mrs. Drew in "Why Henry Left Home," an unusually funny comedy.

Select Pictures Employs Novel Methods to Get Dates of Clients

SOMETHING new is being done by Select Pictures Corporation in the way of getting closer to the exhibitor. In many cases the exhibitor is sold and then left practically alone; in some cases he is really "sold."

This plan of Select is novel in that it is used only for the purpose of getting from the exhibitor the dates on which he wants to show the picture. Handsome folders bearing pictures of the star and scenes from the production are sent out on each picture, but only to the contract exhibitors —people who have bought the picture, but who have not selected the date. They are the work of Vivian Moses, publicity director.

Receipt of one of these is bound to arouse anew the interest of the exhibitor in the particular picture and start him to thinking of the best ways to handle it. There is just enough reading matter to give the showman a few lines for use in his advertising. The illustrations are made in sufficiently fine screen so that cuts may be made from them for use in your newspaper and program advertising. This is valuable matter to have before you, if you will start to plan your exploitation as soon as you select the date. Then file these away for the proper time.

You can use lots of schemes to get the people to your theatre once, but it's going to take merit in your presentation to bring them back again.

Ready Made Ad-Talks

Arnold Daly in "My Own United States"; Anthony P. Kelly, Author

(Frohman Amusement Eight Reel Production)

Patrons of the ———— theatre will have the opportunity of seeing the greatest patriotic drama ever produced when the Frohman Amusement Corporation's special feature, "My Own United States," is shown on ———— of ———— week. Written by Anthony P. Kelly, probably the greatest original writer for the screen, and starring the celebrated actor Arnold Daly, this picture is one of the most perfect in every detail that the management of the ———— theatre has ever offered. It combines the historical story of Alexander Hamilton and Aaron Burr, those two statesmen of the early days of the American Republic, who fought so long and bitterly, with the epic piece of fiction "The Man Without a Country," by Edward Everett Hale. You are all acquainted with these two stories, each of them the most dramatic in history and fiction respectively and seeing them brought into being on the screen will be of more than the usual interest. The production is complete in every detail, from costumes, settings, even down to locations for the duel of Hamilton and Burr was staged in Weehawken, N. J., just across the river from New York City, on a spot very near where the original duel was fought over a century ago. Mr. Daly, in his characterization of Philip Nolan, the Man Without a Country, rises to dramatic heights seldom seen on either screen or stage, while his support is of an order unusually high. Duncan McRae as Alexander Hamilton gives perhaps the second best performance, although the entire cast is so good that to single any set of players out and rate them above the rest is wellnigh impossible. Don't forget! America's greatest patriotic drama on ———— of ———— week.

Teddy Thompson in Japanese Role in "Her American Husband"—Darrell Foss

(Triangle Five Reel Production)

"Her American Husband" is the title of the late Triangle feature to be seen on the screen of the ———— theatre. In the cast are seen Teddy Thompson, Leota Lorraine, Darrell Foss, Thomas Kurihara, Misfo Seki, Jack Abbe, W. A. Jeffries, Arthur Millet, Ludwig Lowy and Kathleen Emerson. The story was written by Magnus E. Ingleton, and produced by Triangle, under the direction of E. Mason Hopper. The story tells of a young millionaire, whose engagement is broken because his fiancee cannot overlook his fondness for other girls. To forget the girl he loves, but who will not marry him, Franklyn goes to Japan as his firm's representative, and there meets Cherry Blossom, daughter of a wealthy merchant in Japan. Her father thinks that she would be marrying wisely if she would marry Franklyn. The two are married, and Franklyn takes his Japanese bride to America. He establishes her in a surburban home, and the two are happy until Franklyn meets some of his old friends and forgets about his little wife. Cherry Blossom becomes lonesome for the Japanese tea garden at home. Kato whom she had left behind has a vision in which he sees the girl he loves in distress. He tells her father that he should go to America and visit his daughter. The two leave for America, and the father after investigation learns that his daughter's American husband is neglecting her. Franklyn is in the midst of a riotous time with his girl friends, when he suddenly realizes that he is neglecting his wife. He rushes to his home and finds her gone. He sits in the chair which she always had placed for him and a hand from behind takes his life. Cherry Blossom and Kato return to the Land of the Rising Sun.

Teddy Thompson and strong cast in "Her American Husband." At the ———— theatre on ———— of ———— week.

Fannie Ward in "Innocent"—Adapted From George Broadhurst's Stage Success

(Pathe Five Reel Production)

Do you remember Fannie Ward in "The Cheat?" If you do you will remember that the star and the production was pronounced the hit of the season. Miss Ward, as her first work for Pathe, presents the title-role in the screen version of George Broadhurst's stage success, "Innocent." "Innocent" is the same type of drama as was "The Cheat," and it is presented with the same degree of finesse. "Innocent" is one of the banner five-reel production of the season, and will rank as one of the best in the history of the screen drama. In the supporting cast with Miss Ward are seen John Miltern, who originated the role of John Wyndham in the stage production; Armand Kalitz and Frederick Perry.

WHY WORTH WHILE

These Ad Talks Give You Insight Into the Picture

IT is too true that the publicity prepared by some of the producing companies is intended merely to sell the picture to you—the exhibitor—and that little account of the public is taken into consideration. In some cases the advance matter is devoted to something that the producer wants to impress on the exhibitor.

These Ad Talks, no matter what the brand of the picture may be, are aimed at the chief purpose of telling you what to tell the public about the picture. They boil down the gist of the story, give you the big striking facts. And at the same time they are informative to you, and you can better exploit any production when you are thoroughly familiar with the character of it.

We urge you to either clip these and file them away, or better still, keep the copies of the NEWS intact and use a memo., one alphabetically arranged, for an index of the pictures, together with the page and issue in which they are to be found.

It'll save you a lot of worry.

The story opens in China, where we find Innocent living with her father, who has fallen a victim to drink. She has never know life excepting in the little tea garden of China. Her father dies, and she is entrusted to the care of John Wyndham, friend of her father. John longs to be back in Paris and the gay life. He leaves for Paris accompanied by Innocent. He has always had a strong desire for gambling, and once in Paris his old habits assert themselves, and he becomes a frequenter of the gambling resorts, particularly that of Louis Doucet. He is absent from home at nights, and leaves Innocent alone in the beautiful home he has provided for her. Doucet meets her and pays frequent visits to her home. John comes home one night and finds him with Innocent, and realizes the danger confronting the innocent girl. He realizes that he loves her, and asks her to marry him. She laughs and calls him foolish. He is hurt. He takes her to the country estate and Doucet follows. The two elope to Paris. John follows and kills Doucet when he attacks Innocent because she insists upon marriage before spending the honeymoon. He goes back to China and Innocent follows, realizing that John is a true friend.

Fannie Ward, in "Innocent," adapted from George Broadhurst's stage success. Seen at ———— theatre on ———— of ———— week.

Jack Mulhall Impersonates German Baroness, Woman Spy, in "Madam Who"

(Universal Five Reel Production)

Jack Mulhall makes his debut as a female impersonator in "Madam Spy," a late Universal production under the direction of Douglas Gerrard. The story was written by Lee Morrison, and adapted to the screen by Harvey Gates Donna Drew, who has been seen to advantage in some of Universal's best dramas, is seen in the leading feminine role in this production. In the supporting cast are Wadsworth Harris, George Gebhart, Jean Hersholt and Claire Du Brey. Jack Mulhall presents the role of Robert Wesley, son of Admiral Wesley. He has just completed his last term at Annapolis, is waiting to hear if he has passed his final examinations. His father receives a telegram notifying him that his son has flunked. Robert feels the humiliation, and goes to his father's study to reflect. While there the butler enters, and by the aid of a skeleton key takes some valuable naval plans from the Admiral's desk. Robert's suspicions are aroused, and he remains concealed from the butler's view. A stranger enters, and Robert hears him tell the butler that a certain baroness is expected to arrive from Germany, and gives him the password by which she is to be received. Robert decides upon a plan which, if successful, will establish himself in the good graces of his father. He goes to the place where the ship is to dock, meets the baroness, who is a spy, imprisons her, and attired in her clothing, meets the band of German spies, and makes it possible for the authorities to arrest them. He has done his bit for the country, and wins his father's gratitude.

At the ———— theatre on ———— of ———— week, Jack Mulhall and Donna Drew, in "Madam Spy."

"The Menace," with Corinne Griffith, Evart Overton—Mystery Society Drama

(Vitagraph Five Reel Production)

"The Menace" features Corinne Griffith and Evart Overton. This Vitagraph production is one of the best, and presents an intensely interesting story in a way that will afford entertainment for all—old and young. It is a mystery drama, and one of the cleverest that has been conceived for screen presentation. The story was written by Rex Taylor, and produced under the direction of John Robertson. In the supporting cast are seen Ned Finley, who gives an unusual good characterization of a jailbird; Herbert Prior who will be remembered for his work with the old Edison company; Lelia Blow and Frank A. Ford. Richard Burnell was taken from an asylum and adopted when he was a baby. His father had been convicted of a crime and sent to prison for twenty years. The boy was reared in the belief that he was the son of Dr. and Mrs. Burnell. After finishing college, he returns home, and asks Virginia Denton, daughter of an old Virginia family to become his wife. Dr. Burnell is worried lest the real identity of the boy should become known. A few weeks before the marriage is set, Morgan is freed from prison, and learns that his baby had been adopted by the Burnells. He plans to make use of the connection. He visits the Burnells and tells Richard that he is not the son of Burnell, but that he, Morgan, is his father. He then threatens him with exposure unless he assist him in rifling the safes of the neighborhoods. At several receptions which are given in honor of the wedding, their are burglaries committed. Richard has assisted Morgan in obtaining entrance to the various homes. Suspicion falls on him. Finally he frames Morgan, and has him arrested. It develops that Morgan is not his father, and that he is the legitimate son of the Burnells.

Corinne Griffith and Evart Overton in "The Menace" will be seen on the screen of the ———— theatre on ———— of ———— week.

Late Chapter of "Vengeance—and the Woman"—Thrills and Daring Feature

(Vitagraph Serial—Two Reels)

The Fourth Episode of "Vengeance—and the Woman," Vitagraph's remarkable serial of thrills, hair-raising stunts and daring, will be seen on the screen of the ———— theatre on ———— of ———— week. The fourth episode is in keeping with the preceding chapters for action. William Duncan and Carol Holloway, the featured players, are trapped by the outlaws on the side of a cliff. The bandit leader demands a large sum of money as the price of their liberty. Blake gives the bandit chief an order on his bank for a sum of money, which he has in the safe deposit vault. The money is counterfeit. Comanche, the Indian, who has taken an important part in this serial, gives some wonderful exhibitions with the lariat in this episode. His lariat is thrown across a gorge, and he crosses, hand over hand, to the other side. Carol Holloway falls from the top of a cliff into space, and is saved by the branches of a tree which intercept her fall. The chapter has thrills aplenty.

The last chapter of "Vengeance—and the Woman," Vitagraph's serial, will be seen on the screen of the ———— theatre on ———— of ———— week.

"Meatless Days and Sleepless Nights" "Vic" Moore Comedy—A Big Laugh

(Paramount Klever Comedy—Two Reels)

"Meatless Days and Sleepless Nights" is the title of the late Victor Moore-Clever Comedy. It is a satire on the present-day conditions of food economy. The comedy was written by Thomas J. Gray, and produced for release on the Paramount program under the direction of Chester M. De Vonde. "Vic," the popular comedian, who has made the world of motion picture audiences roar, jumps right into the midst of a busy "lunchurant," and tells the world that he intends to work hand-in-hand with Food Administrator Hoo-

ver—meatless days on Tuesday and wheatless days on Wednesday. The janitor at the "weed-atarian-asylum" is longing for a meat dinner. Pay-day comes, and he makes straight for a "feed-shop." "Vic's" advertisement of $5 meal tickets catches his eye and he investigates. Tuesday is the janitor's day off, and he desires to make way for a regular dinner (with meat). "Vic" is the boss at his "feed-shop." The janitor is all "set" for a "big feed," and orders an orphan-cow. He is informed by "Vic" that the cow has a day off. He is denied meat of any kind, and leaves in disgust with his worthless meal ticket. The next day is Wednesday, the janitor repairs to Vic's shop and orders a "stack of wheats," but it is wheatless day and the janitor is denied. He thinks that Vic is kidding him, and free-for-all battle follows. What fellows the fight is best told in pictures, and if patrons of the ———— theatre fail to see this comedy they are missing a good laugh. At the ———— theatre on ———— of ———— week.

Edith Storey in "The Eyes of Mystery," Mystery Drama—Strong Cast

(Metro Five Reel Production)

Edith Storey, considered by critics to be a most accomplished emotional actress, and who has been seen featured in many of the best screen successes, will be seen on the screen of the ———— theatre on ———— of ———— week, in "The Eyes of Mystery," produced by Metro under the direction of Tod Browning. The screen version was adapted by June Mathis from Roy Octavius Roy Cohen's and J. U. Giesy's story which appeared in People's Magazine, "The House in the Mist." The picture is in five reels. In the supporting cast with Miss Storey are seen Bradley Barker, Harry S. Northrup, Frank Andrews, Kempton Greene, Frank Fisher Bennett, Louis R. Wolheim, Anthony Byrd and Pauline Dempsey. Miss Storey presents the part of Carma Carmichael, who is living in a summer lodge in the Adirondacks with her uncle, a millionaire. One day masked men gain entrance to her room and attempt to kidnap her. During the struggle that follows the masked men's attempt to kidnap her, the mask of one falls off, and Carma is surprised to find that the face of the man whom it had covered is that of her own father. Jack Cunningham, her servant, and her uncle come to her rescue, but despite their efforts, the men succeed in carrying her away. She is taken to the South. Before leaving she finds opportunity to drop a message to her uncle, telling him that she is being taken to the South and not to follow. Jack Cunningham is visited by a lawyer, and informed that Carma's uncle has died and that he has left everything to Jack. Jack resolves to go to the bottom of the mystery and leaves for the South, where the codicil to the will is said to be hidden. His adventures in the South in the House of the Mist are revealed in a series of incidents, which make this offering one of the strongest dramatic subjects.

Edith Storey will be seen on the screen of ———— theatre in "The Eyes of Mystery," a Metro production.

Sonia Markova, Russian Actress, in Fox Production, "A Heart's Revenge"

(Fox Five Reel Production)

"A Heart's Revenge" is a Fox production featuring Sonia Markova, who is supported by David Herblin, Frank Goldsmith, Eric Magne, Bradley Barker, Helen Long, Stanley Heck, Fred Radcliffe and A. Alling. The production was made under the direction of O. A. C. Lund. Mme. Markova has the role of Vera Sabouroff, daughter of Count Alexis Sabouroff, attached to the Russian Embassy in Washington. Baron Drako seeks to take the life of Harding. Harding is an aviator in the American army. When he learns that Vera and Harding are engaged, he goes to Dr. Wu Ching and conspires to get rid of Harding. He proposes to capture Harding, and inject in his arm a certain deadly serum which the doctor has brought from China. The Baron invites Harding to a dinner and there administers the serum. Jim falls asleep, and the Baron strips him of his coat, and puts him on a schooner bound for China. He then writes a letter to Vera under the name of Harding, telling her that Harding cannot marry her because he loves another. Vera is suspicious, and hurries to Dr. Wu's house, where she finds the liquid. The Baron arrives while she is there, and she succeeds in chloroforming him. He tells her where Harding is and then dies. She overtakes Harding in a high-power motor boat and rescues her lover.

At the ———— theatre on ———— of ———— week, Sonia Markova in "A Heart's Revenge," on ———— of ———— week.

Taylor Holmes in Comedy-Drama, "Ruggles of Red Gap"—Laugh-a-Minute

(Perfection Six Reel Production)

Taylor Holmes is seen in "Ruggles of Red Gap," a comedy-drama in six parts. The screen version was adapted from Leon Wilson's story which appeared in the Saturday Evening Post. In the supporting cast with Mr. Holmes are seen Frederick Burton, Lawrence D'Orsay, Virginia Valli, Edna Phillips, Lillian Drew, Rose Mayo, Charles Lane, Rod La Rocque, Frances Conrad, and James F. Fulton. Mr. Holmes has few equals in straight comedy roles, and in this late production he makes possible a laugh or more for all. He has the role of Ruggles, valet of the Honorable George, an English aristocrat, who has a great passion for gambling. The honorable meets with some Americans who initiate him to a game of draw poker. When Ruggles is "collected," Mrs. Effie, wife of a Senator Floud, is delighted with the "stakes." Ruggles is turned over to Mrs. Effie's cousin, Egbert, a big-hearted Westerner. The party return to Red Gap, Arizona, where the Flouds head the elite of the Western town. Ruggles is dubbed "The Colonel," and the newspapers come out with the statement that a distinguished colonel is visiting the Flouds. Ruggles becomes the idol of the town. He opens a restaurant designed to serve the elite of the town. He falls in love with pretty Mrs. Judson, and settles down to a life of happiness.

Taylor Holmes in "Ruggles of Red Gap," a comedy-drama, will be seen on the screen of the ———— theatre on ———— of ———— week.

READY-MADE AD-TALKS PUBLISHED IN LAST WEEK'S ISSUE

January 26, 1918

FEATURES

TITLE OF PLAY	PRODUCERS	
"The Flame of Chance"	Triangle	5 reels
"By Right of Purchase"	Select	5 reels
"Beauty and the Rogue"	Goldwyn	5 reels
"Fields of Honor"	Goldwyn	5 reels
"Evidence"	Triangle	5 reels
"Dodging a Million"	Goldwyn	5 reels
"The Blind Adventure"	Vitagraph	5 reels
"The Heart of a Lion"	Fox	5 reels
"Broadway Love"	Bluebird	5 reels
"His Royal Highness"	World	5 reels
"Jules of the Strong Heart"	Paramount	5 reels
"The Fighting Grin"	Bluebird	5 reels
"His Own People"	Vitagraph	5 reels

Mme. Petrova in "The Light Within," Story of a Woman's Sacrifice

(Petrova Five Reel Production)

"The Light Within" is the title of the late Mme. Petrova picture to be shown on the screen of the ———— theatre. In the supporting cast with Mme. Petrova are seen Lumsden Hare, Thomas Holding, Clarence Heritage, Freddie Verdi, Evelyn Dumo, Fred C. Jones, Frank McDonald and Matilda Brundage. Mme. Petrova has the role of Dr. Laurel Carlisle, daughter of an eminent surgeon. She sacrifices her love for Richard Leslie on the altar of professional duty, in order that she may pursue the research work in which her father is deeply interested. She marries Clinton Durand, a hard-headed millionaire. He has a private laboratory built for his wife. A child is born, and between her devotion for the child and her love of her work, she has little time for her husband whom she does not love. The millionaire-husband becomes jealous of his wife and child. An epidemic visits the neighborhood. The child is sent to the country, and the mother devotes her time to the work of helping the afflicted. The child is taken sick and dies. The husband leaves on a yachting trip, and soon after the yacht on which he sailed is reported sunk. The wife believing that her husband had been lost renews her acquaintance of the man whom she had always loved. Later her husband turns up, and finds his wife in the arms of her lover. He pretends a deep interest in his wife's lover. Laurel discovers a serum for the cure of anthrax. Leslie begs her to innoculate him with the serum as an experiment. The husband overhears the conversation, and determines that the time has come for him to act. He destroys the serum, and in doing so innoculates himself by contact with the test tube. The husband dies, and Laurel and Leslie are united.

Mme. Petrova, in "The Light Within," will be seen on the screen of the ———— theatre on ———— of ———— week.

Texas Guinan in "The Gun Woman," Story of the West—Adventure

(Triangle Five Reel Production)

"The Gun Woman" is a typical Western drama, with Texas Guinan in the featured role. It is a Triangle production made under the direction of Frank Borzage. In the supporting cast with Miss Guinan are Ed. Brady, Francis McDonald and Thornton Edwards. The "Tigress" is the proprietor of a Western dance hall, known as "The Devil's Kitchen," the biggest and toughest dance hall in the mining town of La Mesa. "The Tigress" changes her attitude and becomes a woman with goodness in her soul. This happens because The Gent has arrived in town. The Gent is from Boston, and is known also as "The Collector," the bandit. The Gent makes the best of his acquaintance with The Tigress, and tells her that they should go to a strange town, away from the environment of the dance hall. He leaves under the pretense of acquiring a home, and The Tigress gives him the money she has saved. Shortly afterward she learns that The Gent is in the mining town of Bravos, where he has opened a gambling resort. She writes him that she is coming on to see him. He refuses to let her come, telling her that she has no interest in the place. Realizing that he has given her up, The Tigress leaves for Bravos, and, entering The Gent's resort, shoots the place up and kills The Gent. She leaves with the detective, who has been on The Gent's trail. She tells the detective why she killed The Gent, and the detective, who loves The Tigress, is silent.

At the ———— theatre on ———— of ———— week, Texas Guinan in "The Gun Woman."

Jack Pickford in Judge Willis Brown's Story, "The Spirit of '17"

(Paramount Five Reel Production)

Jack Pickford, whose latest achievements before in the camera in "Tom Sawyer," "Jack and Jill," "The Ghost House," "The Varmint" and others, have won for him a place of highest regard in the minds of the picture-going public, is to be seen on the screen of the ———— theatre on ———— of ———— week, in "The Spirit of '17," written by Judge Willis Brown, senariozed by Julia Crawford Ivers and directed by William S. Taylor. Judge Willis Brown is noted throughout the country for his excellent work in the juvenile courts of Chicago. In the cast are seen Katherine McDonald as leading woman for Mr. Pickford, Edythe Chapman, L. N. Wells, Helen Eddy, Tom Bates and J. W. Johnson. The story deals with the subject of labor disturbances originated by German agents and quelled by a mere boy and a handful of Civil War veterans. Jack Pickford presents the role of Davy Glidden, son of Superintendent Glidden of the Old Soldiers' Home. He is a patriotic loveable youngster of thirteen. The Home is not far from Big Top Copper Mine. Davy is particularly fond of Captain Jerico Norton, an old soldier of about seventy-five years. Mrs. John Edwards and her daughter, Flora, arrive at the Home to pay Mrs. Glidden a visit. Davy has long worshiped Flora, and rejoices over the arrival. The Captain tells stories of the German spies to Davy. Davy's suspicions are aroused by the actions of two men sulking about in the vicinity of the mine. A little later he sees an aeroplane rise from the spot where he had seen the men. He tells the Captain. The Captain recognizes the two men as Carl Bender and Frank Schmale, two who have posed as Swiss citizens, but who are in reality German spies. His adventures in rounding up the spies and defeating their purpose are related by this most interesting picture.

At the ———— theatre on ———— of ———— week, Jack Pickford in "Spirit of '17."

"The Fifth Wheel," an O. Henry Subject, Typical O. Henry Picture

(General Two Reel Production)

"The Fifth Wheel" is an O. Henry story, adapted to the screen and presented in two reels. In the cast are seen W. L. Rodgers, Lydia Yeamans Titus, Charles Wheelock, Patricia Palmer, Chet Ryan and Claire Toner. Like all other O. Henry subjects which you have seen on the screen, "The Fifth Wheel" contains the human note. Thomas McQuade, Van Smythe's coachman, is discharged for drunkenness and joins the "bed-liners" in Madison Square. It is midwinter and cold. Standing beside him is a young man, shabby but neat. They exchange greetings, and McQuade learns that the young man has just been discharged from the hospital without a penny, his wife and child having been obliged to return to her mother. As they are talking a motor dashes down Fifth avenue, and a tire is dropped. McQuade picks it up, and returns it to the owner. He is taken to the home of the Van Smythes, and fed on tea buscuits and wine. While thus enjoying himself, two women are ushered into the side room, where his host, a clairvoyant, tells them Chaldean Chiroscope has been successful, and that "by the fifth wheel of the chariot he shall come." The professor learning that McQuade is ex-coachman for the Van Smythes, throws him out, and he returns to Madison Square. A girl rushes up to him. It is Annie, his sweetheart. She tells him that his old position is open, and suddenly catching sight of the young man she screams Walter, and then it develops that she had accompanied her mistress to a clairvoyant, and he had told her where she would find her sweetheart.

An O. Henry subject, "The Fifth Wheel," at the ———— theatre on ———— of ———— week.

All right to remember about "the salt of the earth," but get busy with the "pep" part of it.

Live News from the Producers

Sidney Drews in Five-Reeler

Richard A. Rowland Will Also Have a Part in This Comedy-Drama, Taken from the Stage Production of "Payday"

THE identity of the mystery play, in which Metro's president, Richard A. Rowland, is to become a screen actor, is at last disclosed. It is a five-reel comedy-drama starring Mr. and Mrs. Sidney Drew, creators and co-stars in the Metro-Drew comedies. Mr. Rowland's part might best be described as leading juvenile.

The Drew five-act production is the Drews' screen version of "Payday," a melodrama by Lottie M. Meaney and Della Bailey that was played on Broadway not long ago, with Irene Fenwick in the leading role. In the Metro "thriller" that has been made from this production, Mrs. Drew will play a "poor working girl," and Mr. Drew will be seen as a vitally bad man.

Mrs. Drew herself has prepared the screen version of the story, has directed the picture and cut the film. "Payday" has been prepared in a prelude, three episodes and a postlude. While it is distinctly a departure from the usual Drew one-act play, it retains the Drew comedy atmosphere, it is said.

Mr. and Mrs. Drew are now said to be ambitious to present a play with Mr. Rowland as star and Maxwell Karger, studio supervisor, as second lead, but plans for this production are not as yet completed.

"Payday" will be released as a special production.

Serials Strong in Mid-West

Suburban Houses and Small Towns Show Favoritism Toward Continued Pictures — "Mystery Ship" in the Lead

"SERIALS?"

"Who said serials?"

The Middle West said "Serials" and then added, "Some more serials, please." Morning, noon and night exhibitors insist they are just as good money makers as they were when they were first started, according to a representative of Motion Picture News who has gone into the matter thoroughly.

The "logical ending" idea of "The Mystery Ship" is going big, they say. The advertising stunts of this picture, with photo stands, little ships to be given away and other ideas, are being used by many. The Acme Amusement Co. of Lincoln, Neb., bought 1,000 each of them. Fourteen Omaha houses are using this serial.

"I am getting 25 per cent more for the 'Mystery Ship' than I got for the 'Red Ace' and other previous pictures," said Manager John H. Calvert of the Laemmle Omaha exchange. "And it is going bigger than any of them. I have two prints of both these pictures and I have no dates open. Although 'The Bull's Eye' serial is not released until February 1, I have eight bookings for it in my desk and am getting more every day."

H. E. Swan of the Empress theatre, Kearney, Neb., was in Omaha the other day, telling what great things the Vitagraph release, "Fighting Trail," has been doing for his theatre. "It may sound funny, but with the opening episode of the picture, I broke all house records," he said. "At 8 o'clock that night there was not one seat vacant in my 700-capacity theatre. At 8:25 I looked and they were packed out on the walk. I had over 100 standing in the back of the house and in a small balcony with only 7 seats, I counted 40 people at one time. Serials certainly are going great in Kearney."

"The 'Fighting Trail' serial is going better than any I ever saw," said Manager Getzler of the Omaha Vitagraph exchange. "The exhibitors are practically unanimous in saying it is making them money, and big money, too. Our "Vengeance and the Woman" picture is going just as good. I never give a private showing of an episode to an exhibitor that I do not book the serial. When the release date came on December 24, I had a big number of bookings ahead and I am getting more every day."

The serials, of course, are going best in the small towns and in the suburban houses. Twenty-four sheets are being used more liberally this winter than ever before.

"House of Glass" Nearly Ready

"The House of Glass," which is being directed by Emile Chautard, is all but finished. In it Miss Young is supported by a cast including her father, Edward Kimball, her leading man, Corliss Giles, Pell Trenton, Norman Selby (Kid McCoy), James T. Laffey, Josie Sadler, William Waltman, Peggy Burke and Doris Field. When completed, the production will be distributed by Select Pictures.



Charles Chaplin on the Left and the Head of the Belgian Mission

Chaplin Begins Work on Coast

The New York officers of The First National Exhibitors' Circuit have received news per telegraph from California as follows: "Charlie started work today, will deliver first comedy in six weeks"—which will place the release date of the first comedy in the latter part of February.

A letter from Sid, the comedian's brother, received a day or two previous to the receipt of the wire, caused no little apprehension on the part of the Circuit's officers. It stated that Charlie, while doing a bit of wire walking on the steel roof frame of the new studio lost his balance and came mighty near cancelling his contract by a tumble to the hardwood studio floor, forty feet below.

The Leslie-Glendon Blue Ribbon Completed

Final scenes were made last week for "The Wooing of Princess Pat," the Vitagraph Blue Ribbon feature in which Gladys Leslie and J. Frank Glendon are to be starred.

"Everything happened during the making of this picture except a declaration of war," said Director Earle. "To begin with, we had to make the picture backwards in order to get Mr. Glendon into his scenes and let him start away to California on the schedule that had been laid out for him in beginning the new serial with Hedda Nova, 'The Woman in the Web.'"

"Exhibitor Should Cheer Nation"

Adolph Zukor So Declares in Interview, and Insists Golden Opportunity Lies Before the Live-Wire Showman—Sunshine Is Needed

IN a statement last week to a representative of MOTION PICTURE NEWS, Adolph Zukor, president of Famous Players-Lasky Corporation, brought out not only the advisability, but what he terms the absolute necessity of increased endeavors on the part of the exhibitor to cheer the nation.

Mr. Zukor was very emphatic in his declaration that the nation needs just such cheer as the live-wire exhibitors can give. He predicted a wondrous reward for the exhibitors who take advantage of the conditions at present to make their houses the oasis of the war desert for a public that needs encouragement.

Golden Opportunity

"A golden opportunity lies before the motion picture theatre exhibitor of today, which should be grasped at the psychological time," said Mr. Zukor

"It has taken some time for the American public to realize that we are engaged in a mighty war, for the United States has fortunately occupied a position of great prosperity. With hundreds of thousands of our boys going to the front, however, we are beginning to experience the feelings that our allies encountered when their men rallied to the colors, and we should be guided by the events that took place in those countries.

"Our everyday life is being filled with little inconveniences, due to the enormous help this country is giving the allies, and the newspapers teem with war news. Now is the time for the exhibitor to make his house the court of happiness and gladness for his locality, where his patrons will gather to relax the tension of the times, which fact he should bring out in his advertisements in newspapers, and in slides, etc. In so doing he will not only benefit himself but will be performing a patriotic service for his community.

"In times of peace the maxim of 'all work and no play makes Jack a dull boy' was well recognized, and the film industry was brought to its present proportions because the American public thoroughly believed in it. In times of war, with the added mental burdens, the motion picture theatre is more than ever a public necessity.

Wipe Out Gloom

"Don't let your patrons mope in their homes, but bring to them the attractiveness of your theatre by systematic advertising. There is no doubt that millions of people who have not yet been converted to picture patrons can be made regular 'fans' at this time, if they can be induced to appreciate the real benefits derived from attending your theatre.

"Transportation facilities are such that the motion picture must fill the gap in the country's amusements caused by the inability of travelling companies to secure accommodations. Every available car is being utilized to transport food and essentials, and passenger trains have been eliminated from the schedules. Prices of admission for the speaking stage have gone skyward, and now, more than ever, is the picture theatre the cheapest as well as the best form of entertainment.



Adolph Zukor, President of Famous Players-Lasky Corporation

"The entire country is in a prosperous condition, and with the billions of dollars being spent by the government this condition is enhanced. Of course we must not blind ourselves to the fact that the cost of the commodities of life have gone up, and that the government has waged a campaign of conservation which has educated the public to demand value for its money, but this really benefits the better theatre and enables the manager to get higher admission prices. In spetaking with our London representative, J. C. Graham, I find that the same thing occurred in England, where the first class picture houses, after four years of war, are prosperous and those showing cheap films have suffered.

Wilson Backs Pictures

"Great war authorities have declared that the morals of the nations will play an important part in the quick conclusion of the conflict, and the motion picture theatre can play an important part in maintaining the high spirits of the American nation. The exhibitor is now the purveyor of an article—amusement—which the public not only wants but needs.

"President Wilson himself must have anticipated the part the motion picture would take in the war for he declared, after a eulogy of the film, that he proposed to use the picture houses as the quickest means of disseminating information to ALL the people.

"Advertising is now essential to the exhibitor, for he should drive home the fact that HIS is the playhouse of comfort, amusement and entertainment, in which are presented the famous stars of the stage and screen. His advertising must be honest, however, and in many instances it will open the eyes of the exhibitor when he starts his advertising campaign to discover that he has nothing worth-while to advertise if he is not showing the stars and the plays that the public demands.

"Many theatres will take advantage of the conditions which have arisen, and which will become more intense in the near future, and will capture increased patronage and prosperity by broadsides of publicity. Others will not, and they will have no one to blame but themselves and their lack of enterprise and appreciation of the important part they play in the general morale of the nation.

Great Amounts Spent

"It should not be forgotten that the Famous Players-Lasky Corporation has demonstrated its faith in the present condition and the anticipation of the future by spending a million dollars in a great national campaign of education to acquaint the public with the photoplays it produces, and it is backing up this publicity with the best pictures that brains and money can produce. The exhibitor therefore, should surely not ignore the warning I am giving him, and I sincerely hope he will believe the good faith that inspires it. The prosperity of the picture theatre is necessarily our prosperity, and we are desirous of building upon solid ground.

"The year 1918 should be a memorable one in the industry, for it will mark the culmination of important events that had their birth in 1917. Within a few months spring will arrive and with it the great offensives on the battle fronts of Europe. The tension of the war will be at its maximum and the exhibitor has sufficient time, by beginning now, to decide the part his house will play in his locality. And when the war is over, and the country again filled with gladness, it will be a difficult matter to wean patrons from the theatres that established a clientele during the dark hours when entertainment was not merely a pleasure but a necessity."

Rothacker Plant Declares Dividend

Aa a recent meeting of the board of directors of the Rothacker Film Manufacturing Company, held at Chicago, a cash dividend of 7 per cent. was declared on the preferred stock for the fiscal year of 1917. General plans for a large extension of business activities were outlined by President Rothacker and approved by the board.

"Rough and Ready" Cast Chosen

Fox Office Announce Work Is Progressing on Newest William Farnum Picture—Violet Palmer Leads Opposite Star

WORK is progressing rapidly on "Rough and Ready," William Farnum's forthcoming de luxe production, says announcement from the William Fox offices, and the entire company will leave within the next fortnight for a snow-clad region "somewhere in North America." Richard Stanton, who made, among other plays, "The Spy" and "Cheating the Public," is in charge of the direction.

"Every important member of Mr. Farnum's supporting cast has now been selected," read the statement from Mr. Fox. "Miss Violet Palmer," who will be remembered as the petite co-star of 'The Blue Streak,' one of our feature pictures released last year, has been chosen as Mr. Farnum's leading lady. Other players who have prominent parts in the film are Alphonze Either, Jessie Arnold, David Higgins, Frank Newton, Mable Bardine and Franklyn McGlynn.

"In picking this company we have exercised scrupulous care," Mr. Fox continues, "as we want absolute harmony of action. The picture demands an exceptional amount of teamwork for the brilliant success we are confident we shall achieve with it.

"The story of 'Rough and Ready' is one of strongest dramatic intensity and fire. William Farnum is essentially a man of action, a man who does things, and he has been provided with a big, smashing role of the type that has endeared him to motion picture enthusiasts. He has never had a more appealing or more powerful character to portray than 'Bill' Stratton, the hero of this production, whose heart was seared by an unjust accusation, but whose soul remained as white as ever.

"He seeks the far Northland where the trail is as long as the day, to escape the shadow cast over him. It is in Yellow Gulch, in which he is resting from the weariness and monotony of the unending snows, that the complications begin which form the basis for a really absorbingly interesting story."



Jewel Carmen in Her First Starring Subject for William Fox

Constance Talmadge Plans New Feature

"THE SHUTTLE," Select production, starring Constance Talmadge, is announced as only two-thirds finished at the studio in Hollywood, but Miss Talmadge, with her activities alert, has been busily arranging details of her following two productions it was made known last week.

These are to be "Up the Road with Polly," a picturization of the novel by Frances Sterrett, and "Good Night Paul," a screen version of the musical comedy. The screen rights to the latter production have now been secured, and it will take its place in line following Miss Sterrett's work. In these productions Constance Talmadge is presented by Lewis J. Selznick.

Select officials are immensely pleased with the wonderful record that Constance Talmadge productions have made for their company. There has been in no single instance even a suggestion of a complaint or kick from exhibitors playing the productions in which this brilliant young comedienne is starred. On the contrary the Constance Talmadge pictures have not failed in any section of the country to go over with a bang, according to theatre reports received at headquarters.

Fox Uses Biograph Studio in Pinch

Although he recently increased his facilities in the East by taking over the former Victor Studio, William Fox again has found himself cramped for space, and has made a temporary arrangement for utilization of facilities at the Biograph Studio in the Bronx. Director J. Gordon Edwards, now engaged on a picture at Fort Lee, recently worked at the Biograph Studio for a short time, and he has been followed by Richard Stanton who is directing the making of "Rough and Ready," a William Farnum de luxe production. Mr. Farnum later will go North for two or three weeks to do work on locations.

The Victor Studio still is being utilized by Director Harry Millarde, who is making a picture of which June Caprice is the star. Director Carl Harbaugh, at Fort Lee, is retaking some scenes for "Jack Spurlock—Prodigal," the George Walsh Special Feature that is scheduled for release early next month.

Work Progresses Rapidly on "La Tosca"

Work is progressing rapidly on the Victorien Sardou play, "La Tosca," at the Famous Players-Lasky studio in New York, which it is predicted will be the most pretentious offering yet made by Paramount This photoplay is being directed by Edward Jose, and stars Pauline Frederick in the title role.

"Brass Check" Started by Metro

It has been announced by Metro Pictures Corporation that "Under Suspicion," starring Bushman and Bayne, has been completed, and the co-stars have started work in "The Brass Check," which is expected to prove a continuation of the Bushman-Bayne policy of trying to sense the public taste and gratify it accordingly.

In "Under Suspicion" are Hugh Jeffrey, Eva Gordon, Frank Montgomery, Sidney D'Albrook, Franklyn Hanna, Arthur Housman, Sylvia Arnold and Jack Newton.

Theda Bara Makes New Vampire Film

Theda Bara is now at work in filming a new vampire story which was written by herself. This is the first attempt the William Fox star has made at writing a scenario.

The story as constructed by Miss Bara runs the gamut of vampire portrayals and emotions. The scenes include that of the far away mysterious island of Java and the gay life of Paris where the heroine of Miss Bara's story meets a tragic death.

Darwin Karr Returns to the Screen

After an absence of some five years, Darwin Karr, leading man of the old Vitagraph and Essanay military dramas, returns to the screen in a typical "Karr" part, a United States marine private, "Lefty," in the seven-act photoplay, "The Unbeliever." The story is based upon the war novelette, "The Three Things," by Mary Raymond Shipman Andrews and produced at the Thomas A. Edison studios under the direction of Alan Crosland.



Pauline Frederick, the Paramount Star, Is Said to Be a Charming "La Tosca"

McCullough with Storey in Feature

In the Metro special production, "The Legion of Death," starring Edith Storey, the star is supported by what is described as a strong cast.

Philo McCullough plays the leading male role of Captain Rodney Willard of the United States Army. Pomeroy Cannon plays the part of Dmitri, character actor. Francis Marion, child player, is seen as the little Czarevitch. The other members of the cast, all of whom have played in leading productions, are Fred Malatesta as the Grand Duke Paul, Charles Gerard as the Grand Duke Orloff, Norma Nichols as Draya, Grace Aide as the Czarina, H. L. Swisher as Kerensky, Harry Moody as Makar, and R. O. Pennell as the Czar.

"Weaver of Dreams" Begun by Metro

Viola Dana, whose last Metro picture was "Blue Jeans," is being directed by John H. Collins in "Weaver of Dreams," in which she is said to have a role similar to the one she had in the former picture.

"Weaver of Dreams" is the second of Miss Dana's pictures to be produced at Metro's West Coast studios at Hollywood, which are under the supervision of Western Representative B. A. Rolfe.

"The Winding Trail," the star's first California-made production, is a current release.

Thurston Hall in New Ince Feature

Thurston Hall, who has supported Dorothy Dalton in several Paramount pictures, produced under supervision of Thomas H. Ince, appears again as the Red Rider in "'Flare-Up' Sal," her forthcoming subject, directed by R. William Neill.

Others in the cast are William Conklin who plays the part of Dandy Dave, while the role of Tincup Casey is John P. Lockney. Milton Ross is seen as Lige Higbee.

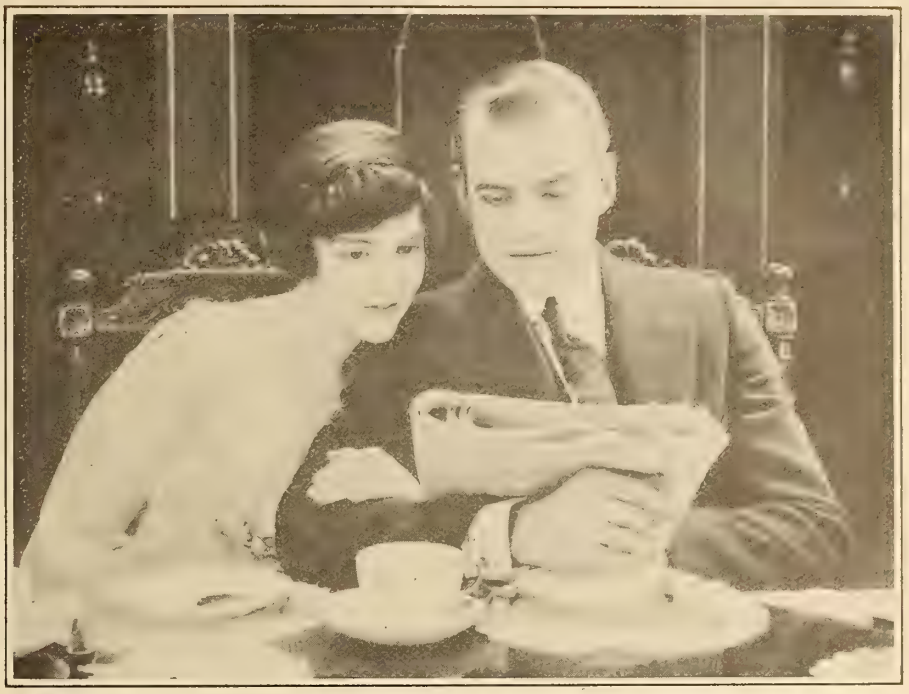
Niles Welch Appears in "Her Boy"

Niles Welch, popular leading man, is co-starred with Effie Shannon in Metro's new patriotic picture, "Her Boy," adapted for the screen by Albert Shelby Le Vino from H. Carey Wonderly's story, "Conscription," and directed by George Irving.

This is not Welch's first appearance under the Metro banner. His initial engagement with Metro was in a small part in "Always in the Way," starring Mary Miles Minter.

Tourneur Directs "Prunella" Next

Maurice Tourneur, after only a few days rest, following the completion of "The Blue Bird," the Maeterlinck spectacle for Artcraft, undertook the direction of Marguerite Clark in "Prunella" last week, for Paramount.



"Our Little Wife" Is the Endearing Title of Madge Kennedy's Latest Production for Goldwyn

New Marsh Subject Is Chosen

Goldwyn Intends to Give Star Greatest Acting Chance of Her Career—Title Not Yet Chosen—Players Go South

MAE MARSH, according to announced plans of Goldwyn Pictures Corporation, will have one of the best acting chances of her picture career in a new production in which she will appear as the heroine of a romantic story of thoroughbred crookedness. It was written by Irvin S. Cobb, and was published in The Saturday Evening Post, under the title of "The Web." This title may not be used, it is said, for the screen version. Miss Marsh will begin work on it the moment she completes the final scenes of "The Beloved Traitor," from the story by Frank Packard, upon which she has been engaged for several weeks.

Some Goldwyn stars have secured assignments to South Georgia locations during the cold snap—all but Mabel Normand, who was busily completing the last scenes in "Dodging a Million," with Director Tucker, in spite of the handicaps as to heat, light and other necessities under which Fort Lee, N. J., has been laboring since Christmas.

Mabel Normand is still braving prospects of cold weather. She has just begun work in the glass studio on a new Goldwyn picture, as yet unnamed. It will give her, Goldwyn says, as decidedly novel a part as either of the other two pictures she has made for Goldwyn, "Dodging a Million," in which Miss Normand plays a dresser in a modiste's shop suddenly transformed into an heiress, or "Joan of Plattsburg." In her newest picture, Miss Normand invades a newspaper office as "copy girl." From the newspaper office, where she is more or less of a humorous figure, she is launched into the vortex of a criminal plot agitating the underworld and centering about a famous rescue mission. The girl's clever solution of the mystery and the "beat" which she scores for her paper furnish the thrills, dashed with humor, with which the story ends.

Prizma Film, Dorsey-Directed, Tours

AFTER what has been generally conceded to be a very successful run of the Prizma natural-color picture, "Our Navy," at the Forty-fourth Street theatre, New York, the production, which was directed and supervised by Dr. G. A. Dorsey, has closed at that theatre to fill other engagements that have been booked in cities throughout the country.

The success of this achievement of color photography has been generally declared by critics of New York and Boston press to be a "startling revelation."

"Our Navy" portrays the human side of the navy work, producing in the colors attributed only to the sea the spectacular array of our fleet on duty. The sailors are seen going through drills, launching torpedoes, catapulting hydroplanes, firing big guns in broadside after broadside at targets miles away.

Navy officials who have witnessed this picture have been gratified, it is said, to the extent of enthusiastic expressions at the general development that has taken place in the Navy Department, as a whole, and it amply answers the question, "Are We Ready?"

Pathe Completes New Features

Are Ready to Be Assigned Dates on Program, While Producing Forces Keep Well Ahead of the Schedules

FOUR additional Pathe features, "Annexing Bill," "Mr. Slacker," "The Mysterious Client" and "Any Home" have been completed during the past week and are ready to be assigned release dates on the program, Pathe announced this week.

"These four subjects are widely different in theme," said Sales Manager F. C. Quimby, "but in each a strong vein of comedy supplies the element demanded of war time entertainment. "Miss Slacker" is a romance, "The Mysterious Client" is melodramatic in style, "Annexing Bill" is a comedy-drama and "Any Home" is a social problem drama.

"Mrs. Slacker," directed by Hobart Henley, is a story of conditions of the present moment by Agnes Johnston. Gladys Hulette and Creighton Hale appear in the star roles, supported by Paul Clerget and Walter Heirs. The title of this production may be changed to a more descriptive one before the subject is released."

"The Mysterious Client," directed by Fred Wright is a melodramatic fantasy that embodies mystery, surprise and comedy. Irene Castle is starred, supported by Milton Sills, Warner Oland and Caesare Gravina.

"Any Home," a Baby Marie Osborne feature directed by William Bertram from a story by John W. Grey, is a story whose outstanding feature is said to be human interest. It tells of a misguided ambition that results in the neglect of home and baby and the final righting of all wrongs through the influence of the child.

"Annexing Bill" is another Gladys Hulette-Creighton Hale feature, directed by Albert Parker from a story by Edgar Franklin that appeared in Argosy.

Mr. Quimby says that all of these productions have been staged with elaborate care and extraordinary effort has been expended to make them rate far above the average good feature.



Clara Kimball Young Is Star of Select's "The House of Glass"

Taxi Torn Up for Realistic Scenes

Emile Chautard, director of Clara Kimball Young, last week dissected a taxi and mounted it on a truck for scenes in which the star was to appear. This action was secured in Broadway, New York, while pedestrians looked on in astonishment.

Whartons Use Photography Tricks

According to an announcement last week, the reputation the Whartons have made for trick photography is to be fully upheld in "The Eagle's Eye," their new serial photodrama founded on Chief Flynn's exposure of the Imperial German Government's spies in America. To carry out the idea of many of the situations showing spy activities, trick exposures have been found necessary to attain the most convincing effects. One of these effects is a quadruple exposure, while another is a triple iris in which three diaphragms open at once in the disclosure of characters, then fade and then reopen. This last effect, which is made in "The Eagle's Eye" for the first time, was originated by John K. Hollbrook, chief of photography at the Wharton Studios.

Detail Is a Goldwyn Keynote

In regard to the correctness of detail, as well as its completeness, in "Fields of Honor," starring Mae Marsh, Goldwyn announced this week that the picture is replete with historic scenes, as nearly correct as research and care can make them.

One of the big moments of the subjects is said to be a reproduction of the assassination of Francis Ferdinand at Sarajevo, which event was made the primary cause of the present world war by the Central Powers.

Two Crisp-Directed Films On Broadway

DURING the week of January 13 two of Paramount's pictures directed by Donald Crisp held sway on Broadway, one showing at the Rialto and the second at the Rivoli. The subjects were, "Rimrock Jones," starring Wallace Reid, and George Beban's "Jules of the Strong Heart."

Donald Crisp has been a producer in the Famous Players-Lasky organization for more than a year and has turned out productions including the George Beban series and the two Julian Eltinge pictures. His work led to the immediate renewal of his contract when it expired recently, and he has been assigned to direct Wallace Reid in the eastern studios.

In commenting on the two current productions the New York Tribune said: "Donald Crisp has directed two such splendid pictures—pictures which have real persons and real situations in them—that we feel impelled to say something about him right at the start. At the Rialto Mr. Crisp is responsible for George Beban's 'Jules of the Strong Heart,' and 'Rimrock Jones,' with Wallace Reid in the title role is the chief pictorial attraction at the Rivoli." Both pictures are then strongly praised in the article.



Donald Crisp

Lockwood Returns from Maine Woods

After working for three weeks at their location camp on the Rangeley Lakes in Maine, Harold Lockwood and his company of Metro-Yorke players have finished the lumber camp scenes in "Broadway Bill," Lockwood's next Metro Star Series production, and have returned to New York, where the final scenes to complete the picture will be put on.

"Broadway Bill" is a story of a wealthy young man who goes from New York to the woods to work out his regeneration. Fred J. Balshofer wrote the story and also directed the production.

Rodney Plays Lead with Enid Bennett

Tom Gale, a role in "The Keys of the Righteous," will be played by Earl Rodney, as the leading man in Enid Bennett's first Paramount picture, produced by Thomas H. Ince and directed by Jerome Storm.

George Nichols has a characterization, and others in the cast who will add to the finished production are Joseph Swickard, Carl Forms, Gertrude Claire and Lydia Knott.



"The World for Sale," Which Has Been Announced for Release by Paramount, Was Produced by J. Stuart Blackton from a story by Sir Gilbert Parker

Paramount Releases Blackton Picture

Paramount released "The World for Sale," produced by J. Stuart Blackton, from a book by Sir Gilbert Parker, on January 21. It is the first of the series of super-features produced by Mr. Blackton, and includes in the cast Conway Tearle and Ann Little.

On the same day Paramount released "Rimrock Jones," with Wallace Reid.

Hotaling Completes His 700th Comedy

Arthur D. Hotaling has completed his 700th comedy: "The Soup and Fish Ball." And this means 700 comedies without one written line of script. Mr. Hotaling is one of the pioneers of the comedy-producing field.

General Film reports continued and growing popularity for Essanay's one-reel comedies, as well as the one-a-week scenics. The release for January 26 on the scenic program is "A Romance of Rails and Power," a story built around the electrification of railroads and starring Virginia Valli.

Vitagraph Players Go South for Scenes

A company of Vitagraphers, headed by Harry Morey and Florence Deshon, who are to be featured in "The Desired Woman," left last week for Georgia, where they will be engaged for a week or more in making scenes for the forthcoming Blue Ribbon production.

Paul Scardon is directing the picture, and in addition to Mr. Morey and Miss Deshon, he took South with him Jean Paige.

New Fox Player

Miss Ivy Deibel, the nineteen-year-old Cleveland girl who won the distinction of having the best "camera face" out of a field of 1,300 contestants, was cast last week by William Fox for a part in June Caprice's forthcoming Special Feature, "The Heart of Romance." Harry Millarde is directing this subject.

"Sixes" Cast Is Assembled

George K. Spoor Declares Country Was Combed to Get Suitable Types—Stage Players Among Those Selected for Roles

GEORGE K. SPOOR has announced the cast on "A Pair of Sixes," a Taylor Holmes production, now in the making. The entire country was scoured to get the players most suitable for their parts in support of Mr. Holmes, it is claimed.

Mr. Holmes will play the part of T. Boggs Johns, the pill manufacturer and later butler in the home of George Nettleton, his business partner, as a result of a game of cards. Nettleton is to be interpreted by Robert Conness, the well-known stage star.

Mr. Spoor also has secured the services of Maude Eburne, who created the role of "Coddles" in the stage presentation of Edward Peple's farce-comedy. Charles E. Ashley, who created the role of Krome in the original stage production, will play that part.

Alice Mann, a screen actress, will appear as Florence Cole.

Cecil Owens, who will play Vanderholt, is now appearing in Chicago with Jane Cowl in "Lilac Time." Edna Phillips Holmes takes the part of Mrs. Nettleton. Others in the cast are John Cossar as Mr. Applegate, Byron Aldenn as Tony Tolor, Virginia Bowker as Sallie Parker, and Tommy Carey as Jimmie, the office boy.

Assembling of Mr. Holmes' newly completed Spoor feature, "Ruggles of Red Gap," is about completed. Mr. Holmes is even more enthusiastic over this picture than "Uneasy Money," which is now showing throughout the country.

Twenty-One Authors In Vitagraph List

WHAT Vitagraph cites as an example of the efforts it is making to provide the best literary material obtainable for the screen is supplied in a list of authors now contributing to the Vitagraph program, a copy of which is given out by Albert E. Smith, president of the company. The list shows more than twenty-one fiction writers are represented in Vitagraph pictures now booking, in process of production or in preparation. They are: Robert W. Chambers, Hamlin Garland, Geo. Randolph Chester and Lillian Chester, Alfred Henry Lewis, O. Henry, James Oliver Curwood, Frederick Upham Adams, George Barr McCutcheon, Harold MacGrath, Cyrus Townsend Brady, Edward Peple, Earle Derr Biggers, E. Phillips Oppenheim, Will Harben, Lowell Otis Reese, Mary E. Wilkins Freeman, Mollie Elliott Seawell, Bayard Veiller, Florence Morse Kingsley, Frederick Arnold Kummer, Edith Ellis.

This list is considered by Vitagraph a splendid argument in favor of better pictures and a strong answer to the carping critics of the photoplay whose pet diversion is assailing the literary merit of screen productions.

Hamlin Garland, member of the National Institute of Arts and Letters, is represented on the Vitagraph program by "The Captain of the Grey Horse Troop" and "Money Magic," and "Cavanaugh of the Forest Rangers."

James Oliver Curwood has been one of the most frequent contributors to Vitagraph and his greatest story, "Baree, the Son of Kazan," soon will be in production.

George Randolph Chester and his wife have given many stories to the screen, as have Cyrus Townsend Brady, Frederick Upham Adams and others included in the list.

"Fields of Honor" Scores

Goldwyn declares that Mae Marsh's record in her two previous productions for that company is being equaled with her newest subject, "Fields of Honor," which it announces has received excellent reviews from all the critics.

Goldwyn Cites Picture Effect

Claims Credit for Its Share in Providing Powerful Features to Bring Public Back to Box-Office—Always Welcome

ACCORDING to an announcement this week from Goldwyn, bringing the public back to the box-office is in no sense a superhuman task, providing the producers of pictures do their bit by making powerful pictures.

Goldwyn claims credit for its share in this work and points to reports from picture theatres on attendance secured by the past four Goldwyn releases: "The Auction Block," Madge Kennedy in "Nearly Married," Mae Marsh in "The Cinderella Man" and Mary Garden in "Thais."

Regarding this angle of the picture art, Goldwyn said: "Much mystery is made in the industry of the means of determining 'what the public wants' in the way of screen productions, and the explorer from the outside who listens to screen magnates must find their conversations and deductions vastly amusing. As a matter of fact, there is little difficulty in determining in advance the composition of successful pictures—meaning pictures that will bring money into exhibitors' theatres.

"Despite the great emphasis laid upon stars in screen production, it is proved week in and week out that poor stories will cripple and damage the reputation of even the greatest of stars, and it is therefore obvious that the story is of first concern in any well conducted producing organization. From the beginning Goldwyn has laid emphasis upon its stories and the sources from which they are obtained.

"'Nearly Married,' Edgar Selwyn's play, had proved its earning value on the stage, and with Madge Kennedy as the star when transplanted to the screen it at once duplicated its former record and brought the public flocking into picture theatres everywhere."



Rex Beach, Author of "The Auction Block," Which Goldwyn Produced

General Claims Centralization Credit

IN speaking of the situation brought about by the expansion of General Film Company as an exchange system for increased product, an official of the organization said last week: "The extravagance that has been practised for years in the duplication of exchange service received its first notable correction when General Film undertook to extend its facilities to the trade at large. Here was the 'clearing-house' idea, or central station idea, in practical form and first to be worked out. Big product immediately availed itself of General Film facilities under this plan.

"The result was so immediately successful that the attention of the entire trade became riveted upon General Film's innovation. Unnecessary overhead, for one thing, was done away with in this notable object lesson, and for another thing the exhibitor was so pleased with being able to book a variety of brands at one exchange that it now seems this should have been done long ago for his convenience if for no other reason. But the other reasons are highly important and contain the elements of the industry's salvation. The economy in handling motion picture product is so considerable in the use of one competent, efficient exchange organization like General Film, that it must save money for the exhibitor and the manufacturer and stabilize the whole industry.

"It is not surprising that the initiative taken with such excellent results by General Film should be followed with somewhat similar action by other thoughtful motion picture interests. In addition to having taken the lead, General Film has a natural position of advantage. It is the oldest organized system devoted to film merchandising. The thoroughness of its organization is demonstrated by its ease in assimilating huge additional business which occurred without the slip of a single cog in its great machinery. Moreover it is exclusively a service company, having no finger in manufacturing nor in the ownership of theatres."

Universal Begins Third Serial Feature

With "The Mystery Ship" running current and "The Bull's Eye" ready to start releasing February 4, Universal has begun operations on a third serial to keep the chapter-story pot boiling. Ben Wilson and Neva Gerber have reached the tenth episode of "The Mystery Ship," and Eddie Polo and Vivian Reed will be the featured adventurers in "The Bull's Eye."

The new serial will have a jungle plot where wild animals abound, and Marie Walcamp in "The Tiger's Claws" will no doubt find tests of her courage in handling the menagerie at Universal City during a series of adventures Jacques Jaccard has planned.

King Baggot Comments on Serial

"The best work I have ever done in my life—and the greatest incentive and inspiration to good work I have ever experienced," is the quoted opinion of King Baggot concerning his part of "Harrison Grant," president of the Criminology Club, in the new Wharton serial photodrama, "The Eagle's Eye," by William J. Flynn, recently retired Chief of the United States Secret Service, exposing the plots and propaganda of the Imperial German Government in America.

"The picture itself is absolutely the most interesting thing I have ever heard of," said Mr. Baggot. "Until I began to work in this production I had no idea that the Imperial German Government could have been guilty of the thousand and one crimes which it committed in its efforts to cripple America and make this country a weakling in the face of war."

Goldwyn Claims Big Audiences for "Thais"

Goldwyn this week announced that reports of big audiences drawn to theatres by the advertising value of Mary Garden's name have come from far and wide, the Queen theatre of Houston, Tex., agreeing almost exactly in its estimates with the Orpheum of Chicago. The Regent in Toronto, Goldwyn says, played to the biggest audiences in its history and topped the highest previous record by 10 per cent.

War Song Dedicated to Madge Evans

A war-time ballad called "Bring Back My Daddy to Me" is dedicated to Madge Evans, "the World's kiddie star," whose real daddy, by the way, went off to the war in Uncle Sam's service months ago. The new ballad, which is published by Leo Feist, carries litle Madge's portrait, with a very serious expression, upon the cover.



Madge Evans Appears on the Cover of the Song Dedicated to Her

Great Things Expected of "Stella Maris"

According to statements from Artcraft offices, Mary Pickford's next Artcraft release, "Stella Maris," is confidently expected by that company to prove a sensation throughout the country. That the latest Mary Pickford photoplay should prove a big success is stated by Adolph Zukor, D. W. Griffith and others.

In this play, adapted by Frances Marion and staged by Marshall Neilan, Miss Pickford appears in a dual role.

Another Russian Story for Miss Brady

Alice Brady, whose latest Select production, "The Knife," has been based on the play of the same name by Eugene Walter, is to go far afield in her next Select Picture.

Scenes abounding in heavy snows and hard frozen stretches of country will be embodied in the new Alice Brady picture, which will again be under the direction of Robert G. Vignola, who likewise directed "The Knife." "Ruthless Russia" is being considered as a title for the new production.

Cast Chosen for Empey Feature

Albert E. Smith, president of Vitagraph, last week announced some of the roles which have been filled for "Over the Top," in which Sergeant Guy Empey is to appear for Vitagraph. Opposite the soldier-actor will be Lois Meredith, and others in the cast are Arthur Donaldson, "Mother" Mary Maurice and Julia Swayne Gordon.

President Smith and Wilfrid North, production manager for Vitagraph, are in personal charge of the production, with Empey assisting in the staging and production of scenes.



Evart Overton, Vitagraph Player

Select Adopts Selling Slogan



Alice Brady's Newest Select Picture Is "The Knife"

Arthur S. Kane Suggests "Stars to Sell Stars" and Phrase Is Used to Sum Up Progressive Policy of the Organization

SELECT PICTURES CORPORATION has adopted the slogan "Stars to Sell Stars," as applied to its sales organization. This phrase, used to sum up the progressive policy followed by Select in building up its distribution machinery, is the choice of General Manager Arthur S. Kane.

Mr. Kane said: "Recognizing the fact that in the motion picture industry conditions of sale and the product sold have vastly changed, Select Pictures Corporation has within the last three and a half months built up a sales organization carefully calculated to be best suited to the conditions which today surround the sale of high-grade pictures. The guiding thought in the rounding out of this organization has been that the proper handling of a quality product calls for a quality salesman. Paralleling this idea has been the determination to make Select's representatives in every territory of the United States the commanding figures in their respective fields. With this end in view, every manager put in charge of a Select branch has been chosen as being pre-eminent in the district of which his branch is the center. In other words, he has been selected because as regards that particular field he is a Sales Specialist. In this way territory after territory has been covered for Select Pictures by the appointment of a specialist for each territory, so that now the organization is complete, from Atlantic to Pacific, and from Canada to the Gulf."

Hearst-Pathe Has Anniversary

Has Been Seven Years in Existence, First as "Weekly" and One Year as "News"—Many Prints Are Issued

WITH 1918 the Hearst-Pathe News, or at least the Pathe "Weekly" end of it, celebrates its seventh anniversary. During that time not an issue has been missed, not once has it failed to come out on time, according to Pathe.

Pathe goes on record as stating that *more prints* are issued of each number of the News than are put out on any other weekly, and that this number, judging from sources of information, considered good and reliable, is from 40 per cent to 50 per cent higher than that of any other news pictorial.

Pathe said: "The motion picture news weekly, first conceived by Charles Pathe eleven years ago in 1907, today has a power that at first was not dreamed of. Its strength is so great that it is invoked to aid the Government in matters of national welfare. The Hearst-Pathe News was and is of great aid in stimulating recruiting for the army, navy, and aviation corps; it was of great assistance in helping the Red Cross attain its ambitions in acquiring its big membership and in depicting the work done by the organization; it was called upon to aid both of the Liberty Bond issues and did so constantly, week after week with cartoons, titles and pictures. Unlike newspapers it has no politics and favors no candidate. It is unbiased save in the interests of truth, justice and patriotism. It knows no church as distinguished from another, yet it is a force for Morality and the Right. Its views cannot be bought. Each issue is of such a character that it may be safely shown in any church without censorship and without cutting, and yet it is always interesting. Of what other class of pictures can all this be truthfully said?

"The Hearst-Pathe News is undoubtedly to be found in more and better theatres than any brand of pictures on the market. Take New York for an example. Most of the first-class, nationally known houses are regular customers. Among them are theatres such as the Strand, the Rivoli, the New York and the Palace. A while ago a census was taken of the Broadway houses booking it. It was found that every Broadway theatre with but one exception, from the Battery to the Bronx was showing it."

Producing "Love Me"

Dorothy Dalton is now on her fifth Paramount picture under the supervision of Thomas H. Ince. It is called "Love Me," and includes in the cast Thurston Hall, Melbourne MacDowell, William Conklin, Carmen Phillips and others. R. William Neil is director, and the entire production will be supervised by Thomas H. Ince.

You are not going to war. The men who are need all the comforts you can give them. Help them get cigarettes. That is your patriotic duty. If you aren't helping in the "smokes" campaign, get busy—now. Don't be a slacker!



Lillian Walker and Ramsey Wallace Are Prominent in "The Grain of Dust," a Crest Picture

"Headin' South" Has Arizona Scenes

The Douglas Fairbanks company has gone to Tucson, Arizona, for the purpose of filming exterior scenes of "Headin' South," from the story by Allan Dwan.

In the company are, besides Fairbanks, Katherine McDonald, the new leading lady; Frank Campeau, Chief Producer Allan Dwan, Director Art Rosson, Assistant Director James P. Hogan, Business Manager John Fairbanks, Harry Tenbroek, Bennie Zeidman, Publicity Representative. Special reservations were made for the photographic staff, consisting of Hugh McClung, Harry Thorpe, Len Powers, Glenn McWilliams, Charles Warrington and Billy Emerson, who is in charge of a large crew of property men and carpenters.

June Caprice Cast as Rich Girl

The Fox special feature to be released January 27, features June Caprice as a rich girl in the production, entitled "The Heart of Romance." The plot hinges on a love affair, the star's hand being sought by a struggling young writer, who is suspected by the heiress's guardian of courting the girl because of her money. An unique plan for testing his affection is devised with the result that he proves his sincerity.

Clune Reserves Seats for "Madam Who"

Paralta Plays, Inc., last week announced that W. H. Clune, of Clune's Auditorium in Los Angeles, has put his seats on the "reserved" plan for the Bessie Barriscale Paralta production, "Madam Who?" and that the seats are available one week in advance.

Exhibitor Clune presented the first Paralta play, "A Man's Man," with J. Warren Kerrigan.

Lobbies Are Real Sales Makers, Says Carlton

Producer of "The Grain of Dust" Declares Many Exhibitors Overlook Possibilities

"If more exhibitors realized the tremendous potential sales value of their lobbies, and devoted more thought and time to the problem of developing their possibilities, there would be a marked increase in business," in the opinion of Carle E. Carlton, president of the Crest Pictures, which has just completed "The Grain of Dust," starring Lillian Walker and directed by Harry Ravier.

"What the exhibitor ought to do is to regard his lobby as the equivalent of the merchant's show window. If he once gets imbued with that fundamental idea, he will see all sorts of opportunity to utilize his lobby space to pull trade.

"If the merchant, by judicious and unique displays, can assemble a crowd in front of his store, and attract patronage in that way, the picture house manager can do the same thing.

"This does not mean for him to see how many posters he can crowd into a given space, nor how jarring a color combination he can contrive to make, but it means placing posters or photographs, or oil paintings, or whatever the means of display may be, in such a way as to draw the passer-by into the lobby. And if said passer-by has any leisure on hands at that moment, the chances are much in your favor, so far as enrolling him as a patron is concerned.

"Don't make your lobby walls look like a weather-worn billboard. This circus style is all glare and no punch. Focus the attention, group your advertising material, so that its message will have the strongest pull. That is the only way to get results."

Triangle Adds Playwrights to Staff

Several well-known magazine stories are being picturized and three new men have been added at the scenario department of Triangle Culver City studios, it was announced last week.

The new faces include Charles Mortimer Peck, well-known scenario editor and special writer, who is picturizing Norman Sherbrook's magazine story, "Smoke"; Frank Condon, Saturday Evening Post writer and continuity expert, who is picturizing "The Veil," also by Norman Sherbrook, and Charles Wilson, who is making the screen adaptation of W. Carey Wonderley's magazine story, "Another Foolish Virgin."

Milwaukee Exhibitor Writes Paralta

In a letter to Paralta plays and W. W. Hodkinson service, Charles C. Perry, of the Strand in Milwaukee, wrote: "The best picture that we have ever shown. Had to run an extra show on the third and last night."

He stated in addition that "Madam Who?" is to his mind a greater production than "A Man's Man" and that he has added one day to his contract.



Lieut. N. C. Travis, Doing War Duty Abroad

Travis Returns with Red Cross Films

Lieutenant Norton C. Travis, who was official cinema photographer for the Red Cross Mission to Russia, of which he was a member, has returned to New York with interesting opinions on the Russian situation. While in Russia he photographed Premier Kerensky, and all the leading Russian figures, and had an exciting experience at the front, where he was in the front-line trenches for two weeks, being assigned to the Woman's Death Regiment division.

The film made by Lieutenant Travis has already been returned to the United States and will be released throughout this country by the Red Cross. More than 120,000 feet of negative was exposed on this trip.

Myrtle Lind Goes in for the Drama

Myrtle Lind, one of the bevy of Triangle-Keystone beauties, who has been helping funny men make the world laugh, has deserted the comedies for drama and is now working with Director Jack Dillon on his latest Triangle subject, "Betty Comes Home," which has just been started. This is a five-reel comedy drama feature.

Gloria Swanson, who has appeared in many Keystone comedies in the past, has returned to the fold and will begin work at once at the Culver City studios in one and two-reel Triangle-Keystone comedies.

Ivan Casts Morrison in Dual Role

Ivan Film Productions, Inc., this week announced that its next release is "Life or Honor," in which James Morrison has a dual role.

Edmund Lawrence directed the picture, and selected Leah Baird, Violet Palmer, Ben Hendricks, Harry Burkhardt and Edward Mackay for important roles.



Things Are Said to Happen Thick and Fast in "A Daughter of Uncle Sam," the Jaxon Serial Released Through General Film

Jaxon Serial Shows Spy Methods

"A Daughter of Uncle Sam," the Jaxon serial just making its debut before audiences, has added a chapter to the current history of the war. With its whole scene of action in the United States, the wide spread activities of German spies, incendiaries and plotters is the theme. Twelve one-reel episodes are allotted to the story, in which Jane Vance is the heroine and William Sorelle the leading man.

Mastercraft Produces at Paralta Plant

Word has been received by F. Eugene Farnsworth, president of the Mastercraft Photoplay Corporation, of an arrangement, under the terms of which the Mastercraft Photoplay Corporation will produce their pictures in the Paralta studios at Los Angeles.

Robert Brunton will be the production director and general manager of the entire studio organization and the Paralta company's own program of productions will go on as before. The Mastercraft company expects to start work within a few weeks. They are now negotiating with certain other authors for the film rights of their works similar to the arrangements with Thomas Dixon. It will be the policy of the Mastercraft Photoplay Corporation not to consider original stories.

Metro Claims Attention to Detail

"The Legion of Death," Metro's Special production starring Edith Storey, is said to be elaborate in Russian detail. Tod Browning directed the production from the scenario by June Mathis, who based her original story on the fact that since the time of Catherine the Great, women have been potent factors in Russian history.

Edith Storey is supported by a cast which includes Philo McCullough, Fred Malatesta, Charles Gerard, Pomeroy Cannon, Norma Nichols, Grace Aide, H. L. Swisher, Francis Marion, Harry Moody and R. O. Pennell.

"Shoes That Danced" Finished

Other Triangle Productions Are Nearing Completion and Directors Are Waiting for Stories to Put Into Action

ANNOUNCEMENTS from the West Coast last week disclose that two new subjects have been started, one picture, "The Shoes That Danced," has been completed, four other companies are in various stages of production and two directors are waiting for stories.

Triangle Director Cliff Smith lost no time after the completion of "Keith of the Border," in which the cowboy star, Roy Stewart, was featured. He began work immediately on a Western subject, the working title of which is "Faith Endurin'," and which is now reported to be nearly completed.

Fritzie Ridgeway, who has just completed a Triangle feature, "Real Folks," in which she was allowed to wear lace and frills, will again be seen as Stewart's leading woman. Others in the cast include W. A. Jeffries, Joe Bennett, Ed. Brady, Walter Perkins and a half score of cowboys. The picture is being made at the Triangle ranch studio, Hartville.

After a vacation of several weeks, Jack Dillon, who has directed Olive Thomas in most of her Triangle features, is again at work on a five-reel comedy-drama. Working with Dillon are Jack Gilbert, well-known juvenile, who is back with Triangle; Myrtle Lind, one of the Triangle-Keystone beauties; Myrtle Rishell, a newcomer at the Culver City studios who plays the society matron; Gene Burr, George Pearce, Anna Dodge, Percy Challenger and J. P. Wilde. The working title of Dillon's new story is "Betty Comes Home."

Director Gilbert P. Hamilton is making rapid strides on his latest picture, "A Soul in Trust," in which Belle Bennett is playing the featured part, supported by J. Barney Sherry, Darrell Foss, Lee Hill, Lillian West, Grover Franke and others.

Triangle Director Thomas Heffron and a company including Bill Desmond, Jack Richardson, Mary Warren, John Lynce, Lillian Langdon and others have been spending the week at San Pedro harbor, where they have been working on the Triangle three-masted barkentine, Fremont, on a story of the Carribean Sea, in which Bill Desmond is a swashbuckling pirate.

H. O. Davis, vice-president and general manager of the Triangle Film Corporation, is back at the helm at the Culver City studios after a business trip to New York, and the feature companies are working overtime in a drive to gain on the exceptional production schedule set by Mr. Davis for 1918.

First National Grows in Canada

One of the largest and strongest combinations which has ever been formed in Canada took place when the Western Canada Exhibitor Circuit joined hands with the Dewees and Schuberg interest of Winnipeg and Vancouver under the name of The First National Exhibitors' Circuit of Canada. This company is comprised of the largest and most prominent theatre managers in the Western Section. The company now controls the biggest and best-paying houses in Western Canada and it is believed that before long it will expand throughout the smaller towns and in this way will be in a position to secure the best attractions for different members of the Circuit.

The first officers of the circuit will be John A. Schuberg, president; John Hazza, vice-president, and Louis Clark, secretary-treasurer.

Fontaine in Detroit for Pathe Company

J. E. Fontaine has been appointed to the managership of Pathe's Detroit office, in line with the company's policy of promoting members of the organization to the higher positions.

Fontaine started in the film business with General in Washington.

Advance Offerings of the Programs

Paramount Arranges New List

"Madame Jealousy" Will Lead February Schedule, on Same Day with Dorothy Dalton Feature — Other Stars Are Included

THE Paramount list of releases for the month of February was announced this week, coincidental with the statement that each of these pictures is considered by Paramount exceptional

The month will start off February 4 with a Pauline Frederick picture, "Madame Jealousy," an allegorical feature picture written by George V. Hobart, author of "Experience." The production was made under the direction of Robert G. Vignola. Many of the scenes were taken in Florida.

On the same date a new picture in which Dorothy Dalton figures as the headliner will be released. It is called "'Flare-Up' Sal." The scenic effects are said to be the best which Mr. Ince has ever obtained.

Vivian Martin will appear February 4 in "A Petticoat Pilot," an adaptation of Joseph K. Lincoln's book, "Mary 'Gusta."

Enid Bennett's first picture under Paramount, "The Keys of the Righteous," is a release set for February 11.

Wallace Reid's next Paramount picture, released February18, is to be "The Thing We Love."

What is claimed to be one of the most spectacular and interesting photoplays which Paramount is to release in February will appear on the 18th when "Hidden Pearls," starring Sessue Hayakawa, will be shown. Most of the scenes for this picture were taken at Hawaii.

Billie Burke's fifth picture for Paramount will be released February 25. It is "Eve's Daughter," an adaptation of the stage play of the same name by Alicia Ramsey. The direction is by James Kirkwood.

Another feature for the month of February, announced by Paramount, is "Huck and Tom," in which Jack Pickford is the star. This is an adaptation of part of the book, "Tom Sawyer," by Mark Twain, and is announced as being even better than "Tom Sawyer," released last month.

George Beban will appear February 25 in William B. DeMille's photodrama, "One More American," a patriotic subject.

Another release announced for Paramount in February, is that of the first episode of "The Son of Democracy," featuring Benjamin Chapin as Abraham Lincoln.

Paramount's January releases include "The Guilty Man," "Jules of the Strong Heart," starring George Beban; "The Spirit of '17," starring Jack Pickford; "Rimrock Jones," starring Wallace Reid on the 21st; "The Widow's Might," starring Julian Eltinge; "The Hired Man,"



In "Eve's Daughter," a Paramount Picture, Billie Burke Is the Star

starring Charles Ray on the 28th, and J. Stuart Blackton's second Paramount production, "The World for Sale," released on the 21st.

Eltinge Feature Comes January 28

The next Julian Eltinge-Paramount picture to be released will be a comedy written for the star by Marion Fairfax, "The Widow's Might." This production was staged under the direction of William C. De Mille.

Headed by Florence Vidor, who also appeared opposite Mr. Eltinge in "The Countess Charming," the supporting cast includes Mayme Kelso, James Neill and Gustave von Seyffertitz. This photoplay is the female impersonator's third Paramount picture.

Alice Brady Picture on March 4

Alice Brady's new photoplay, "The Spurs of Sybil," will be released on the regular World Pictures program March 4. In this production Miss Brady appears as an exceedingly ambitious young woman who meets with numerous and almost insurmountable obstacles before she finally "wins her spurs."

Revelle in Jolivet Film

Hamilton Revelle has been cast opposite Rita Jolivet in Metro's patriotic picture, "Lest We Forget." He has appeared for Metro in "The Price of Malice," "An Enemy to Society," and "The Half Million Bribe."

L-Kos Ready for Month of February

Julius Stern, president of L-Ko Comedies, announces that his February product is ready for release. Despite the rainy season and a natural desire to avoid the attendant drawbacks, there will be no diminution of effort at Hollywood, where the L-Kos come from. "Keeping even with production on a two reel comedy every week is task enough," says Mr. Stern, "without hoping to get ahead with a stock of negatives."

"The Donkey Did It," will star Myrtle Sterling February 6. For February 15 there will be a flashy showing of femininity in "Pearls and Girls," surrounding Hughie Mack and Eva Novak. Jim Davis directed this comedy.

"Beaches and Peaches" indicates something of its nature in the title selected for the February 20 release. Archie Mayo directed Dave Morris and a large delegation of L-Ko girlies in this bathing suit comedy. Mack Swain will star in "Sherlock Ambrose," February 27, offering a comedy detective story with slap-stick trimmings. W. S. Fredericks directs the "Ambrose" L-Kos.

Vitagraph Sets Feature for January 28

Albert E. Smith, president of Vitagraph, has announced "A Mother's Sin" as the Blue Ribbon Feature to be released during the week of January 28, with Earle Williams in the star role. The picture was produced under the direction of Tom Mills, and there appear in support of Mr. William Ernest Maupain, Miriam Miles, Denton Vane, Louise Du Pre, Eleanor Lawson, Fred Peters and Charles Horton.

Pathe Names Split-Reel Releases

Pathe announced last week for release the following international and educational split reels, including "Katzenjammer Kids' Rub-a-Dub-Dub" and "Making Linoleum" for the week of January 20. Week of January 27, Katzenjammer Kids, "Rheumantics" and "From Forest to Ship"; for the week of February 3, Katzenjammer Kids, "Policy and Pie" and "For Dessert."

Essanay Releases "Broncho Billy" Films

According to advices from Chicago last week, Essanay is planning to release immediately "Broncho Billy" subjects rebuilt and re-edited as re-issues, with "Broncho Billy" Anderson.

East and West in February Metros

Five Stars Will Be Presented in Four Productions, Representing Studios on Both Coasts—First Is "Under Suspicion," with Bushman and Bayne

THE Eastern productions and two productions made in Metro's West Coast Studio at Hollywood, Cal., will be released by Metro Pictures Corporation during the month of February. Five stars will be represented—Francis X. Bushman and Beverly Bayne, Harold Lockwood, Viola Dana and Edith Storey—appearing in the order named.

B. A. Rolfe presents the West Coast pictures, "Weaver of Dreams" and "Revenge." Added to these will be a special production, with Nazimova as star—a new gypsy play now in process of completion. Four Drew comedies will also be released during February. These are "Help Wanted," "The Bright Lights Dimmed," "After Henry," and "His Generosity," in the order named.

Smiles and Thrills

The first February release will be "Under Suspicion," a feature comedy melodrama, starring Francis X. Bushman and Beverly Bayne. William S. Davis directed this five-act production, which had been adapted by Albert Shelby Le Vino from the original story by Hugh C. Weir. Smiles and thrills are said to be provided in this picture in about equal proportions. Mr. Bushman takes the part of a young millionaire, Gerry Simpson, who falls in love with a girl reporter at a society function. The girl reporter, Virginia Blake, played by Miss Bayne, has a horror of the idle rich, so young Simpson goes to work. He becomes a cub reporter. Some jewels belonging to a wealthy woman are stolen, and suspicion points strongly to Gerry. The girl reporter finds a clue, and begins to track the culprit. A monkey provides the "missing link" in the evidence.

The real thief is the person least suspected, of course, and there are thrilling scenes of excitement and adventure before the donouement takes place. The co-stars are surrounded by a cast including Eva Gordon, Hugh Jeffrey, Frank Montgomery, and Sidney D'Albrook.

Lockwood Is Second

"Broadway Bill," with Harold Lockwood as star, will be released Feb. 11. It is a romance of Broadway and the North woods, written and directed by Fred J. Balshofer, and contains a part for the star said to be wholly to his liking.

"Broadway Bill" is given his nickname on account of his fondness for the bright lights of the "big town." The gayeties of Broadway lead him insidiously into the habit of drink, but at last, finding that he has lost the good opinion of Muriel Latham, the girl who matters, he determines to go to the Maine woods and win back his self-respect. He finds a new enemy to fight, this time a personal one, Buck Hardigan, foreman of the lumber camp. For a time it looks as though the fight would be decided against Bill, but he finally succeeds in vanquishing both his antagonists, drink and Buck Hardigan.

A Lockwood picture always has a fight, and sometimes more than one, concealed within its five reels. "Broadway Bill" is no exception. The picture also has a blizzard, the photographer having built a canopy over his camera in order to obtain "flashes."



Harold Lockwood Is Making "Broadway Bill" for Metro

Martha Mansfield plays the part of Muriel Latham, opposite the star, and Stanton Heck has the role of the camp bully, Buck Hardigan.

Directed by Collins

Metro's February 18 release is "Weaver of Dreams," with Viola Dana as star. This is a picture version of Myrtle Reed's story, with Miss Dana in the role of Judith. John H. Collins directed "Weaver of Dreams" at Metro's West Coast studio.

Metro claims that Miss Dana has seldom had a part more suited to her personality than that of Judith. The action of "Weaver of Dreams" takes place in a rural community where the simpler emotions hold sway, giving the star another opportunity to display the sincerity that many consider her chief charm. "Weaver of Dreams" is primarily a drama of the human heart, it is said.

A cast of excellence surrounds Miss Dana in this picture. Clifford Bruce, well known to Metro patrons, has the role of Carter Keith. Mr. Bruce has played opposite Miss Dana in "The Winding Trail," and in her special production, "Blue Jeans," has the important part of Ben Boone. Russell Simpson has an important part. Cora Drew plays Aunt Cynthia Bancroft, who has a belated romance.

"Revenge" Is Last

The final February release is "Revenge," with Edith Storey as star. "Revenge" is described as a Western story of love and adventure, adapted from Edward Moffat's novel, "Hearts Steadfast," the scenario being the work of William Parker and H. P. Keeler. Tod Browning, who directed Miss Storey in "The Legion of Death" and in "The Eyes of Mystery," also directed "Revenge."

Alva Leigh, an Eastern girl, goes West to avenge the death of her fiancee, Donald Jaffray. Two men befriend her, Dick Randall, formerly Donald's cabin-mate, and "Sudden" Duncan, owner of the dance hall. One of them does so with a friendly purpose, and the other hoping to conceal his real enmity toward herself and the dead man. She realizes that all is not as it should be, but is led to false conclusions. Tragedy enters, and death stalks near. The leading man is Wheeler Oakman. Alberta Ballard has the role of "Tiger Lil" and Ralph Lewis is "Sudden Duncan.

Ten Paralta Plays Ready for Release

W. W. Hodkinson this week announced that ten Paralta plays, featuring the three stars, Kerrigan, Barriscale and Walthall, are now practically ready for distribution.

It is pointed out that these plays, prepared so long ahead as they have been, allow the Paralta Company to live up to the high standard of quality which they have set. It is also pointed out that this is a very solid guarantee of the solidity of Hodkinson plans and distribution.

The ten plays which are now ready are the following: "A Man's Man," with J. Warren Kerrigan; "Madam Who?" with Bessie Barriscale; "His Robe of Honor," with Henry B. Walthall; "The Turn of a Card," with Kerrigan; "Humdrum Brown," with Walthall; "With Hoops of Steel," with Walthall; "Rose o' Paradise," with Bessie Barriscale, and "Within the Cup," "Blindfolded" and "Patriotism," all with Miss Barriscale.

Lloyd Comedy Scheduled Each Week

Beginning with the week of Sunday, February 3, Pathe announces that there will be issued every week after that date a one-reel Rolin comedy featuring Harold Lloyd.

The first of these one-reel comedies to go out on the increased schedule is "The Lamb," which will be issued on February 3. The second will be "The Gasoline Wedding" on February 10, the third "Hit Him Again" on February 17 and the fourth will probably be "Beat It" on February 24.

Additions to U. S. Exhibitors' Sales Forces

T. S. Schram, who will supervise the distribution of U. S. Exhibitors Booking Corporation, and R. H. Haines, who will have charge of the Cincinnati territory, have been added to the sales forces of this corporation, according to the announcement made by Lynn S. Card, general sales manager. Both men are prominent salesmen of the Middle West.

March Blue Ribbons Announced

Alice Joyce Leads Off In "The Song of the Soul," and "The Desired Woman" Follows—Strong Program

THE March list of Blue Ribbon features to be released by Vitagraph is announced by Albert E. Smith, president of the company, as follows:

March 4—"The Song of the Soul," featuring Alice Joyce with an all-star company.

March 11—"The Desired Woman," featuring Harry Morey with Florence Deshon.

March 18—"An American Live Wire," featuring Earle Williams with Grace Darmond.

March 25—"The Home Trail," featuring Nell Shipman with Alfred Whitman.

This promises an unusually strong program under the Blue Ribbon banner for the first spring month, presenting as it does several of Vitagraph's most prominent stars. In addition, the Vitagraph announcement states that each of the plays scheduled contains a strong story.

In the first of the March releases, "The Song of the Soul," Alice Joyce has with her a company including Walter McGrail, Percy Standing, Barney Randall, Stephen Carr, Edith Reeves and others, and Tom Terriss, who directed the picture, is said to have produced one of the best pictures of his career.

"The Desired Woman" marks the advent of Will Harben as a motion picture author. The play is from the book of th same title and exhibitors are promised one of Harry Morey's best efforts. This picture will mark the second appearance on the Vitagraph program of Florence Deshon the Seattle girl who was lured from the legitimate stage into pictures and scored such a sensation as the adventuress in "The Auction Block."

"An American Live Wire," in which Earle Williams is to be starred, is the first picture the Vitagrapher has made on the Pacific Coast in more than five years. It is an adaptation from the O. Henry story, "The Lotus and the Bottle," which, as O. Henry fans will recall, is one of the group of stories included in the "Cabbages and Kings" volume. Grace Darmond, who was seen opposite Mr. Williams in "In the Balance," plays the leading feminine role.



Corinne Griffith, Vitagraph Star

"The Home Trail" is the third of the pictures with Nell Shipman and Alfred Whitman as a team. Their first was "The Wild Strain," by George Randolph Chester and Lillian Chester, and the second "Cavanaugh of Forest Rangers," which is to be released in February. The mysterious Mojave Desert supplies the locale for the story of "The Home Trail," which is laid in the early seventies, and William Wolbert, who is directing it, is said to have picked his locations with the same remarkable care as he did in the case of "The Flaming Omen," one of the most artistic productions Vitagraph has put forth in a year.

World Sets "Cross Bearer" Release Date

IT was announced last week that "The Cross Bearer," in seven reels, will be released by World Pictures, Brady Made, on March 18.

This picture play has Cardinal Mercier as its principal personage and Belgium as its setting. It is to be issued upon the regular World program at regular World prices, in keeping with the fixed policy of this corporation.

"The Cross Bearer" will be the third special feature to be distributed to exhibitors of World Pictures without extra cost. "Rasputin, the Black Monk," and "The Burglar" were released similarly, at greatly increased expenditure on the manufacturer's part. Like these productions "The Cross Bearer" was made as a personal venture by William A. Brady and purchased by the World Film Corporation for its regular patrons by way of demonstrating that big features can be brought within the reach of program houses.

One of the big scenes of "The Cross Bearer" is said to be an authentic reproduction of the Louvain Cathedral, in which Cardinal Mercier is celebrating mass when the German forces rush in and take possession, ejecting the congregation, piling up the seats and setting fire to them, and afterward making a barracks of the edifice.

Stanley Theatres Use Local Events

The management of the Stanley theatre in Philadelphia, which is under the direction of the Stanley Company, has added still another feature to its regular programs. The new attraction is the work of the Stanley cinema man, who with his camera secures the pictures of interesting happenings in all parts of the city. Every day at noon hour the Stanley camera man can be found engaged in "picturizing" the crowds at Broad and Chestnut. The screen at the Stanley theatre soon afterward reveals the fruits of his endeavors.

Petrova Feature Comes February 1

Immediately following the announcement that the title, "The Light Within," has been chosen for the second production in which Madame Olga Petrova will appear, the release date for this feature has been set. "The Light Within" will be released on Friday, February 1, on which date the photoplay will be distributed through the exchanges of the First National Exhibitors' Circuit.

The premier of the second production, starring Madame Olga Petrova under the banner of her own organization, is expected to take place at either the Rialto or the Rivoli.

Larry Trimble directed.

"Hidden Purpose" Released January 27

The next Paramount-Mack Sennett comedy, entitled "His Hidden Purpose," will be released January 27. This comedy, it is announced, is a regular Laura Jean Libby melodrama turned into a merri-drama disclosing the persecuted heroine, the hampered hero, the vile villain and the scheming father.

There are three elopements in "His Hidden Purpose," as well as several good all-around fights, a few kidnappings and a "smashing" clever climax. Marie Prevost plays the Girl, Chester Conkling the Villain, Gene Rogers the Father, Neal Burns the Sweetheart, and Frank Cooper the Boarding House Keeper.

Jacksonville Sends Praise to Zukor

In a telegram to Adolph Zukor, president of Famous Players-Lasky Corporation, concerning "The Seven Swans," with Marguerite Clark, the Jacksonville Chamber of Commerce said: "Marguerite Clark in 'Seven Swans' viewed by leading citizens, public bodies and committee from our Chamber of Commerce. Paeans of praise from all. Permit us in our humble way to express our everlasting gratitude to J. Searle Dawley for his quick and accurate perception of Florida scenery in 'Seven Swans.' It is a masterpiece. Florida has ever been the sought-for land of romance since 1492. 'Seven Swans' will go down in art of mirrored reflections as the eighth wonder of the art world."

Some of the exteriors of the picture were secured at Jacksonville.

Kerrigan New Picture Ready Shortly

J. Warren Kerrigan, whose first Paralta play, "A Man's Man," has been released, will be seen in the near future in his second Paralta play, "The Turn of a Card," from the pen of Frederick Chapin, which will be released by the W. W. Hodkinson Corporation, the first of February.

The production was made under the direction of Oscar Apfel and photographed by L. Guy Wilkey, both of whom assisted in the making of Kerrigan's former Paralta plays.



A Bright Moment in "Mrs. Slacker," a Pathe Production

Hyland Feature from Pathe February 3

Peggy Hyland in a Gold Rooster play, a serial episode, two-reel series; drama and a Lloyd comedy, are announced on Pathe's program for February 3. Miss Hyland is starred in "The Other Woman," a Gold Rooster play in five reels produced by the Astra Film Corporation.

Doris Kenyon stars in the eleventh episode of "The Hidden Hand," the title of which is "Trapped by Treachery," with Sheldon Lewis, Arline Pretty and Mahlon Hamilton, produced in two reels by Pathe.

Ruth Roland appears with Frank Mayo in the third drama of the series, "The Price of Folly." The title is "The Catspaw."

Harold Lloyd stars in "The Lamb," a comedy in one reel, produced by Rolin.

"Picturesque Brittany" (Huelgoat), Pathe colored travel and "Bonnets of Brittany," Pathe colored educational, form a split reel.

This program also has an International cartoon and educational split reel, and Hearst-Pathe News No. 12 and No. 13.

Lyons-Moran Comedies on Regular List

Universal announced this week that the Lyons and Moran comedies, with Gladys Tennyson as leading woman, will shortly be listed among Universal's regular offerings. "Hooverizing the Home" and "Home Talent" have been completed, the domestic nature of the titles being continued in the work now in progress to be called "Home Again," with "Home Sweet Home" to follow.

Pathe Releases Another Russian Film

Pathe's feature release for the week beginning January 20, was "The Cloven Tongue," a Russian Art Film in five parts with a cast composed of players of the Moscow Art theatre, including Nadya Lesienka, P. A. Baksheef, N. V. Panoff and Sophie Karabana.

"Beauty and the Rogue" Ready

Mary Miles Minter Is Star of New American-Mutual which Is Scheduled for January 28—George Periolat in Cast

IN Mary Miles Minter's next American-Mutual production, titled "Beauty and the Rogue," which will be released on the Mutual schedule January 28, this star will appear in a role quite different from any character she has yet portrayed, Mutual claims.

As Bobbie Lee, the unsophisticated daughter of a wealthy and doting father, she is interested in the work of an "uplift" society and is imposed upon by an ex-burglar who works on her sympathies and promises to "go straight." He did "go straight" away, but only after he had taken her jewels, some of which he sold to the young chap who had fallen in love with "Bobbie," and the young fellow was pinched as the thief when he presented "Bobbie" with her own brooch.

George Periolat, who plays the father, will have his first opportunity for aeons to wear real human clothes, as heretofore he has been camouflaged as decrepid misers, crazy sea-captains, bibulous beach-combers, and old man roles, until the public has almost forgotten what he looks like.

The Strand Comedy, released January 29, stars Billie Rhodes in a peppery farce titled "Somebody's Widow." Billie poses as the inconsolable young widow of a victim of the sea, in order to captivate a bumptious young scenario writer who is immune to feminine charms.

The "Mutual Weekly," the topical news reel, is released on January 28.



Mary Miles Minter, a Dainty Dansuese in "Beauty and the Rogue," for American-Mutual

Mrs. Wilson Views Picture

Artcraft Pictures Corporation this week announced that R. W. Barren, of Artcraft Exchange in Washington, wired to the effect that Mrs. Woodrow Wilson, wife of the President, visited a picture theatre last week in which "A Modern Musketeer," with Douglas Fairbanks, was being shown.

Runs for Three Weeks

Goldwyn this week announced that Manager J. A. Quinn of the Rialto theatre in Los Angeles extended the run of Mae Marsh in "The Cinderella Man" to three weeks.



George Walsh, the Fox Star, Goes a Few Rounds With Bruin in "Jack Spurlock—Prodigal"

Fox Chooses Names for Features

Announcement has been made by William Fox of the selection of titles for three of the productions heretofore announced for release under temporary names. Two of these are Fox Special Features which will be released next week and the other is a Standard Picture.

Jewel Carmen's next appearance, her second as a star, will be made February 17 in "The Girl with the Champagne Eyes."

Tom Mix will be seen February 24 as the clean-up man of Bannack, a Western town, in "Six-Shooter Andy."

The Standard Picture which is for release January 27 has previously been carried under the temporary title of "From the Depths," but is to be released as "The Forbidden Path." It was made under the direction of J. Gordon Edwards and is said to be an indictment of the attitude of society on the question of the double moral standard.

"In Wrong" Released by General Film

Jaxon Film Corporation's current Finn and Haddie comedy release through General Film is "In Wrong." Walter Stahl and Billy Ruge, the two funmakers of this series, furnish some fast slapstick comedy in this subject.

"The Fatal Shot" is the next Finn and Haddie subject to be released by General Film.

New Jewel Comes on March 4

"The Doctor and the Woman" Was Directed by Lois Weber, with Mildred Harris as Star—Private Show First

FOLLOWING in the wake of the announcement by Jewel of the success of Mildred Harris in "The Price of a Good Time," it is this week made known by that organization that the next feature produced by Lois Weber and starring Mildred Harris will be released March 4, under title "The Doctor and the Woman."

"The Doctor and the Woman" is an adaptation of Mary Roberts Rinehart's novel, "K," and tells a story of the struggles of a great surgeon to regain the confidence lost after the failure of several operations on which he was considered a world-wide authority.

Through a series of coincidences in which he plays father confessor to various persons in trouble, "K," as the mysterious doctor is known, saves the life of his rival by the same operation that previously proved his undoing, his former failures explained by the confession of a jealous nurse. "K" finds happiness in a newfound love of which he had been totally oblivious and again devotes his life to the ills of mankind.

True Boardman, is entrusted with the role of "K," while Albert Rosco, Zella Caull, Carl Miller and others make up the balance of the cast.

The picture is said to be one of Miss Weber's most appealing productions, and in point of photography and unusual titling is considered her masterpiece.

A private showing will be arranged this week for exhibitors in the metropolitan territory, after which the Jewel sales organization will be ready for New York bookings.

Keystone Players Work In New Comedies

PRODUCTION activities amongst Triangle-Keystoners are keeping up a merry pace, according to latest reports of developments.

Triangle-Keystone director, Herman Raymaker, has begun the filming of a comedy, "A Playwright's Wrong," in which a cast headed by Billy Franey and Maud Wayne will be featured. Others in the cast are Ward Caulfield, Dora Rodgers, Milton Sims, Lloyd Bacon and Martin Kinney.

"A mad muddle of money and mud" is the theme around which has been woven a Triangle-Keystone comedy scream, "Slinging It," under the direction of William Beaudine. Ray Griffith and Max Asher, as promoters of a get-rich-quick scheme, head a well-known list of mirth-provokers including Peggy Pearce, Lallah Hart, Jim Donnelly, Frank Opperman, Harry Depp, Fritz Schade, Fred Mack and J. Henderson.

A comedy crook play, which Harry Edwards is directing, entitled "A Rough Diamond" is nearing completion. Paddy McQuire is a jewelry clerk, whose light-fingered habits cannot be forgotten in his new surroundings. The cast includes Rae Godfrey, Chris Richards, Sylvia Ashton, Charley Force and Dorothy Hagar.

Director Charles Avery set another high-speed mark when he completed his latest one-reel comedy, "A Good Elk," in less than two days.

Triangle-Keystone director Reggie Morris is suffering with a slight attack of the grippe and will probably rest for a week or two. During the absence of Morris, there will be no delay in the extensive work which Director of comedy production, Albert Glassmire, has planned. Ferris Hartman has taken over the two-reel comedy which was prepared for Morris's next picture and is rehearsing a big company. Work of filming this production will be well under way this week.

You are not going to war. The men who are need all the comforts you can give them. Help them get cigarettes. That is your patriotic duty. If you aren't helping in the "smokes" campaign, get busy—now. Don't be a slacker!



Twenty-four-Sheet Stands from a Painting Are Being Used for "The Eagle's Eye," the Wharton Serial with King Baggot and Marguerite Snow

"The Rogue," Late Billy West Comedy

BILLY WEST is now completing the latest King Bee-Billy West comedy at the company's studio, at Hollywood. It is in two reels and titled, "The Rogue." Release date is February 15; Ethel Burton, who played opposite Billy West in the first four King Bee comedies produced, has been engaged to take principal comedienne roles in future productions. She has played in Vitagraph, World and Vim comedies. She will appear in Billy West's next release.

It is announced by the King Bee Films Corporation that the Standard theatre, Broadway and 91st street, New York, featured on its musical program for the week of January 14, the latest "King Bee" waltzes, composed by Billy West.

More Energy Behind Serial Films

Carl Laemmle, president and director general of Universal Film Manufacturing Co., is applying more energy, it is announced, to the production of serials than ever before in the history of that organization. It has, previously, been Universal's rule to finish the release of one chapter-serial before starting to circulate its successor; but now serials will overlap serials throughout the coming year.

Under the new plan, Eddie Polo and Vivian Reed's serial, "The Bull's Eye" starts circulation February 4, when Ben Wilson and Neva Gerber's adventures in "The Mystery Ship" has reached its eleventh episode. Work has already begun on "The Lion's Claws" in which Marie Walcamp will be presented under the direction of Jacques Jaccard who also produced "The Red Ace" and "Liberty, A Daughter of the U. S. A." serials in which Miss Walcamp furnished chapter sensations during the past year.

Stanley Circuit Books "Bud's Recruit"

"Bud's Recruit," the boy-patriotic-comedy from a Judge Brown story for General Film, has been booked for eighteen days in the Stanley Circuit of Philadelphia, following a two-day showing at the Stanley theatre, according to Branch Manager Samuels of that city.

The picture is the first of the two-reel subjects which Judge Brown is producing for General, and others to follow will have, it is said, the juvenile type of comedy.

"Troublemakers" Makes Philadelphia Record

According to an announcement this week from William Fox, "Troublemakers," the Fox comedy-drama with Jane and Katherine Lee, Fox "Baby Grands," as stars established a record for big business for a week's run at Philadelphia's leading picture theatre, the Palace, during the week January 7-12. Seven performances every day were given, and at five of these the S. R. O. sign was needed.

Laemmle Changes Plays and Titles

Changes in both plays and titles are announced by Managing Director Carl Laemmle for the February program of Bluebirds. The stars involved include Monroe Salisbury, Mae Murray, Carmel Myers and Franklyn Farnum.

Here is the final arrangement for February: "The Wife He Bought" will be presented by Carmel Myers week starting February 4.

"Hands Down" will have Monroe Salisbury as its star, released February 11, Ruth Clifford being featured as Mr. Salisbury's leading lady.

"The Morals of an Actress" is a Robert Leonard production to be presented by Mae Murray, February 18.

"The Rough Lover," to be presented by Franklyn Farnum, February 25, has been previously referred to under its original title, "Breeze Bolton Blows In," a published story by Joseph F. Poland.

Allotments of Bluebirds for March are tentatively forecasted thus: March 4, Carmel Myers, in "The Green Seal"; March 11, Monroe Salisbury, in "Hungry Eyes"; March 18, a Dorothy Phillips production, "Her Fling"; March 25, Mae Murray, in "The Eleventh Commandment."

"Forbidden Path" Comes January 27

Theda Bara's next Standard Picture for William Fox, according to an announcement from the Fox offices, will be released under title of "The Forbidden Path" on January 27. The photoplay has been completed at the Fox studios in Fort Lee, N. J., and is the first film Miss Bara has made since her return from California, where "Cleopatra," "The Rose of Blood" and "Du Barry" were put into celluloid.

J. Gordon Edwards, who has directed all of the Theda Bara super-productions, was in charge of the new drama. Adrian Johnson was the author of the scenario.

"My Wife" Announced for Release

The Empire All-Star Corporation announced this week that its next release is "My Wife," which stars Ann Murdock. Rex McDougall will have the part which was handled in the original stage version by John Drew." Others in the cast are Amy Veness, Ferdinand Gottschalk, Hubert Druce, John Hammond, Grace Carlyle, Dudley Hill and Carl Sauerman.

"One More American" for Beban

George Beban, following his appearance as a Frenchman in "Jules of the Strong Heart," will be presented in "One More American" by Paramount, and will return to his well-known character of an Italian.

The story for "One More American" was written by William C. DeMille, who directed the picture.



Texas Guinan Is Starred in Triangle's "The Gun Woman," for January 27 Release

"Her American Husband" Listed

Triangle Arranges Feature with Darrell Foss and Teddy Sampson for January 27—Guinan Picture Also Scheduled

AS its motion picture feature of chief interest for the week of January 27, Triangle has listed "Her American Husband," which it announces as a reversal of the story and play, "Madame Butterfly." Intermarriage betwen the white and yellow races is the theme, and Triangle claims it is timely enough to draw more than usual attention.

Darrell Foss, in "Her American Husband," is cast as the profligate young millionaire, and Teddy Sampson has the part of Cherry Blossom, a Japanese girl. The picture was directed by E. Mason Hopper.

Texas Guinan will make her next appearance on the screen the latter part of the same week in "The Gun Woman," in which she is cast as the proprietress of a saloon and dance hall in the early west. She becomes the victim of a bandit's duplicity, and it is then that the Bostonian, a Wells Fargo detective working incognito on his trail, wins her love and confidence. How the call of love comes into the sordid life of an apparently evil woman, is shown in this drama of a woman's regeneration.

Edwin Brady, the Bostonian, has appeared in "Wild Sumac" and "Indiscreet Corinne." Francis McDonald, who played in Alma Ruebens support in "I Love You," departs from the conventional tricks of the heavy and has the part of the highwayman. Frank Borzago is credited with the direction of this production.

The Keystone comedy, "Ruined by a Dumbwaiter," is also to be released for the week of January 27, and there's said to be a climax in it that kicks cords of chortles and roars of riotous laughter from funproof fiends and the observer has just strength enough left to get home and tell the folks.

"A Butler Bust Up" and "Too Many Husbands" are one-reel Triangle Komedies included in the week's release.

Miss Phillips' Features Independent

Although they will continue to be released through Bluebird exchanges, photoplays in which Dorothy Phillips stars will, hereafter, be special atractions, to be designated as "Dorothy Phillips Productions." There will be no brand designation, and the method of handling the pictures will apply as though they were independent productions without being any part of the regular Bluebird program.

"The Grand Passion," lately introduced to the screen for the first time at the Broadway theatre, New York, will be the initial "Dorothy Phillips Production" to reach exhibitors under the new plan.

Help Is Short in Omaha

The fifteen Omaha, Neb., exchanges report difficulty in getting help. "I take whatever comes along, no matter whether the applicant has had experience or not," said one manager. Others complain of an underhanded campaign to steal their employes by the offer of a higher salary. The managers say the salaries being paid exchange employes are now higher than they have ever been. Stenographers are worst needed.

Film Specialties

News Reels and Conversation

Writer Figures That Majority of Audience Is Feminine, and Declares Something to Make Them Talk Is What Is Needed

ONE thing you, Mr. Exhibitor, want above everything else is to send your patrons away talking about the pictures, and so interested that they will continue to discuss them at the family dinner table, at the next lunch hour, at the knitting bee. Especially at the knitting bee. For seventy-five per cent of your house is feminine, and it is the women, with their greater leisure, who come back matinee after matinee, lured by the memory of what they or their friends have enjoyed at your theatre.

Have you considered the Screen Magazine as a topic of conversation? Perhaps you are not familiar with it—confuse it, as a matter of fact, with the news reel. Except that its subjects are of more or less timely interest, it resembles a news reel only as "Every Week," for instance, resembles the front page of the daily paper. It has from three to five subjects only, one of them usually a cartoon or other humorous element, and the subjects are such as appeal by their intimate interest or novel and picturesque character to every man, woman, and child. Here, for example, are some of the topics treated



Arnold Daly Is Starred in "My Own United States," a Frohman Picture



The Universal Screen Magazine Shows Living Bones in Motion

during the past two months in the three screen magazines now on the market. We list them in columns so that you can see at a glance the field they cover:

For the Men

Fighting Forest Fires
Niagara Supplements the Coal Fields
Training Firemen Recruits
Army Doctors Detect Slackers
New Catskill Water Works

For the Women

The New Art of Dress
The Meatless Meat Loaf
The Iceless Ice Box
Making Perfumes at Home
Boxing for Women

For the Children

Uncle Sam's Pig Clubs
Making Trench Candles
Training Police Horses
How Crystals Form

besides such subjects of universal interest as the Movement of the Human Body under the X-Ray, the X-Ray in Dentistry, With the Property Man Behind the Scenes, and the fascinating illustrations of mechanical processes animated by J. F. Leventhal, which are in a class by themselves. The screen magazines to which we refer are the Paramount-Bray Pictograph, the Universal Screen Magazine, and the Argus Pictorial, released by the Pathe Exchange. Each differs in character as good magazines differ, yet each is eminently suited to add that element of pleasing novelty desired by the careful exhibitor.

"Punch" and "thrill" are all very well, and to an extent necessary. The drawing power of the star will remain as long as the power of personality intrigues curiosity. But unrelieved by the wholesome flavor of every-day life these romantic elements tend to pall and become stale. Add to the enthralling feature and the laugh-provoking comedy the screen magazine. It will enhance the interest of your other films by contrast, it will offer in itself just that element needed to make the whole program humanly real; it will, more than any other part of the program, remain in the memory of the spectators and reappear in their daily talk. "Our best people" use it and like it. Can you afford to be anything else than the best?

C. DeL. Berg.

Pictographs Show Women in War Work

A series on "Women In the World of Work" is announced by the Bray Studios, Inc., as a part of the Paramount-Bray Pictograph, the "magazine of the screen." The first issue is scheduled to appear in the 103rd release, for which Anne Haviland, who distills perfume from flowers, furnished the story.

This series will run over a period of weeks, and each installment will be a complete story in itself.

Zeppelins Shown In Animated Weekly

In the Universal Animated Weekly No. 7, two monster Zeppelins are shown, according to announcement this week from Jack Cohn's Universal office. One of these German air machines is shown as a skeleton, and the other is shown complete in detail.

Other features of Universal Animated Weekly No. 7 include interesting pictures of the construction of wooden ships at Houston, Texas.

War Pictures Half of Mutual Weekly

News pictures from Europe made up a half of No. 4 of the Gaumont-Mutual Weekly, which was released on Sunday, January 20. Photographs are shown of the new French Cabinet, headed by M. George Clemenceau, Premier and Minister of War, and of the Allied War Conference, composed of special ambassadors of the Allies which met in Paris to establish a better unity of control in the conduct of the war.

War Scenes Stand High with Public

Jack Cohn, of Universal Current Events and the Universal Animated Weekly, claims that from a survey he has caused to be made the result justifies his declaration that of all war pictures from the various fronts there is no series holding higher place in the estimation of the public than those of the Current Events and Animated Weekly.

WHAT THE NEWS WEEKLIES OFFER

Hearst-Pathe News No. 6 is an especially good number, giving much space to fine pictures taken in Arabia, where the nomads of the desert are rallying to the cause of the Allies and democracy. A mass of men storming a rugged height is particularly effective, while the camel trains that convey the wounded to a dressing station are an odd contrast to our smoothly moving motor ambulances.

Pasadena's Rose Festival furnishes a number of floats whose warlike character is veiled in the floral wealth that decks them. The white linen costumes of the Red Cross women who march in the procession is a token of sunny skies and warm weather in that happy land.

Unusual close-ups of the production of oil at Lake Charles, La., give an idea of the character of the crude product and the means taken to render it sufficiently liquid to flow through the pipe lines.

The two weeklies issued by the Universal Company maintain their lively and interesting character. Space is given to the Arabian scenes and the Pasadena Festival, but exclusive features are offered by Current Events No. 36 in a fire scene on the Pacific Coast, theatrical in its catastrophe, in an exciting horse race at New Orleans, and in pictures of the Alaskan "huskies" now pulling sledges to save the wounded in the snows of the Vosges Mountains.

Animated Weekly No. 7 starts off with iceboating on the Shrewsbury, and shows us, in a number of striking scenes, just what Chicago is struggling with in her shroud of snow. An exclusive feature of great interest is the giant Zeppelin recently brought down by French aviators after it had made a "successful raid" on helpless London. Comely young ladies from the cast of "Flo Flo" exhibit the latest in gorgeous and extravagant apparel.

With a view, doubtless, of varying the monotony of the local snow and ice, Mutual Weekly No. 3W1 embraces scenes ranging from frozen Boston Harbor to the Arabian desert. En route the camera stops at the Biltmore Roof, where young ladies of marvelous agility display the latest wringles in skating and skating costumes; and at Hoboken and Junction City, Kansas, victims both of destructive fires. At Pasadena it records the procession of the Tournament of Roses, and in Eureka, California, pictures a theatre which by charging a carrot or a potato instead of the usual admission added materially to the food supply of the needy.

The desert pictures have to do with the departure of French troops from Suez and their arrival at El Ouedz and the Oasis of Gidda. They are novel and pleasing.

WEST POINT—CONCENTRATED

What our young men have gone through and survived to win the coveted commission is shown in very interesting fashion in a current release of the Educational Films Corporation, "The Making of an American Officer." The picture, one reel in length, was taken at the Plattsburg Training Camp and covers the entire day of the student lieutenant from reveille at 5.30 to dress parade.

Breakfast over, the boys wash dishes, survey and lay out a trench, building up its walls with "revetments" of sandbags and branches, study and practise the principles of engineering, lay and destroy barbed wire, improve their marksmanship with rifle and big gun, and exhibit their skill in birch tree camouflage.

With a subject of such interest to all Americans, the reel should prove exceedingly popular.

A PUSSY AND A PARROT TIME

The monkey wasn't there. Probably that is why in "Animal Drolleries" (Educational Films Corporation) the cat and the parrot chum together so lovingly. Not so happy, however, is pussy when introduced to a coiled snake. Mr. Snake was dead, but Puss didn't know that and went after him very gingerly with a gentle tap of the paw and a quick recover. But courage rises with lack of opposition and Puss exhibits a real temper and fighting spirit.

A ferret with her young, and an otter that does his best—and worst—to take a bath in a washbasin, are other actors in this very amusing reel.

BIRDS THAT FOLLOW THE SEA

Aquatic birds in their native habitat are the subjects of "Birdland Studies" (Educational Films Corporation). Snapshots of the diver, the crested crevy and young birds on their nests are followed by a number of extensive views and close-ups of cormorants and puffins as they gather in great swarms on the rocks or alight on the surf.

Short Subjects in Review

By Clara DeLissa Berg

Grand Canyon in Scenic from General

The current Essanay scenic released through General Film Company is entitled "The Two Biggest Things in the World—The Grand Canyon of Arizona and Canyon DeChelly." It is said to be an ideal short-length subject for any program.

QUAINT FRANCE

Here is a story whose truth is vouched for. A soldier of Brittany standing at attention was addressed by his officer. The man failed to respond even when the question was repeated and the man's knowledge of his supposedly native tongue sarcastically questioned. A German prisoner happened to be standing near and saw the incident. "Pardon, sir," said he to the officer, "but this man is from Brittany; he does not speak French."

The remoteness of this corner of France is well illustrated in Pathe's "Picturesque Brittany," a half-reel in color, to which is added, also in color, "Bonnets of Brittany." The neat farms, old courtyards with their ancient and beautiful wells, the lovely wooded ravines and the odd costumes and headgear form a series of charming pictures not without humor. The "bonnets" are of lace or fine lawn, varying from a tiny cap with a "ticker tape" appendage that flies in the wind to a dressy confection resembling a frosted wedding cake.

WHEN EVEN SCIENCE CHARMS

Argus Pictorial No. 6 (Pathe Exchange) continues its pleasing task of showing the attractive side of scientific cracksmanship. The first half of the reel is devoted to those clever artisans of the American Museum of Natural History who devise delicate models of insect, plant and animal life from blown and spun glass, wax, plaster, celluloid and paint. "Four o'clocks," sea lettuce, starfish and a horny crab are presented in process of creation.

A short length of film on that queer creature, the sea horse, who looks like a Greek fable come to life, follows the above and is accompanied by pictures of the Stentor, a microscopic fraction of an inch long in real life, but very imposing and formidable on the screen.

The principles of physical Adhesion and Cohesion, so common in our daily life that we fail to consider them, are illustrated by a number of simple and easily understood experiments.

"THE HOUND OF THE HILLS"

"Once there was a dog who grew too big for his kennel," says Robert T. Bruce in introducing us to this, the latest and one of the most beautiful of his scenic pictures, released by the Educational Films Corporation. So he shows us his famous Dane setting off for adventure in the high hills. Lying with nose almost touching the water, the dog watches the trout that sport in the still pool. He has his "meatless Tuesdays" six days a week, when the ptarmigan prove elusive. Through the fragrant pine forests he takes his way, and up where rough ice is the only pathway. A motionless figure of bronze, he watches the sun drop behind the silent hills.

None can see this picture without a throb of response to the majesty of the great brute matching his strength against the strength and splendor of nature.

THE LADY OF THE PERFUMES

Not all the women are driving ambulances or taking the place of men at counter and desk. A few continue to pursue the professions they have created by dint of initiative, courage and hard work, and to preserve in the midst of the mighty material struggle some of the charm and beauty of life. In Paramount-Bray Pictograph No. 102 we meet one such, Anne Haviland, a girl from Maryland's eastern shore, who in her own laboratory distils perfumes equal to the finest essences that used to come from abroad. The pictures of her at work among the flowers, aided by a real "mammy" in a bandanna, are notably artistic and pleasing.

Birds are playing a prominent part in this week's short subjects, and the Bray Studios contribute some good snapshots taken on Pelican Island, the Federal bird reservation in Florida. The poor little plucked nestlings just out of the egg are a sorry sight, but under the care of the parents, who fly to a distance of fifteen miles to procure food for them, they soon develop into lively youngsters able to take care of themselves.

Bobby Bumps's experiments with a home-made disappearing gun are more notable for their ingenuity than their success.

ILLUSTRATING THE ABOVE

A comfort in the dark hour that comes to us all when we picture the agony of the battlefield is a knowledge of the training given the Red Cross ambulance aides in lifting and caring for the wounded (Universal Screen Magazine No. 56). The variety of ways in which a helpless man may be carried so as to avoid giving unnecessary pain to injured members is almost as surprising as the rapidity and skill with which the aides put them into practice.

This is one of two serious subjects in this excellent issue of the Magazine. The other deals with the timely topic of wooden ship building and shows the curving hulls from the inside, views fore and aft, the driving of both metal and wooden spikes, and the launching of the completed vessel.

In lighter vein are "Punch and Judy Land," taken behind the scenes of the Marionette theatre in Greenwich Village, this city, and the making of the artificial food that is used by the Food Conservation Committee in its publicity campaign. A Japanese weed furnishes the material out of which the American Museum of Natural History fashions its object lessons, but so skillful are the craftsmen that, as all of us know who have chanced on this bit of Uncle Sam's advertising, the luscious sirloin and succulent bean are warranted to deceive at a distance of a dozen feet.



For the McClure Picture, "Mother," General Enterprises, Inc., uses a 24-sheet stand. The production stars Elisabeth Risdon

In the Independent Field

Gerard's Screen Version Ready

"My Four Years in Germany," By James W. Gerard, Now Being Cut and Edited by Director Nigh—Facts Revealed

"My Four Years in Germany, Inc.," adapted from Ambassador James W. Gerard's book of the same name, has been completed by Director William Nigh, it is announced.

The picture is said to be big as a theatrical production, and a rare example of the possibilities of a picture in reproducing history in the making.

An official of the company said:

"Few diplomats have been so priviledged during the last few years as Mr. Gerard, and none has borne himself with greater credit. As long as history shall be written, Sir Edward Goschen's narrative of his last interview with the German Chancellor, the famous 'scrap of paper' incident, will be quoted. Mr. Gerard was given the opportunity during four years to see Germany from within, and in particular to watch an autocratic and efficient military machine at work during over two years of war. His ambassadorship is memorable in two ways: First, it was made the occasion for a display of clumsiness, haughtiness and suspicion on the part of Germany towards the representative of a powerful neutral country and secondly

"Mr. Gerard's term is memorable because of his printed record of it. Seldom before has an ambassador published his reminiscences immediately upon his retirement. But a new occasion called for a new precedent. The world wanted an image of German life, a picture of what was felt to be the twisted psychology of the German mind. Mr. Gerard was one of the few men able to give this, and his book 'My Four Years in Germany' has become one of the most important diplomatic disclosures published during any war.

"To quote the author's words it was 'written because I want to bring home to our people the gravity of the situation.'

"It has become a striking historical document, a plain record that none can misunderstand of the madness of a people drunk with autocracy, and, incidentally, a revelation of a cool sagacious ambassador who was equal to the many demands which an unexempled situation made upon intellect and character."

Mr. Nigh is now cutting the picture. It will be shown first in Washington before the United States officials.

Arrow Film to Handle Warren Productions

EDWARD WARREN, Edward Warren Productions, announces that he has concluded a contract with the Arrow Film Corporation whereby that company takes over the marketing of all Warren productions, including future productions, as well. Mr. Warren in making the announcement, said:

"I have spent one year in observation and investigation, and in some measure in experimenting with marketing methods. Of course, we producers have done little else in the last three months but mark time, but the experience has been peculiarly valuable to me in that the conditions which have obtained in the picture industry have given us the first real chance we have ever had to see the seamy side of the business and its constituent parts. If weakness has existed anywhere it has been disclosed in the confusion of recent months.

"I am an optimist, have always been one, and have never for one minute doubted the future of the picture business; and the most hopeful note in the varied chorus of pessimism that has been dinning in our ears lately is the firm tone of the substantial men in the industry. And there are a lot of them—but the organization headed by W. E. Shallenberger and Robert W. Priest has made an especially strong appeal to me both because of the character of the organization and the far-sighted policy of distribution under which they operate. I have found Arrow Film Corporation's connections the very best and their standing excellent. So thoroughly convinced am I of their sincerity and definiteness of purpose that I have turned over to them both my negatives, "Souls Redeemed" and "Weavers of Life."

"There is some unsold territory on the first picture that will be offered by Arrow Film Corporation, while selling work on my new picture has really not yet been started. Nathan Gordon bought New England rights, Mr. Franklin Backer has bought New York State and northern New Jersey, and the African Film Trust has taken the South African territory. The rest of the world is in the hands of Arrow Film Corporation. I have also concluded an arrangement with them whereby they will handle my future productions."

You are not going to war. The men who are need all the comforts you can give them. Help them get cigarettes. That is your patriotic duty. If you aren't helping in the "smokes" campaign, get busy—now. Don't be a slacker!

W. H. Productions' Comedies Released February 1st

W. H. Productions Company announce that the twenty-eight two-reel Mack Sennett produced comedies, including three Chaplins, will be released commencing February 1, at the rate of one a week.

The first six subjects have already been prepared. They are: "A Small Town Bully," with Mabel Normand, Mack Sennett, Roscoe Arbuckle, and Owen Moore; "Friendly Enemies," with Syd Chaplin and Chester Conklin; "A Polished Villain," with Al. St. John, Charles Arling and Mae Bush; "His Diving Beauty," with Mabel Normand, Roscoe Arbuckle and Mack Swain; "His Bitter Half," with Polly Moran and Charles Murray; "The Dynamiter," with Chester Conklin. The advertising matter on each one of these productions will consist of a lobby display of 8 x 10 and 11 x 14 photographs, three and six sheet posters and special novelty heralds. Information received from a number of the Exchanges that have already acquired the territory for these productions, is to the effect that exhibitors throughout the country are waiting for the entire series, and it is expected that these comedies will go over big.

Wohlfarth and Westfall Form Atlantic Film

Martin Wohlfarth and A. E. Westfall, prominent New Jersey exhibitors and salesmen, announce that they have established the Atlantic Film Company, with offices in the Leavitt Building, 126 West Forty-sixth street, New York, and will exploit productions on the independent market in the New Jersey territory. Mr. Wohlfarth is the owner of the Atlantic theatre, Spring Lake, N. J., and Mr. Westfall is well-known salesman in the New Jersey territory. Their first offering is "Mother," the McClure picture produced under the direction of George Loane Tucker, with Elisabeth Risdon in the featured role.

First Two Jester Comedies Exploited

William Steiner, Jester Comedy Company, left last week for an extended trip through the country, in the interest of the "show you" policy inaugurated by the company recently. He will show to the trade of the various cities which he will visit, the first two-part Jester Comedies, featuring Twede-Dan, the "International mirth maker." The comedies are titled, "The Recruit," and "His Golden Romance." The Arrow Film Corporation, sales representatives, Shallenberger and Priest, have bought the foreign rights to these comedies.

New England Gives "The Belgian" Welcome

U. S. Exhibitors' Booking Corporation's feature, "The Belgian," produced by Sidney Olcott, attracted a gathering of more than 400 exhibitors and buyers of New England when this feature was shown by A. Lincoln Ehrgott, the booking company's representative in the New England district, with headquarters in the Globe Feature Film Corporation, 20 Winchester street, in Boston, last week. Optimistic reports concerning conditions in that territory have been resumed by Lynn S. Card, general sales manager of the booking corporation. He said:

"Despite the recent depression that reached its lowest ebb around the holidays there has come a big improvement in local conditions, and I anticipate a big volume of business on "The Belgian." New England exhibitors are becoming more optimistic.

Thomas Kelly Becomes Wolfberg Representative

Thomas P. Kelly, formerly connected with Pathe, Paramount and Artcraft sales forces, is now a member of the Harris P. Wolfberg Attractions, Pittsburgh, it is announced. Mr. Kelly will be Harris P. Wolfberg Attractions' Pennsylvania representative. For the past several months Mr. Kelly has been located in Detroit. He is well known in the Pennsylvania territory and will devote his activities to work in the Northwestern section of that State.

Mr. Kelly said:

"I am convinced that the principle behind the Wolfberg exchanges is several seasons in advance of the game. I think in a short time the entire industry will be working along the same line. I notice the recent Metro appeal to exhibitors to choose pictures independently and I think the big field in the future is the independent field."

Barbara Castleton in Brenon Film

In addition to Bert Lytell, who plays the stellar role, and William E. Shay as Wertheimer, a number of players have been added to the cast of Herbert Brenon's production of "False Faces," or the sequel to "The Lone Wolf," now being filmed at the Brenon Studios on Hudson Heights.

Barbara Castleton heads the list as Cecelia Brooke, the leading feminine role.

Alfred Hickman, who has taken prominent roles in a number of Brenon pictures, will be seen again as Eckstrom, which character he created in the film adaptation of "The Lone Wolf." W. L. Abingdon is also a prominent member of the cast, while others who will be seen are Earle Brunswick, Henry Koser, Logan Paul, Franklin Murray and Joseph Scott.

Film Stars Seen in "The Crucible of Life"

"The Crucible of Life," the latest seven-part war drama which General Enterprises, Inc., are offering for State right distribution, is an adaptation of Bartley Campbell's famous melodrama of "Fairfax," a country-wide legitimate success for many years. Messrs. Sawyer and Lubin have succeeded in securing the original stage Fairfax in the person of Frank O'Connor for the same role in the film version. Mr. O'Connor portrayed this particular part for many years. Featured in the leading female role is Grace D'Armond, at present featured by Vitagraph. Miss D'Armond will be remembered for her appearance in the Technicolor production, "The Gulf Between." Jack Sherrill has the juvenile role. Mr. Sherrill's last work was in "The Witching Hour" and "God's Man." Edwin Vosburgh has the heavy role.

The feature has been booked for a Broadway run at the Park theatre and will open at that house on January 27.

THE INDEPENDENT FIELD TICKER

Territorial Sales Reported During the Past Week

Production	*Buyer*	*Territory*
"The 13th Labor of Hercules" (Cinema Distributing Corporation)	Celebrated Players Film Company, Chicago	Illinois
"Enlighten Thy Daughter" (Inter-Ocean)	(Through Paris Office)	France, Belgium, Switzerland, Italy, Egypt, Spain, Portugal, Greece, Balkans.
"The Warrior" (General Enterprises, Inc.)	Allen Film Corporation, Chicago	Louisiana, Mississippi.
"Mother" (General Enterprises, Inc.)	Allen Film Corporation, Chicago	Louisiana, Mississippi.
"The Birth of Democracy" (Export and Import Film Co.)	Merit Film Company, New York	New York City, Northern New Jersey
"The Birth of Democracy" (Export and Import Film Co.)	Modern Feature Film Company, New York	New York State
"The Birth of Democracy" (Export and Import Film Co.)	Ohio Ivan Distributing Company, Cleveland	Ohio.
"The Birth of Democracy" (Export and Import Film Co.)	Boston Photoplay Company, Boston	New England Territory.
"The Birth of Democracy" (Export and Import Film Co.)	M. and R. Feature Film Company, San Francisco	California, Nevada, Arizona.
"The Lust of the Ages"		Great Britain.
"The Lust of the Ages"	Monet Film Company, Paris.	Spain, France.
Shorty Hamilton Series of Comedies (Clifford Photoplay Company)	Nathan H. Gordon, Boston	New England Territory.
"Shame"	Nathan Hirsh, New York	New York, New Jersey.
"The Eyes of the World" (Arrow Film Corp.)	Charles H. Haystead, Toronto	Canadian Rights.
"Ramona"	Charles H. Haystead, Toronto	Canadian Rights.
"The Two-Gun Man" in "The Bargain" (W. H. Productions)	Phil Goldstone, Omaha	Michigan, Kentucky.
Twenty-eight Sennett Produced Comedies (W. H. Productions)	L. C. Baxley (Matinee Film Co., Dallas, Tex	Texas, Arkansas.
"The Natural Law"	Elk Photoplay Co	New York and Northern New Jersey.

You are not going to war. The men who are need all the comforts you can give them. Help them get cigarettes. That is your patriotic duty. If you aren't helping in the "smokes" campaign, get busy—now. Don't be a slacker!

Brenon Plans for Current Year

Herbert Brenon, Who Has Established Himself and Company in Independent Field, Announces Plans for Year

HERBERT BRENON in announcing his plans for the current year paves the way for even a more successful year than he as a director and independent producer experienced the past year. During the past year Mr. Brenon established himself as one of the most successful independent producers in the market. He first secured complete control of the corporation bearing his name and acquired all other interests. Next, he purchased the fully equipped studios and laboratories at Hudson Heights, N. J., which he had been occupying since their construction. He then established his own distribution organization, with offices at No. 509 Fifth avenue, New York City.

This perfected his "director-to-exhibitor" plan. It gave him absolute control of a production, from the selection of the script and player to the time the finished product reached the exhibitor. It permits him to make a production and send it to the public exactly as he believes it should go.

Following the establishment of this independent concern, Mr. Brenon announced his plans for the present year. He has just completed Rupert Hughes's melodrama of New York life, "Empty Pockets." He then produced Jerome K. Jerome's "The Passing of the Third Floor Back," with Sir Johnston Forbes-Robertson in his beloved role of the Stranger. He announces as forthcoming productions, Hall Caine's famous novel, "The Woman Thou Gavest Me," and Edward Knoblock's fanciful romance of old Bagdad, "Kismet." In the latter, Otis Skinner will make his first appearance as an exponent of the silent drama.

Another forthcoming production will be "The False Faces," Louis Joseph Vance's continuation of the adventures of "The Lone Wolf," which has been running in the Saturday Evening Post. Bert Lytell, who scored in "The Lone Wolf" will reappear in the leading role. All these plans are being faithfully carried out.

The distribution of "Empty Pockets" is being handled by the First National Exhibitors' Circuit. The cast includes Bert Lytell, Malcolm Williams, Barbara Castleton, Mlle. Ketty Galanta, Peggy Betts and Susan Willa.

"The Passing of the Third Floor Back" is practically completed. Sir Johnston Forbes-Robertson is supported by George Le Guere, Molly Pearson, Mlle. Galanta, Alfred Hickman, Ricca Allen, Ben Graham and Sydney Golden in the principal roles. This production will be presented to the public in the very near future.

Mr. Brenon will personally direct every production, making four or five photoplays in the course of a year. The Brenon plant is one of the most thoroughly equipped studios in the East. There are two large and model studio buildings, laboratories, administration building and garage. Both the studios and laboratories have every modern and up-to-date appliance for the taking of film.

The Brenon Distributing Corporation is now handling the territory of New York State and Northern New Jersey. S. J. Berman, one of the best known exchange managers in this field of motion pictures, is sales manager for the distributing organization.

"I realize more fully today than ever before, and I think, every manufacturer should realize it now, if he hasn't before, that unless the exhibitor gets a square deal, the entire motion picture industry must collapse," he said. "Huge intermediate profits must cease. In making pictures, it will always be my policy to keep in close touch with the man who shows the picture to the public. The exhibitor cannot be fooled by flamboyant advertising. He is going to look at his box-office statement and nothing else."

First Jester Comedies Featuring Twede-Dan

TWO comedies of two reels each are ready for release by the Jester Comedy Company. This company has entered the producing field only recently. It is said by those who have seen the first two comedy releases, that they contain a comedy punch in every scene. Twede-Dan, known as the International mirth maker, is the featured comedian.

Recently a private showing to a number of out-of-town buyers was given and they pronounced them to be good, live comedies. It is announced that the exclusive rights to two years' output of these comedies were secured by several of the buyers for their territory. The names of the buyers have not been announced.

The Jester Company will release one two-reel comedy every month, the first released on the 15th of February and titled "The Recruit," to be followed by "His Golden Romance," "All 'Fur' Her" and "In and Out." The Jester Comedies are offered on a straight out-and-out booking system. Mr. Steiner said:

"So strong is my confidence in the quality of the comedies to be offered that I have inaugurated a 'show you' policy before buying or booking in order that each exhibitor can see for himself exactly what is coming and has the right of refusal if it does not meet with his approval. It is not the intention of the Jester Comedy Company to force by contract the use of Jester Comedies on exhibitors. Jester Comedies will be offered on a straight out-and-out open booking system.

"Twede-Dan, the featured comedian, possesses all the elements demanded by an exacting public and a range of characterizations that are almost limitless. I predict that he will rank as one of the foremost comedians ever presented to the motion picture public."



Jean Sothern, Who Is Starring in "Peg o' the Sea"

Jean Sothern Feature Given Good Reception

Sterling Pictures Corporation announce the sale of their State right feature, "Peg o' the Sea," starring Jean Sothern, for more than fifty per cent of the entire United States in the past ten days. Herbert R. Ebenstein, manager of sales for Sterling Pictures Corporation is now en route on a selling trip to Detroit, Chicago, Memphis, Kansas City and St. Louis. He announces a big demand for features that can be rented at reasonable prices and finds an enthusiastic reception for the "Sterling System."

Stevens Gets Rights to Hall Films

Charles Stevens, president of the Superfeatures, Ltd., one of the largest of the Canadian independent distributing concerns, has returned to his home in Toronto after having obtained from Frank Hall, president of the U. S. Exhibitors' Booking Corporation, the franchise for the Canadian distributing privileges to all subjects released by his organization.

Mr. Stevens has already established offices in Montreal and Toronto and another at St. John, through which the Maritime provinces are covered. J. C. Crosby is in charge of the Toronto exchange, L. M. Kissock is head of the Montreal offices and M. J. Brown handles the bookings in the maritime exchange.

Inter-Ocean Film Reports Successful Sales

M. S. Epstin, travelling representative of the Cinema Distributing Corporation, who has returned from Chicago, reports the sale of "The 13th Labor of Hercules, the twelve-reel series of the Panama-Pacific Exposition, to Celebrated Players Film Company of Chicago for Illinois.

The Inter-Ocean Film Corporation reports the sale of "Enlighten Thy Daughter" through their Paris office for the following territory: France, Belgium, Switzerland, Italy, Egypt, Spain, Portugal, Greece, the Balkan countries and their colonies.



Juggling a Clock Is But One Incident in "Mickey," Starring Mabel Normand. H. Winik, of the Western Import Company, Which Controls the Feature, Is Shown on the Right

"Mickey" To Have City Run

Western Import Company Promise Early Showing—Mabel Normand Is Said To Do Her Best In This Picture

WESTERN IMPORT COMPANY announces that its special feature, "Mickey," featuring Mabel Normand, will, if present plans materialize, be given a Broadway showing soon. The announcement says:

"In the showing of 'Mickey' will be demonstrated the fact that it is possible to produce a picture that can go into a theatre and remain successfully for an indefinite period of time, the same as a big successful legitimate show.

"'Mickey' is different from any other production, and will stand by itself for a long time to come. It runs the gaunlet of every human emotion, and although Mabel Normand will appear in other productions, she will never be able to come up to the standard established in 'Mickey,' because her success in this production is attributed not only to her own personality and genius, but the happy medium of the combination of Miss Normand, that master of comedy directors, Mack Sennett, the wonderful story, the perfect cast and the general harmonious conditions prevailing in the production of 'Mickey.'

"The story of 'Mickey' did not call for artificiality and it was not necessary for Mack Sennett to resort to any form of 'camouflage,' because he was capable of bringing out the richness of the soul and heart and the character of the little girl character in the most natural way: by keeping her in rags in a number of the scenes, so that the personality of Mabel Normand shone more brightly. Although 'Mickey' travels the road from poverty to riches, and is dressed up in some of the scenes in riches and the finest of jewelry, she does her best work and shows her real personality while dressed in rags.

"It is a known fact in the trade that when a director lacks imagination or has a poor story, that he resorts to the superficial in order to try and put his picture over. This is true of a great number of the productions in which prominent stars appear and which are produced by prominent directors; but this has been entirely eliminated from the story of 'Mickey,' which has perfect continuity, a human story and a strong cast."

Sawyer and Lubin Exploiting "Mother"

Arthur H. Sawyer and Herbert Lubin of General Enterprises, Inc., left New York Monday, for Boston, in the interests of their State right feature, "Mother." They will arrange to obtain a first run booking for the George Loane Tucker production starring Elizabeth Risdon, at one of Boston's large photoplay houses. After the run of "Mother" has established it as a box office attraction they plan to dispose of the New England territory to one of the leading buyers.

During their stay in Boston the two State right distributors also expect to attend several meetings held for the purpose of discussing the recent orders of the Massachusetts Fuel Administration, whereby the New England theatres must operate between the hours of seven and ten. Messrs. Sawyer and Lubin have prepared several convincing articles which they expect to place before the local Fuel Administrators and plans have been made to secure the co-operation of the leading exhibitors and State right buyers in Boston.

They will return to New York in time for the special presentation to be given the latest feature offering, "The Crucible of Life," the seven-part war drama starring Grace D'Armond and Jack Sherill.

Omaha Exchangeman Talks Optimism

Manager Blakeman of the Triangle exchange in Omaha, Neb., has a high word of praise for the exhibitors of Sioux City, Ia. "They are always happy," said he. "I never saw such a bunch of optimists. Every one of them who comes into my office has a new line of cheer to offer. Business is always good, or at least the prospects for good business are always splendid, when they are doing the talking. And every exhibitor in the city is making money, too, so far as I can find out."

Keeney Pictures Leases Biograph Studios

Frank A. Keeney, Frank A. Keeney Pictures Corporation, announces that he has leased the Biograph Studios for the first Keeney production featuring Catherine Calvert. The Biograph Studios will be used by the Keeney Corporation until its new studio, the plans for which are being made by an architect, is erected. The new studio will be located on a site near the company's executive headquarters, Broadway and Forty-third street, it is announced.

Miss Calvert's first picture is titled "The Girl Who Saw Life." The story was written by Benjamin Kutler, formerly editor for Augustus Thomas and Popular Plays and Players. Mr. Kutler is author of many screen successes. James Kirkwood who has been engaged to direct Keeney productions is now assembling the cast, and it is intended that the first production will be under way by February 1.

The story tells of the dramatic incidents in the life of a young girl, who, by the turn of fortune, is thrown, without resources, onto the world. It is said to touch a tragic note and yet contain some fine comedy.

U. S. Exhibitors' Product for South America

Notwithstanding reports of slack business, in the foreign field, Miss Edna Williams, special representative of the Robertson-Cole Company, of New York and London, to which the foreign territorial rights to the productions released by the U. S. Exhibitors' Booking Corporation have been allotted, reports unusual success with his product in South America.

Within a period of three weeks Miss Williams has disposed of all the South American rights to the U. E. subjects, including "The Zeppelin's Last Raid," "Those Who Pay" and the Sidney Olcott drama, "The Belgian," in which Walker Whiteside and Valentine Grant are featured. The most recent transaction is the disposal of the rights to all three of the aforementioned subjects for Paraguay, Uraguay and Argentine.

In and Out of West Coast Studios

By J. C. Jessen

PRIOR to his departure for the East, after a stay of almost three weeks in Los Angeles, J. A. Berst, general manager for Pathe, gave a dinner to a number of principals of the Pathe producing staff at the Los Angeles Athletic Club, when covers for twenty-two were laid. A Hungarian orchestra furnished music throughout the evening, and it proved a most pleasant event. Among the guests were Mr. and Mrs. Bryant Washburn, Mr. and Mrs. W. A. S. Douglas, Mr. and Mrs. Jack Cunningham, Mr. and Mrs. Leon T. Osborne, Toto, Harold Lloyd, Bebe Daniels, Gertrude Selby and George A. Smith.

Passing of Slap-Stick

Bulletin board orders at the Triangle Culver City studios, indicate the passing of slap-stick incidents, eccentric and extraordinary characters in Keystone comedies, for the instructions now before the writers of the comedy department, which is under the direction of Albert Glassmire, provide that all stories for the future must depend upon situations and complications for their fun, and there must be no incidents which in production are referred to as gags.

This will cause a complete change in comedy making at this plant, for in many of the comedies made heretofore, the outlandish make-ups and gags have been used to create the mirth about a purely melodramatic plot. The writers of the department have, to a more or less degree, specialized in the creation of such comedy scenarios, and now it will be necessary for them to create situations that are of laugh-making character. What applies to the writers, applies as well to the directors and to a more or less extent, upon the players themselves. The instructions became effective at once, and so the passing of the old Keystone in the newer releases, can be expected within the next six weeks.

The dramatic scenario department will probably have a big change, as the result of the resignation of Frank J. Beresford, who has served as editor of the department for a number of months, which became effective this week. Jack Cunningham, who has been continuity writer, and prior to that time served as editor of the department, has also tendered his resignation, and will accept a position with the Western Pathe organization. Successor has not been named for either of these parties.

Fox Makes Three

Three subjects are in production at the William Fox studios, and one has just been completed by Bertram Bracken. At the studio much is to be expected of the forthcoming Tom Mix picture now being made by S. A. Franklin as director. The plot for the story is said to be based on a heretofore unprinted or unscreened story of actual history in California. Mix takes the role of the hero, a romantic and vivid type. Enid Markey plays opposite Mix, and is the big sister of eight youngsters who are taken by the Fox kiddies, the list including Georgie Stone, Lewis Sargent, Buddie Messinger, Raymond Lee, Virginia Lee Corbin, Violet Radcliffe, Marie Messinger, Beulah Burns and Vivian Planck. Others in this cast are Sam deGrasse, Charles Stevens, Pat Christmas and Jack Planck.

C. A. Franklin and company, headed by Jewel Carmen are still in the mountain country, securing scenes for the unnamed photoplay in which Miss Carmen appears as the city woman who revels in life in the wild section of California, following a very unpleasant life in the city. The company has been in the vicinity of Bear Lake Valley for the past two weeks.

Frank Lloyd continues on the divorce photoplay. That is, the story deals with the present method of divorce of this country. Bertha Mann, who was drafted from the speaking stage stock company at the Morosco theatre, Los Angeles, is making her first appearance in this subject, and is fulfilling all expectations. Charles Clary, well known in Selig, Fine Art and Fox subjects, is playing the leading man role.

Bertram Bracken has just finished the filming of a dual role photoplay starring Gladys Brockwell, and is now at work with the scenario writers preparing his next production. Colin Chase, Bertram Grassby, Joseph Singleton, Rosita Marstini, Cora Drew and Nancy Caswell are principals of the Bracken-Brockwell play.

Metro Undergoes Change

The Metro scenario department has undergone a complete change. William Parker and H. P. Keeler, who were formerly there, have both resigned. The new staff includes Albert Levine, formerly with the Sixty-first street Metro studio staff in New York; Frederick Osman, late of Lasky scenario department, and H. Lewis Synder.

Two Metro subjects will shortly be ready for shipment east. B. A. Ralfe, studios manager, is now supervising the editing of these with the directors. Tod Browning has "Revenge," the Edith Storey subject, completed, and the other in the process of cutting is "The Weaver of Dreams."

Frank Reicher, who recently arrived from the east, is now directing the production of "The Claim," which was written by Charles Kenyon and Frank Dare. Besides Edith Sorey, Mignon Anderson and M. J. Malatesta take leading parts.

The other Metro Company is under the direction of Charles Brabin, and is filming "Breakers Ahead," an original story by Brabin and H. P. Keeler. Clifford Bruce is the leading man of this subject, Mabel Van Buren has been especially engaged for an important part, and Viola Dana takes the featured lead. There will be a number of special sets for this subject, together with marine scenes of a highly melodramatic nature. The script provides for the burning of a ship at night, and a big set will be built along the seashore. In an explosion scene, it is estimated that more than one thousand dollars worth of explosives will be required.

Dalton Feature Named

"Tyrant Fear" is the title given the R. Cecil Smith story now being filmed under the direction of R. William Neill with Dorothy Dalton as star. This will be a Thomas H. Ince-Paramount release in May or June. Many of the scenes for this are laid in Alaska, and the Dalton-Neill Company spent the past week in snow climate of Mount Wilson. "Tyrant Fear" is spoken of as a Canadian northwest story, similar to the "Flame of the Yukon," and will serve to introduce Carmen Phillips under the Ince banner.

C. Gardner Sullivan is now devoting practically all of his time to the preparation of the next William S. Hart Artcraft. Hart is now engaged in filming a story by J. G. Hawks, which has been given the temporary title of "Bad Buck." Mr. Sullivan, it will be remembered, is the author of "The Aryan," "Hell's Hinges," and a number of other subjects in which Hart was starred.

The Thomas H. Ince payroll now contains three Bennetts instead of two, the result of Marguerite, the sister of Enid and Marjorie, paying a visit to the studio to see her sisters earn their salaries, and making good when given a test. Marguerite and mother of the Bennett sisters, together with a small brother, arrived in Los Angeles during the past week from Australia.

Lasky Visit Delayed

Information received this week at the Lasky studio brought notice of the delay of Jesse L. Lasky to the coast. He was expected to arrive not later than the twelfth, but now his visit has been postponed until in February. In the meantime a number of changes have been made with respect to production.

"The Honor of His House" has been adapted for the screen by Marion Fairfax, and production has been started by William C. deMille. Sessue Hayakawa is the featured player, and will have as supports Florence Vidor, Jack Holt and Clarence Geldert. Mr. deMille has just completed filming an adaptation from his own stage play which was known as "The Land of the Free." The screen version was written by Olga Printzlau, and the finished sub-

ject, which stars George Beban, has been titled "One More American." A particularly large cast played in support of Beban, who has another Italian characterization in this photoplay, the list including Marcia Mannon, Raymond Hatton, Helen Eddy, Jack Holt, and Horace B. Carpenter.

Marshall Neilan has completed the filming of the Mary Pickford subject "Amarilly of Clothesline Alley," and inasmuch as the screen rights for "Daddy Long-Legs" could not be secured from the estate owning this play, which was the success of Henry Miller, and was to be directed by William D. Taylor, Miss Pickford will continue under the direction of Marshall Neilan. The play under consideration is known at present as "How Could You Jean."

William D. Taylor will next direct Constance Talmadge in "Up the Road With Sally," a comedy drama, with the featured role said to be decidedly appropriate for this star. Miss Talmadge has just completed her first western made picture for Select program, which is titled "The Shuttle."

Universal Slows Down

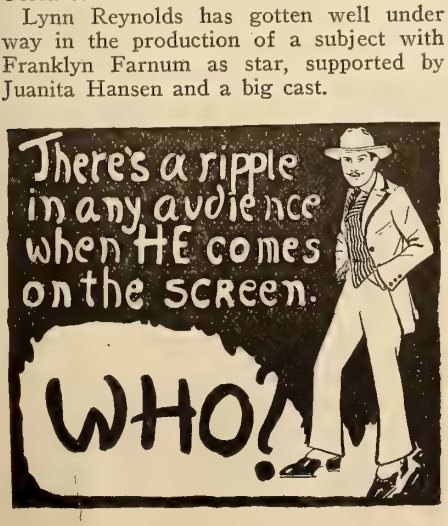
Speaking from the standpoint of new subjects put in production, Universal was certainly a quiet place last week. Not a new story has been handed over to a company to film, as it so happens that all are continuing on productions previously started. There are two exceptions to this rule, as two companies this week finished their subjects, but as yet scripts have not been prepared for them to immediately begin upon.

Wilfred Lucas has completed the film, "The Heart of the Desert," co-starring Monroe Salisbury and Ruth Clifford, and will spend a week or more in the preparation of his next story. In the writing of this Miss Bess Meredyth will collaborate with Lucas.

"Hill Billy," the Western subject made by Jack Ford with Harry Carey featured, and supported by Molly Malone, M. K. Wilson, Vester Pegg and others, has been filmed completely, and Carey and Ford will spend two or three weeks together writing Western subjects before production is resumed.

The next few days will see "Lady Eldon's Daughter," co-starring Ella Hall and Emory Johnson, completed by Douglas Gerrard.

Lynn Reynolds has gotten well under way in the production of a subject with Franklyn Farnum as star, supported by Juanita Hansen and a big cast.



Director Elmer Clifton continues in the filming of Gelett Burgess' story, "The Wildcat" with Priscilla Dean and Ashton Dearholt as principals.

Stuart Paton is now directing "The Other Thing" with Carmel Meyers, Kenneth Harlan and Harry Carter. This is a screen story by Harvey Gates, adapted from the magazine story written by Blair Hall. The subject will be completed in five reels.

American Makes "Extra!"

The American studio at Santa Barbara was somewhat of a quiet place during the past week, owing to the absence of a portion of the staff which was away shooting exterior locations. The only company working at the studio was that headed by Mary Miles Minter, which is now engaged in the production of "Extra! Extra!" a newspaper story by Will M. Ritchey.

Director Lloyd Ingraham and the Margarita Fischer American company spent a greater portion of the week in Los Angeles, where scenes were made for "Ann's Finish," the fourth of the comedy dramas written by Beatrice Van, especially for Miss Fischer. The company visiting Los Angeles included Jack Mower, David Howard, John Gough, Robert Cline, Harry Banks and Adelaide Elliott.

Announcement is made from the American studios of the engagement of two well-known screen writers who will work with the new editor, Will M. Ritchey, in the preparation of American stories and scenarios. One is William Parker, who was formerly writer for the American, but for the past year has been with Fox, Metro and the Bluebird studios. Parker is author of more than 200 produced screen stories, and during his first engagement with the American wrote "The Bruiser" and "The Craving," which were produced with William Russell as star. Carl Koolidge, the other addition to the staff, is also a former American writer, who for the past eight or ten months has been with Universal and writing for the screen on a free-lance basis and whose works have been widely commended.

Louis Allen Whalen, juvenile actor who played with several of the southern California companies, died this week at Santa Barbara after an illness of several months. He is the son of Mrs. A. K. Whalen, auditor of the American Film Company studios at Santa Barbara.

Hollywood Hookum

Feb. 2, 1918 NEWS MORE NEWS

RUMOR ROW GOSSIP!

H. O. Davis has resigned as head of the Triangle and will succeed Robert Brunton as manager of production at Paralta. Brunton is to succeed Davis at Triangle.

Paralta is closed—again.

Frank A. Garbutt and Charles Eyton have disposed of their interest in the Famous Players-Lasky Corporation.

Negotiations are again on for the merging of Triangle and World Film.

J. A. Berst did not buy Universal City, and the Universal is to continue producing there.

The Selig Company will have six feature organizations at work within the next month.

Horkheimer Brothers are to produce for Paramount.

Goldwyn is coming to the Coast and has leased Griffith's studio.

Fair weather.

Sub-titles from Tod Browning's "Revenge": "Aim for for the spit box." "The Girls are here to dance boys—shake a leg."

Chubby, the Balboa stage hound, has joined the Red Cross.

A contemporary informs HOOKUM that "Mickey" has been completed.

Wally MacDonald swore off smoking January 1st, and now his friends are sending him cigars.

Kitty Howe drove a Ford in a Big V Comedy scene, and now lays claim to having histrionic ability.

Jimmie, the Triangle squirrel, passed out this week, and reports from the studio is a too plentiful supply of nuts.

George Beban is to do something entirely new, according to the P. A. sheet received by HOOKUM—he's going to impersonate an Italian.

B. Ziedman disappeared at the Rodeo, and was later found completely hidden under the crown of Doug. Fairbanks' sombrero—after the bull passed.

Marshall Neilan wants it distinctly understood that the Mabel Normand film now being released titled "Mickey" was not named after him.

Connie Talmadge threatens to flit back to New York because the western studio where she is working begins shooting at an ungodly hour—8 A. M.

A Santa Ana passed our way Thursday. (This item covers the storm which was described on reams and reams of paper by the local P. A.'s.)

Bill Desmond is so wrapped up in the pirate part he is playing he continually talks in his sleep. "Hang him to the yard arm," he told his valet when awakened the other morning.

E. Mason Hopper has been accused of taking as much exercise while directing a picture as does an orchestra leader by Charles Wakefield Cadman, a composer. Damage suit is possible.

Tom Ince was given a fur-coat by the gang at the studio for Xmas, and is now praying for cold weather. Tom couldn't wait, so he made a trip up to the snow line of Mount Wilson.

Paddy Maguire is to be shot at Sunrise. He's now wearing a new style patent leather shoe with cloth tops that button on the inside. All the Keystoners expect to see him wearing a wrist watch.

Belle Bennett failed to find any inspiration in the music furnished during the making of a highly emotional scene at Triangle. Eighteen carpenters with as many hammers afforded the accompaniment.

Not a rain since last March, and closing of the bars March 1st causes some of our older citizens to recall the drought of '72 when it didn't rain for three years. Of course, none of our filmsters remember those days.

Ken O'Hara just won't stay out of the profession even if he is an aviator now at Ft. Sam Houston. Before us is a poster announcing the first presentation of the military playette, "At Sun Down," by Kenneth Anthony O'Hara. David Belasco please write.

Mary Miles Minter has been awarded an automobile for obtaining the most subscriptions for a Los Angeles publication, and now complains she does not know what to do with the machine as she has two others. It has been suggested that she give it to the American Film Company publicity department.

Trianglites have adopted name plates for their dressing rooms. Miss Guinan's door contains the map of Texas. On Barney Sherry's is a wine glass well filled. Charley Gunn's contains a wonderful little cannon, and it has been suggested that Bill Monk put a Chink laundry on the front of his door.

Bob Brunton is a very quiet man. Yes sir. The other day Monte Katterjohn talked to him for fifteen minutes straight, and Brunton never said a word until he felt sure that Katterjohn had run down. Brunton made up for his lack of energy in the conference by shifting from one foot to the other. He's a man of few words, no worries, but out Paralta way they say he is delivering the goods.

Earle Williams is having many happy days in beautiful and sunny California. Friends tipped it off to the automobile salesmen that Earle might be induced to spend some of his money. Now he rides to and from the studio, and down town to lunch every day in the demonstrator's machine. A studio statistician has shown him that he can ride free the remainder of the year, if he just keeps in close touch with the salesmen.

Wilfred Lucas, Bess Meredyth, Monroe Salisbury and Ruth Clifford are now catching up with their sleep after three weeks spent in the desert getting sunrise and sunsets. It was necessary to leave their downy couches at four thirty A. M. in order to beat the sun up. A month or two and the company will be back on its feet again, for rising at such an unheard of hour has more than over-taxed their physical selves.

Screen Examinations

Bringing Them Into a Close-Up

By Longacre

WHAT will stand for a long time as America's greatest patriotic picture, is the Frohman Amusement Corporation's latest feature, "My Own United States," a most skilful combination of historical fact and adapted fiction prepared by Anthony P. Kelly in which Arnold Daly stars. The historic rivalry of Alexander Hamilton and Aaron Burr, those two brilliant statesmen of the early days of the Republic, and Edward Everett Hale's classic, "The Man Without a Country," have been combined by the author into one thrilling whole. Its producers will receive a due amount of praise for the patriotic propaganda offered within its eight reels, yet at no time does this most praiseworthy element crowd out the personal interest created by the story. Those super-tragic moments in the exile of Philip Nolan when he addresses himself to a young sailor lad: "And for your country boy, and for that flag——," when he reads from Scott to the assembled seamen:

"Breathes there a man with soul so dead,
Who never to himself hath said
'This is my own, my native land'"—

and the awfulness of his own plight dawns on him anew, and finally his death, when to his ecstatic joy he learns how the United States has grown and progressed since his banishment, are tremendously stirring from the patriotic side, but there is a more dominating note of the deepest pathos in them. At the Rivoli, where "My Own United States" received an advance showing before a crowded house of professionals, the sniffles and the blowing of noses kept pace with the accompaniment rendered by the orchestra. And a trade audience, by the way, is often boisterous in its appreciation of a picture, but seldom obviously moved by any pathetice moments it may possess.

Mr. Kelly has throughout combined fact with fiction with apparent ease. For the benefit of the public it might be well to run an explanatory note among the other leaders on the picture to the effect that the Hamilton-Burr antagonism is historically true, while the story of "The Man Without a Country," which dovetails with the former, is Hale's fiction, but this is a point of minor importance. To our notion Mr. Kelly has done his best work in "My Own United States." The labor in research work, the effort demanded by such a complicated though crystal-clear continuity must have meant days of immeasurable work.

As for Arnold Daly, the performance he gives in his chief role, that of Philip Nolan, is certainly the best he has contributed to the screen. His characterization of the man whose exile from his native land proves such a tragedy is finished, subtle and nicely repressed. But "My Own United States" is a triumph for all connected with it. It is for Mr. Daly and Mr. Kelly, for John Noble, its director, for many others in the cast, for the art director and for the photographer and for Mr. Sherrill and the Frohman Amusement Corporation. Such a glorious piece of work should bring to its sponsors sincere thanks and praise besides the monetary considerations which are to be expected.

The place of the "kid" feature in the motion picture world seems to be very much disputed. Which of the many classes of people who journey to the theatre appreciate it most? Or rather which appreciates it? Certainly no feature with a juvenile star has ever sent box office records of the past to smash, and on the other hand, few if any of them, ever get that extremely unpopular fruit entitled the "raspberry" or the "razzberry" by some of our best and worst vaudeville performers. One thing, however, is quite certain. If the kid stuff is to maintain or gain an established place in the world of films, the producers should gain stories of a higher type for their juvenile stars.

Little Mary McAlister's last one, "Sadie Goes to Heaven," was accorded considerable praise. Baby Marie Osborne did two or three meritorious stories in her first days as star and Madge Evans, William A. Brady's dimunitive star, did perhaps her best work in "The Burglar." But the general run of such pictures is mediocre. Generally too much responsibility is placed on the shoulders of the little star. One reason why Madge's work in "The Burglar" stood out was because of the fact that she was not the sole principal but one of a number of leading players. And William Fox's spectacles with the celebrated band of kiddie players of the west coast are entertaining and amusing quite as much because of the fact that they are fantastical and elaborate as because of the kiddies.

This might indicate that the public cares little for a straight story in which the child is the means of reuniting estranged parents or smoothing over the differences between the aged father and the daughter who has married against his wishes. Something more than this "Little child shall lead them" idea is needed to make the little child's appearance a success—in a five-reeler at any rate. It must be backed by either a spectacle or a supporting cast of full fledged players among which the child is not dominant but merely importantly incidental.

As for the children who go to the theatre, it has long been recognized that they consume the stories of the grownup stars, such as William S. Hart, Charlie Chaplin, other slapstick comedians, Mary Pickford and Marguerite Clark, with a greater relish than they do the story supposedly specially prepared for them and presenting a juvenile player in the role of chief importance. Their cry is for action in even greater quantities than the grownups demand. Wild Indians, galloping horseman, train holdups, free for all fights, and eccentric comedy appeal to them. They are perhaps, fascinated by the actions of the child actor at first sight and for one or two reels thereafter but in five reels they seem to crave something a bit more stimulating. Not that the juvenile players have no place in the pictures, but why should they be expected to hold an audience's interest undivided over five reels, a feat which mature players in more virile stories often find difficult to accomplish?

"Innocent," Fanny Ward's first picture done for Pathe is one of the strongest five-reel dramas that has made its appearance in many a day. It makes an auspicious beginning for the new series of pictures with new stars that Pathe will issue during the coming year. A play admirably suited to the screen and offering Miss Ward a part of the type which a good player is always glad to get was George Broadhurst's "Innocent." It was an excellent choice—the results prove it. Such judgment as secured it for Miss Ward surely can not go far wrong in securing as suitable vehicles for Bryant Washburn, Frank Keenan and Bessie Love, the remaining three of Pathe's quartet of new stars. "Innocent" is a brilliant beginning for Pathe's new year. And the company's policies indicate that it is only a beginning.

Probably Mary Pickford's best characterization is contained in her latest Artcraft, "Stella Maris," an adaptation from William J. Locke's novel. She carries a dual role. The title part shows her to her usual radiantly appealing advantage. But it is as Unity Blake, the clumsy, ugly duckling of an orphan asylum that Miss Pickford achieves her triumph. With hair drawn tightly back and braided, with colorless lips, a slight lop-sided carriage, and with an expression that always shows the pain the little waif has borne both spiritually and physically.

"My Own United States"

(Frohman Amusement Corporation—Eight Reels)

Reviewed by Peter Milne

THE Frohman Amusement Corporation's epic, "My Own United States" is a patriotic drama of the superlative type. Commencing with the story of the antagonism of Alexander Hamilton and Aaron Burr, it follows from this into "The Man Without a Country" that little tragedy of Philip Nolan exiled for his life from the United States. Anthony Paul Kelly

has combined these two stories, the one from history, the other from fiction in excellent manner with the result that "My Own United States" presents a smooth story, interesting from beginning to end. It is a patriotic drama without any forced "hurrahs," it is a tragedy which brings forth unashamed tears, it is a narrative that always entertains and often thrills.

Such a production as this deserves presentation in the best of houses, for no situation of it strikes a false note. Its historic interest is great. The feud of Hamilton and Burr which developed to such serious proportions that it terminated in the famous duel in which the brilliant statesman lost his life is pictured with all accuracy. It is one of the most dramatic of the many dramatic passages in the history of our country, and its handling here is truly great. Duncan McRae's interpretation of Hamilton is convincingly stately and human, and Charles Graham's playing as Burr is of the same high order.

Mr. Kelly continues with the traitorous venture of Burr in Texas after the duel. In this Philip Nolan, the central figure of Hale's wonderful epic is implicated. There follows his capture, trial and conviction when he damns his country and expenses the desire that he never hear the name of the United States again. His life on the high seas, a respected captive of the American navy, where his wish is rigidly enforced to the letter, is filled with episodes that bring tears to the eyes. Excerpts from the book, speeches used as sub-titles, are introduced propitiously and with wonderful effect. But the acting of Arnold Daly, the star, is perhaps the outstanding feature of this portion of the picture. His characterization of Philip Nolan, who in his exile grows to love his forbidden country more with each day, is one of the finest pieces of acting ever contributed to the screen. It will rank with with his best performances on the stage, may even transcend them.

The body of the picture is linked up with the present world's crisis. At the beginning of it a descendent of Philip Nolan watches the American troops marching down Fifth Avenue on their way to France with something of scorn. His attitude calls forth the main story from his grandfather and when it is all told, the Nolan of the present is so impressed that he hurriedly makes for a recruiting office.

John Noble has produced the picture in fine style. As is the case with the author, Mr. Kelly, it is the best work he has done. Nor can the proper costumes, settings, etc., be overlooked. Art Director W. Bruce Bradley has seen that these are correct in every detail. The photographic work in charge of H. O. Carlton is also commendable. A large cast does work of an unusually high order. Thomas Donnelly's General George Churchill and Sydney Bracey's Captain Rene Gautier are well defined characters. Anna Lehr leads the women of the cast with a performance as Agnes Churchill, later Mrs. Philip Nolan, in which her varied capabilities are given full play. Good characterizations are also given by James Levering, Edward Dunn, F. C. Earle and Marie Du Chette, but it seems in no way fair to single these players out from among the remaining members of the cast, so high is its average.

THE STORY AND PLAYERS

Lieutenant Philip Nolan (Arnold Daly) sides with Aaron Burr (Charles Graham) in his political feud with Alexander Hamilton (Duncan McRae). He becomes entangled in Burr's scheme for a southwestern empire and is tried for treason. In the crowded court-room, with patriotism at its highest, he expresses his contempt for the country in the oath, "Damn the United States. I wish I might never hear of the United States again." So the judge pronounces his sentence, which is to follow out Nolan's expressed wish. He parts with his wife (Anna Lehr) and is made prisoner aboard a man-of-war. All newspapers and books given him are carefully deleted of the country's name. None of the officers ever refer to the United States in his presence, though in all other respects they accpt him as an qual. Even his heroic conduct in keeping pirates from the magazine room of the vessel when they raid it and for the moment overwhelm the defenders earns him no respite from his cruel sentence. It is not until he is on his death-bed that the doctor relates to the eager Nolan the growth of his country up to the time of the Civil War—and Nolan dies blessing the nation he once cursed.

His lineal descenedant on hearing this tale from the lips of his grandfather is so inspired that he joins America's army of today. The cast also includes Claude Cooper, William V. Miller, Frederick Truesdale, Jack Hamilton, Richard Wongemann, Frederick Herzog, Frank Murray, Gerald Day, Jack Burns, Helen Mulholland, Mrs. Allen Walker, Mrs. Mary Kennison Carr and Baby Carr.

"The Spirit of '17"

(*Lasky-Paramount—Five Reels*)

Reviewed by Peter Milne

JUDGE WILLIS BROWN, of the Chicago Juvenile Court, is the author of this patriotic number which features Jack Pickford. It is a picture filled with solid sentiment, good thrills and a plentiful supply of comedy. Pickford takes the part of Davy Glidden, a youth in his early 'teens whose father is the superintendent of the Old Soldiers' Home. He and an old veteran discover the plot of German spies to create a strike in the nearby mines and the manner in which they lead out the other members of the Old Guard who once more serve their country by preventing the strike, brings the picture to a fine climax.

The entire five reels are filled with incidental touches of sentiment and comedy. Captain Jerico Norton, the proudest member of the Home, who never tires of relating to Davy thrilling incidents of the days of '61 and '97, is played by L. M. Wells, a character actor of ability and distinction. Davy's romantic tendencies, which lead him to fall in love with a girl many years his senior, furnish a vein of light comedy that is most welcome. The scene at the end when the girl kisses him, telling him that she loves him "more than Randall," while she holds hands with this gentleman, unseen by Davy, is delightfully humorous.

THE STORY AND PLAYERS

Davy Glidden (Jack Pickford), son of Superintendent Glidden (G. H. Geldert) of the Old Soldiers' Home, together with Captain Jerico Norton (L. M. Wells), one of the inmates, discovers German spies (James Farley and Seymour Hastings) plotting to bring about a strike in the adjacent mining town. Davy and the Captain acquaint the other old soldiers of the plot, and on the day the strike is called when the mine superintendent is amazed at the antagonistic attitude of his men, the young boy and the old veteran arrive at the head of the heroes of other days. Their appearance frightens the strikers into surrender and they return to work with a vengeance. Their heroism is rewarded, Davy's particularly, by a kiss from Flora (Katherine McDonald), an older girl whom he admires. Her rather lazy fiance, fired by the patriotism of the boy, enlists in the army.

Edythe Chapman, Charles Arling, Virginia Ware, William Chester, Helen Eddy, John Burton, Ashton Dearholt, Tom Bates and J. W. Johnston complete the cast.

"Stella Maris"

(*Artcraft—Six Reels*)

Reviewed by Peter Milne

IT is gratifying to note that "Stella Maris," Mary Pickford's latest Artcraft, calls for no unfavorable criticism in any department. More than that it deserves unstinted praise in every department. The handling of William J. Locke's novel on which it is based, Miss Pickford's quaintly appealing performance in the title role and her extraordinarily remarkable interpretation of the part of Unity Blake, the excellent production and the superb lightings—in fact every department of it—is superlative. The charm and the pathos of Mr. Locke's novel, its very originality of characterization and treatment formed the foundation of—we say it only after careful recollection of past performances, including even "The Poor Little Rich Girl"—the best Pickford picture.

As Stella Maris Miss Pickford is seen as a crippled child who has been brought up by her rich relatives unacquainted with the struggle of life. Everything to her is a Utopia until she gains the use of her limbs and the tragedies and sorrows of the world come for the first time to her notice. This is a pretty part at first and most appealing when the moment of her awakening comes. But it is the role of Unity Blake that offers Miss Pickford her great opportunity. As the crippled waif of the orphanage who has never known a word of kindness until her meeting with John Risca and who sacrifices her own life that he may be made happy with Stella Maris, she shows a marvelous ability as an actress. Her expressions of which the dominating one is pain—pain because of her unhappy girlhood and pain because the happiness brought her by Risca proves a mockery—sound the character to its very depths. It is a wonderful performance—tremendous in its appeal so in contrast to that contained in the other character she portrays.

Frances Marion who prepared the scenario has caught the true spirit of Mr. Locke's original work. Intelligently constructing the novel for screen use, she has contrasted the lives of Stella Maris and Unity Blake so that each appeals to the greatest possible extent. Marshall Neilan in the directing, has again proved himself as among the few artistic directors in the production business. As the supervision of the production was also in his hands it may be assumed that it is he who is responsible for the wonderful light effects secured by the cameraman.

THE STORY AND PLAYERS

Stella Maris (Mary Pickford), a cripple, has been brought up by her aunt, Lady Blount (Ida Waterman), and uncle (Herbert Standing), unaware of the strife and struggle in the outside world. A relative of Lady Blount, John Risca (Conway Tearle), is constantly attentive to Stella, brightening her life with various presents and spending many hours with her. He is her ideal. She believes him perfect—believes his life as happy as hers. But in reality Risca has suffered from his marriage. His wife (Camille Ankewich) is a drunkard and after a time he refuses to live with her. She procures Unity Blake (Mary Pickford) from the orphan asylum to work for her. But one day in a rage she beats her to unconsciousness. For this she is sent to prison for a term of years and Unity is cared for by Risca. She becomes his devout slave as he alone has treated her kindly. An operation on Stella Maris proves successful, but with full health she comes to the realization that the life of the world is one immense struggle. She learns of Risca's marriage and is heart-broken. Unity, wishing that Risca be happy, kills his wife and then herself. In this way does she repay her debt to her one friend.

"His Robe of Honor"

(Paralta—Seven Reels)

Reviewed by Peter Milne

THE average man, woman or child who goes to the theatre looks to be entertained; and the more unusual the entertainment, the more he likes it. It is all well and good for scenario writers to preach to young hopefuls that they will find their drama in the lives of the ice-man and the scullery maid, but if the planet Mars was their background instead of the Earth, they and their doings would be more eagerly received, because the planet Mars is not known—it is a new and unexplored field. "His Robe of Honor" does not take up among the Martians, but it does transport us through the inner workings of corrupt politics, a field which offers, in this case, as fascinating array of persons as could be found. Exposed by Ethel and James Dorrance, these persons become as interesting in their actions as the people of the city's underworld, the inhabitants of Broadway or of the olden West, all sets of characters who make ideal pictures because so few of us know them well. So "His Robe of Honor" is first of all unconventional and consequently beyond the average in entertainment value.

What, however, is probably of more important than even this is the fact that it starts the Henry Walthall series of Paralta Plays. Mr. Walthall, once termed the best actor on the screen, and who, as far as we know, still deserves that title, carries the role of Julian Randolph, unscrupulous lawyer, whose reformation begins when he meets the certain young woman, Laura Nelson. She gives him the ambition and the hope to reform. His last little trick gains him the post of Judge and then he treads the straight and narrow path, not swerving from it even when acts of his past rise up in his way to disturb him. Mr. Walthall performs with that same wonderful expressiveness which he showed in his former pictures. He is so relaxed, so unobtrusive, and yet so dominating, so subtle in expression and gesture that he is always the center of attraction while on the screen.

As for the story, the Dorrances have filled it with incidents that only those of the newspaper world are familiar with. The corrupt practices of Randolph when first introduced are interesting in their originality and are not without their humorous side. His reformation subsequent to his meeting with Laura is unfolded to the tune of any number of strong situations. The scenario prepared by Julian Louis Lamothe lacks nothing in explicitness althought it could have been closer woven in a few places. Rex Ingram's direction is adequate.

Lois Wilson as Laura makes a sweet and appealing opposite to Mr. Walthall. Mary Charleson, one of the most competent actresses of the films, gives an excellent interpretation of Roxana Frisbee, Randolph's co-worker. Noah Beery, J. J. Dowling and Fred Montague contribute performances of the first order.

THE STORY AND PLAYERS

Julian Randolph (Henry B. Walthall), crooked lawyer, in induced to sign an agreement with the traction company of the cities to the effect that he will take up no more cases against them, so successful has he been in trumping up false evidence and witnesses for the use of his clients. A journey to the office of Bruce Nelson (J. J. Dowling), the traction company's attorney, brings him in contact with his niece, Laura (Lois Wilson) and then and there Randolph realizes his love for her. When Boss Nordhoff (Noah Beery, Jr.) approaches him with the request that he defend his brother (Eugene Palette), a cold-blooded murderer, Randolph takes the case with the promise that he be appointed judge providing he is successful. And he is, because three men chosen for the jury are in his power. Firmly established in a position of honor, he pays court to Laura, who readily responds. Their happiness is interrupted by the lie of Roxana Frisbee (Mary Charleson), Randolph's aide in his former dealings, who declares to Laura, while in a jealous rage, that Randolph belongs to her. But subsequently seeing the unhappiness she has wrought she confesses to the falsehood. Randolph's supreme test comes when he is obliged to hand down a decision on a case between the state and the traction company. Nelson threatens him with exposure of his past unless he complies with the company's wishes but, reminded of his duty by Laura, he takes the honest way and decides in favor of the city.

Roy Laidlaw and Guy Newhard complete the cast.

"Jerry on the Railroad"

(Cub-Mutual—One Reel)

Reviewed by F. G. Spencer

GEORGE OVEY in "Jerry on the Railroad," puts over a new style of humor, differing considerably from the raw slapstick variety for which he is noted. He develops a propensity for detective work and after saving a railroad bridge from being dynamited, he saves a girl from being poisoned, all of which is a keen, appreciable relief from his stunts of old.

The reel is well photographed, nicely directed and will, beyond a doubt, prove an acceptable "filler" to any program.

"Wolves of the Rail"

(Artcraft—Five Reels)

Reviewed by Peter Milne

FOR swiftness of action "Wolves of the Rail," William S. Hart's third Artcraft is also his best. He is seen in the role of the road agent, more commonly known as the train robber. Reformation comes at the dying mother's bedside, and then he forces a detective to change identities with him and concentrates his efforts on vanquishing the band of robbers of which he was once leader. The story, by Denison Clift, is developed logically, and a fine vein of suspense is introduced when the robber masks as the detective. Mr. Hart performs a real thriller when he rides his horse alongside an engine which is tearing up the rails on the same track as the oncoming train, leaps to the cab and brings it to a halt, only narrowly averting a collision. Following this, there is a lot of fine fighting between the robbers and troops from the train, and for a finale the railroad president, so impressed with the character of the man who has swept the country of robbers, assists him and the girl in a getaway despite the protests of the real detective.

Real Hart material was provided in "Wolves of the Rail" and the actor has taken full advantage of it. His role is somewhat apart from those he has been accustomed to playing in the past and this originality makes for better entertainment all around. Vola Vale as heroine, C. Norman Hammond as the outraged detective and Melbourne MacDowell as the railroad president contribute much to the success of the picture. Special settings, such as a station, office and switch tower, create an atmosphere of the utmost realism, while the photography is of the best.

THE STORY AND PLAYERS

Inspired to reform at the deathbed of his mother Buck Andrade (William S. Hart), train robber, journeys back to the town of his activities. On the train he meets Cassidy (C. Norman Hammond), detective from New York, sent out West to round up the gang once headed by Buck. The train is held up, but Buck surprises his old comrades by holding them up in turn and driving them away. Cassidy learns Buck's identity and places him under arrest. Buck, however, turns the tables quickly and taking Cassidy to his mountain cabin makes him prisoner. Taking his letters of introduction, he presents them to the division master and begins to scour the country for the robbers. He succeeds in rounding up the majority of them. His romance with Faith Lawson (Vola Vale) also begins here. Cassidy's escape and the arrival of President Lamantier (Melbourne MacDowell) precipitate matters to a climax. Buck is revealed in his true colors and is about to be placed under arrest when the station is attacked by a band of Mexicans, headed by Pablo (Billy Elmer), and Pasquale (Thomas Kurihara), ex-members of the hold-up band. A train load of soldiers is due to arrive at any moment. Pablo starts an engine off down the track with the idea of causing disaster. Buck, his knowledge of the country serving him in good stead, takes a short cut and, leaping to the cab of the engine, saves the day. The soldiers vanquish the Mexicans and the president in gratitude and admiration makes it easy for Buck to escape from Cassidy with Faith.

"Men Who Have Made Love to Me"

(Essanay-Perfection Pictures—Seven Parts)

Reviewed by Peter Milne

"I, MARY MacLANE," by Mary MacLane, has been made into a picture by Essanay under the title, "Men Who Have Made Love to Me," and the star is none other than Mary MacLane. "So that you may know me," says she into the lens of the camera between puffs on her cigarette, "I, Mary MacLane, will tell you of six piquant love episodes in my life—all of them damnably real." And then is pictured much of the contents of her book, a book which, by the way, has created more than one sensation, and her affairs with a callow youth, a literary man, a younger son, a prize fighter, a bank clerk, and a husband of another are unfolded one after another. Each of these passages as narrated by Miss MacLane seems to bring out her own egoism more than anything else. Her own life, her own existence is omni-potent, her affairs always interesting but unfathomable. When finally she is through with the "husband of another," she questions her maid as to whether true love exists. And the maid, having just been married, answers "oui, m'amselle." The maid's one affair has not been piquant, it has been highly successful from her point of view. But, being an egoist, Miss MacLane is still inclined to doubt the existence of a perfect love. It is something of a pity she was—and is—so cynically self-centered, an attitude which naturally tends to distort love and forbid it its right of trespass.

How the affairs of this modern George Sand will impress their beholders is a question of the mooted variety. They have interested many already on the printed page, they will attract more and interest more in divers ways. "The stripping naked of a

woman's soul" is bound to contain interesting material at least. And exciting? At times, yes. And a little aggravating also, and finally disappointing to a certain extent. Aggravating because it is always I, Mary MacLane, and because the impression is conveyed that she is an egotist as well as an egoist. The lofty heights from which she seems to regard her six lovers, from which point she dissects them bit by bit, generating the idea that she must have a male Mary MacLane, if she finally select a life mate, seem to grate on the nerves of the common males and females that go through the world less analytical, less cynical and more contented with things as they come along. And, unlike a play of the same type, for instance, the "Madame Sand," which New York has only just seen, the various episodes bear a certain sameness in their development and termination. Offset by a dialogue of brilliant wit, such as was the play, the "Men Who Have Made Love to Me," of Mary MacLane's might have proven as entertaining as the "Madame Sand" of Mrs. Fiske's.

All this when considered as bearing upon the manner in which the photoplay will be accepted leads to a certain definite conclusion. It is to be expected that with all the advertising Mary MacLane has had in the past—with all that Essanay is giving her in the present, that there will be a public eagerly awaiting the picture. And so it should have successful runs—from the box-office standpoint. The audiences will, in all probability, accept it as more or less of a curiosity—to be discussed, analyzed, criticised, favorably and unfavorably, much as she of the six love affairs discusses, analyzes and criticises each of them.

Miss MacLane's personality registers as wierd and mystic on the screen. Her eyes express her struggle to understand. Her whole attitude is one of aloofness, cynicism—she anticipates the conclusion of each affair—seems rather bored about it. The six actors who one after another play the six men of the title are competent and selected with a fine regard to type.

Arthur Berthelet has given the picture a good setting and the photography is to be commended.

THE STORY AND PLAYERS

The callow youth (Ralph Graves) fascinated by Mary MacLane makes her his confidant, but soon bores her, and she is glad to send him back to his sweetheart. The literary man (R. Paul Harvey) is too dominating, and the break comes soon. The younger son (Clif Worman) proves rather nasty in a roadhouse, and she is rescued from him by the prize fighter (Alador Prince). She gives him up because of an appeal made by his sweetheart, and an idealistic bank clerk (Clarence Derwent) is next. He paints rosy pictures of marriage, but it is all at an end when he discovers that she smokes and drinks. The husband of another (Fred Tiden) proves altogether impossible when he breaks into her room and attacks her.

"The Impostor"

(*Mutual-Empire—Five Reels*)

Reviewed by Lisle M. Albright

"THE IMPOSTOR," a play produced by the Empire All-Star Corporation from the Frohman success of the same name, is the feature offering of Mutual for the middle of the month. Ann Murdock gives a likeable interpretation of the country girl who goes to New York to win fame through the medium of her voice, only to find that the great city has no ear for those who have not already sung their way into its capricious favor. She tries and tries, but New York will not even give her a chance to demonstrate her ability and finally the inevitable happens. She meets a man and innocently goes to his hotel with him.

Some of his friends happen in on the little tea party, and to clear himself he introduces her as his wife's wealthy sister. They take her home with them and she is forced to play the part of an impostor. Miss Murdock could have perhaps made the part more effective if she had played it with a little more emotion. Her acting at times was just a little lackadaisical and colorless.

David Powell as the son of the social climbers is convincing and does good work. Lionel Adams also is to be highly congratulated for the way he plays the role of Charles Owen, the man with offices in Chicago, New York and Boston. He screens well and has a pleasing personality.

THE STORY AND PLAYERS

Mary Fenton (Ann Murdock), a girl of refinement with a beautiful voice, leaves the little village where she has lived all her life, and goes to New York to continue her musical studies. Through a combination of circumstances she finds herself alone and penniless. All her attempts to find employment end in disappointment.

Charles Owen (Lionel Adams), a young married man, meeting her on the street, chivalrously offers her the refuge of his hotel apartment. In order to relieve an embarrassing situation, Owen introduces her to friends at the hotel as his wife's sister. They invite her to accompany her home as their guest, and to avoid suspicion she complies.

Later Owen and his wife come to the house, and a frank confession on Mary's part relieves the tenseness of the situation. Blake Walford (David Powell), son of the folks with whom she has been staying while sailing under false colors, decides that he loves her even after he discovers she has been an impostor, and the story ends with Mary agreeing to be his wife.

"Cheating the Public"

(*Fox Standard Picture—Seven Reels*)

Reviewed by Peter Milne

"CHEATING THE PUBLIC" is a melodrama that makes use of a much-discussed topic as its basis, that of food profiteering. This is employed as a complement to the old struggle between capital and labor, throwing added sympathy in the scales for the labor and creating an even greater villain than before of the personality representing capital. The picture is frank melodrama and makes no pretense at hiding under the guise of anything approaching the subtle. For instance, the food monopolist who controls the canning factory and a large chain of grocery stores and consequently has the people in a vise-like grip, "damns them all to hell" constantly. When warned that Congress and the President will interfere and bring him to an accounting he curls his lip fiendishly and swears some more.

Consequently when Mary Garvin, only a factory girl, is convicted of murdering him, there is no divided sympathy—it is all for her. But Mary does not die in the electric chair, although she is just about to sit in it when the pardon comes. To secure the pardon the hero is obliged to engage in a thrilling race with the express in which is the governor. The automobile races the train, up hill and down dale, and performs the usual stunt of crossing over the track only missing the engine's cow-catcher by an inch. With the pardon secured the hero continues his race to the jail. Of course, the governor might have stopped the train and 'phoned, but melodramas only regard 'phones as useful when a situation demands them. No hero could perform a last minute rescue as thrillingly by wire as by tire.

"Cheating the Public" in other respects has all the old tricks that go to make such a melodrama ever popular. And brought up to date by the introduction of the food profiteering angle, it should prove as capable of bringing the cheers and hisses of the present public as its forerunners were in the past. The story was written by Mary Murillo and done into scenario form by Richard Stanton and Ed. Sedgwick. There are some turns of it that are handled rather clumsily, but the majority of them are well worked out while the tried and proven tricks of this type of picture carry it through successfully.

Mr. Stanton's direction is good in all the big situations. The race between train and automobile, interspersed with cutbacks of Mary's preparation for death, is handled in fine form. The mystery surrounding the murder of the villain is well built and the clearing of it introduced a la mode. Mr. Stanton shows an apparently irrepressible desire for introducing comedy relief, some of which is welcome and a little of which should have been left undone. The touches of bar-room humor coming before the real murderer's confession are somewhat out of place in the picture. Photographically, "Cheating the Public" is excellent, some good effects laying stress on the dramatic action.

Enid Markey as Mary Garvin gives a telling performance. Her scenes in prison, where terror-stricken at the thought of her impending death, she becomes half crazed, are acted with tremendous realism. A more villainous John Dowling than that rendered by Ralph Lewis would be hard to find. Bertram Grassby is his son, the hero, who works reform where his father has worked evil. Tom Wilson, Charles Edler, Wanda Petit, Carry Clark Ward and three juveniles are much in the limelight and perform always advantageously.

THE STORY AND PLAYERS

John Dowling (Ralph Lewis), factory owner and food profiteer, cuts wages and raises prices in his lust for money. The employees strike, but, Dowling, secure in his position, refuses to meet their terms. Finally Mary Garvin (Enid Markey), a factory girl, who has cared for her three little brothers and sisters since her mother's death, appeals to him for aid. He refuses. Because she is the daughter of the woman who once refused his offer of marriage, he conceives the fiendish idea of avenging himself upon Mary personally. He attacks her, and carries her away upstairs. A struggle ensues. Mary procures a pistol, and fires.

Soon afterward she is on the stand charged with the murder of Dowling. His son, Chester (Bertram Grassby), listens with horror to the disclosure of his father's rule of oppression. Nevertheless Mary is convicted and sentenced to the electric chair. The night before the fatal day, "Bull" Thompson (Tom Wilson), foreman under Dowling, since removed by Chester in his reforms, gets drunk and boasts of having shot Dowling. Then comes the race for the governor, and the dash to the prison with the pardon—with the proverbial "in the nick-of-time" rescue. Afterward all is rosey at the factory, and Mary and Chester are seen happily married.

Fanny Midgsley, James Titus, Henry Peal, Edward Peil, Joseph Hartley, James Morgan, Arthur Glynn, Count von Hardenburg, James McNeil, Arthur Shilling, Miles McCormack and Beverly Griffith complete the cast.

"Broadway Love"

(Bluebird—Five Reels)

Reviewed by Peter Milne

THIS is a very fascinating picture which shows why some New York chorus girls have elegant apartments on Central Park West and why others live in hall rooms. The love of those of Broadway, suggests the author, is not love but good old U. S. currency, except when a girl of the type of Midge O'Hara comes along. Midge encounters a man from the West, Henry Rockwell, whose idea of a show-girl is definite but wrong when it comes to Midge. It is she who awakens within him a knowledge that a girl can be of the chorus and still be capable of loving with the same degree of purity prevalent in the best regulated families. And all this with the parallel story of Cherry Blow, queen of the chorus, she of the elegant apartment, who eventually comes around to Midge's way of thinking too makes entertainment that can be relied upon to thoroughly satisfy.

Ida May Park who prepared the scenario from W. Carey Wonderly's story which appeared not long ago in Snappy Stories, and who directed, has instilled great realism into her work, besides bringing out its high lights in ship-shape fashion. Midge's peep into the lives of her sister chorus girls, the accident which Rockwell causes, his awakening and finally her awakening to his real self are episodes handled with taste. Realism is never lacking and the comedy element introduced by the first appearance of Elmer Watkins, the drunken orgy in Cherry's apartments and the comparison in the philosophies of Midge and Cherry is of a good type.

Dorothy Phillips does Midge with her usual emotional effectiveness. A better type for Cherry than Juanita Hansen would be difficult to find. She has that beauty, rare but typical of the type she represents and acts the sort with just the right degree of abandon. William Stowell as Rockwell, Harry Von Meter as Chalvey and Lon Chaney as Watkins do commendable work. The supporting cast, including the remaining members of the chorus, is unusually well selected.

"Broadway Love" has that peculiar fascination about it, supposedly possessed by Broadway itself before the lights were out and this combined with the story itself and the complete manner in which it has been presented make it an unusually good buy for the average exhibitor.

THE STORY AND PLAYERS

Midge O'Hara (Dorothy Phillips) chorus girl, attends a party in the apartment of Cherry Blow (Juanita Hansen), queen of the Garden theatre. Her first encounter is with Jack Chalvey (Harry Von Meter), who in a secluded room of the apartment is about to blow his brains out, as Cherry has gone straight through his bank roll at high speed. Saving Jack from death and giving him renewed hope, she attempts to partake in the fun. But she finds it too gross for her liking. Henry Rockwell (William Stowell) escorts her home. In the cab he insults her and she, struggling from his embrace, crashes through the door to the pavement. Severely injured she is taken to the hospital and carefully provided for by Henry, whose ideas on chorus girls have been reversed subsequent to the catastrophe. The action then shifts to a seaside resort. Midge meets Jack again and believes she loves him. Elmer Watkins (Lon Chaney), her girlhood sweetheart, refuses to believe her decent and makes insinuations. When Henry arrives he attempts to arrange for the wedding of Midge and Jack, much as he loves the girl himself. But with this Midge discovers how much she loves Henry, and Jack finds Cherry so changed that she accepts his proposal of marriage.

"Gates of Gladness"

(World Film—Five Reels)

Reviewed by Peter Milne

ENTER again Madge Evans, borne along on the meagre situations of a plot adequately described by the single line, "a little child shall lead them." This time it is brothers that are estranged. The father of the little girl is poor, his brother rich; and it remains for Beth to prove the means of the reconciliation. This comes after five reels, through which the action runs at a pace never in danger of breaking the speed limit. The few situations there are cater directly to little Madge, but there are hardly enough of them to keep the average audience from becoming restless.

The reels contain a good bit of padding, which becomes rather noticeable when close-ups are introduced with little regard for their proper value and prolonged to a superfluous extent. The story itself could have been better done for all its conventionality. The birth of the antagonism between the brothers is not effectively planted, although probably a full reel is taken up, bringing about their separation. Beth's life in the artists' quarter of New York which includes the incident of her posing for a sculptor is more or less detached from the main line of action and obviously gains a place in the picture by no other right than the footage it consumes. Her scenes with Mrs. Colton, wife of the older brother, who has lost her child through an accident, are the best in the picture. The pathos of the situation is well brought out and registers nicely.

But while Madge Evans is a most capable little actress and fully able to rise to a big situation, "Gates of Gladness," ambles along its own sweet way with little regard for either her talent or that of the other members of the cast. George MacQuarrie, Niles Welch and Gerda Holmes appear in prominent parts, and always appreciate and realize their opportunities. Rosina Henley, who has been seen before in parts of minor importance in World pictures, takes the role of Beth's mother excellently, playing with a naturalness and reserve that deserves high praise. The large estate on which exteriors of the rich brother's home were photographed offered a number of shots for the cameraman, displaying landscape gardening at its best and richest. Harley Knowles directed from a scenario provided by John Clymer and Harry Hoyt.

THE STORY AND PLAYERS

Myron Leeds (Niles Welch) angered at his father's refusal to permit his marriage to Mary (Rosina Henley), leaves home to live in the city, where he pursues a career as an artist—but in vain. After several years he has been unable to make more than a bare living for his wife and daughter Beth (Madge Evans), and the coming of another little one to his home makes the outlook black indeed. Roger Leeds (George MacQuarrie), his brother, having succeeded to his father's estate shuts himself off from the rest of the world. When his little boy (Baby Joan) dies from exposure he becomes harder than ever. His wife (Gerda Holmes) sorrows greatly over the tragedy of her life. Finally the old housekeeper, Norah (Mrs. Stuart Robson), conceives the idea of appealing to Myron. Her suggestion that Beth visit her as her niece is adopted for the sake of the relief it will bring to Mary. Beth soon melts Roger, and her presence acts as a tonic to his wife's nerves. Myron, still unsuccessful, breaks into Roger's house with intent to rob. Beth is awakened and descends the stairs. A shot from Roger's pistol grazes her arm, and this slight accident proves the means of a general reunion of the Leeds family.

Two Moon Comedies

(Sunshine Film, Inc.—One Reel Each)

Reviewed by Joseph L. Kelley

"NO MONEY, NO FUN," and "A Bogus Uncle," one-reel comedies featuring Gus Prixley, will serve as average fillers on the program of the small-town house. They have been given inexpensive productions and are both of the slapstick variety.

"A Bogus Uncle" is the better of the two comedies. The idea employed in the plot has some original touches, but in the main it has been done before. The featured comedian, Gus Prixley, does some good work in spots.

"The Recruit"

(Jester Comedy Company—Two Reels)

Reviewed by Leland S. Ferguson

"THE RECRUIT," which is the first of a series of comedies to be released via state rights by the Jester Comedy Company, beginning in February, serves to introduce to American audiences Twede-Dan, whose aptness at comedy in all its forms is given ample sway. That this new funster on the picture horizon will find a hearty welcome wherever his products are shown is firmly predicted, as his work is a combination of all that can be expected in the laugh-raising art. Twede-Dan balks at no "stunt" which the director may care to name, and that these risky but laughable situations are numerous and excellently done is attested by "The Recruit."

If timeliness is ever worth anything in comedy, it should join Twede-Dan's efforts and make this initial Jester picture good for a greatly replenished box office and unusually satisfied audiences. The story, which starts with the first shot and runs evenly through to the final fade-out, is of the rapid-fire order, with slapstick here and there, but of a subdued sort. It shows Twede-Dan in an effort to enlist for his country in order to win the girl he wants. But failing in this does not keep him from falling asleep and dreaming of accomplishing many hero feats, with his love rewarded in the end. For the awakening a clever punch has been provided, which is sure to send the audience away not with a smile but a full-grown chuckle, and with other forms of commendation.



Aviation, horse-shoeing and horse-backing are right in Mabel Normand's line in "Mickey," controlled by the Western Import Company

"Their Little Kid"

(*Mutual-Strand—One Reel*)

Reviewed by F. G. Spencer

THERE are flashes of real humor in this single reeler, wherein Billie Rhodes is featured. The title, "Their Little Kid" is apt, if the commoner vernacular be recognized in comedy, as doubtless it will be. In its double meaning lies the foundation of the theme, for this young married couple are happy and live in expectation of a substantial windfall from Jack's rich uncle.

Uncle wires them one day that he is about to visit them as he is anxious to "see the kid." Thinking uncle means their baby, which so far has not put in an appearance, and fearful of disappointing Uncle, Jack sallies forth to round up a youngster by hook or crook. He first steals one from a nurse in the park, only to discover later that the child is of ebony hue.

So many ludicrous situations arise, and many tense situations are revealed that this will prove an acceptable filler in any theatre.

It is scheduled for release January 22.

"Zongar"

(*Bernarr MacFadden Prod.—Five Reels*)

Reviewed by F. G. Spencer

"ZONGAR, the dare devil of Romance," is constructed mainly to give George Larkin in the title role an opportunity of showing how necessary it is to live right and take regular physical exercises, and throughout the five reels he has unbounded opportunities of displaying his prowess as an all round athlete. He swims well, is fleet of foot and apparently takes any and every risk without so much as a second thought, and even after the most strenuous tests of endurance does not exhibit the slightest signs of fatigue.

Bernarr MacFadden edited the film, which might aptly be termed "MacFadden propaganda," for moderation in eating, total abstinence of alcoholic liquors and persistent gymnasium training are the keynotes of the production.

Some really wonderful stunts are pulled off by this perfect specimen of right living and quite a few thrills are recorded, chief of which may be mentioned his fistic battle with eight men aboard a yawl, in which he gives an able demonstration of jiu jitsu tactics. Then again his rescuing a girl from an auto from the deck of a low flying aeroplane affords a thrill of capacity calibre. These two are cited simply as proof of the foregoing statement concerning physical culture.

Throughout the theme there runs a tale of love and intrigue, the villain of the plot being Jack Hopkins, who, as Richard Sutton, attempts to foist his mistress on Zongar, and incidentally take Helen Thorpe (Grace Davidson) from Zongar. To effect his purpose he poisons Helen's mind again Zongar and persuades her to engage herself to him.

The photography is good throughout and the locations selected are idealistic for the proper display of the subject, including as they do a cliff overlooking a pretty body of water from which cliff Zongar makes a high dive to rescue two girls who by the way are fighting in the water; here again is shown a fine example of the result of physical training.

The picture throughout is well balanced and will make a good state rights proposition.

"Innocent"

(*Pathe—Five Reels*)

Reviewed by Joseph L. Kelley

FANNIE WARD presents the title role of George Broadhurst's stage play, "Innocent," as adapted to screen and presented by Pathe, with such fine artistic ability that the writer will venture the assertion that she equals, if not surpasses, her success in the role of the young wife in "The Cheat." "Innocent" is adapted from Mr. Broadhurst's play as presented by A. H. Woods. The adaptation was made by Ouida Bergere and produced by Pathe under the direction of George Fitzmaurice.

There are three qualities which stand out with prominence in this production—Miss Ward's artistic presentation of the title role: the strength and fascination of the drama and the work of Director Fitzmaurice. The fourth quality should be added in justice to the work of the fine support given Miss Ward by John Miltern, Armand Kalitz and Frederick Perry. John Milton, who originated the role of John Wyndham in A. H. Wood's stage production, works opposite Miss Ward with ability, strength of character and a clear-cut appreciation for the job that is before him.

"Innocent" strikes home with a force that lifts the characters from a state of pantomimic existence on the gold fibre, to the reality. The screen is forgotten—it becomes, not the artificial stage on which is projected motion pictures, but one that has been transformed to the drowsy, sluggish life of the Orientals, their picturesque tea gardens, and their homes of bamboo. From the country of the Oriental, the scenes shift to the gay but artificial life of Paris and her gambling resorts. And with this shift Innocent is transformed from the unsophisticated little girl of the Orient to the little butterfly of Paris—never overstepping the bounds of propriety but ever subject to the temptation of being lead astray by the unscrupulous Parisian.

It is this uncertainty in the career of Innocent and the subtle, appreciative manner in which Miss Ward endows the character with all that the name implies—forgetting that she is Fannie Ward merely impersonating before the camera—but walking in the footsteps of a very human little girl whose instinct prompts her to play with the fire that has been kept beyond her reach for so long. In the same spirit as the child in arms will investigate the contents of a poisoned vial, Innocent investigates the new world into which she has been thrown, the new people with whom she comes in contact, unconsciously inviting danger and distressed because she is not permitted to bring harm to herself.

The delicate shadings of emotions which are reflected in the

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work of Miss Ward in this role gives to this screen drama a fascination, an appreciation that will live in the minds of those who see her with the same vivid remembrance that springs into being when "The Cheat" is mentioned.

As a drama, "Innocent" does not present the same tense, gripping moments that accompanied the exhibition of "The Cheat," but Miss Ward's faultless characterization, her versatility and her interpretation of the subtle, inner emotions of the character Innocent, will live in the same realm of excellence and perfection as now surrounds her role in "The Cheat."

Comparisons are said to be odious but no such intimation is meant to be conveyed by the frequent mention of Miss Ward's former success in connection with a criticism of her latest work. The two plays are very similar, particularly in the lesson to be derived from their exposition. "Innocent" is a drama that will live through the annals of dramatics on the screen. It strikes deep—deep into the inner recesses of humanity's soul and arouses compassion—compassion for those whom we seek only to protect from our own kind.

George Fitzmaurice's direction of this production is entitled to special mention. Honorary mention best describes his due. Where pretense would have detracted, he has modestly clung to simplicity. When the lavish in sets was required he responded with the ideal. His opening scenes, laid in China, spell China and the Chinese in capitals. He did not emphasize the Orient with crowds of Orientals when this procedure would have been superfluous. He shows one set—the Chinese home of an American in China. This suffices. When the action turns to Paris, Paris it is. Artificiality of the gambling life, the palatial homes of the indigent rich and beautiful country estates of the wealthy—all are conveyed with realism.

The sub-titles are examples of explanatories. The risque is brought out with a subtle ingenuity that conveys without offending. The photography is the work of one who knows how. John Miltern gives one of the Class A characterizations. Armand Kalitz, as the young Frenchman, without morals, is an excellent type and a good actor. Frederick Perry registers in a less important role. "Innocent" is compared to "The Cheat;" Miss Ward in her first picture for Pathe, does a truly artistic work. It registers from title to finale. The exhibitor takes no chance.

THE STORY AND PLAYERS

The opening scenes are laid in China. Innocent (Fannie Ward) is reared within the walls of a Chinese garden. Her father, addicted to drink, dies a drunkard. He leaves her to the protection of John Wyndham (John Miltern). Wyndham tires of the Orient and longs for the gambling resorts of Paris. He goes to Paris accompanied by Innocent. She is established in a beautiful home. Wyndham's former friends cannot understand Wyndham's position with the girl. Louis Doucet (Armand Kalitz), proprietor of a famous gambling resort, is particularly anxious to solve the problem, as he loves the girl at first sight.

Wyndham tries hard to fight the passion for gambling, but finally gives way and spends night after night in Doucet's gambling resort. Doucet takes advantage of his absence and visits Innocent. He flatters her and she becomes infatuated with him. Wyndham returns one night and finds Doucet in company with Innocent. He realizes the danger facing Innocent.

He takes her from Paris to the country. Doucet learns that she has gone and follows. He meets her and takes her to Paris, where he buys her beautiful clothes. Wyndham wakes to the realization that he is in love with Innocent. He (Wyndham) asks her to marry him. She laughs and tells him he is foolish. Later Innocent elopes with Doucet to Paris. Wyndham finds himself alone in the big house and broods. He follows Innocent to Paris. Innocent and Doucet reach Paris and Doucet puts off the marriage ceremony. Innocent insists, and he, becoming enraged because he has not conquerred her, attacks her and is killed by Wyndham who comes upon the scene. He leaves for China. Innocent, aware of the danger which she has escaped and realizing that Wyndham is a true friend, returns to China and Wyndham and she are united.

"The Menace"

(Vitagraph—Five Reels)

Reviewed by Joseph L. Kelley

CORINNE GRIFFITH and Evart Overton are co-starred in this late offering of Vitagraph, from the pen of Rex Taylor and produced under the direction of John Robertson. A distinct vein of mystery runs through Mr. Taylor's work that is given just enough prominence in the screen version to get the attention of an audience at the introduction and hold it throughout the run. Director Robertson selected a number of fine exteriors and with these as a background for the action of the story, he has given the screen a mystery-drama that will stand up under the scrutiny of the average picture-going audience The story is told in a smooth, logical manner and the events are depicted in proper sequence. From a strictly dramatic standpoint, it offers a number of situations that may be said to reach the high spots. Good photography is evident throughout the run and the interior sets have been appropriately selected for proper atmosphere and are in keeping with the condition of affluence which an audience is

lead to believe exists in the lives of the principal characters.

The types which the director has selected to impersonate the author's characters are replica of the images of the characters which an audience would picture in its minds. Miss Griffith is at no time during the run, called upon to interpret strong, emotional acting. She does best in the lighter roles. Evart Overton presents his part with appreciation, convinces in every scene but never reaches unusual heights in dramatic action. Ned Finley in the heavy character role, gives one of his best impersonations. Herbert Prior, although not prominently casted, gives a good account of himself while before the camera. Lelia Blow and Frank A. Ford present minor roles convincingly.

The mystery element in this production is its strongest point of interest. It stands up to the end and holds the attention. At no time during the run does the picture drag, but presents a smoothness of purpose that speaks in high terms for the scenarioist. The work of Director Robertson is commendable.

THE STORY AND PLAYERS

Richard Burnell (Evart Overton) is the adopted child of Dr. (Herbert Prior) and Mrs. Burnell (Lelia Blow). When a baby Richard was taken from an orphan asylum. He has been reared as Dr. Burnell's own child. On leaving college he asks Virginia Denton (Corinne Griffith), daughter of an old Virginia family, to marry him. The wedding day is set. A few days before the day, he meets Morgan (Ned Finley), who has just completed a long term in prison. Morgan visits an old friend and is told that his child had been adopted by the Burnells shortly after he was sentenced to prison. Morgan thinks of a scheme and visits the Burnell home, finds Richard and tells him that he is his father.

A few days prior to the wedding a series of receptions are held for the engaged couple and during the festivities Morgan persuades Richard by threatening to expose his identity to assist him in rifling the safes of the homes at which the receptions are being held. Richard does so, and it is during the night that Morgan attempts to rifle the safe of Virginia's home that she detects him and her fiance doing the job. She breaks the engagement, and Richard's stepfather, knowing that Richard's father is a crook, thinks that the curse is hereditary and believes that Richard is committing burglary.

Richard frames Morgan and he is detected robbing a home. Morgan is arrested and it develops that Richard is not his son, but is the son of the Burnells who thought their child had been killed.

"Molly, Go Get 'Em"

(*Mutual-American—Five Reels*)

Reviewed by Lisle M. Albright

IN "Molly Go Get 'Em," Margarita Fischer takes unto herself the role of a hoydenish little girl, who is forever getting into scrapes and gumming up the love affairs of her elder sister. While fairly good in a number of ways, there is nothing about the play demanding that it be classed as more than a mediocre production.

The story seems to have been put together merely to afford Miss Fischer an opportunity to portray the spoiled and vivacious young harum-scarum, who hadn't made her debut in society yet, but who couldn't see why that should prevent her from going to parties and enjoying a general good time.

Though Miss Fischer hops, skips and jumps through the entire performance, climbs out of bed-room windows and gives an imitation of a female Douglas Fairbanks, for an audience wishing light entertainment, "Molly Go Get 'Em" will probably be found satisfactory. The photography is fine and there are a number of pretty settings. Lloyd Ingraham directed the production, and Jack Mower, Hal Clements, Margaret Allen, David Howard and True Boardman make up a well balanced cast.

THE STORY AND PLAYERS

Molly Allison (Margarita Fischer) is compelled to remain in the background until her older sister, Julia (Margaret Allen), has captured a husband. Count Renaud (True Boardman), in reality a French cook, is a suitor for Julia's hand, as an easy way to get a strangle hold on the Allison fortune. After acquiring a release from a bread-and-water diet for misbehavior, Molly arrives on the scene just in time to smite the Count with her vivacious charms. She, however, cures him of any interest in her by telling him that she is the daughter of an Indian squaw, and is subject to fits, and is allowed to remain in the Allison family only because of kindness of her adopted father.

A burglar robs the Allison home, taking Julia's famous pearl necklace. Molly discovers the robber at work, follows him, and with the aid of Billy Wilcox, her sweetheart, holds up the thief and his pal while they are dividing the plunder. When unmasked, one of the robbers proves to be the bogus Count. Julia is prostrated, but Molly rides off with Billy in his eight-cylinder motor-car to look up the nearest minister.

"Madam Spy"

(*Universal—Five Reels*)

Reviewed by Joseph L. Kelley

JACK MULHALL makes his initial bow to the motion picture public as a female impersonator in "Madam Spy," written by Lee Morrison, scenarioized by Harvey Gates and produced for Universal under the direction of Douglas Gerrard.





For approximately three of the five reels that go to make for this production, Mr. Mulhall masquerades in the guise of a female German spy and if it were not for the fact that he burlesques the part, he would have registered a fine attempt, if not a complete victory. The manner in which the author has fashioned his plot, obviates all possibility of Mr. Mulhall deceiving an audience. A work of this nature must be, of necessity, given subtle treatment and this fact has not been given proper consideration by the author. There are spots in the story where Mr. Morrison has stretched a point in order that he might create enough dramatic material for five reels of pictures and in doing so he has given rise to the farcical where true intent on the part of story and characters might be expected.

The novelty of seeing Mr. Mulhall in the role of a female spy will counteract much that may be said in adverse criticism of this production. The title is catchy and arouses a certain curiosity that will seek satisfaction. The opening scenes and the general impression that is left by the introduction arouses anything but a suggestion of the burlesque that is to follow when Mr. Mulhall attempts the role of the Baroness von Ornstroff. It is difficult to imagine any audience being convinced that the gang of German spies who are expecting the arrival of their confederate from Germany, are fooled by the disguise and actions of Mr. Mulhall. The story is meant to carry a serious impression but this is lost in the burlesque which follows.

The first two reels offer good, sound dramatic entertainment. This can not be said of the latter reels. As a whole the picture will get over if an audience can forgive the sacrifices of the serious for the burlesque and except it as a comedy-drama. Mr. Mulhall does exceptionally good, considering the impossible predicaments into which he is thrown in the enactment of the title role. Donna Drew in the principal feminine role, leaves a fine impression and presents a pretty picture. Wadsworth Harris, Jean Hersholt, Claire Du Brey and George Gebhart are in support. The Photograph is standard work.

THE STORY AND PLAYERS

Robert Wesley (Jack Mulhall), son of Admiral Wesley (Wadworth Harris), has completed his term at Annapolis, but has yet to hear whether or not he has passed his final examinations. He arrives home and is congratulated by his father and sister. His sweetheart, Phyllis Covington (Donna Drew), is present to greet him. The next day after his arrival, Admiral Wesley receives a telegram informing him that his son has failed to pass his examinations.

Robert is severely reprimanded and goes to his father's study to reflect. He sits down and hears someone enter the room. Suspecting mischief, he remains quiet and discovers that the butler, Hanson (George Gebhart), is searching for something in his father's desk. Another man enters and Hanson, using a skeleton key, obtains access to his father's desk and takes therefrom certain naval department plans. The stranger tells Hanson that Baroness von Hulda is expected to arrive at Baltimore on a certain liner.

Robert hears the instructions and gets the pass-word by which the Baroness is to be greeted. He decides to act. He leaves hastily and goes to Baltimore, meets the Baroness, and, telling her that he is escorting her to her German friends, secretly takes her to the home of an old professor he knew at school and has her confined as a prisoner. He then gets the Baroness's trunks, arrays himself in her clothes, and after a number of exciting adventures with the German spies he succeeds in trapping the gang and winning the admiration and respect of his father, friends and country.

Two Strand Comedies

(*Mutual-Strand—One Reel Each*)

Reviewed by F. G. Spencer

"BURGLARS" and "A Peach and a Pill" are the latest Strand releases featuring Billie Rhodes and Cullen Landis, and in both Billie Rhodes makes a decided hit. Some really unique situations are provided in each reel, and Billie, as ever, is equal to the occasion. "Burglars" is based on an invitation being sent to Mary (Billie Rhodes) and Jack (Cullen Landis) by the aunt of Mary and uncle of Jack, to visit them at their country home. Owing to delayed taxi trip to the depot, the niece is first missed and later the nephew. Incidentally both decide to find their own way to the uncle's house which address they have, and here is where the ludicrous complications occur. Not expecting each other, and finding the house empty, they enter by a window—at different times, of course—and hearing each other in different parts of the house and then catching a glimpse of each other, they become alarmed and turn in a burglar alarm. Both are arrested and only the timely arrival of uncle and aunt prevent disastrous results. "A Peach and a Pill" is just as full of amusing incidents. Both will be well received anywhere.

"Girls You Know"

(*Edison-Perfection—One Reel*)

Reviewed by Lisle M. Albright

AT last the cry of the exhibitor for a series of short, high-class comedies has been answered—and answered so well that a new high water mark for single reelers has been established. Made at the Edison studios, and produced under the personal direction and supervision of James Montgomery Flagg, the artist, these twelve comedies, under the general title of "Girls You Know," are simply in a class by themselves. Each one is an irresistible social satire, featuring some particular type of attractive American girl that Mr. Flagg has used in his illustrations and sketches.

Each comedy is a mirth provoker of the highest order, the subtitles, in themselves, being of sufficient power to pull repeated outbursts from the most phlegmatic of individuals. Mr. Flagg wrote the scenarios himself and appears in each production.

"The Bride" is the title of the second of the series. It is a take-off on the bride's preparations for the wedding, the ceremony itself and the honeymoon. No one can see the picture without enjoying it. The series undoubtedly will appeal to the higher class patrons as the comedies are free of slap-stick and depend for their strength on broad, keen, but good-natured satire.

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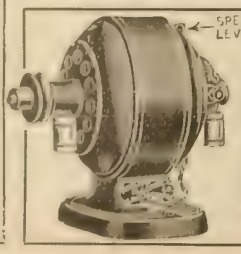
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Features---Current and Coming

Bluebird Photoplays

Dec. 24. The Scarlet Car (Franklyn Farnum) —
Dec. 31. The Girl by the Roadside (Violet Mersereau) .... —
Jan. 7. My Unmarried Wife (Carmel Myers) 5
Jan. 14. Face Value (Mae Murray) 5
Jan. 21. Broadway Love (Dorothy Philips). 5
Jan. 28. The Fighting Grin (Franklyn Farnum) 5
Feb. 4. The Wife He Bought (Carmel Myers) 5
Feb. 11. Hands Down (Monroe Salisbury, Ruth Clifford) 5

Universal Productions

Dec. 15. Beloved Jim (Priscilla Dean, Harry Carter). 5
Dec. 24. Bucking Broadway (Harry Carey, Molly Malone) 5
Dec. 31. The High Sign (H. Rawlinson, Brownie Vernon). 5
Jan. 7. The Wolf and His Mate (Louise Lovely). 5
Jan. 14. Hell's Crater (Grace Cunard) 5
Jan. 21. Madame Spy (Jack Mulhall) 5
Jan. 28. The Phantom Riders (Harry Carey, Molly Malone) 5
Feb. 4. Painted Lips (Louise Lovely) 5

Fox Film Corporation

(Special Features)

Dec. 2. The Babes in the Wood (Carpenter-Corbin) 5
Dec. 9. The Pride of New York (George Walsh) 5
Dec. 16. Unknown 274 (June Caprice) 5
Dec. 23. The Kingdom of Love (Jewel Carmen) 5
Dec. 30. For Liberty (Gladys Brockwell) 5
Jan. 6. Stolen Honor (Virginia Pearson) 5
Jan. 13. Cupid's Roundup (Tom Mix) 5
Jan. 20. A Heart's Revenge (Sonia Markova). 5
Jan. 27. The Heart of Romance (June Caprice) 5
Feb. 3. Jack Spurlock—Prodigal (George Walsh) 5

Fox Standard Pictures

Dec. 2. A Daughter of the Gods (Annette Kellermann) .... —
Dec. 9. Troublemakers (Jane and Katherine Lee). 7
Dec. 16. The Heart of a Lion (William Farnum). 6
Dec. 30. Du Barry (Theda Bara) 7
Jan. 20. Cheating the Public 8
Jan. 27. The Forbidden Path (Theda Bara) .. 6
Feb. 10. Les Miserables (Wm. Farnum) 8

Goldwyn Features Corp.

Dec. 2. The Auction Block 6
Dec. 16. The Cinderella Man (Mae Marsh) .. 6
Dec. 30. Thais (Mary Garden) 6
Jan. 14. Fields of Honor (Mae Marsh) 6
Jan. 28. Dodging a Million (Mabel Normand) 6
Feb. 10. Our Little Wife (Madge Kennedy) 6

GOLDWYN SPECIALS

The Manx-Man 7
For the Freedom of the World 7

W. W. Hodkinson Corporation

(Paralta Plays)

Dec. 15. A Man's Man (J. Warren Kerrigan) 7
Jan. 1. Madam Who (Bessie Barriscale) 7
Jan. 15. His Robe of Honor (Henry B. Walthall) 7

Jewel Productions, Inc.

Sept. — Come Through (Drama) .... —
Sept. — Pay Me (Drama) .... —
Sept. — Sirens of the Sea (Drama) .... —
Oct. — Man Without a Country (Patriotic). —
Oct. — The Corespondent (Drama) .... —
Nov. — The Price of a Good Time (Drama) .. —
Dec. — The Grand Passion (Drama) .... —
Dec. — K (Drama) .... —

George Kleine System

(PERFECTION PICTURES)

Nov. 5. Two Bit Seats (Taylor Holmes) (Essanay) .... —
Nov. 19. Kill Joy (Essanay) 5
Nov. 26. Gift o' Gab (Essanay) 5
Dec. 3. Small Town Guy (Essanay) 5
Dec. 10. The Dream Doll (Essanay) 5
Dec. 17. Salt of the Earth (Edison) 5
Dec. 24. Sadie Goes to Heaven (Essanay) 5

Metro Pictures Corporation

Dec. 3. The Square Deceiver (Harold Lockwood), Yorke Film 5
Dec. 10. Alias Mrs. Jessop (Emily Stevens), Metro. 5
Dec. 10. (Special) Blue Jeans (Viola Dana). 7
Dec. 17. God's Outlaw (Francis Bushman, Beverly Bayne), Metro 5
Dec. 24. An American Widow (Ethel Barrymore), Metro. 5
Dec. 31. The Avenging Trail (Harold Lockwood), Yorke Film 5
Jan. 7. Daybreak (Emily Stevens) Metro 5
Jan. 14. The Winding Trail (Viola Dana) Rolfe-Metro 5
Jan. 21. The Eyes of Mystery (Edith Storey) Rolfe-Metro 5
Jan. 28. Her Boy (Effie Shannon, Niles Welch) Metro 5
Feb. 4. Under Suspicion (Francis X. Bushman and Beverly Bayne) Metro 5

(METRO SPECIALS)

Blue Jeans (Voila Dana), Metro-Rolfe 7
The Legion of Death (Edith Storey), Metro-Rolfe 7
Revelation (Nazimova), Metro 7

Mutual Film Corporation

Dec. 3. American Maid (Edna Goodrich) 5
Dec. 10. Miss Jackie of the Army (Margarita Fischer). 5
Dec. 17. New York Luck (Wm. Russell), American. 5
Dec. 24. Her Sister (Olive Tell) Frohman .. 5
Dec. 31. Her Second Husband (Edna Goodrich). 5
Jan. 7. Molly Go Get 'Em (Margarita Fischer) 5
Jan. 14. The Imposter (Ann Murdock) Frohman 5
Jan. 21. In Bad (Wm. Russell), American 5
Jan. 28. Beauty and the Rogue (Mary Miles Minter), American 5
Feb. 4. Who Loved Him Best? (Edna Goodrich) 5

Paramount Picture Corp.

Dec. 3. The Eternal Temptress (Lina Cavalieri). 5
Dec. 3. The Secret Game (Sessue Hayakawa) 5
Dec. 10. The Land of Promise (Billie Burke) 5
Dec. 10. Tom Sawyer (Jack Pickford) 5
Dec. 17. Nan of Music Mountain (Wallace Reid). 5
Dec. 17. The Fair Barbarian (Vivian Martin) 5
Dec. 24. Love Letters (Dorothy Dalton) 5
Dec. 24. His Mother's Boy (Charles Ray) 5
Dec. 31. The Seven Swans (Marguerite Clark) 5
Jan. 7. Mrs. Dane's Defense (Pauline Frederick) 5
Jan. 14. Jules of the Strong Heart (George Beban) 5
Jan. 14. The Spirit of '17 (Jack Pickford) .. 5
Jan. 21. Rimrock Jones (Wallace Reid) 5
Jan. 21. Blackton's The World for Sale 5
Jan. 28. The Widow's Might (Julian Eltinge) 5
Jan. 28. The Hired Man (Charles Ray) 5
Feb. 4. Madame Jealousy (Pauline Frederick) 5
Feb. 4. Flare-Up Sal (Dorothy Dalton) 5
Feb. 4. A Petticoat Pilot (Vivian Martin) .. 5

Artcraft Releases

(PARAMOUNT)

Dec. 17. The Devil Stone (Geraldine Farrar). 5
Dec. 31. A Modern Musketeer (Douglas Fairbanks). 5
Jan. 7. Rose of the World (Elsie Ferguson). 5
Jan. 14. Dead or Alive (Wm. S. Hart) 5
Jan. 21. Stella Maris (Mary Pickford) 5
Feb. 11. The Whispering Chorus (C. B. De Mille Prod.) .... —

Pathe Exchange, Inc.

Jan. 6. Convict 993 (Irene Castle, Warner Oland, Paul Everton, Etheyle Cooke, Bert Starkey) 5
Jan. 13. The German Curse in Russia (Wat Film), Donald C. Thompson 5
Jan. 20. The Cloven Tongue (Special) (N. V. Panoff, P. A. Baksheef, Nadya Lesienko, Sophie Karabanova) .. 5
Jan. 27. Innocent (Fannie Ward, Frederick Perry, John Miltern, Armand Kalisz), Astra 5
Feb. 3. The Other Woman (Peggy Hyland, Milton Sills, Wm. Parke, Jr.), Astra 5

Petrova Picture Company

Dec. 23. Daughter of Destiny (Mme. Petrova). 5
Feb. 1. The Light Within (Mme. Petrova). 5
Feb. 1. The Life Mask (Mme. Petrova) 5

Select Pictures

Nov. — Her Silent Sacrifice (Alice Brady) .. 5
Nov. — Secret of the Storm Country (Norma Talmadge) 5
Dec. — Shirley Kake (Clara Kimball Young). 5
Dec. — The Honeymoon (Constance Talmadge). 5
Jan. — Woman and Wife (Alice Brady) .... —
Jan. — Ghosts of Yesterday (Norma Talmadge). .... —
Jan. — The Marionettes (Clara Kimball Young). .... —
Jan. — The Studio Girl (Constance Talmadge). .... —

Triangle Distributing Corporation

Dec. 9. Fanatics (J. Barney Sherry) 5
Dec. 9. The Learnin' of Jim Benton (Roy Stewart) 5
Dec. 16. Because of the Woman (Billie Bennett) 5
Dec. 16. The Maternal Spark (Irene Hunt) .. 5
Dec. 23. Without Honor (Margery Wilson. 5
Dec. 23. Until They Get Me (Pauline Hart). 5
Dec. 30. The Gown of Destiny (Alma Ruebens) 5
Dec. 30. Framing Framers (Charles Gunn) .. 5
Jan. 6. Betty Takes a Hand (Olive Thomas) 5
Jan. 6. Man Above the Law (Jack Richardson) 5
Jan. 13. I Love You (Alma Ruebens) 7
Jan. 13. Law's Outlaw (Roy Stewart) 5
Jan. 20. Evidence (J. Barney Sherry) 5
Jan. 20. Flames of Chance (Margery Wilson) 5
Jan. 27. The Gun Woman (Texas Guinan) .. 5
Jan. 27. Her American Husband (Darrell Foss) 5
Feb. 3. Limousine Life (Olive Thomas) 5
Feb. 3. The Hopper (Wm. V. Mong) 5

Vitagraph V-L-S-E.

Dec. 10. The Marriage Speculation (Mildred Manning, Wallace MacDonald) 5
Dec. 17. In the Balance (Earle Williams) 5
Dec. 24. When Men Are Tempted (Mary Anderson, Alfred Whitman) 5
Dec. 31. His Own People (Harry Morey, Gladys Leslie) 5
Jan. 7. The Blind Adventure (Edward Earle, Betty Howe) 5
Jan. 14. The Wild Strain (Nell Shipman, Alfred Whitman) 5
Jan. 21. The Menace (Corinne Griffith, Evart Overton) 5
Jan. 28. A Mother's Sin (Earle Williams) 5
Feb. 4. The Other Man (Harry Morey, Grace Darmond, Florence Deshon) 5

World Pictures

Dec. 10. The Good for Nothing (Carlyle Blackwell and Evelyn Greeley) 5
Dec. 17. The Tenth Case (June Elvidge) 5
Dec. 24. The Volunteer (Madge Evans and Henry Hull) 5
Dec. 31. The Wasp (Kitty Gordon) 5
Jan. 7. Stolen Hours (Ethel Clayton) 5
Jan. 14. The Strong Way (June Elvidge) 5
Jan. 21. The Beautiful Mrs. Reynolds (Carlyle Blackwell, June Elvidge) 5
Jan. 28. Gates of Gladness (Madge Evans) .. 5

Releases in the Independent Field

For Manufacturers' Addresses, Names and Addresses of Buyers handling films in any territory, or any other additional information write—State Rights Department, Motion Picture News

American News Weekly
One reel each week exclusively on Army and Navy activities.

American Standard M. P. Corp.
May 5. Jones' Jonah Day (Sunshine), C..1 reel
May 7. When Justice Errs, D.....5 reels
May 12. (Educational Subject) .....1 reel
May 14. The Daughter of Darkness, Episode No. 1, D.....2 reels
May 19. Ghosts (Sunshine), C.....1 reel
Sept. 17. My Country First.....6 parts
Oct. 7. The Mystery of the Boule.....5 parts
Oct. 15. Blackmailer .....5 parts

Argosy Films, Inc.
The Celebrated Stielow Case.....6 reels
Where D'ye Get That Stuff.....5 reels
Absinthe (King Baggott), Universal Reissue .....5 reels

Arrow Film Corporation
The Deemster (Derwent Hall Caine).....7 reels

Bluebird Extraordinary
Sept. 3. Mother o' Mine (Rupert Julian and Ruth Clifford) .....5 reels
The Eagle's Wings (Herbert Rawlinson).
Hell Morgan's Girl (Dorothy Phillips).
Mother o' Mine (Rupert Julian, Ruth Clifford, Ruby La Fayette).

Brenon Productions
Lone Wolf .....7 parts
Fall of the Romanoffs .....8 parts
Empty Pockets .....7 parts

Jules Burnstein
Shame .....7 parts

Cardinal Film Corporation
Joan the Woman (Geraldine Farrar).....11 reels

Century Comedies
(FEATURING ALICE HOWELL)
Balloonatics .....2 reels
Automaniacs .....2 reels
Neptune's Naughty Daughter.....2 reels

Christie Film Company
Father's Bright Idea.....1 reel
With the Mummies' Help.....1 reel
The Magic Maid.....1 reel
The Milky Way.....1 reel
His Last Pill.....1 reel
The Fourteenth Man.....1 reel
Down by the Sea.....1 reel
Skirts .....1 reel
Won in a Cabaret.....1 reel
His Merry Mix-Up.....1 reel
A Smoky Love Affair.....1 reel

Cinema Distributing Corp.
The 13th Labor of Hercules.

Clune Productions
Ramona .....8 reels
Eyes of the World.....9 reels

Commonwealth Pictures Corp.
Charlotte, in The Frozen Warning.

Corona Cinema Company
The Curse of Eve (Enid Markey).....7 reels

Coronet Film Corporation
LIVING STUDIES IN NATURAL HISTORY
Animal World, No. 1 Issue.
Animal World, No. 2 Issue.
Birdland Studies.
Horticultural Phenomena.

Cosmofotofilm Company
Incomparable Mistress Bellairs.....4 reels
Liberty [illegible] .....4 reels
The [illegible] .....4 reels
Victoria [illegible] .....4 reels
On 18 .....4 reels
His Vindication .....5 reels
I Believe .....7 reels

Dixie Films
Tempest and Sunshine (Evelyn Greely)..5 reels
Just a Song at Twilight.....5 reels

Ebony Film Corporation
A Natural Born Shooter .....1 reel
Dat Blackhand Warrah Man .....1 reel
Shine Johnson and the Rabbit's Foot.....1 reel

E. I. S. Motion Picture Corp.
Trooper 44 .....5 reels

Elmont Feature Film Co.
People vs. John Doe.....6 reels
God's Law .....6 reels

Export and Import Film Co.
Robespierre .....— reels
Ivan the Terrible.....— reels

Fairmount Film Corporation
Hate .....7 reels

Flora Finch Film Co.
War Prides .....2 reels

First National Exhibitors' Circuit, Inc.
On Trial.
Charles Chaplin.
Daughter of Destiny (Mme. Petrova).
Herbert Brenon's "Empty Pockets."
The Sign Invisible (Big Mitch Lewis).

Fort Pitt Corporation
The Italian Battlefront.

Fox Film Corp.
(Standard Pictures)
The Spy.
The Honor System.
Jack and the Beanstalk.
The Conqueror.
Camille.
Oct. 18. Aladdin and the Wonderful Lamp.
Nov. 18. The Babes in the Wood.

Frieder Film Corporation
The Birds' Christmas Carol (Mary Louise).5 reels
A Bit O' Heaven (Mary Louise).....5 reels

Friedman Enterprises
A Mormon Maid (Mae Murray).....6 reels

Frohman Amusement Corp.
The Witching Hour (C. Aubrey Smith, Jack Sherrill, Helen Arnold, Marie Shotwell and Robert Conness.....6 reels
Conquest of Canaan.....5 reels
God's Man .....9 reels

General Enterprises, Inc.
Mother (Elizabeth Risdon, McClure)....6 parts
The Warrior (Maciste) (McClure).....7 parts
The Liar (Jane Gail, Stanley Walpole)...6 parts

Gold Medal Photoplays
The Web of Life (Hilda Nord, James Cruze, George Spencer).....5 reels

Golden Features
A Bit of Life.....1 reel

Grand Feature Film Company
Rex Beach on the Spanish Main.....5 reels
Rex Beach in Pirate Haunts.....5 reels
Rex Beach in Footsteps of Capt. Kidd....5 reels

Graphic Features
The Woman and the Beast.....5 reels

D. W. Griffith
Intolerance .....9 reels

Hanover Film Company
Maciste .....— reels
How Uncle Sam Prepares.....4 reels

William S. Hart
The Cold Deck .....5 D
The Two Gun Man.....5 D

Hawk Film Corporation
Monster of Fate.....— reels

Herald Film Corporation
Around the World in 80 Days.....6 reels

Hiller & Wilk, Inc.
The Battle of Gettysburg.....— reels
The Wrath of the Gods (Sessue Hayakawa).5 reels

Historic Features
Christus .....8 reels

M. H. Hoffman, Inc.
One Hour (Zeena Keefe and Alan Hale).6 reels
The Silent Witness (Gertrude McCoy)...6 reels
A Trip Through China (Brodsky's Art Pictures) .....8 reels
Her Fighting Chance (Jane Grey).....6 reels
Should She Obey? (Alice Wilson, Gene Genung and Norbert Myles).....6 reels
Whither Thou Goest (Rhea Mitchell and Orrin Johnson) .....5 reels
The Great White Trail (Doris Kenyon)..6 reels

Iliodor Picture Corporation
The Fall of the Romanoffs (Iliodor, Nance O'Neil, Ekaterina Galanta, Alfred Hickman and Conway Tearle).....— reels

Inter Ocean Film Corp.
Enlighten Thy Daughter.....— reels

Ivan Feature Productions
June — One Law for Both..... 9
Aug. — Babling Tongues ..... —
Oct. — Married in Name Only..... —
Dec. — Sins of Ambition ..... —
Jan. — Human Clay ..... —

Jester Comedies
Feb. 15. The Recruit (Twede Dan).....2 parts
Mar. 15. His Golden Romance (Twede Dan) .....2 parts
April 15. All "Fur" Her (Twede Dan)..2 parts
May 15. In and Out (Twede Dan).....2 parts

Juvenile Film Corporation
World War in Kidland.....1 reel
A Chip Off the Old Block.....1 reel
Chip's Elopement .....1 reel
Chip's Backyard Barn-Stormers.....2 reels
Chip's Rivals .....1 reel
For Sale, a Daddy.....1 reel
Chip's Carmen .....2 reels

A. Kay Co.
Twenty Thousand Feats Under the Sea....
Golden Spoon Mary.....1 C
Some Barrier .....1 C
His Trial .....1 C
(Terry Human Interest Reels)
No. 1. Character as Revealed in the Face...Ed.
No. 2. Character as Revealed in the Eyes...1d.

Klotz and Streimer
Whither Thou Goest.....5 reels
The Secret Treaty.....5 reels

Lincoln Motion Picture Company
The Realization of a Negro's Ambitions...2 reels
Trooper of Troop K.....3 reels

Marine Film Co.
Lorelei of the Sea.....— reels

Masterpiece Drama Productions
Who's Your Neighbor?..... —

Masterpictures
LION COMEDIES
Oct. 29. Nathan Busts Into the Movies....1 C
Nov. 5. A Village Villain.....1 C
Nov. 12. Her Fatal Resemblance.....1 C
Nov. 19. An Account of a No-Account Count.1 C
Nov. 26. Hicks and Hornets.....1 C
Dec. 3. Waves and Wimmen.....1 C
Dec. 10. Fizzled Finance .....1 C

Mayfair Film Corp.
Persuasive Peggy.....— reels

B. S. Moss M. P. Corporation
Birth Control .....6 reels
The Power of Evil.....5 reels
Boots and Saddles.....5 reels
The Girl Who Doesn't Know.....5 reels
In the Hands of the Law.....5 reels
One Hour (Sequel to "Three Weeks").. ....

Ogden Pictures Corp.
The Lust of the Ages.....— reels

Paragon Films
The Whip .....8 reels

Photoplay Magazine
Screen Supplement—One-reel releases, giving intimate interviews of all the stars. (Through independent exchanges).

(Continued on page 744)

Short Subjects Current and Coming

Educational Film Corp. of Amer.

SCENICS—EDUCATIONAL
Oct. 24. From Studio to Screen.
Oct. 31. A Trip Through Japan, No. 1.
Nov. 7. A Flying Trip Through the Hawaiian Islands, No. 1.
Nov. 14. A Flying Trip Through the Hawaiian Islands, No. 2.
Nov. 21. Me and My Dog.
Nov. 28. The Chain Gang.
Dec. 5. The Land of Enchantment (Yosemite Valley).
Dec. 12. Fishing for Fish.
Dec. 19. A Trip Through Japan, No. 2.
Dec. 26. Beside the Glimmer Glass.
DITMARS "LIVING BOOK OF NATURE"
Nov. 19. The Animals of Australia.
Nov. 26. The Smaller Monkeys.
Dec. 3. Enemies of the Garden.
Dec. 10. Our Vanishing Game.
Dec. 17. Nature's Weavers.
Dec. 24. Nature's Songsters.
Dec. 31. The Animals in Midsummer.

Fox Sunshine Comedies

Nov. 11. Roaring Lions and Wedding Bells..2 C
Nov. 18. A Milk-Fed Vamp.....2 C
Dec. 9. His Smashing Career.....2 C
Dec. 23. Damaged—No Goods .....2 C
Jan. 6. Shadows of Her Pest.....2 C
Jan. 13. Are Married Policemen Safe?.....2 C
Feb. 3. Son of a Gun.....2 C

General Film Company

BROADWAY STAR FEATURES
(O. HENRY STORIES)
The Fifth Wheel (W. L. Rodgers, Chet Ryan, Patricia Palmer).....2 D
Compliments of the Season (Herbert Prior, Betty Blythe, Aida Horton)...2 D
The Moment of Victory (W. L. Rodgers, Chet Ryan) .....2 C-D

ESSANAY
GEORGE ADE FABLES
The Fable of the Toilsome Ascent and the Shining Table Land.....2 C
The Fable of the Back Trackers from the Hot Sidewalks.....2 C

ESSANAY COMEDIES (1 reel)
Lunch .....1 C
Nut Stuff .....1 C
He Loved Her So.....1 C
One Night .....1 C
Next .....1 C
The Soup and the Fish Ball.....1 C

ESSANAY SCENICS
Water Powers of Western Canada.....1 Sc.
Through Canada from Coast to Coast.....1 Sc.
How Canada and the Farmer Co-operate in Grain Raising .....1 Sc.
Agricultural Opportunities in Western Canada .....1 Sc.
Water Powers of Eastern Canada.....1 Sc.
The Two Biggest Things in the World.....1 Sc.
Electrification of Railroads.....1 Sc.

CHAPLIN COMEDIES
By the Sea.....1 C
In the Park.....1 C
Work .....2 C
A Woman .....2 C

KALEM
(AMERICAN GIRL SERIES WITH MARIN SAIS)
The Man Hunt at San Remo.....2 D
The Door in the Mountain.....2 D
Sagebrush Law .....2 D

("THE FURTHER ADVENTURES OF STINGAREE" WITH TRUE BOARDMAN)
Through Fire and Water.....2 D
A Bushranger's Strategy.....2 D
The Stranger at Dumcrieff.....2 D
A Champion of the Law.....2 D

GRANT, POLICE REPORTER SERIES
The Mystery of Room 422.....1 D
A Deal in Bonds.....1 D
The Sign of the Scarf.....1 D
The Man with the Limp.....1 D

A DAUGHTER OF DARING SERIES
A Race to the Drawbridge.....1 D
The Munitions Plot.....1 D
The Detective's Danger.....1 D
The Railroad Smugglers.....1 D
The Deserted Engine.....1 D

JAXON FILM CORP.
"A DAUGHTER OF UNCLE SAM" SERIAL (Jane Vance, Wm. Sorelle) 12 Episodes .....1 D

JAXON COMEDIES
Breaking In .....1 C
Blundering Boobs .....1 C
Disappointed Love .....1 C
He's In Again.....1 C
How It Worked.....1 C
Their Model Careers.....1 C
His Fishy Footsteps.....1 C
Out and In (Finn & Haddie).....1 C
The Inspector's Wife.....1 C
In Wrong (Finn & Haddie).....1 C
Anybody's Money .....1 C
Her Fatal Shot (Finn & Haddie).....1 C
Marooned .....1 C
Sherman Was Right.....1 C
What Will Happen Next?.....1 C
Which Was Lucky?.....1 C

JUDGE BROWN STORIES
Bud's Recruit .....2 C-D
Chocolate of the Gang.....2 C-D
The Lost Lie.....2 C-D
The Accusing Toe.....2 C-D

SPARKLE COMEDIES
Monkey-Maid-Man .....1 C
On the Love Line.....1 C
The Detective .....1 C
Smashing the Plot.....1 C
After the Matinee.....1 C
Double Cross .....1 C
The Best of a Bad Bargain.....1 C

KLEINE
(GEORGE BICKEL COMEDIES
A Suit and a Suitor.....1 C
Nearly a Husband.....1 C
Some Statue .....1 C
Nearly a Husband.....1 C
Some Statue.....1 C
A King of Cooks.....1 C
Love, Luck and Loot.....1 C

THREE C COMEDIES
Stealing a Sweetheart (Lou Marks, Pearl Shepard, Oom Paul).....1 C
A Hash House Romance (Lou Marks, Pearl Shepard, Oom Paul).....1 C
The Hod Carrier's Million (Claude Cooper, Virginia Tracy Clark, Kenneth Clarendon) .....1 C

HANOVER FILM COMPANY
Camille (Helen Hesperia).....6 D
The Marvelous Maciste.....6 D

PHYSICAL CULTURE PHOTO PLAYS CO.
Physical Culture Magazine (Issued Monthly) .....1 Edc.

PIEDMONT PICTURES CORPORATION
(SELBURN COMEDIES)
Hubby's Holiday.....2 C
Too Much Elephant.....1 C
Wedding Bells and Lunatics.....1 C
His College Proxy.....1 C

MERKEL FILMS
Me und Gott (Cartoon), Our Heroes (Novelty), Four Famous Battles of the Civil War (Novelty).....1
Power Pro and Con (Cartoon), England's Leaders on Land and Sea (Novelty), The Capture of a Moonshine Still (Novelty) 1

King Bee Comedies

Nov. 1. The Hobo .....2 reels
Nov. 15. The Pest .....2 reels
Dec. 1. The Bandmaster .....2 reels
Dec. 15. The Slave.....2 reels
Jan. 1. The Stranger.....2 reels

SELIG-HOYT COMEDIES
Aug. 6. A Dog in the Manger.....2 C
Aug. 20. A Trip to Chinatown.....2 C
Sept. 3. A Midnight Bell.....2 C
Sept. 17. A Contented Woman.....2 C

Metro Pictures Corporation

METRO-DREW COMEDIES
Jan. 7. Their Mutual Motor.....1 C
Jan. 14. Why Henry Left Home.....1 C
Jan. 21. Their First Love.....1 C
Jan. 28. Under the Influence.....1 C
Feb. 4. Help Wanted.....1 C

Mutual Film Corporation

STRAND (BILLIE RHODES)
Jan. 1. Her Awful Fix.....1 reel
Jan. 8. A Peach and a Pill.....1 reel
Jan. 15. Burglars .....1 reel
Jan. 22. Their Little Kid.....1 reel
Jan. 29. Somebody's Widow.....1 reel
Feb. 5. Her Friend Brown.....1 reel
Mutual Weekly Issued Every Monday

Serials

Dec. 3. The Lost Express, No. 12 (Daring Death) .....
Dec. 10. The Lost Express, No. 13 (The Escape) .....2 D
Dec. 17. The Lost Express, No. 14 (Unmasked) .....2 D
Dec. 24. The Lost Express, No. 15 (The Return of the Lost Express).....2 D

MUTUAL-CHAPLINS
Oct. 29. The Adventurer.....2 C

Paramount Pictures Corporation

KLEVER KOMEDIES (Victor Moore).
Dec. 3. Toothaches nad Heartaches.....1 C
Dec. 19. The Instalment Plan.....1 C
Dec. 31. O. U. Boat.....1 C
Jan. 14. Meatless Days and Sleepless Nights.1 C
Jan. 28. He Got His.....1 C
Feb. 3. Watch Your Neighbor.....2 C

BLACK DIAMOND COMEDIES
Oct. 15. Nearly a Baker.....1 C
Nov. 12. A Society Scrimmage.....1 C

ARBUCKLE-COMEDIES
Dec. 10. A Country Hero.....1 C
Dec. 20. Out West .....2 C

BURTON HOLMES TRAVEL PICTURES
Dec. 3. Osaka to Nagasaki.....1 Trav.
Dec. 10. Canning Time in California.....1 Trav.
Dec. 17. In Glacier Park.....1 Trav.
Dec. 24. Going to the Sun.....1 Trav.
Dec. 31. On the Farm Where the Food Comes From.....1 Trav.
Jan. 7. Sydney, the Antipodean Metropolis.1 reel
Jan. 14. A Trip to the Jenolan Caves of Australia .....1 reel
Jan. 21 Melbourne, the Magnificent.....1 reel
Jan. 28. 'Round About Melbourne.....1 reel
Feb. 24. Adelaide, Capital of South Australia .....1 reel

WHO IS NUMBER ONE? (Serial)
Jan. 7. Episode 11. The Rail Raiders.....2 D
Jan. 14. Episode 12. The Show Down.....2 D
Jan. 21 Episode 13. Cornered .....2 D
Jan. 28. Episode 14. No Surrender .....2 D
Feb. 4. Episode 15. The Round-Up.....2 D

MACK SENNETT COMEDIES
Jan. 13. The Kitchen Lady.....2 C
Jan. 27. His Hidden Purpose.....2 C

PARAMOUNT-BRAY PICTOGRAPHS
Jan. 5. The New Art of Dress; Destructive Power of T-N-T; Goodrich Dirt and Duke de Whatanob.
Jan. 12. The Panama Canal; Evolution of the Dance; Flour from Potatoes.

Pathe Exchange, Inc.

Sunday, January 20, 1918
The Hidden Hand, No. 9 (The Jets of Flame)2 D
The Price of Folly, No. 1 (Phantom Fame), Balboa .....2 D
The Big Idea (Harold Lloyd, Harry Pollard, Bebe Daniels), Rolin.....1 C
Bruges—Before the War, Belgium (colored), and "In Blossom Time," Educ., Pathe.. Split reel
Katzenjammer Kids "Rub-a-dub-dub" (Cartoon) and "Making Linoleum" (Ed), International .....Split reel
Wednesday, January 23, 1918
Hearst-Pathe News, No. 8.....1 top
Saturday, January 26, 1918
Hearst-Pathe News, No. 9.....1 top
Sunday, January 27, 1918
The Hidden Hand, No. 10 (Cogs of Death), Pathe .....2 D
The Price of Folly, No. 2 (Counterfeit Clues), Balboa .....2 D
Argus Pictorial, No. 6 (Educ.), Argus.....1 reel
Our National Parks—Ranier Park (Trav.)..1 reel
International Cartoon and International Educational.
Wednesday, January 30, 1918
Hearst-Pathe News, No. 10.....1 top
Saturday, February 2, 1918
Hearst-Pathe News, No. 11.....1 top
Sunday, February 3, 1918
The Hidden Hand, No. 11 (Trapped by Treachery), Pathe.....2 D
The Price of Folly, No. 3 (The Catspaw), Balboa .....2 D
The Lamb (Harold Lloyd, Harry Pollard, Bebe Daniels), Rolin.....1 C
Picturesque Brittany and Bonnets of Brittany (colored), Pathe.....Split reel
Katzenjammer Kids, "Policy and Pie" (Cartoon) and "For Dessert" (Ed.), International .....Split reel

Wednesday, February 6, 1918
Hearst-Pathe News, No. 12.....1 top
Saturday, February 9, 1918
Hearst-Pathe News, No. 13.....1 top

Triangle Distributing Corp.

TRIANGLE COMEDIES

Jan. 6. Matrimonial Breaker.....1 C
Jan. 6. His Day of Doom.....1 C
Jan. 13. A Straight Crook.....1 C
Jan. 13. A Marriage Not.....1 C
Jan. 20. Their Indian Uncle.....1 C
Jan. 20. The Price of His Head.....1 C
Jan. 27. A Butler Bust-Up.....1 C
Jan. 27. Too Many Husbands.....1 C
Feb. 3. Airing Their Troubles.....1 C
Feb. 3. A Safe Disaster.....1 C

KEYSTONE RELEASES

Jan. 6. His Hidden Shame (Max Asher, Dora Rogers, Alice Davenport, Alatia Morton, Marianne Delatorre).....2 C
Jan. 13. His Punctured Reputation (Wm. Franey, Dale Fuller, Maude Wayne, Milt Sims).....2 C
Jan. 20. Dimples and Dangers (Harry Gribbon, Dora Rogers, Frank Bond, Claire Anderson).....2 C
Jan. 27. Courts and Cab Ants (Peggy Pearce, Baldy Belmont, Marianne Delatorre, Max Asher).....2 C
Feb. 3. A Sea Serpent's Desire (Wm. Franey, Dale Fuller, Milt Sims, Maude Wayne).2 C

Universal Film Company

Monday, January 21, 1918
NESTOR—Who's to Blame.....2 C
Wednesday, January 23, 1918
L-KO—Ashcan Alley.....2 C
UNIVERSAL ANIMATED WEEKLY, No. 8.
Saturday, January 26, 1918
UNIVERSAL SCREEN MAGAZINE, Issue No. 5.
UNIVERSAL CURRENT EVENTS—Issue No. 27.
(Shipping date January 19)
UNIVERSAL SPECIAL — Hell's Riders (Thiteenth Episode of "The Red Ace" Serial).....2 D
UNIVERSAL SPECIAL—The Black Masks (Ninth Episode of "The Mystery Shop" Serial).....2 D
Monday, January 28, 1918
NESTOR—Vamping the Vamp (Harry Mann, Kathleen O'Connor).....1 C
Wednesday, January 30, 1918
L-KO—Barbarous Plots (Hughie Mack, Bobby Dunn).....2 C
UNIVERSAL ANIMATED WEEKLY—Weekly No. 9.
Saturday, February 2, 1918
UNIVERSAL SCREEN MAGAZINE—Issue No. 6.
UNIVERSAL CURRENT EVENTS — Issue No. 38.
(Shipping date, January 26)
UNIVERSAL SPECIAL—Virginia's Triumph (Final Episode of "The Red Ace" Serial)2 D
UNIVERSAL SPECIAL—The Rescue (Tenth Episode of "The Mystery Ship" Serial).2 D
SPECIAL—Finley Nature Studies No. 3 (Bears of the Yellowstone; The Long White Trail) Sc.....Split reel
Monday, February 4, 1918
NESTOR—The Great Sea Scandal (Dave Morris, Gladys Tennyson).....1 C
Wednesday, February 6, 1918
L-KO—The Donkey Did It (Merta Sterling, Al Forbes, Babe Emerson).....2 C
UNIVERSAL ANIMATED WEEKLY—Weekly No. 10.
Saturday, February 9, 1918
UNIVERSAL SCREEN MAGAZINE — Issue N...
UNIVERSAL CURRENT EVENTS—Issue No. 39. (Shipping date Feb. 2).
UNIVERSAL SPECIAL — The Line of Death (Eleventh Episode of "The Mystery Ship" Serial).....2 D
UNIVERSAL SPECIAL—First Blood (First Episode of "The Bull's Eye" Serial)..2 D
SPECIAL—Finley Nature Studies No. 4 (Birds of Crag and Cavern; Gems of the Adriatic) Sc.....Split reel

Vitagraph

BIG V COMEDIES

Jan. 7. Sleuths and Surprises.
Jan. 14. Peanuts and Politics.
Jan. 21. Jumbles and Jokers.
Jan. 28. Guns and Greasers.
Feb. 4. Telephones and Troubles.

VITAGRAPH COMEDIES

Jan. 7. A Little Quija Work.
Jan. 14. Seeking An Oversoul.
Jan. 21. A Four-Cornered Triangle.
Jan. 28. Their Anniversary Feast.

VENGEANCE AND THE WOMAN (Serial)

Jan. 7. The Unscaled Peak (Third Episode).
Jan. 14. The Signaling Cipher (Fourth Episode).
Jan. 21. The Plunge of Destruction (Fifth Episode).
Jan. 28. The Lure of Hate (Sixth Episode).
Feb. 4. The Wolf Trap (Seventh Episode).

Favorite Film Features

Jan. 7. The Trap.....2 D
Jan. 7. A Change in Baggage Checks.....1 C
Jan. 14. Under the Daisies.....2 D
Jan. 14. A Model Young Man.....1 C
Jan. 21. The Next Generation.....2 D
Jan. 21. And His Wife Came Back.....1 C
Jan. 28. Children of the Feud.....2 D
Jan. 28. Getting Up a Practice.....1 C
Feb. 4. The Pirates.....2 C
Feb. 4. The Wings of a Moth.....1 D

RELEASES IN THE INDEPENDENT FIELD

(Continued from page 742)

Popular Picture Corporation

Corruption.....6 reels

Public Rights Film Corporation

The Public Be Damned (Charles Richman and Mary Fuller).....5 reels

Renowned Pictures Corporation

The Public Defender.....6 reels
Naked Hands.....5 reels
Weavers of Life.....6 reels
Souls Redeemed.....6 reels
Mother Love and the Law.....7 reels
In Treason's Grasp.....5 reels
Should She Obey?.....7 reels

Selig Special

Bewar_ of Strangers.....7 reels
The Ne'er-Do-Well.....8 reels
The Garden of Allah (Selig).....10 reels
Who Shall Take My Life?.....— reels

Frank J. Seng

Parentage.....7 reels

Sherman Eliot, Inc.

The Crisis.....10 reels

Sherman Pictures Corporation

I Believe.....7 reels
The Land of the Rising Sun

Julius Steger

Redemption.....6 reels

Sterling Pictures Corporation

Peg o' the Sea (Jean Sothern feature)....6 parts
A Mute Appeal (Jean Sothern feature)...5 parts
The Lash of Destiny (Gertrude McCoy feature).....5 parts
Her Good Name (Jean Sothern feature)..5 parts
Rosie O'Grady (Viola Dana feature).....5 parts
The Cloud (Jean Sothern feature).....5 parts
The God of Little Children (Alma Hanlon feature).....5 parts
A Mother's Ordeal (Jean Sothern feature) 5 parts
Pride and the Devil (Alma Hanlon feature)6 parts
Miss Deception (Jean Sothern feature)...5 parts
The Law that Failed (Alma Hanlon f'ture)5 parts
Great Bradley Mystery (Alma Hanlon feature).....5 parts
The Mystic Hour (Alma Hanlon feature).6 parts
When You and I Were Young (Alma Hanlon feature).....5 parts
The Golden God (Alma Hanlon feature)..5 parts
She Was a Dangerous Girl (Cartoon comedy).....500 ft.
Zippy the Fireman (Cartoon comedy)....500 ft.
Zippy in a Sanatorium (Cartoon comedy).500 ft.
Zippy Buys a Pet Pup (Cartoon comedy).500 ft.
Slick and Tricky (Cartoon comedy).....500 ft.
Doctor Bunny's Zoo (Cartoon comedy)...500 ft.
The Old Forty-Niner (Cartoon comedy)..500 ft.
Mr. Coon (Cartoon comedy).....500 ft.
Mose Is Cured (Cartoon comedy).....500 ft.
Zippy's Insurance (Cartoon comedy).....500 ft.
Zippy's Pets (Cartoon comedy).....500 ft.
The Unknown (Cartoon comedy).....500 ft.

Moe Streimer

A Daughter of the Don.....10 reels

Submarine Film Corporation

The Submarine Eye.....7 reels

W. H. Productions Co.

William S. Hart as Two Gun Man in "The Bargain".....6 reels
William S. Hart in "The Bandit and the Preacher".....5 reels
William S. Hart in "The Hell Hound of Alaska".....5 reels
Also Series of two-reel W. H. Hart productions.

Wholesome Films Corporation

The Penny Philanthropist (Peggy O'Neil and Ralph Morgan), D..... 5
Cinderella and the Magic Slipper (Special Children's Cast), Juv..... 4
His Awful Downfall (Rex Adams), 1,000 feet, C.
Little Red Riding Hood (Juvenile), 4,000 feet.

World Pictures

Over Here.....5 reels

EXHIBITORS' PERSONALS

CALIFORNIA.—M. B. Haase has taken a five-year lease on the Victory theatre, Berkeley.

W. A. Wright opened a motion picture theatre in the Men's Club rooms at Escalon early in the new year.

IDAHO.—E. W. Waddell, who purchased the Unique theatre at Nampa has had many improvements made and opened to capacity business January 1.

ILLINOIS.—Robert Kennedy, the new owner of the Court theatre, Peoria, has already assumed active management of the house.

Elmer Easley has bought the motion picture theatre at Clay City from Hayward White and has installed his brother, Glenn, as manager.

Herbert M. and C. D. Motz of Chicago, have bought the Colonial theatre at Urbana from Paul Casey.

James Greig, manager of the Royal theatre, Litchfield, secured the management of the Lyric theatre a few days ago, and immediately re-leased same to T. F. Miller.

INDIANA.—Winamac's playhouse, the Isis theatre, recently changed management, possession being given on New Year's day. The new manager is R. F. Wetzel, known in Winamac for the past year or so as its band director. He is starting a show schedule of Monday, Thursday, Friday and Saturday nights, with Universal programs.

Manager Rogers of Crump's theatre, Decatur, let the contracts for 300 more seats to be placed in the theatre. He finds that the seating capacity of the upstairs is hardly ever sufficient to accommodate the crowds, and in order to relieve the congestion, the seats will be added.

Martin Panty, formerly proprietor of the Idle Hour theatre, Michigan City, has assumed the management of the Orpheum theatre, which in the future will be known as "The Garden." The change is to take place February 1.

Jessie Isgrigg has purchased the Orpheum theatre, Clinton, from Other Stone and James Houston.

IOWA.—C. D. Grauel has purchased the Majestic theatre at Avoca, Iowa.

Max Tachauder is the new manager of the Grand theatre at Eldora, Iowa.

V. A. Noble has purchased the moving picture theatre at Lamotte, Iowa.

F. A. Pahre has purchased the Milo theatre at Indianola, Iowa, from J. G. Tharp.

W. H. Groce, of Oskaloosa, has purchased the Hagenbeck-Wallace motion picture theatre from Doe Boyce.

M. W. Sells expects to open a new motion picture theatre at Randolph in the near future.

KENTUCKY.—Ben G. Taylor has sold his interest in the Arcade, Hodgeville, to his late partner, C. N. McGill, who will personally assume the management of the house.

MARYLAND.—A new lobby has just been completed at the Picture Garden, Baltimore, which, in addition to having ornamental value, is also practical in that it assures comfort in the main auditorium during the cold weather. The lobby is built inside the entrance and is of ornamental wood with glass partitions. There are swinging entrance and exit doors.

MASSACHUSETTS.—Simon Frankel has sold his interest in the Park theatre, Lynn, to a party of Boston men.

MICHIGAN.—Announcement is made of the sale of the Electric theatre, motion picture house, by Allen G. Christianson to Otto J. Lauer, manager of the Lyric theatre, Manistee. The consideration is not made public.

Mr. Lauer took immediate possession and announced that for the present at least, the Electric will be operated as it has been heretofore, presenting high grade film productions Saturdays and Sundays.

NEBRASKA.—E. L. Duman has bought the Elite theatre at Hantington.

F. J. O'Hara contemplates opening a motion picture theatre at Spalding.

John Rech has leased the motion picture theatre at Brainerd from Ed Novak.

Gus Holub has leased the Pastime theatre at Ravenna.

W. H. McCullough has leased the Star theatre at Callaway.

NORTH CAROLINA.—H. M. Williams, late manager of the Strand theatre, Raleigh, has secured an interest in the Gem theatre, Clinton.

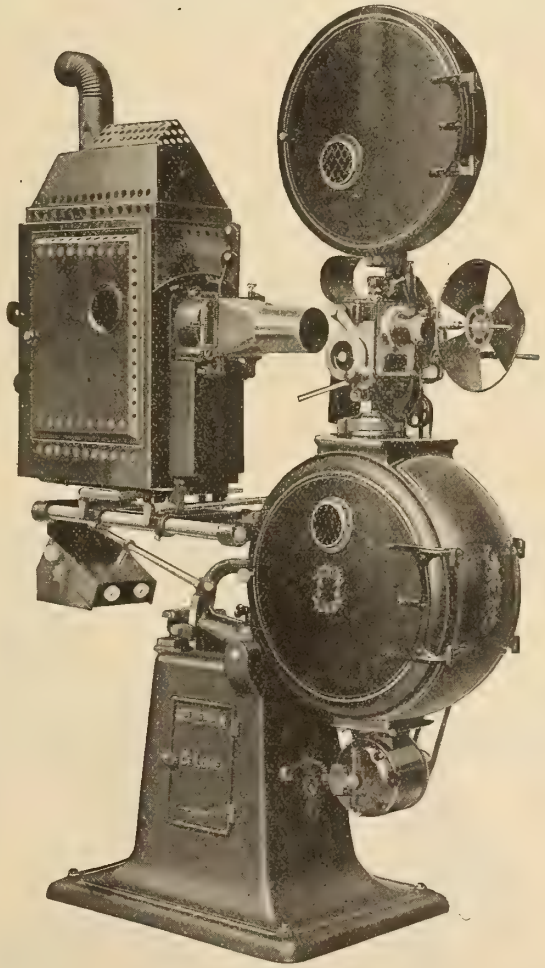
OREGON.—R. J. Charles of Vader, who owns moving picture houses at Onalaska, Vader, Toledo, Napavine and Silver Lake has purchased the Metropolitan theatre here from J. A. MacMilan. Harold McClane is associated with Mr. Charles and will probably move to Winlock and manage the theatre there.

WISCONSIN.—John Olson, who has been proprietor of the Star theatre for the last seven years, recently sold the property to the Red Strand Theatre Company with the good will.

Accessory News

— SECTION OF MOTION PICTURE NEWS —

THE MOTIOGRAPH DE LUXE



Has many points of advantage

1. It is massive and rigid.
2. Its rigid construction eliminates vibration.
3. It is highly artistic and well balanced.
4. Film capacity 3,000 feet.
5. Ball bearings on take-up spindle.
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7. Will not slip when accidentally exposed to oil.
8. Speed control fully enclosed.
9. Motor switch enclosed in base. Is invisible but convenient.
10. Speed control adjustable to a fine degree.
11. Base has leveling device.
12. Extra large lamp house.
13. Lamp house top removable.
14. Opening in base of lamp house to remove carbon dust.
15. Can use 12″ upper and 12″ lower carbons.
16. Constant speed one-sixth H. P. Motor.
17. Electric motor connections from inside of pedestal. (Cable protected and out of sight.)
18. Thick screen glass windows in magazines.
19. Improved quick change Motiograph Condenser Mount with focusing adjustment.
20. Hardened feed and take-up sprockets.
21. Hardened star.
22. Hardened cam.
23. All steel spiral cut gears. (The only projector so equipped.)

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IN THE $2,000,000
NEW CALIFORNIA THEATRE.

See your dealer about this new projector or write for literature.

The ENTERPRISE OPTICAL MFG. CO.

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WESTERN OFFICE:
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Save Current—and Improve Your Projection

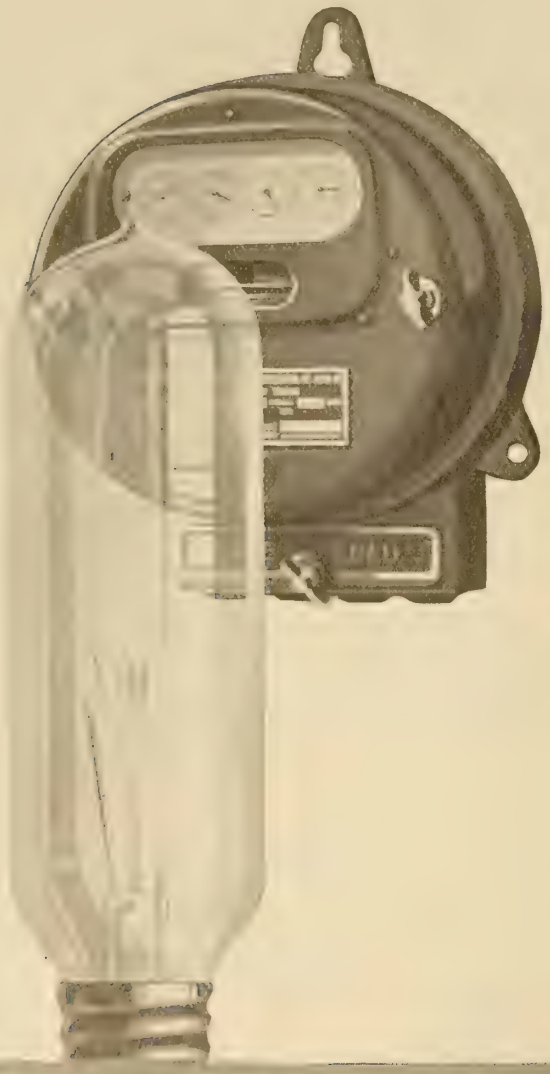


Figure 600 watts per hour against your present current consumption. That tells you something of what NATIONAL MAZDA lamps will save you in projection cost. But it tells only *part*. Add to this saving several dollars a month of repair expense, total elimination of carbon-jaw breakage, and a considerable reduction in damage to condensing lenses. Against these savings is—what? Only the cost of rebuilding your apparatus to accommodate the lamps. This expense comes *once*. The savings are *continuous*. The preliminary expense will be repaid to you out of the savings in a few months, and after that the savings are *net profit*. And besides—and most important—incandescent lighting BETTERS THE PICTURES. The light is without flicker, and the lamp once focused requires no further attention. Full information from your nearest supply house or from Nela Specialties Division, National Lamp Works of General Electric Co., 109 Nela Park, Cleveland, Ohio.

NATIONAL MAZDA

THE WAY TO BETTER LIGHT

Accessory News

SECTION OF MOTION PICTURE NEWS

Devoted to the technical branches of the motion picture industry, containing records of the latest accomplishments in the mechanical and scientific field; projection helps, inventions and suggestions; camera devices analyzed and commented upon; musical cue sheets for important feature pictures; improvements and innovations in the building and furnishing field.

No charge is made in these departments for answering questions of any nature. Correspondence is invited.

E. KENDALL GILLETT.....*Editor*

ALFRED S. CORY.....*Technical Editor*

Exchanges Co-operate with N. A. M. L.

THE following letters have been received from independent exchanges and show the desire on the part of the film distributors to co-operate with the National Anti-Misframe League. These letters are only part of those which we have received. Others will be published in future issues.

From what we can learn throughout the field there is no doubt that members of the National Anti-Misframe League are doing all in their power to co-operate with and help the exchanges to the end that film in better condition may be shown to the public, thus increasing picture theatre patronage.

The following letters speak for themselves:

QUEEN FEATURE SERVICE
Birmingham, Ala.
December 29, 1917.

Mr. E. K. Gillett,
Motion Picture News,
729 Seventh Avenue,
New York City.

Dear Sir: Replying to your letter of the 24th, we think that the National Anti-Misframe League is a great step forward, and we are of course more than willing to co-operate at all times with any movement that will help eliminate the mishandling of film.

We have competent inspectors to inspect each and every reel that leaves our exchange, and we do all in our power to give our customers film in good condition and without misframes. You must realize, however, that to locate misframes is a difficult matter unless the picture is screened, and we would suggest that operators whenever possible mark the misframes so that the inspector's attention will be called to them. Another matter that should be called to the attention of the League is the replacing of bands on all reels before shipping. We often have a five-reel feature come back without a band on it and with the film all loose in the can, causing the film to be seriously damaged and scratched.

We will be glad to hear from you at all times regarding the progress of the League.

Yours for service,
QUEEN FEATURE SERVICE.
Doc Graham, Manager.

THE LEA-BEL COMPANY
Chicago, Illinois,
January 5, 1918.

Mr. E. K. Gillett,
Motion Picture News,
729 Seventh Avenue,
New York City.

Dear Sir: Your letter of December 31 received, calling our attention to the National Anti-Misframe League which was started by the MOTION PICTURE NEWS.

The writer can assure you that he is only too glad to become a member of the National Anti-Misframe League, and will do everything in his power to see that no films are sent from this exchange that have not been thoroughly inspected, and that the misframes have all been taken out of the film.

Best wishes for a prosperous year, we are,

Very truly yours,
LEA-BEL CO.
(Signed) J. M. Leaverton, Manager.

PEERLESS FILM SERVICE, INC.
San Francisco, Cal., January 8, 1918.

Motion Picture News, Inc.,
729 Seventh Avenue,
New York, N. Y.

Gentlemen: Replying to your circular letter under date of December 27, with reference to the National Anti-Misframe League pledge. Personally, I think this is one of the best steps forward in the motion picture business, that is in taking care of our films. Anything I can do to help the good cause along, I would be more than pleased to do so. The League has my heartiest endorsement, and I will in every way work to help make the organization a success.

Yours very truly,
(Signed) E. H. EMMICK.

STANDARD FILM SERVICE, INC.
1919½ Main Street
Dallas, Texas, January 8, 1918.

Motion Picture News, Inc.
729 Seventh Avenue,
New York, N. Y.

Gentlemen: Replying to yours of the 26th, in regard to the National Anti-Misframe League; you ask for an opinion from me as a manager of an exchange, and from my viewpoint, no misframes are made at the exchange, and when the operator is compelled to make a patch, he must remember that his brother operator ahead of him is the one who has caused this extra work.

It is practically impossible for an exchange inspector to locate misframes and inspect any quantity of reels.

We suggest that the operators insert a scrap of paper in the reel where there is a misframe and in this way our inspectors can locate and correct the fault.

If the operators would put a note in the can, giving us details as to the complaints they have to make, it would enable us to correct any errors.

Unless the operators will take the trouble to give this information it is almost impossible for an exchange to catch the poor films as they can't see reels every time they come in, or at all for that matter, after they have once been released, and are likely to run cut up prints long after they should be out of service.

Thanking you for your letter, and with best wishes for your success, I am,

Very truly yours,
STANDARD FILM SERVICE, INC.
R. L. Coffee, Manager.

These letters contain suggestions which every operator and theatre manager should study carefully as they are of the greatest importance.

E. K. GILLETT.

Equipment Operating — Projection — Questions Answered

Another Change-Over Signal

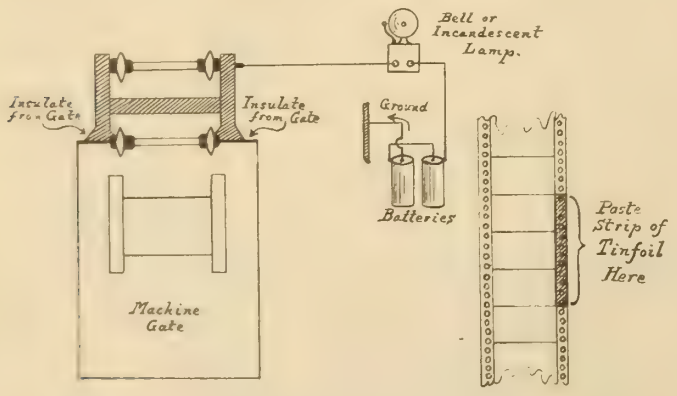
Messrs. W. S. Croft and J. O. Bradley, Kansas City, Mo., submit the following:

"WE note in your sheet under date of December 29, 1917, a sketch of an automatic change-over signal submitted by the Society of M. P. E. which we think is a little deep for us small town boys, so we are enclosing you a sketch of a device we have been using for the last year, and which can be made (by any magic lantern operator that is not bone from the neck up) in about ten minutes. If this misses the wastebasket pass it to the rest of the natives.

"Before closing will say that we use a Magnet Dowser to change over, also arc controls made by old Pop Standfort (one of the old school) which have not been put on the market yet. Now if any of the boys have a device to thread up pass it along as Brother Bradley has the gout and he would sure appreciate same."

Comment: Those of our readers and correspondents who have written in requesting us to describe something good, practical or simple in the line of a change-over signal, must surely have a wealth of suggestions to act upon now, because we have described three mechanical, or electro-mechanical, change-over devices and, in addition, the method suggested by the Society of Motion Picture Engineers, which latter consists in ending each reel of a multiple-reeler with a sub-title and commencing the ensuing reel with the same sub-title, so that the two identical sub-titles can be superimposed on the screen at the instant when changing over.

In this connection it looks as though the correspondents have gotten the suggestion of the Engineers confused with our "automatic change-over signal," described and illustrated in the Projection Department of December 29, 1917, page 4602. The mechanical device there illustrated will not be found difficult to construct, but for simplicity the present scheme of Messrs. Croft and Bradley has the upper hand.



Referring to the appended diagram of the Croft and Bradley indicator, it will be seen that above the customary guide-roller at the top of the film gate (*Power's Machine presumably*) is mounted another metal guide-roller, the latter being thoroughly insulated from the mechanism. The metal spindle upon which this upper guide-roller is mounted is connected by a wire to a bell or conveniently located incandescent lamp. A wire is then run from the other terminal of the bell (*or lamp*) to two dry-batteries connected in series, and a wire from the remaining battery terminal is grounded in any suitable fashion.

A narrow strip of tinfoil is then pasted along one edge of the film at any desired place (*for change-over signaling near the end of the reel*), and when this strip of tinfoil passes over the upper guide-roller the circuit is momentarily closed and the bell rings. This method shares with our proposed device the advantage of being able to operate the signal at any desired point in the length of the film, and the bell may be made to ring for any requisite length of time by increasing the length of the strip of tinfoil attached to the film. It might, at first glance, be thought that pasting a strip of tinfoil over the perforations would cause the film to ride the sprocket, but with most of the available tinfoil, which is very thin, the sprocket teeth will have no trouble in penetrating it, while in the case of heavier tinfoil, the foil could be pricked through with a pin at the center of each sprocket hole preparatory to running the film for the first time after attaching the tinfoil. As the tinfoil has no great affinity for the base or the emulsion of cinefilm, it is easy to remove these strips after the day's run.

Omaha Exchange Manager Replies

Mr. J. H. Calvert, manager, Laemmle Film Service, Omaha, Nebraska, writes:

"IT was indeed a pleasure to receive your letter of January 5, saying that your attention had been called to a film that was badly punch-marked. This is a condition that has existed for many years in the Omaha territory, owing to the fact that the operators in the small towns are very careless about our titles and leaders, and a great many times the title is broken in two, and unless our numbers are punched through the film in several places we are unable to determine what the reel number is, which, of course, is very confusing to us.

"I presume that you received this complaint from the Anti-Misframe League of Sioux City, who have taken the matter up with me several times, and I have issued instructions to our Inspection Department that in the future they should be very careful in the numbering of their reels. I don't believe that the Sioux City boys will have any complaint to make in the near future.

"I belong to Local No 343, Omaha, Nebraska, and spent five years of my life in a booth, and I realize and appreciate the difficulties. A great deal of the fault we find is with the small town exhibitor, by that I don't mean a town that supports a local, but I mean the individual in the small town, whose machine only carries one reel. It is always a great delight to those small town men to try and duplicate city ideas—chances are he has one good machine and one old rattle-trap head standing in his booth. In order to make his change-overs right, he will punchmark the films to eliminate showing 'End of Part One' and start of 'Part Two.'

"I have taken out fully a hundred of these punch-marked scenes since I have been manager of the Omaha office, which is only thirty days. I am enclosing a sample.

"I wish to heartily co-operate with you and the National Anti-Misframe League. It is a waste of film and from causes that should be stopped. If I can be of any assistance I am only too ready to do so."

Comment: This letter is in reply to one we addressed to Mr. Calvert setting forth the complaints of a Sioux City correspondent with regard to the stencil marking of films by Omaha exchanges, and the failure of the exchange managers to reply to letters of complaint received from their customers.

The fact that the exchange manager replies to our letter might indicate that the letters of exhibitors and operators would also be replied to if they were couched in temperate language, but Mr. Calvert's letter to us may be taken as a letter, or declaration, to all of his customers, and we therefore thank him, on behalf of the League members in his territory, for the courtesy of his reply and for his promise to assist the N. A. M. L. and its members in improving the appearance and physical condition of films.

It is true, as Mr. Calvert says, that the small town exhibitor tries to ape the methods of his city brother, but so long as he does not perpetrate damage upon the films he must be encouraged in his efforts to "present" his pictures, because out of a small town came the genius Rothapfel, and it may yet be the

lot of the "tank towns" to reveal another genius in photoplay presentation.

If, however, the small town operators and exhibitors will persist in marking the ends of the reels (*as per samples enclosed by Mr. Calvert*) the remedy is to give them none but the older films. When they find that they cannot have good pictures unless they will keep them in proper condition, they will abandon the use of the punch and adopt some more professional method of indicating the time to change over from one machine to the next.

We honestly think that the correspondents contention is a little far fetched, that it is impossible to identify a reel returned with the title torn in two, or even altogether missing, without recourse to a lot of numbers stenciled through the film. The only justification for this method of identification is that it is a rapid method, and saves consulting the records, but we request Mr. Calvert, and all other exchange managers, to curtail this mutilation of new and valuable films to the utmost extent possible. Surely, two identification numbers stenciled in each reel should be sufficient, instead of six and eight as has been the practice, and by complying with this request Mr. Calvert will be commencing the fulfillment of his promise to support the ideals of the National Anti-Misframe League.

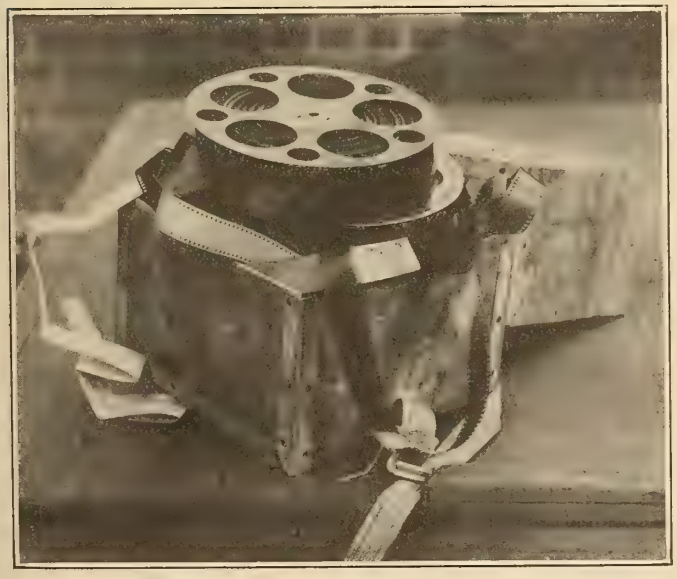
The letter from Mr. Calvert, reproduced above, will doubtless prove good news to the Sioux City operators, and we hope that they will co-operate with him in his good intentions.

A Severe Case of Mishandled Film

ALTHOUGH the efforts of the National Anti-Misframe League are resulting in increased respect on the part of operators for the films which they receive from the exchanges, there are still many projection men who have not been awakened by the call of progress and the result is that films are still abused in some localities, as exchange men can affrm.

As a recent instance of such carelessness on the part of an operator who, doubtless, does not know that such an organization as the N. A. M. L. exists, the accompanying photograph clearly indicates that the Jewel production, "Come Through," suffered considerably when it was returned in the manner illustrated by the Arena theatre in Astoria, L. I.

Apparently there was no attempt made to rewind the films, and the binder bands were not wrapped around their respective reels,



but were, as a matter of fact, found stuffed into a corner of the shipping case.

As a piece of silent evidence this photograph should impress managers and operators with the importance of returning films to the exchange in proper condition. When an operator returns films in the careless manner shown by the accompanying cut, he is perpetrating a severe outrage against the exchange, and such absolute disregard for the property of others can only result in embittering the exchanges against the offenders. We are proud to state that this wanton mishandling of a Jewel production did not occur at the hands of a member of the National Anti-Misframe League, but we would point out for the benefit of the League members, as well as all other operators, that it is a matter of some time and expense on the part of the exchange to provide each film with a reel band, properly marked with the number, name, etc., of each reel.

It is only common courtesy for every operator, at the conclusion of the day's run, to see to it that each reel is wrapped with its proper band, as this facilitates the checking up of incoming reels by the exchange. The most important function of the reel-band, however, is the protection of the film which it encases, and it will be readily apparent that when the bands are placed around the reels no such damage can result in transit as is shown in the accompanying illustration.

With regard to rewinding the reels prior to returning to the exchange, this is not a requirement to be insisted upon, because some exchanges prefer to receive the reels with the last part outermost. In the case of theatres which put their shows on 2,000 foot reels, the films will be rewound with the beginning of each reel outermost in the natural course of transferring them back to the small reels which they came on.

Wants to Rewind Economizer

Clayton Flint, Delhi, N. Y., *writes:* "I am using a Hallberg economizer on 120 volt line and getting 30 amperes at the arc, and the line is fused for 60 amperes. At that I have the economizer connected on the 115 tap and would like to get more amperage. How would I go to work to fix up my secondary coil to get more amperage for my throw, which is 80 feet? Kindly tell me what size and kind of wire to use and give a drawing on how to fix it so I can cut out or hook up the coil to get the desired results and how many coils to cut out and just how to go at it."

In Reply: Upon considering the data furnished by the correspondent, it would seem that he has the 30-40 ampere Hallberg economizer known as the regular type. He is, therefore, fused unnecessarily heavy on the line side as only a 20 ampere fuse is required with this transformer.

As the correspondent is doubtless aware, there are four leads, or taps, on the line side of the Hallberg economizers and one of these leads is always to be attached to one side of the line or source of supply. Of the remaining three taps, the one nearest to the constant line lead is the one to connect to the other side of the supply when the highest available amperage is desired. The action of this tap, when the line is connected thereto, is to automatically cut out a few turns of the primary coil, which is calculated to have the effect of increasing the secondary voltage with a consequent increase in amperage at the arc.

In this way the maximum amperage (about 40) which the correspondent's particular type of transformer can deliver should be available at the arc, and if he is sure that he is not getting this much current he should have the transformer looked over by the makers. As we recently stated in connection with the subject of rewinding motor-generator sets, this is a proposition for the maker of the device in question, and we do not recommend the rewinding of generators or transformers by operators, except in rare instances where they have had special experience along such lines.

If, upon investigation, it is found that the correspondent's transformer is delivering the 40 amperes which it should, and this amount of current does not yield a screen picture of satisfactory brilliancy, the remedy then is to procure a larger transformer of greater capacity, or some other device which will provide illumination of the necessary intensity.

"WE NEVER DISAPPOINT"
TELEPHONE BRYANT 5576
CROMLOW FILM LABORATORIES
INCORPORATED
220 WEST 42ND STREET
NEW YORK
ALLAN A. LOWNES
GEN. MGR.

A No-Scrape Film Cement

Mr. G. L. Goldie, Cherokee, Iowa, writes:

"I AM enclosing circulars descriptive of a film cement that I have been using for over a year in the operating-room. I have run up against so many fake film cements that I went to work on one myself, and I will say that I have got a cement that is as fine as can be made. I am putting it on the market knowing that it will do what I claim, and if any operator or film exchange has trouble with film cement they will find that by using this cement their troubles will cease.

"A bottle is being sent you for inspection and test. You will note that you can splice or patch a film without scraping the emulsion off, and the cement also dries quickly. The ingredients are not to be found in other film cements, excepting one ingredient and you are probably familiar with the odor. The cement makes its weld by a chemical reaction in the film itself—by that I mean certain chemicals are freed by the chemicals in the cement. It practically makes a new coat over the patch. Take a small brush and brush some of it over the face of a film and notice the effect it has on the emulsion. I claim it is even better than the cement the studios use in their laboratories. I would like to have your opinion of this film cement, and I might also state that I have made a thorough study of chemistry and this has helped me wonderfully."

Comment: Upon receipt of the sample bottle of cement forwarded by Mr. Goldie we proceeded to put the same to a test. It is true that films can be joined with this preparation without removing the emulsion, and a join so made will resist a greater strain than it would ever be subjected to in a projecting machine without pulling apart. By the application of sufficient pressure, however, the patch made without scraping can be pulled apart at the point of junction, although when the join is made in the proper way, by scraping away the emulsion from one of the ends of the film to be joined, the splice is equal in permanency to joins made with other cements of good quality, and if it is attempted to pull such a join apart the film will more likely be ruptured at some other place than at the splice.

In spite of the novelty of being able to make a splice without scraping away the emulsion, we must protest against such practice, because the result is a join of undue thickness, altogether lacking in pliability. This, as can readily be appreciated, will soon cause the breaking down of the sprocket holes following the splice, because a stiff or heavy join will not pass over the sprockets without considerable friction as we have previously demonstrated in a special article.

Mr. Goldie's film cement is of satisfactory quality, however, and when used in the proper way would doubtless prove satisfactory to any exchange or operator. He states that the price is 50 cents for a one-ounce bottle, and the same may be ordered by addressing him P. O. Box 384, Cherokee, Iowa.

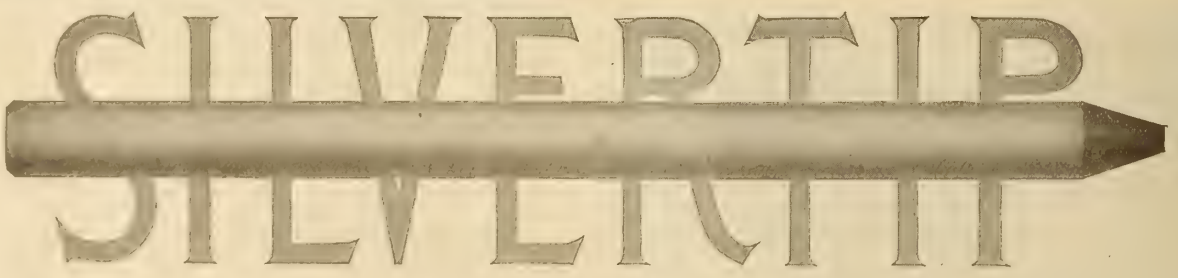
The Fidelity Motor for Motion Picture Projectors

THERE are frequent demands for a small variable speed motor, suitable for running a motion picture projector, and we note what seems to be a useful motor of this type in the 1918 Bulletin of the Fidelity Electric Company, 331-337 North Arch street, Lancaster, Pa.

This small one-eighth horse power Fidelity Motor has a speed regulator giving a range in excess of 50 per cent of the rated speed of the motor and is provided with a small grooved pulley. Connection is made to two binding posts located at the base. The motor is supplied in both A. C. and D. C. models, the only difference being that the speed regulator of the D. C. motor is located on the base instead of connected to the brushes as is customary in the case of A. C. motors.

Local 236 Elects Officers

MR. F. K. DE HANEY, Secretary of Local 236, of Birmingham, Ala., advises that at a recent meeting of that organization the following officers were elected: President, R. L. Rollings; vice-president, J. Halfacre; recording secretary, W. C. Alexander; secretary and treasurer, J. T. Amhertson; business agent, C. J. Heck; sergeant-at-arms, F. Mankin, and presiding secretary, Mr. De Haney.



FOR THE PROJECTION OF ART FILMS

To project clearly the present day Art Film, an exceedingly high current must be carried by the projector carbons. The Silvertip was designed to keep pace with the advance of photography, which made possible the Art Film, and so is heavily plated and can carry the heaviest current without harmful heating. In order to eliminate the flicker it was designed with a small diameter as this holds the arc steady and insures perfect screen definition.

These exceptional features have helped make Silvertips the standard negative projector carbons.

Note—Silvertip Carbons are to be used for Direct Current only.

FOR ALTERNATING CURRENT

The White A. C. Special Carbon gives a pure white, noiseless light and has successfully solved the problem of projection with alternating current.

No change in lamp house—simply trim with the new carbons.

Send for our booklets describing the wonder carbons.

NATIONAL CARBON COMPANY, INC.
Cleveland, Ohio

National Anti-Misframe League

Pledge

AS a motion picture operator who has the interest of his profession at heart and is willing to assist in eliminatng some of the evils practised in the operating-room, I promise that I will to the best of my ability return films to the exchange in first-class condition. Furthermore, I will when it becomes necessary remedy all misframes, bad patches, etc., that may be in the film which I receive and in this way co-operate with my brother operators and give greater pleasure to those who make up the motion picture audience by showing films that are free from such defects. I also promise that I will not make punch marks in film, and when film is received by me, with punch holes, I will notify the exchange to that effect so that they may use their efforts to correct this evil.

Notice! Anti-Misframe League Members

Membership cards are now ready and are being sent out as fast as possible. There are a number of operators, however, who have neglected to send in the desired information. If you will fill out the blank and mail to this office, button and membership card will be forwarded.

Member's name .....

Home address .....

Name of theatre where employed.....

Address of theatre and name of manager.....

Roll of Honor

Roy Wright	Mattoon, Ill.
Wilford M. Wall	Berryvile, Ark.
Edward W. Cassell	Watertown, Wis.
Elmer W. Sanor	Bradley, Ill.
A. H. Pettit	London, Ont., Canada.
James Gatti	Troy, N. Y.
Burnett Stevenson	Taylor, Texas.
Chas. W. Schubert	Taylor, Texas.
B. W. Brank	Jackson, Mich.
Richard Crist	Yakima, Wash.
H. M. Preston	Richmond, Calif.
Charles L. Sweet	Mapletown, Iowa.

Total membership to date..... 708

Employer Praises Member of N. A. M. L.

ASIDE from the gratification which the members of the National Anti-Misframe League feel, in being able to improve the condition of films, and consequently add to the pleasure of all picture-goers, there is another reward for faithful adherence to the League's policies, and that is the respect and friendship of the operator's employer. An instance of this is revealed by the following unsolicited letter from Charles N. Sloane who is the Iowa representative of the Allen Film Corporation. Mr. Sloane says:

"I would like to say a word in regard to one of the members of your National Anti-Misframe League—one Philip Frahme—who is located at the Dyme theatre, Lake Mills, Ia. I am managing the Iowa print of the Allen Film Corporation Picture, 'The Garden of Allah,' and last season I had 'Civilization' in Illinois. I have met all kinds of operators but I think that Mr. Frahme is about the best I've struck in many a day. He has a Power's 6A which looks and runs as if it had just come out of the factory, although it is over a year old. His projection is about as near perfect as you can find, and he is sure a 'nut' on keeping film in good condition. My print is nearly new but he insists on going over it after each night's show. A few more operators like Mr. Frahme would sure make life easy for exchanges and for us men with state rights features. More power to your League if this is what you are doing. Keep it up and we will give you a vote of thanks."

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Perfect Projection *Immovable Arc*
Noiseless Operation *Brilliant Illumination*

A bright, flickerless, eye-resting light
No changes required in booth equipment

By the adoption of special materials, both in the body of the carbon and the core, the Speer Carbon Company is able to offer to the exhibitor and operator a carbon with intensely bright, white light producing qualities. The illuminating qualities of the SPEER "ALTERNO" CARBONS bring out the minute details of the film and yet have a most pleasing effect on the eye.

The operators' difficulties, which included a wandering light, ghosts in the picture, sputtering of the arc, and a noise almost intolerable, have all been relegated to by-gone days. This entire condition has been changed by the introduction of the SPEER "ALTERNO" NOISELESS CARBONS for alternating current.

The exceptional advantages and possibilities now afforded for alternating current counteract the arguments formerly used for the installation of elaborate and expensive apparatus for the changing of alternating current to direct.

Write today for the folder describing Speer "Alterno" Carbons

"THE CARBONS WITH A GUARANTEE"

SPEER CARBON COMPANY ST. MARYS, PENNSYLVANIA

The Camera

Chapters on Photographic Optics—III

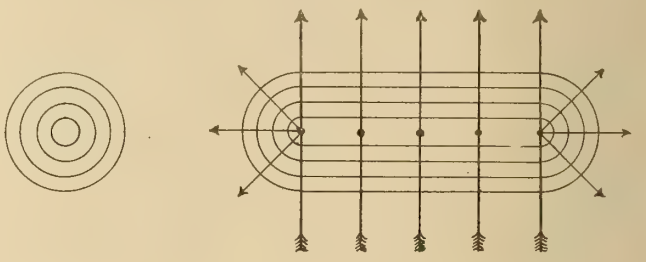
AS we have seen that the images produced by lenses do not consist of mathematically exact points, but rather of "antipoints" of finite dimensions, it will now be apparent that the quality of definition, or sharpness, of a lens-produced image will be dependent upon the size of the antipoints. If the antipoints of which the entire image is composed are of relatively large diameter, adjacent antipoints will overlap one another, causing confusion or lack of definition in the image and rendering impossible the reproduction of fine details which are situated close together in the object being photographed.

The differentiation, or distinct and separate reproduction, of fine details in close proximity is known in optics as "resolution," and the measure of the ability of a lens to distinctly reproduce, or separate, delicate details lying in close proximity is termed the resolving power of the objective. It was explained on a former occasion[1] that photographic resolving power was dependent upon "grain," because the silver-bromide grains of a photographic emulsion are of greater magnitude than the antipoints comprising the axial portion of the image produced by a well corrected objective. While photographic resolution is therefore dependent upon the characteristics of photographic emulsions, it will prove valuable to familiarize ourselves with the factors which govern the size of antipoints, for this will show us what is the nearest approach to point imagery that can be realized by the action of light waves through optical systems.

We know that diffraction causes the theoretical image point to expand into an antipoint, and the principal factor which governs the diameter of the antipoint is the diameter or aperture of the lens by which the image is formed. The diameter of the antipoint varies inversely as the aperture of the lens, so we may state that the greater the aperture of an objective the smaller will be the antipoints which it produces, or in other words, the resolving power of objectives increases with increase in angular aperture. This dependence of the size of the diffraction pattern upon the size of the opening through which light proceeds to the focal-plane is the same in the case of ordinary apertures (*such as a round hole or a vertical slit*) as in the case of a lens, and, as a matter of fact, diffraction even sets a limit upon the sharpness of definition attainable with a pin-hole camera.

As is generally known, the image produced in a pin-hole camera is not sharp because it is composed of the overlapping points of light proceeding from all parts of the object through the pin-hole to the focal-plane. As the pin-hole has appreciable dimensions the points of the object, as reproduced by the pin-hole, will also be of appreciable dimensions, so that instead of having point imagery we have an unsharp picture composed of overlapping discs of sensible width. Now it would appear that by greatly decreasing the width of the pin-hole we would decrease the diameter of the discs of light comprising the image, and that if we made the pin-hole small enough we should be able to secure sharp reproductions. If we start with a fairly large pin-hole, giving a coarse image, and commence substituting smaller and smaller pin-holes, we find that up to a certain limit the picture does become sharper with each decrease in the size of the aperture, but when the pin-hole is made so small that it is only a few wave-lengths in width, diffraction patterns become apparent and the smaller we now make our pin-hole, the larger these diffraction discs become, which of course means the rapid deterioration of the sharpness of the picture. These diffraction discs produced in the pin-hole camera by the use of an excessively small aperture partake of the appearance of antipoints, *i.e.*, they consist of a bright central spot surrounded by alternating bright and dark rings of steadily decreasing intensity.

It will now be inquired: why does decrease in the aperture of an objective cause an increase in the diffraction effect (*or size of the antipoint*)? It is not easy to illustrate the reasons by means of a geometrical diagram, but it has been explained by Mr. Conrad Beck[2] in a most lucid manner as follows:



(*a*) (*b*)

Fig. 1.

"A single particle of ether when caused to vibrate by reason of a light impulse has no greater tendency to communicate its motion in one direction than in another. A stone dropped into water communicates the disturbance in all directions, as shown by the circular waves (Fig. 1*a*) which travel outward from the point of impact, but a row of adjacent stones dropped into the water (Fig. 1*b*) will not form a series of circles arising from each stone. The wave created by one stone has a certain influence on that of its neighbor, and the result is that as far as the central portion of the row of stones is concerned, a straight wave travels outwards and the vibration proceeds in a straight line direction. Such is also the case with light—a body of light travels in straight lines not from any quality of its own, but because each individual ray, although it has a tendency to wander in all directions, is kept in a straight course by the influence of the neighboring rays on all sides. Its endeavors to travel away from a straight direction are frustrated by similar but opposite endeavors on the part of its immediate neighbors, but at the margin of the bundle of rays where on one side no neighbors exist to regulate the conduct of the edge rays, they do not travel in the direct line of propagation only, but send off vibrations in the form of a fan, which is exactly comparable to the manner in which waves are sent out in all directions at the two ends of the row of stones dropped into the water. (Fig. 1*b*.)

"This phenomenon is called diffraction, and the light which does not travel in the direction of propagation is called diffracted light.

"The statement that light travels in straight lines and the conception of diffraction as a supplementary phenomenon is a clumsy and inaccurate method of expressing the case. The facts are more truly stated by saying that light travels in all directions, but that when a sufficient body of light is considered it travels in only one direction, because each individual ray of a bundle is so controlled by its neighbors that all except the margin moves in one direction. *In large beams, where there are many elements to regulate the behavior of the community, the relative amount of diffracted light is small, but as the beam is narrowed it rapidliy increases.*"

As the influence of the size of the lens aperture upon the size of the focussed antipoint has now been explained in the elementary sense, we proceed to the exact determination of resolving power and to the consideration of other factors which Physical Optics shows us impose a definite limit upon the defining power of optical instruments.

We have already seen that wave propagation is subject to the effects of interference. At some points of the wave-front transmitted by a lens the secondary wavelets reinforce one another, while at other points on the wave-front the wavelets interfere and produce no luminous effect. We have also seen that a

[1] "Photographic Resolving Power" Camera Department issues of September 22, 29 and October 6, 1917.

[2] Cantor Lectures on "The Theory of the Microscope." Journal of Society of Arts, Vol. 56 (1907-8), p. 161.

divergent wave, after passing through a collecting lens, becomes convergent; the function of the lens is to retard the central portion of the incident wave-front and the convergent wave-front thus produced is propagated by reinforcement and interference. The focus is the small area within which all of the secondary wavelets reinforce each other, and this space will always possess a certain magnitude, so that the optical image of a geometrical point will never be a point itself, but will be of finite dimensions. The *limits* of the focus (*or bright center of the antipoint*) correspond to the points where the wavelets mutually interfere, and we now proceed to demonstrate the method of calculating the diameter of the central disc of the antipoint, reference being had to Fig 2.

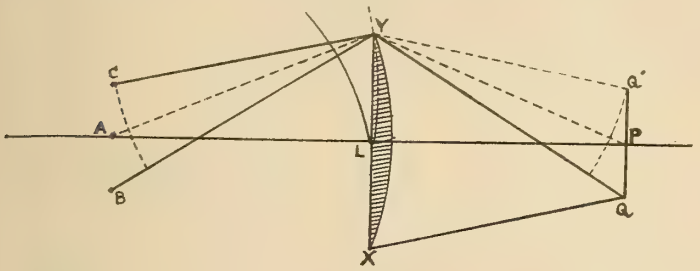


Fig. 2.

In Fig. 2 light waves diverge from a point A, on the axis of the lens X Y, and are brought to a focus in the neighborhood of the point P. We have now to determine the diameter Q Q′ of the image formed. The point Q is found, as was demonstrated last week, from the consideration that interference must occur there due to diffraction of the incident wave-fronts at the edge of the lens mount. It is obvious that the wavelets from X and Y, points on the margin of the lens, are the most capable of interference, since their paths to the focal-plane differ more in length than those of other portions of the same wave-front. Accordingly (Y Q — X Q) must be equal to half a wave-length ($\lambda/2$). We join Y to Q′, and then by symmetry Y Q′ = X Q, and Y Q — Y Q′ = $\lambda/2$. Let L P = v and let L Y = r, while Q Q′ = d. We then have the following relations:

$$\lambda/2d = r/v$$

from whence

$$d = v\lambda/2r \ldots\ldots\ldots\ldots\ldots\ldots\ldots\ldots (1)$$

Between the points Q and Q′ all of the secondary wavelets reinforce one another but at Q and Q′ interference commences. Thus, as we saw in the previous installment, Q Q′ represents the brightest part of the image, and outside the points Q and Q′ the illumination rapidly diminishes.

It therefore appears that the diameter (d) of the image (*or bright center of the antipoint*) is inversely proportional to the aperture of the lens, and this is a result of great importance because it explains, for instance, the advantage possessed by astronomical telescopes of large aperture. A star may be considered as a geometrical point of light, but the image of a star as seen in a telescope will always possess finite dimensions (*due to diffraction as previously described*) which are diminished by increasing the aperture of the telescope. Two stars may be so close together that when viewed through a small telescope their images overlap, but by using a telescope of greater angular aperture their images are rendered smaller, as the above equation shows, so that they are separated, or resolved, and may be seen distinct from each other.

This brings us to the numerical computation of resolving power which may be readily explained, referring still to Fig. 2.

Let B and C be two luminous points equidistant from, and on opposite sides of, the axis A. P. Now, in order that wave fronts from B and C shall be refracted separately by the lens L, they must arrive at the lens distinct from each other; in other circumstances they would be refracted as one wave-front through the lens and would form a single image. Therefore, if the wave-fronts coincide with one another at the center of the lens (L), they must be about half a wave-length apart at the margin of the lens (Y), or BY — C Y = $\lambda/2$. Let A, a point on the axis

A Poor Lens Can Spoil the Best Film

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Goerz Kino Hypar F/3.5

The popularity of this lens for motion-picture photography is based on actual use by well-known expert cameramen. These men wanted *results*—they got them with the GOERZ KINO HYPAR. It is made in 1⅝, 2, 2⅜ and 3-inch focus, and can be fitted to every standard equipment now on the market. Send or call for our latest information about the GOERZ KINO HYPAR, special GOERZ VIGNETTING DEVICES and GOERZ MICROMETER MOUNTS.

C. P. GOERZ AMERICAN OPTICAL COMPANY
317-J 34th Street, New York City

midway between B and C, be at a distance u from the lens L, and let the distance between B and C be designated by d'. Then

$$\lambda/2d' = r/u$$

where λ designates the wave-length of the incident light.

Upon transposing we have

$$d' = u\lambda/2r \quad \ldots\ldots\ldots\ldots\ldots\ldots\ldots\ldots (2)$$

The diameter of each image (*bright center of the antipoint*) produced by the lens L will thus be equal to the value for d expressed by equation (1). If, now, we let D represent the resolving power, or distance between the centers of the images of B and C (*represented at the focal-plane in Fig. 2 by Q and Q'*), and take the magnification of the distance B C by the lens as equal to v/u (*customary formula for lens magnification*) we have

$$D/d' = v/u$$

or, the resolving power is expressed by

$$D = \frac{v}{u} \times \frac{u\,\lambda}{2r} = \frac{v\,\lambda}{2r} = d$$

and the images Q and Q' (*of the points B and C*) will just touch at their edges and will, therefore, be just resolved or distinguishable as separate points in the image.

These results, while not of immediate importance in everyday photography, express the limits of definition of lenses and lens systems, and throw an important light on the theory of the microscope. They prove that for high resolving power a microscope or other optical instrument, must possess an objective of wide angular aperture, and, furthermore, since the distance d' between the nearest points that can be resolved is proportional to the wave-length (λ) of the incident light, it follows from the equation that the resolving power is higher for light of short-wave length than for light of long-wave length, or in other words, a given structure would be better resolved with blue light than with red light. A glance at Fig. 2 also shows at once that if the distance between B and C is sensibly smaller than half a wave-length, it would be impossible for wave-fronts from B and C to arrive at the lens L separate from one another. Therefore, as Helmholtz has shown[3], we can never hope to see any object that is very much smaller than the wave-length of light.

[3] "The Theoretical Limits of the Performing Capacity [Resolving Power] of the Microscope." Poggendorff's Annalen, Jubelband (1874), pp. 557-584. Wissenschaftliche Abhandlungen, Vol. 2, pp. 185-212.

(*To be continued*)

A Useful Description and Analysis of Photographic Developers

THE characteristics and constitution of developing reagents is a subject of interest to most all photographers, and those who go into the chemical aspects of the subject will find much interesting data in an article by Samuel Wein, entitled "Physical and Chemical Characteristics of Photographic Developers."

This article appears in the "American Annual of Photography" for 1918 (pp. 265-273), and the characteristics of each of the numerous well known developers described have been tabulated as follows: commercial name, chemical name, constitutional formula, crystalline formation, melting point, solubility, behavior to alkalies, acids, oxidizing agents and milk enzymes. From this it can be seen that Mr. Wein's article contains much valuable data in classified and readily accessible form.

Mr. Wein who has had extensive experience as a chemist is desirous of entering the employ of some film laboratory, with which work he is acquainted through previous experience. He may be reached by any one requiring a photographic and research chemist at his home address, 1423 Wilkins avenue, Bronx, New York City.

Attractive Calendar Distributed

SWANSON and Nolan, the well known film people of Omaha, Denver and Salt Lake City, are distributing to their friends and business associates this year a remarkably attractive calendar of 1918, the basic charm of which is a reproduction of an oil painting measuring 10 by 14 inches. This original in oil is by Elmer Lewis, who called it "Discretion is the better part of Valor." The subject shows a pair of royal lions, slinking from a forest fire.

Music and the Picture

Important Announcement

THE HARRY VON TILZER MUSIC COMPANY, 222 W. Forty-sixth Street, New York City, wish to announce that the following orchestrations can be played without a tax or license by any theatre orchestra, motion picture house, pianist, dance orchestra, or any place where music is played. These numbers are now ready; consisting of ten parts, 'cello and piano.

"Just as Your Mother Was".....Waltz or One Step
"Give Me the Right to Love You".....Fox Trot
"Says I to Myself, Says I".....One Step
"I Don't Know Where I'm Going, But I'm on My Way".....One Step
"The Old Town Pump".....Fox Trot
"Stolen Sweets".....Waltz
"There's Someone More Lonesome Than You".....One Step
"On the South Sea Isle".....Trot
"Love Will Find the Way".....Waltz
"Babette, She Always Did the Minuet".....One Step
"You Were Just Made to Order for Me".....Fox Trot
"It's a Hundred to One You're in Love"...One Step and Trot
"Honey Bunch".....Fox Trot
"The Man Behind the Hammer and the Plow".....Medley One or Two Step

Musical Review of Latest Compositions

1—"The King Bee Film Corporation" announces that they intend publishing a series of Waltzes composed by Billy West, which can be performed in any theatre without a music tax. Several of these Waltzes are already placed on the market, and they absolutely prove to be excellent compositions, equally effective for Dance, Concert and Picture Work.

2—"Uncle Sammy is a'Calling You," by J. H. Hall. An inspiring composition in 2/4 Tempo di Marcia, published by the "Quincke" Music Co., Los Angeles, Cal.

3—"La Grace" Piece de Genre, by Bohm. A very melodious number which is well known to the average pianist, splendidly arranged for Orchestra. (Carl Fischer Edition.)

4—"Spirit of America." A Patriotic Patrol, by Zamecnik. "Spirit of America" forms a supreme feature, a great novelty for every program. The number has a clever catchy original melody, and also introduces a medley of Patriotic Airs. (Sam Fox Edition, Cleveland, Ohio.

5—"Sweet Cookie Mine." A sensational Western hit by Clarence M. Jones. A Fox Trot or One Step of exceptional value. (McKinley Music Co.)

6—"The Darktown Strotters Ball." Fox Trot by Shelton Brooks, the composer of the famous and international hit, "Walking the Dog." (Leo Feist Edition.)

7—"Are You from Heaven?" by Gilbert and Friedland. A remarkably effective and melodious composition, most appropriate for Love Themes and Scenes. (Gilbert and Friedland Ed., 230 W. 46th St., New York City.)

8—"That Cabaret in Honolulu Town," by Jack Frost. This composition is an all around favorite and a popular composition of exceptional merit. (Published by Frank K. Root.)

9—"Fifteen Minutes of Laughter and Tears." A double number, in fact and musical intent. Illustrates the two extremes in melodious temperaments. (A) Beautifully defines the lighter or frivolous; (B) Is in a relative minor illustrating the plaintive, which is the most serious requirement of the Photoplay. (J. W. Stern, 102 West 38th St., New York City.)

10—"At the Grasshopper's Hop." A characteristic Two Step equally effective for cornet, street and moving picture work. (Leo Feist Edition.)

11—"Violets Bring Memories," by Brandon. A melodious 4/4 Moderato movement—unusually delightful and most appropriate for love scenes. (Published by Stark Music Co., St. Louis, Mo.)

12—"Hail, America!" (March) "The Rookies" (March), two favorites by Geo. Drumm. These marches have the right tingling swing. They are bound to be heard frequently at a time when out of the great abundance of patriotic marching a process of musical selection of the fittest assures the popularity of such numbers as these by Drumm. (G. Schirmer Edition.)

"WHY KILL A GOOD MOTION PICTURE WITH POOR MUSIC?" ASKS REX BEACH

Motion picture theatre owners all over the world are driving thousands of dollars of business from their houses every week with musical programs unsuited to productions, in the opinion of Rex Beach.

This famous author, whose successful novels, beginning with "The Auction Block," are to be picturized under Mr. Beach's supervision and distributed through Goldwyn, believes that carefully chosen music, not necessarily original but chosen for its suitability to the subject, will account for 25 per cent. of the financial success of a picture.

"Orchestral music," he said recently, "has the same psychological effect on a motion picture audience as band music on marching soldiers. In both cases music is necessary to weld the emotional appeal.

"We all remember the elemental pianist when the motion picture was in the curio stage—how he pounded and thrummed and fought out Civil War battles on his piano keys. He served a purpose, his day is done.

"Succeeding this earnest person was the six-piece orchestra. You know how those fellows passed the evening—overture, waltz, intermission for refreshments, organ selection, a silent wait, orchestra returns and upsets chairs getting adjusted for the popular medley, a little ragtime, organ improvisation and so on to the finish.

"It is very different to-day in an ever-growing number of theatres. Here in New York the 'Strand,' the 'Rialto,' the 'Rivoli,' etc., for instance, employ experts to devise musical settings and have them played by a forty-piece symphony orchestra. That brings almost as many people back the next week as the worth of the picture.

"Motion picture music need not be classical, but it must be appropriate. In a large measure the audience is unconscious of its effect, but the effect is there, and must be taken into account of by the theatre owner who expects to make money."

Joe Morris' Music at the Vanderbilt

THE Vanderbilt, the Majestic and the Park Avenue Hotels cater to a select class of patrons, and so do many of our well known hostelries. Today a first class orchestra is as much of a fixture in them as the waiters in the dining-room. The leaders of these orchestras must have a wide knowledge of classical and popular music and be ready and able to play anything requested. Even the guests at times bring manuscripts of songs and waltzes to the leaders to play; hence the leader must be able to read manuscripts at sight.

The average person who does not get the time to drift in and out of these hotels has an idea that the orchestras and patrons play and enjoy nothing but classical numbers. This is not so,

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for the other day when the subject of music came up for discussion in the Vanderbilt Hotel, Josef Fejer, the leader, who has been playing at the Vanderbilt for six years, remarked:

"When the Hawaiian craze was on some of the people that came in here couldn't seem to get enough of it, and leaders from other hotels told me they met with the same experience."

"And do guests ever come and ask you to play popular numbers now?" he was asked.

"Yes; but not so much as they did before. They ask for a great deal of classical music. Sometimes I get a bunch of requests for some popular hit that has just become a craze. The other day I had three requests for "There's a Service Flag in Our Home," and I had never heard of the number before. Then quite a few come and ask for "The Missouri Waltz" and the "Blue Rose Waltz," and while these are put out by a popular publisher, you can't call them regular popular numbers, for you can find one of them, and sometimes both, on scores of classical concert programs."

"Don't you keep well supplied with all the popular numbers, Mr. Fejer?"

"I try to, but no one can tell just when a new popular number is coming out, and if I tried to keep a copy of every popular number published I would have to have an entire building in which to stack them. Like all leaders, I aim to keep a stock of the better grade of popular songs, and those that become genuine hits."

Mr. Fejer then told his friends of his experiences with some guests, who compose music and bring it to him for a tryout. And when he had finished he played a new waltz called "Waltz Blanche," written by Mrs. Leonard Thomas, the well-known and popular society woman. Mrs. Thomas is also a leader in the Woman's Suffrage movements, and if she does not stick to her social and civic duties and quit writing pretty waltzes, a few of the professional instrumental composers will have to go some to prevent being forced into the background.

The most interesting bit of gossip that Mr. Fejer handed out during the conversation was the fact that one guest presented him with a check for $1,000 to play several numbers, among which was included a popular song, now one of the big hits of the country. All this goes to show that good popular music has its appeal for the guests of the fashionable hotels as well as for the moving picture theatres and cabarets. So it is up to publishers to see that the leaders and musicians get their numbers in time.

E. M. Wickes.

General Comments

COLLINS and Harlin, the popular phonograph singers, spent two hours learning "Come Along Ma Honey," which is published by The Echo Music Co. And before Collins and Harlin will give up this much time to any song it has to possess more than ordinary merit. "Come Along Ma Honey" has a double melody and is a splendid number for picture houses.

RAY SHERWOOD is now doing special work for Fischer & McCarthy. For a year Sherwood has been covering the moving picture theatres for the Forster Music Co.

JOS. W. STERN & CO. has just issued "Wait for Your Honey Boy." "Billy Boy," by Lester A. Walton and C. Lucky Roberts, is another number that is showing up very well. "Send Back Dear Daddy to Me," by Harry Tenney and Irving Maslof, and "When the Moon Is Shining Somewhere in France," by Private Frederick Rath, are two of Stern's big sellers.

GILBERT AND FRIEDLAND have opened offices in Chicago and next week will play at the Orpheum theatre, where they will feature their latest hit, "Are You from Heaven?"

"WHEN the Yanks Come Marching Home," Billy Jerome's new war hit, is an ideal number for an overture. Jerome reports that leaders and pianists are taking to it just as readily as they did to "Over There."

"THEY Go Wild Over Me" is a big favorite with singers and musicians in the West, and is becoming more so every day.

"HOMEWARD BOUND," Feist's new hit, is beginning to sweep the country. Hundreds of leaders are featuring it, and the public is buying it in large quantities.

"BETTY TAKES A HAND"

(Triangle Production)

Theme: "Canzonetta" (Moderato) by Nicode

1—Intermezzo (Moderato) by Whelpley until—T: "I suspected things, etc."
2—"Dramatic Recitative" by Sol. P. Levy until—T: "Aroused to a secret determination, etc."
3—Theme until—T: "In exclusive Kensington Square."
4—"Capricious Anette" (4/8 Mod.) by Borch until—T: "The daughter of social ambition."
5—"Illusion" (2/4 Mod.) (Intermezzo) by Bustanoby until—T: "And Betty Marshall is parted."
6—Continue to action until—T: "Are you Aunt Lizzie?"
7—"Serenade" (Allegretto) by Saint Saens until—T: "I'd like to take Betty, etc."
8—"Petite Mazurka" by Sapellnikoff until—T: "After a wonderful day of surprise."
9—"Canzonetta" (Allegretto) by Godard until—T: "Off for the Yacht cruise."
10—"Evening Breeze" (Allegretto Idyll) by Langey until—T: "Outward appearance must be maintained."
11—"Intermezzo" (Allegretto) by Pierne until—T: "You have a fine place here."
12—"Reflections Waltz" (Forster Music Co.) until—T: "Kindly have my trunk sent up."
13—Continue to action until—T: "Boarding house routine established."
14—"Romance" (Allegretto) by Rubinstein until—T: "My son Tom is missing."
15—Theme until—T: "I have heard that Mrs. Hains."
16—"Reve D'Amour" (Allegretto) by Zameznik until—T: "The swell Haines home, etc."
17—"Jasmine" (Allegretto) by Kretschmer until—T: "The honorable James Bartlett return, etc."
18—"Intermezzo" (2/4 Presto) by Arenski until—T: "The twentieth call to Police Headquarters."
19—"Pastel Minuet" (Three-quater Allegro giocoso) by Paradise until—T: "I'll make up for this little."
20—Theme until—T: "Morning—and a rescue party."
21—"Sing Me Love's Lullaby" (Waltz) (Leo Feist Edition) until—T: "And Betty calls."
22—"Yester-Love" (Intermezzo Andantino) by Borch until—T: "Tom, hurry, etc."
23—"Vanity" (Allegro Caprice) by Jackson until—T: "Borrowed wedding finery."
24—"Dawn of Love" (Allegretto Melodious) by Bendix until—T: "Afternoon the next day."
25—Theme ff until * * * * END.

"THE CLEVER MRS. CARFAX"

(Paramount Production)

(Reviewed on page 3486)

Theme: "Sweet Jasmine" (Allegretto) by Bendix

1—"It's a hundred to one you're from Dixie" (Gilbert and Friedland Edition) until—T: "Temple Trask in his right, etc."
2—"La Lisonjera" (Caprice) by Chaminade until—T: 'In the same Hotel—Helen's Grandmother, etc."
3—"Constellation" (Fantasia) by Wolerstein until—S: Change of Scene.
4—Theme until—T: "Shorty, we're a hundred to the good!"
5—"Are you from Heaven?" (Song) (Gilbert and Friedland Edition) until—T: "No, Billy, I didn't get this inside dope, etc."
6—"Missouri Waltz" (Forster Edition) until—T: "A sudden memory, etc."
7—Continue pp until—S: Flashback to former scene.
8—Continue to action until—S: Grandmother in chair.
9—"Pizzicato Bluette" until—T: "Miss Helen, may I invite myself, etc."
10—Theme until—T: "The beginning of the journey."
11—"Amorosa Mazurka" by Navarro until—T: "Better let me deposit your securities."
12—"Dramatic Andante No. 39" by Berge until—T: "Don't mind your grandmother."
13—"Just as Your Mother Was" (Waltz) (Harry von Tilzer) until—T: "Midnight Mrs. Bruce has, etc."
14—Short Mysteriose until—T: "After hours of hard talk."
15—Theme until—T: "Searching for the key."
16—"Minuet des Follets" by Berlioz until—T: "Grandma won't you let me talk, etc."
17—"Idle Hours (Caprice) by Kretschmer until—T: "This is not for strangers."
18—"Illusion" (Intermezzo) by Bustanoby until—T: "Arrived at the home of grandmother."
19—"Petite Bijouterie" (Valse Int.) by Bohm until—T: "If anybody comes, you hide."
20—"Gavotte and Musette" by Raff until—T: "But, my dear Mrs. Bruce, I was simply, etc."
21—Light hurry to action until—T: "Then—then Dorothy Carfax was only in name."
22—Theme until * * * * END.

"A MODERN MUSKETEER"

(Artcraft Production)
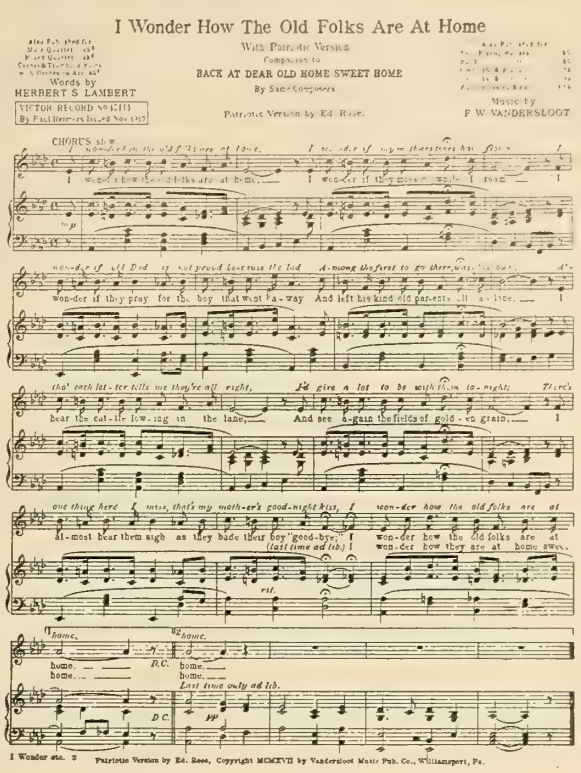
Fairbanks Theme: "Cyclone in Darktown," Rag by Barnard

1—"March Militaire Francaise" from "Suite Algerienne" by Saint Saens until—T: "Do you remember D'Artagnan?"
2—Continue to action until—S: Duel.
3—"Presto for Duels" by Lake until—T: "Has D'Artagnan gone?"
4—Theme until—S: Fairbanks jumping out of window.
5—Hurry to action until—T: "There may be a scientific reason."
6—Heavy Storm Furioso with Strong Wind effects and cymbal crashes until—T: "You've been reading this, etc."
7—Continue ff until—T: "So he grew up."
8—Theme until—T: "This to-day is chivalry."
9—"Petite Bijouterie" (Valse Intermezzo) by Bohm until—T: "Kansas was getting on Ned's nerves."
10—"Says I to myself, says I" (Harry von Tilzer) until—T: "Like D'Artagnan of old."

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11—Continue to action until—T: "An impossible, etc."
12—Cymbal Crash ff until—S: Automobile in view.
13—"Vanity" (Caprice) by Jackson until—T: "After fording the desert."
14—"Darktown Strotters Ball" (Trot) (Leo Feist Edition) until—T: "I'll see you at the Hotel."
15—Theme until—T: "In the Canyon."
16—Silence until—T: "Chin De Dah, the Indian."
17—"Indian Love Theme" by Winkler until—T: "After Dinner at El Tovar."
18—"Indian Dance" by Smith until—T: "Golly! what a Gully!"
19—"Dramatic Recitative" by Sol. P. Levy until—S: Indian talking to Fairbanks.
20—Repeat "Indian Love Theme" (Same as Cue No. 17) until—T: "The next morning."
21—"Le Retour" (Romance) by Bizet until—T: "Who was that man?"
22—"Dramatic Agitato" by Hough until—T: "Remember the last."
23—"Indian Lament" by Tohomas until—T: "I'm no Bird, I'll walk."
24—"Heavy Mysterioso" by Sol. P. Levy until—T: "Where did you get that castle?"
25—Strong Hurry to action until—T: "Now write what I will say."
26—Silence until—S: Fairbanks pulling man up.
27—Hurry pp until—S: Fairbanks galloping on horse.
28—Galop ff until—T: "I'll give you a hundred thousand."
29—Theme until * * * * END.

"THAIS"

(Goldwyn Production)

(Reviewed on page 594)

IMPORTANT NOTE

The entire Music Score of "Thais" composed by Massenet, as also all extracts of this Opera published in single form for Violin, Piano or any other combination of instruments, are subject to the Music Tax imposed by the various "Societies of Composers, Authors and Publishers."

Only those Orchestras or individual musicians are permitted to play the Original "Thais Music" whose employers are members of one or the various "Societies of Composers, Authors and Publishers," otherwise it means "VIOLATION" of the United States Copyright Law.

A good many of the present Composers and Publishers are not members of any of such Societies, and their compositions and publications can be performed in any part of the world for just "The Purchasing Price."

Our Music Cues have been, and will be, compiled of only "FREE NUMBERS," but in the case of our Super Production "Thais," which is based on the same Libretto of "Thais" for which Massenet composed the music, we were compelled to make an exception—in order to secure the proper musical accompaniment for this picture. We leave it to your own judgment to see whether you are permitted to perform the original "Thais Music."

For all those who are not in possession of such license we call attention to the last page of our "Music Cue," where we have mentioned "Substitutes" for every one restricted by the "Societies of Composers, Authors and Publishers."

Kindly note the above facts, as we will under no circumstances assume the responsibility in case of any violation *on your part* concerning the Copyright Laws of the United States or the entire world.

WE HAVE WARNED YOU

ALL Movements and excerpts as indicated in Cues Nos. 1, 7, 9, 10, 15, 22, are taken from the "Thais Fantasia" arranged for Orchestra by Emile Tavan and published by "Heugel" in Paris (France).

Theme: "Meditation from Thais" by Massenet

1—"Thais Fantasia" by Massenet until—T: "In Egypt on the shore."
Note.—Begin with first movement "Andante tres Calme."
2—"At Sunrise" from the "Desert Suite" by H. Grunne until—T: "Here, Romans, Greeks and Egyptians, etc."
3—"Angelus" (Sacred) from "Scenes Pittoresques" by Massenet until—T: "And the early Christians."
4—Continue to action until—T: "While in the heart of the golden City."
5—Theme until—T: "While Paphnutius wearied of the idols, etc."
6—Continue to action until—T: "Nicius still enthralled by the false, etc."
7—4/4 Andante movement (four bars after letter B) from the "Thais Fantasia" by Massenet until—T: "When will you stop parading, etc.?"
8—Theme until—T: "And always waiting at her door."
9—Allegro movement from letter C from the "Thais Fantasia" by Massenet until—T: "In the great Theatre, etc."
10—"Moderato Maestoso" movement (letter D) from the "Thais Fantasia" by Massenet until—T: "At dusk Thais returns."
11—March from "Scenes Pittoresques" Suite No. 1 by Massenet until—T: "And Lollius waiting, etc."
12—Theme until—S: Lollius with dagger near door.
13—"Dramatic Agitato" by H. Hough until—T: "And with the morning."
14—Prelude to Act 4 from "Herodias" by Massenet until—T: "Cease your chatter, bring me word, etc."
15—Allegro Moderato movement (letter F) from the "Thais Fantasia" by Massenet until—T: "And it came to pass, etc."
16—Theme until—T: "And again the feet of Paphnutius."
17—Continue pp until—T: "And in the golden City."
18—"Credo" from "St. Cecile Mass" (Allegro Maestoso) by Gounod until—T: "Paphnutius once dragged unwillingly, etc."
19—"Aubade" by Massenet until—T: "But not to the vile life, etc."
20—"Dramatic Recitative" by Sol P. Levy until—T: "The Pagan feast at Cotas."
21—"Air de Ballet" from "Scenes Pittoresques" by Massenet until—T: "Hail Thais, the Rose of Alexandria."
22—"Thais Fantasia" by Massenet until—T: "In the name of the father I serve."
Note.—Begin with "Risoluto Movement" (8 bars before letter G).
23—"Veil Dance" from "The Queen of Sheba Ballet" by Goldmark until—T: "And with the morn."
24—Continue to action until—T: "They mock their own gods."
25—"Au Cabaret" from "Scenes Alsaciennes" Suite by Massenet until—T: "And beneath the stars came, etc."
26—Continue pp until—T: "The dawn of a new day."
27—Allegro movement from the "Elijah Fantasia" by Mendelssohn until—T: "And the word went abroad."
28—Continue ff until—T: "And again the shadow of death."
29—"Elegy" (Dramatic Melody) by Massenet until—T: "The cloistered home of the penitent."
30—"Last Dream of the Virgin" (And.) by Massenet until—T: "And day after day her eyes searched."
31—Theme until—T: "And once too oft the Vision came."
32—"Aragonaise" (Allegro) from "Le Cid" by Massenet until—T: "A body weary, a soul astray."
33—Continue pp until—T: "And things invisible till now."
34—Theme until—T: "Not without me, Thais!"
35—Continue ff until * * * * END.

YOU ARE NOT PERMITTED to play the following cues if your employer is not a member of any of the "Societies of Composers, Authors and Publishers." The following cues are substitutes:

THEME: "Voice of Chimes" (Lento) by Luigini.
Cue No. 1—Second Movement from "Heradiade Fantasia" (Andante con Moto) by Massenet, arr. by Th. M. Tobani.
Cue No. 7—"Ave Maria" (Dramatic Lento) by J. Ascher.
Cue No. 9—"Le Retour' (Allegro) by G. Bizet.
Cue No. 10—"Dramatic Maestoso" by E. Ascher.
Cut No. 15—"L'Adieu" (12/8 Dramatic) by Fararger.
Cue No. 22—"First Movement" (Allegro Maestoso) from the "Herodiade Fantasia" by Massenet, arr. by Tobani.

"THE GOWN OF DESTINY"

(Triangle Production)

(Reviewed on page 126)

Theme: "Love Song" (Dramatic) by Flegier

1—"Intermezzo Francaise" (Moderato) by Hammer until—T: "Here again was the Bogie."
2—"Marseillaise" pp until—T: "You oughtn't to have," etc.
3—"Dramatic Andante" by Ascher until—T: In the office of the French Consulate.
4—Continue ff until—T: "Knowing that she and her husband," etc.
5—"Dramatic Recitative" by Sol. P. Levy until—T: In a little French restaurant.
6—"Doctor Cupid" (Intermezzo) by Ferrari until—S: Soldiers—parading.
7—"March Loraine" by Ganne until—S: Interior of room.
8—Continue ff until—T: "But was France to blame?"
9—Continue pp until—T: "But with slumber comes no peace."
10—"Dramatic Tension" by Borch until—T: "And now he is striving."
11—Theme until—T: "As the dream of the night."
12—"Mae Marsh" Waltz (Kominsky Music Co.) until—T: "It was a foregone conclusion."
13—"Serenade" (Allegretto) by Saint-Saens until—T: "In the village of Pont a Cresson," etc.
14—Theme until—T: "On the western coast," etc.
15—"Bond of Love" (Waltz) by A. Roth until—T: "Once upon a time Nathalie's father," etc.
16—"Russian Pansy" (Flower Song) by Langey until—T: The Ramsey dinner.
17—"Sleeping Rose" (Melodious Valse Lente) by Borch until—S: Man at piano.
18—"Tiger Rose" Two Step (Leo Feist Ed.) until—T: "And yet I can't ask you."
Note: Play ff during dancing scenes only (otherwise pp).
19—Theme until—T: "Good-bye soldier boy," etc.
20—"It's a Long Way to Tipperary" (Popular Song) until—S: Interior of sitting room.
21—"Dramatic Tension No. 1" by Sol. P. Levy until—T: "The Commandant will think."
22—Continue pp until—T: "A little later," etc.
23—"Constance" (A Dramatic Theme) by Golden until—S: Close up of newspaper clipping.
24—Theme until—T: "In the morning the Major."
25—"Dramatic Adagio" by Kretschmer until—S: Scene on battlefield.
26—Battle, Hurry No. 21, by E. Lutz until—S: Interior of room.
27—Theme until—S: Flashback to battlefields.
28—Repeat "Battle Agitato" until—T: "As dawn comes over the trenches."
Note: Watch explosions, etc.
29—"Dramatic Agitato" by H. Hough until—T: In the field hospital.
Note: Watch explosions.
30—Prelude Du Deluge (Lento-Dramatic) by Saent-Saens until—T: "If only I could have helped a little."
31—Theme until * * * * * * * * * * END.

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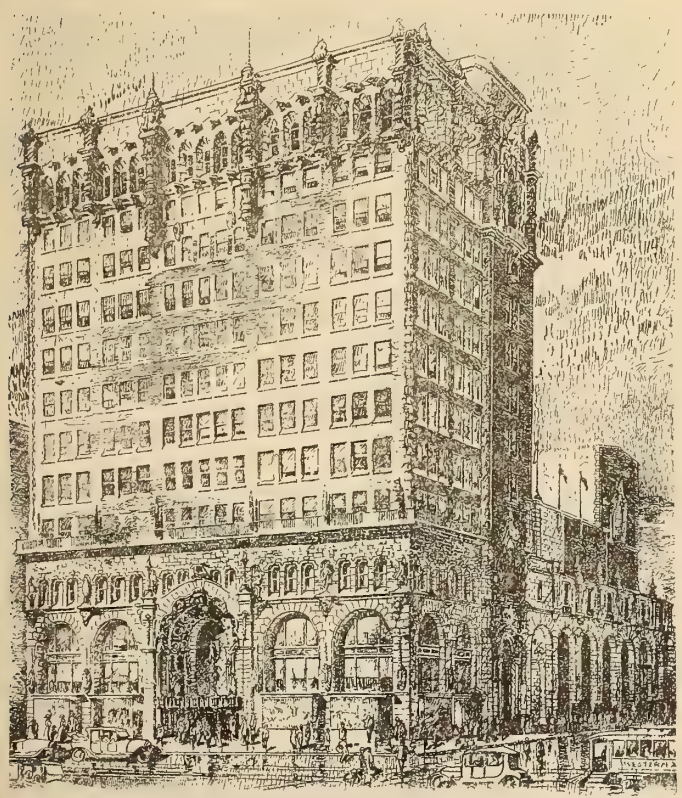
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Theatres Worth While

Grauman Million Dollar Theatre Sets New Mark

LOS ANGELES has another new building of which to be proud in the Grauman million-dollar theatre, which has just been completed. It is located at Third and Broadway, and is a combination of an office building and theatre.

R. H. Arnold Company, contractor and builder for the building, executed one of the most difficult tasks ever put before a builder. Other than completing the entire work of concrete and steel construction in record time, this concern joined and laid the terra cotta on the exterior of the building despite the fact that it ran into many intricate problems. The arched span of 104 feet, on which the balcony is hung, is without precedent, from both an engineering and construction standpoint—one of the most unique pieces of work ever executed anywhere in the country. The entire balcony and mezzanine is suspended from the side and rear walls without supporting columns obstructing the view. Midway between the rear wall and front of the balcony are two immense reinforced concrete columns contained in side walls. Resting on these columns is a gigantic reinforced concrete arch in the shape of a bow, with its members concealed in the ceiling under the balcony and its arching members extending high up just below the balcony floor. Balanced on this arch with their upper ends connecting with the rear wall and their lower ends terminating in the balcony rail are six reinforced cantilevers of the truss construction. The space between the upper and lower members of the cantilevers is utilized as a mezzanine floor with its connecting rest rooms, etc., which are suspended from the balcony construction above. The construction of this type of cantilever trusses in reinforced concrete is something never before attempted on this large scale. The members consist of intricate masses of deformed reinforced rods, and the construction of the form work and the pouring of the concrete involved intricate and difficult detail work and engineering problems, which were successfully worked out and consummated by the contractors.



Grauman Million Dollar Theatre, Los Angeles

The Grauman theatre consists of one balcony, and is so constructed as to make the acoustics perfect. As one enters the portals of this playhouse, two grand staircases are found at either side of a broad approach to the lower floor. These staircases lead to a mezzanine floor, at each end of which may be found an oil painting, life-size, of characters and scenes from Shakespeare. They are extremely well done and correspond strikingly with the rich colors of the purple-rugged floor with its blending gold-colored border. From the mezzanine a grand staircase leads to the balcony proper, where each seat is a choice one. A feature of the balcony is that the projecting room, from where the motion picture is thrown upon the screen, is built into the lower part of the balcony, completely submerging it to a point where it is unobstructive from any position in the entire balcany. In this location, it is possible to throw the picture squarely on the screen instead of at an angle. The theatre contains no boxes.

The general impression that Mr. Martin through his designer, Mr. Woollett, has endeavored to convey is that of the "Temple of Mirth." The walls and the ceilings are of elegant proportions and give the appearance of stability and grandeur. The travertine marble which adorns the walls forms a background of beauty rarely seen in the most palatial structures anywhere in the world. The minor features, such as the organ screen and decorations on the walls, are intended to convey more intimate ideas such as opulence and mirth. The message of the interior is primarily theatrical in harmony with this thought. The principal figure over the proscenium arch is tragedy, but the idea has been to convey the impression of tragedy triumphant. This figure is treated in rich and fascinating colors and stands out as a glittering jewel emerging from the walls of the great stone arch which supports it. This figure in a way is a re-echo in color of the great central lighting feature in the dome.

The dome of the theatre, which is an illusion to the eye in that it seems to be suspended in midair, is easily one of the most featured displays in the playhouse. It appears as a studded mass of precious jewels in the centermost part, the breaks between being covered with platinum and gold leaf. An effect of indescribable grandeur and beauty is produced by throwing hidden lights of a powerful nature on to this center creation of sparkling wonder, producing different effects according to the color of the light thrown from the spotlights. These lighting effects are put into play during the course of the entertainment, and as the audience sits, in silent relaxation, listening to the wonderful pipe organ, which is one of the most modern and expensive in the country, a soft purple shade will blend into that of a crimson or blue, or some other soft color of the rainbow.

There has been an attempt to proclaim this day in which we live. Instead of following ornaments from old Roman and Greek periods, things of interest in our own time have been chosen. An example of this: Bulls' skulls and horns which are used over the balcony are those of the long-horned Texas cattle. The bison of our own Western plains also appears. Some of the paintings on the beams show the revolvers of cowboys, playing cards, and cattle, and the three balls of the pawnshop where the cowboys pawn their things when they need money.

The opening program at the new theatre featured "The Silent Man," the Ince-Artcraft production starring William S. Hart. The orchestra of thirty pieces is directed by Rudolph G. Kopp,

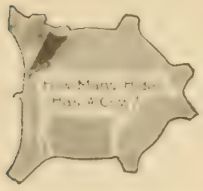
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and in addition to this a Wurlitzer-Jones Orchestral Organ is used, with Jesse Crawford as organist. Lina Reggiani is soloist.

Directory of New Theatres

ARIZONA

Archtects Lescher & Kibbey of Phoenix are preparing plans for a one-story theatre building to be erected in Deming for William Menhennet of Mesa, Ariz. The building will be 50x140 feet, composition roof; estimated cost, $12,500.

CALIFORNIA

Architect A. B. Rosenthal, 408 Lankershim Building, is completing revised plans for the reinforced concrete theatre building to be erected on the east side of Main street, between Eighth and Ninth streets, Los Angeles, for Col. J. B. Lankershim. The theatre has been leased to Fred A. Miller. The building will contain two small storerooms, large lobby 35 feet wide, and an auditorium with gallery; total seating capacity, 3,500. The building will be 90x183 feet; reinforced concrete construction, terra cotta facing, plate glass windows, metal store fronts, tile and marble work, staff ornamentation, art glass, metal frames and sash, wired glass, vacuum cleaning, steam heating, plumbing, wiring, metal lath, etc.

Work was begun last week on the new Quinn theatre at 816-820 South Broadway, Los Angeles.

Carl Overa has been awarded the contract to put in the concrete basement of the new Turner and Dahnken theatre at Ninth and Macdonald streets, Richmond, and commenced work last week.

Crane Wilbur, Los Angeles motion picture star, backed by a number of Oakland and San Francisco capitalists, has started the organization of a Crane Wilbur circuit of theatres for the presentation of motion pictures and dramatic productions under his supervision.

The MacDonough theatre in Oakland is the first of the playhouses to be leased by Wilbur, and negotiations are under way for theatres in San Francisco, Salt Lake, Denver and the northwest.

The construction of a motion picture studio to produce Crane Wilbur pictures is also contemplated by the corporation known as the "Crane Wilbur Enterprises."

MINNESOTA

W. Ramaley, caterer, 668 Grand avenue, has petitioned the City Council for a permit, to operate a motion picture theatre at 654 Grand avenue, St. Paul. After a sharp fight the Council set the question for a hearing January 22.

MONTANA

The new Marlow theatre, now in course of construction at Helena, when completed will be the finest theatre in the State and one of the most beautiful in the entire Northwest. The playhouse will have a seating capacity of thirteen hundred and will embrace every conceivable convenience for the comfort of the patron. The house is equipped with a large stage capable of handling the largest road attractions. The theatre will be devoted to Pantages vaudeville one night each week, besides road shows and feature pictures. C. W. Eckhardt, one of the most successful theatrical managers in the Northwest, will have charge of the house for the Ansonia Amusement Company of Butte, who hold the lease.

NEW YORK

Ground will soon be broken at Kingston for the erection of a new theatre. Frank A. Kenney of New York City is the promoter of the project.

Corinth Opera House, care A. T. Mallory, are having plans prepared for a one-story opera house and store building.

A theatre is being erected for Frank Tinney at West Merrick road, Freeport.

Fred E. Colburn and James R. Lockwood, of Burlington, Vt., will expend about $25,000 in converting the Knickerbocker block into a moving picture theatre at Glens Falls.

William C. Baker, 76 Hardenbrook avenue, has plans by De Rosa and Perier, 150 Nassau street, New York, for altering the moving picture theatre at Jamaica, L. I., which will cost about $3,000.

Edward F. Rush has purchased the southwest corner of Huguenot and Division streets, New Rochelle, as a site on which to erect a theatre building.

Beck block on Main street, Port Leyden, is being converted into a moving picture theatre. E. Tailor will be manager.

Work has been started on the construction of the new Keith theatre and office building on South Salina street, Syracuse.

The Lyric theatre at Watertown is to be rebuilt and reopened under the management of Papayanakos Bros.

The Lyric theatre at Water street, Binghamton, is being remodeled for A. W. Newman and Lee M. Cafferty.

C. E. Taylor has leased the Beck block at Main street, Boonville, and is having it converted into a motion picture theatre.

T. J. Bird, 30 East Forty-second street, New York, has prepared plans for Henry Phiefer, 35 Orient avenue, Brooklyn, for a new three-story motion picture theatre.

It is stated on good authority that a theatre capable of seating 600 people will be built in Rye village in the spring. Prominent people are back of the project, full particulars of which will be announced later.

Thomas W. Lamb, architect, is preparing plans for a brick and terra cotta motion picture and vaudeville theatre to be erected in Front street, Hempstead. It will be owned and operated by the Pat Casey Agency, Inc. It is to have about 1,800 seats and cost approximately $50,000.

OHIO

Remodeling operations on the Majestic theatre, Lorain, will be started at once. It is announced that Peter Tender of Alliance, who recently leased the theatre, will offer his first attraction about the end of January. The J. S. Miller Company will do the electrical work.

Through the office of S. W. Manheim & Company, 719 Garfield building, the Polster-Lefkowitz Company, which operates the Wonderland theatre, 1714 E. Ninth street, and the Gaiety Amusement Company, operating the new Gaiety theatre, 1746 E. Ninth street, have combined and purchased the unexpired lease and business of the Bronx Amusement Company on the Bronx theatre, 1770 E. Ninth street, Cleveland.

The new company will be known as the Polster-Lefkowitz Company and has elected A. Polster president, and Max Lefkowitz secretary and treasurer. The intention is to run high-class feature productions in the Gaiety and a short program in the Wonderland and Bronx.

The consideration by the new company for the Bronx theatre was about $10,000.

OKLAHOMA

The New Grand theatre, 10 South Main street, Miami, was opened a week ago under the management of George H. Merriam. The place has been remodeled, including new inclined floor, new wall paper and decorations, new lighting system, both direct and indirect fixtures being placed. The new mirror screen of plate glass, cost $750, and a new Wurlitzer piano orchestra, with drums, pipes, flutes, etc., has been installed at a cost of $2,000. The seating capacity of the New Grand is 400, every seat affording a good view of the screen. "Safety first" is a noticeable feature. The operating room is of reinforced concrete, the walls being about 18 inches thick. In addition to the exits in the front there are also easy exits in the rear. A feature that will appeal to the ladies is provided in a well appointed retiring room, containing mirror, wash stand and other conveniences. Two of the latest design Simplex projecting machines will be used.

PENNSYLVANIA

Philadelphians, it is reported, have bought the two store properties at 215 and 217 Mill street, Bristol, and upon their site will erect a modern movie. The store properties occupy a lot 39x175 feet.

Bristol is the recipient of a healthy "boom," because of the erection of the two shipbuilding plants, the Traylor and the Merchant Shipbuilding concerns, where there will be employment for 25,000 men. There is also considerable prospect of a bridge being built across the Delaware River from Bristol to Burlington.

For over a year there has been talk of a new theatre for Carbondale. Mayor John T. Loftus was in favor of organizing a stock company and thus giving Carbondale her amusement at home. It is likely that a new and modern theatre will replace the old house.

Kurtz Bros. are erecting a moving picture theatre at Bethlehem.

The Orpheum theatre on East street, Bethlehem, is being extensively improved.

Horne and Wolfe's new Brushton theatre at Brushton is almost completed.

Wilmer and Vincent are planning to erect a moving picture theatre on North Third street, Easton.

The Queen Lane Theatre Company has given the contract to erect a theatre at Queen lane and Schuyler street, Philadelphia, to Alexander Chambley.

The Orpheum theatre at Reading is being remodeled and will be conducted under new management.

A new theatre to be called "The Higgins" is being erected on the corner of Independence and Anthracite streets, Shamokin.

A very attractive motion picture house is being erected at Confluence by C. E. Yeahley.

A new motion picture theatre is being erected at Midland by Edwin Goodman, the owner of the Elite theatre. It will be ready in the spring.

It was announced recently that Frank A. Keeney, multi-millionaire theatrical man and moving picture producer, has purchased the site of the Lycoming Opera House, Williamsport, destroyed by fire a few years ago, and will erect thereon a $200,000 theatre.

TEXAS

E. W. Collins has opened his new Liberty theatre at Electra.

E. B. Wylie, formerly of Wichita Falls, has opened the Billie Rhue theatre at Cuero.

WASHINGTON

Dick Hastie is behind a project to erect a motion picture theatre at Coupeville, full details of which will be announced later.

Construction work has been commenced on a new theatre in the neighborhood of Camp Lewis, Tacoma, for the Casady and McKee Amusement Company. The building has been designed by Architects Rigg and Vantyne on the Swiss chalet type to conform with the general plan of the zone. This building, which will have a seating capacity of 2,000 persons, will be provided with all modern conveniences, including ladies' rest room, men's smoking parlor and the most complete operating room in the Northwest for the projection of motion pictures. Also, an especially built orchestral organ will be installed.

Opera chairs will be designed by the Andrews Chair Company of Chicago, through the local representatives of William L. Davis & Sons. The Casady & McKee Amusement Company, which has the concessions for the operation of motion picture theatres at Camp Lewis, will operate at least two and as many more theatres as are necessary. The officers of the company, which has headquarters in the Theatre building, are H. Weir Casady, president; Charles M. Thall, vice-president and general manager, and Charles W. McKee, treasurer.

A new motion picture theatre is being erected at Iiwaco for E. R. Saunders.

WEST VIRGINIA

Several local contractors have been awarded part of the work for the $40,000 house at Logan, which C. and F. A. Weber, local architects, are building for Frank Middleburg.

How About The Kids?

Children's trade is good trade for the Moving Picture Exhibitor. If the kids in your neighborhood like your theatre better than your competitor's—you are the man who is going to get the nickels and dimes of the whole family.

What are you going to do for the children? Have you given them any excuse for wanting to come to your theatre in preference to any other? Or don't you want the children's trade—and the trade of the children's families.

CICO CARDS *Win the Children*

A good many exhibitors have already discovered this fact. When are you going to look into this money making program proposition? If you want the people of your vicinity to keep your house in mind give them the CICO Card Programs each week.

Write in for Full Information

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THE HOME OF "CICO" PRODUCTS

IT HAS PAID OTHERS. IT WILL PAY YOU

to investigate our system of selling machines on the PARTIAL PAYMENT PLAN.

We will sell you a latest type MOTIOGRAPH, SIMPLEX or STANDARD Moving Picture Machine on a SMALL PAYMENT DOWN, BALANCE on MONTHLY INSTALLMENT.

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Dealers in Motiograph, Simplex, Edison and Standard Machines, Transverters, Motor Generators, Rectifiers, and everything pertaining to the Moving Picture Theatres.

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THEATRE AND EXCHANGE MAILING LIST SERVICE

We rent lists of or address contemplated or existing theatres, exchanges, state rights owners, publicity mediums and producers, selected as to territory, class, etc. Twenty thousand changes were recorded in our list last year. Its use means a saving to you of from 30 to 50% in postage, etc.

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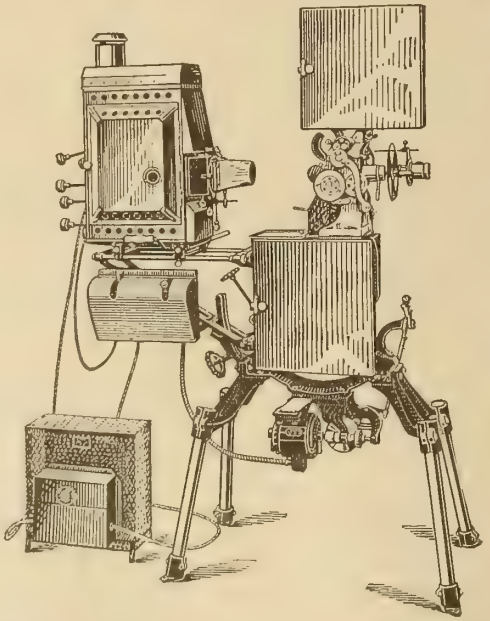
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The services of our Projector and win the battle for success.

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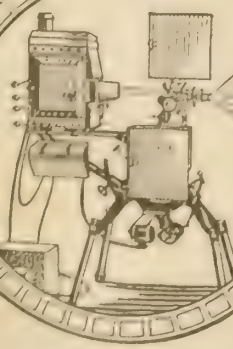


IN THE FRONT RANK

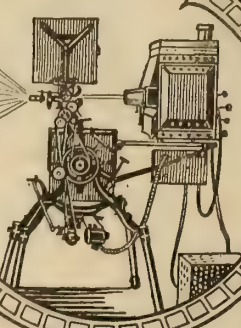
It was first "over the top" in this business and has never ceased to gain and HOLD the ground of public approval and confidence.

Theatres, Schools, Churches, Lecturers, Industrial Institutions, all attest its great merit.

What it does for them it will do for you



NICHOLAS POWER COMPANY
INCORPORATED
PIONEERS OF PROJECTION
90 GOLD ST. NEW YORK

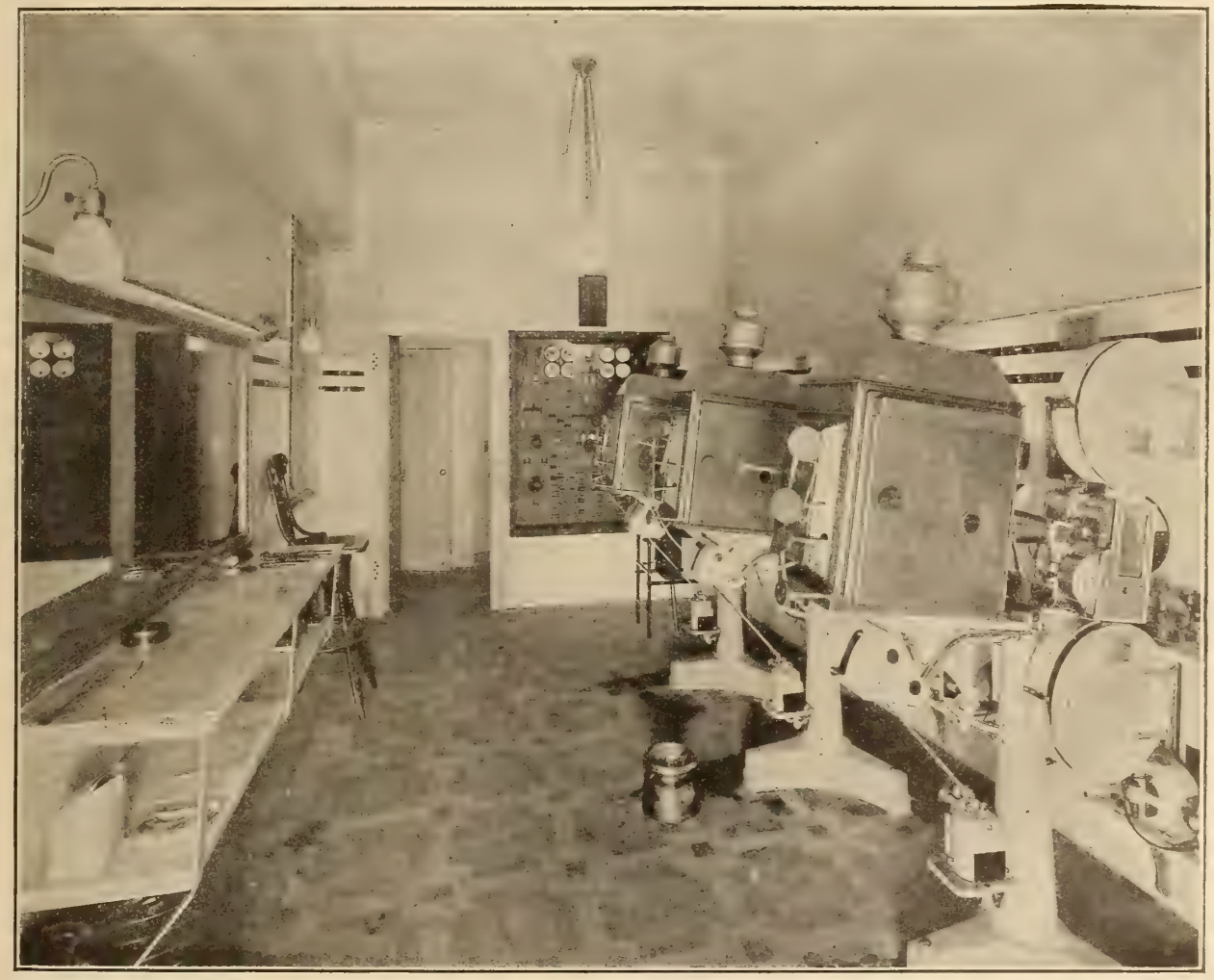


THE WILLIAMS PRINTING COMPANY, NEW YORK

Simplex

Do not be misled

Lately we have told you of some Simplex installations in the best Theatres of the East; but please don't let this give you the idea that there is anything local about this preference for the Simplex.



Just now we are thinking of three San Francisco Houses—the Progress, the New Mission, and the New Fillmore, of the Kahn & Greenfield Circuit, under the management of Mr. Louis Greenfield—and all Simplex-equipped.

Here we show the Operating Room of the last-named theatre, pronounced by Mr. W. H. Richardson, the Projection Expert, as the finest he had seen.

It is further evidence that Exhibitors *everywhere* appreciate that Permanently Perfect Projection Pulls the People and the Profits.

THE PRECISION MACHINE CO. INC.
317 East 34th St. New York

"I've been wise to you for some time, Linnie."

HER BROTHER! Grimly waiting through the night watches—slowly realizing his little sister's deceit. Just a *nine-word sample* of that heart-gripping *realness* which is making "The Price of a Good Time" the very biggest money-getter of 1918.

THE PROOF? In New York City—the most critical audience in the world—"The Price of a Good Time" is playing in *all the best and biggest theatres*—is playing for *long runs*—is playing as a *repeat* while the Picture's often *still in that section*—is playing at big First-run Houses in *policy-breaking competition* with smaller theatres simply because the Big House *couldn't* pass up the money that was waiting.

Act promptly on "The Price of a Good Time"—Mildred Harris as poor pleasure-hungry little Linnie has touched the country's heart. Pictures like this *won't wait!*

"The PRICE of a GOOD TIME"

Created by Lois Weber, the Belasco of the Screen, and featuring Mildred Harris.

JEWEL PRODUCTIONS INC
1000 Broadway New York



FEBRUARY 9, 1918

Motion Picture News

Reg. in U. S. Patent Office.

HAS THE QUALITY CIRCULATION OF THE TRADE

It's enough

When they see the sign

Paramount and Artcraft Pictures

They go right in—that's all they need to know

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK

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485 5th Ave., New York

VOL. XVII-NO. 6 Entered as Second Class Matter, October 13, 1913, at the Post Office at New York, N. Y., under the Act of March 3rd, 1879 PRICE 10 CENTS



FOR the Millions who love this entrancing Star here's a play as bewitching as her impetuous, daring tom-boy self—a picture of the Sunny South, full of hard riding, hard-fighting men—graceful ladies, lovable negro servants—the exquisite plantation atmosphere of Dixie-land.

"MORGAN'S RAIDERS"

produced by Wilfred Lucas and Bess Meredyth is a drama crowded with startling events amid perfect outdoor settings.

Book thru any BLUEBIRD Exchange, or

BLUEBIRD Photoplays, Inc.
1600 Broadway, N. Y.

Wallace Reid



JESSE L. LASKY

presents

WALLACE REID

in

"Rimrock Jones"

By Dane Coolidge. Scenario by Harvey F. Thew and Frank X. Finnegan. Directed by Donald Crisp.

The critical period of a theatre's life.

¶ The first month constitutes the critical period in the life of a motion picture theatre. If you don't please your patrons at the start they won't come back for another trial.

¶ It is significant that S. L. Rothapfel, managing director of the new Rivoli theatre in New York showed *only* Paramount or Artcraft Pictures in the first four weeks.

¶ The third week, for instance, he booked Wallace Reid in "Rimrock Jones" and played to capacity.

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

A Paramount Picture

J. Stuart Blackton



J. STUART BLACKTON

THE MASTER OF SCREENCRAFT, PRESENTS

"THE WORLD FOR SALE"

From the Novel by Sir Gilbert Parker

PICTURIZED AND PERSONALLY DIRECTED BY J. STUART BLACKTON

What a "J. Stuart Blackton Production" Means

¶ When your patrons see a "J. Stuart Blackton Production" advertised, they know it is sure to be a spectacle of immense appeal—a story of distinction, a splendid cast, artistic direction and beautiful photography.

¶ "The World For Sale" is from the famous novel by Sir Gilbert Parker, an author whose work is followed by millions. J. Stuart Blackton, Sir Gilbert Parker and *A Paramount Picture.* There is mighty box office pulling power in *those* names.

Paramount Pictures

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ARTCRAFT PICTURES

A Paramount Picture

Paramount Pictures

Benjamin Chapin



Paramount Pictures Corporation

presents

BENJAMIN CHAPIN

in

"THE SON OF DEMOCRACY"

A series of dramatic film stories of America in the making.
Written, directed and produced by Benjamin Chapin.

Advertised in twenty magazines

"The Son of Democracy" s advertised in twenty magazines, a business-getting list headed by the Saturday Evening Post and the Literary Digest. Paramount's advertising campaign on "The Son of Democracy" is built so that each exhibitor that shows this important series will gain new friends, and make new patrons. The magazine advertising is only part of the campaign. Direct--by-mail appeals already have created a demand for "The Son of Democracy" in each school, each woman's club, each patriotic society, each library and each children's organization in your city.

That means big business for you when you show it

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ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

A Paramount Series

Paramount Pictures

Many a packed house is directly traceable to an advertisement in the "News."

Paramount-Arbuckle Comedies



JOS. M. SCHENCK

Presents

Roscoe "Fatty" Arbuckle

in

"OUT WEST"

Produced by Comique Film Corporation.

JUST ADVERTISE—"HERE'S 'FATTY' AGAIN"

Tell your town that you're showing another Paramount-Arbuckle Comedy and the crowds will come joyously on the run, knowing that they're going to laugh themselves almost to death. "Out West" is a scream with "Fatty" in the role of a reformer who straightens out "Mad Dog Gulch", with a Bible in one hand and a six-shooter in the other.

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

ARTCRAFT PICTURES

"The Guilty Man"



A. H. WOODS presents

his Broadway Success

"THE GUILTY MAN"

By Ruth Helen Davis and Charles Klein. Irvin V. Willat, Director

Supervision of Thomas H. Ince

The Personality in the Motion Picture

A motion picture is a matter of personalities.

It is the work of men and women, not of machines.

Every detail of "The Guilty Man" was contributed by a big personality—A. H. Woods, the great producer; Thomas H. Ince, the noted director; Ruth Helen Davis and Charles Klein, the authors that wrote this story that astounded Broadway.

A Big Idea Produced In a Big Way

Released by Paramount Pictures Corporation

Many a packed house is directly traceable to an advertisement in the "News."

Washington's Finest and Largest Photo-Play Theatres



Owned by
Harry M Crandall *and* Associates

are well managed and prosperous—come down and look us over—we'll bear inspection.

As owners of *more* theatres than any other individual or theatre company in Washington, my associates and myself desire to go on record to all exhibitors, exchangemen and producers, with **some undisputed facts**—

—no one man or firm in Washington owns eighteen theatres.

—there are not five strictly first-run houses in the downtown section of Washington.

We Have Never Been Bull-dozed by a Producer or an Exchange

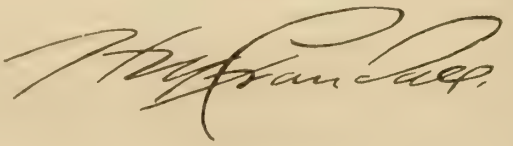
nor have we ever bull-dozed an exchange or producer.

—we have been oversold at times, but we have also been undersold

—we have *always* obtained *fair* adjustments from the exchange whenever we sought them.

—we use the following pictures—Artcraft, Paramount, Select, Goldwyn, Metro, World, Vitagraph, and the prestige of such productions assures our exclusive standing.

This plain statement of *facts* should forever lay at rest all misleading notices that have been printed regarding the Washington situation.



"WITHIN THE LAW"

"All over the circuit wherever we played 'Within the Law' we did exceptionally good business and we can heartily recommend this subject as one of the big drawing cards of the season."

TURNER & DAHNKEN CIRCUIT
San Francisco, Cal.

"'Within the Law' proved the greatest attraction from a financial point that I have ever shown in my theatre, notwithstanding the fact that we charged a price double that of any price ever charged for a special at this theatre."

BROADWAY THEATRE
Newburgh, N. Y.



"'Within the Law' is the only picture that I have been able to charge an admission price of 50c. for this season, and I have played most of the big productions. When I played it on a return engagement, we did a bigger business to the day than on the first run."

THE RIALTO
Columbia, S. Car.

"'Within the Law' made more money for us than any other picture that we have played in the last year or two."

PASTIME AMUSEMENT COMPANY
Charleston, S. Car.



A VITAGRAPH SPECIAL PRODUCTION

From BAYARD VEILLER'S Famous Stage Success
16 months on Broadway

Featuring

ALICE JOYCE

and

HARRY MOREY

Directed by
William P. S. Earle

"The Greatest Melodrama of the Modern Stage"

VITAGRAPH

ALBERT E. SMITH *President*

A MONEY MAKING MESSAGE!

Ludwig Schwager, Bohemian Annex Theatre, 321-325 East 73rd St., New York City, says:-

"'The Fighting Trail' broke all previous records for serials at our theatre. Then along came 'Vengeance—and the Woman' and broke *all* records. Each succeeding episode played to larger box-office receipts, the daily average exceeding record for any other serial by $70.00."

THE DOLLARS PILED UP *by*

"VENGEANCE—AND THE WOMAN"

Jay Emanuel, Jefferson and Park Theatres, Philadelphia, Pa., says:-

"'Vengeance—and the Woman' broke all records. First chapter played to 1,298 children for matinee, in spite of big competition. Usual number of children played to on that day, between two and five hundred. You can appreciate my feelings for 'Vengeance—and the Woman' which I rebooked for my other house, the Park, four blocks away—something I have never done before."

PLACE IT AT THE VERY PEAK OF ALL SERIALS

15 EPISODES *by* ALBERT E. SMITH *and* CYRUS TOWNSEND BRADY

DIRECTED *by* WILLIAM DUNCAN

S. A. Hayman, Lyda Theatre, Grand Island, Nebraska, says:-

"Started 'Vengeance—and the Woman' last night, and had them packed clear out in the street. Believe me, that sure is some humdinger of a serial, and from the looks of the first chapter, it looks like it's going to be better than 'The Fighting Trail'."

VITAGRAPH

ALBERT E. SMITH *President*

THE UNANIMOUS VERDICT!

A. L. Guinness, Victoria Theatre, Toronto, Can., says:-

"Just finished running third episode of 'Vengeance,' and it should prove the best investment in pictures I have ever made. The first episode opened with a bang. My receipts shot up 100 per cent, and ever since, my Mondays and Tuesdays have doubled their previous average. No exhibitor can go wrong in booking it."

THE BOX-OFFICE TELLS THE TRIUMPHANT STORY OF

"VENGEANCE—AND THE WOMAN"

Featuring
William Duncan
with
Carol Holloway

W. H. Gambien, Bio Theatre, Billings Okla., says:-

"'War tax problem solved'. Thought 'The Fighting Trail' was the best drawing serial ever put out, but my patrons like 'Vengeance—and the Woman' even better. The exhibitor who fails to follow 'The Fighting Trail' with 'Vengeance—and the Woman' will, in my opinion, stand in his own light. Both serials have broken all former house records."

D. A. Kenworthy, Lyric Theatre, Fort Dodge, Iowa, says:-

"'Vengeance—and the Woman' third episode receipts better even than 'The Fighting Trail' which had previously increased our receipts over features and serials nearly 100 per cent. Patrons well pleased. Glad to recommend this serial as a money getter."

VITAGRAPH

ALBERT E. SMITH *President*

A BIG 3-STAR COMBINATION

IN A STRONG HEART-TUGGING DRAMA

The Story of a Great Love Found at the End of a Trail of Sorrow.





ALBERT E. SMITH

Presents

HARRY MOREY

"The Screen's Most Virile Star"

with



Florence Deshon and Grace Darmond

in

"THE OTHER MAN"

By REX TAYLOR

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"JANE EYRE"

Directed by Edward José

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"A highly thrilling melodrama in an attractively modern setting."
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in

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Story by Samuel M. Weller
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The Story of Hamilton and Burr



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OUT OF 100 PICTURES

reviewed in December by " SCREEN OPINIONS," the independent Chicago critic, which is recognized as one of the fairest reviewers in the field,

100% of The Paraltas

were chosen as two of the seven

"PICK O' THE PLAYS"

A MAN'S MAN

" Our Opinion," from *Screen Opinions*

This is a light-hearted affair, full of action and fun, very well acted, with settings that look good, and good, clean-cut photography. The story is a breezy, entertaining tale, and there are chuckles all the way through. Kerrigan takes the part of the impulsive, reckless, happy-go-lucky Webster in good shape, although he is given a trifle to crowding up front stage whenever the opportunity presents. The cast has been well chosen. The big scenes—the scenes of the revolution and the fighting in the streets, have been handled very well. We would label this one a very worth while picture that should please almost any audience of ordinary intelligence.

MADAM WHO

" Our Opinion," from *Screen Opinions*

There isn't a let-up of interest throughout the entire seven reels of this civil war play. Both the action and acting are fine. The story is told clearly, although it is a tangled plot, and the suspense is worked out very well. There are many fine scenes of the civil war—and many tense moments. We'll say it's a ripping, gripping war drama. Perhaps the idea of its being a war drama will discount its value somewhat, but seeing as it is a civil war play and has nothing to do with the present strife, we hardly believe it will. Good music will help it immensely. The print reviewed was rather dark.

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Bessie Barriscale *in*

Directed by REGINALD BARKER

"Madam Who?"

Written by HAROLD MacGRATH

ROBERT BRUNTON, Manager of Productions

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Writing in the Picture Play Magazine, the greatest critic in the United States, Mr. Alan Dale, says:—

"'Madam Who' is a particularly excellent picture. Miss Barriscale can give points to many a star who relies upon her 'emotional possibilities.' The 'close-ups' of Miss Barriscale's horror-stricken features are most vivid and admirable. It is the best piece of emotional work that I have seen in many a day, and some of our 'legitimate' stars might feel proud of it.

"Scenes in a night camp, and the view of a burning city and its evacuation, with rioting and pillage, lift 'Madam Who' into a prominent position. I should say that it is a distinct advance in the picture art—and I emphasize the word 'art.' Here's my hat off to Miss Barriscale."

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J. Warren Kerrigan *in*
"A Man's Man"
By Peter B. Kyne Direction, Oscar Apfel

Henry B. Walthall *in*
"His Robe of Honor"
By Ethel and James Dorrance Direction, Rex Ingram

Coming! The Motion Picture Plus (?)

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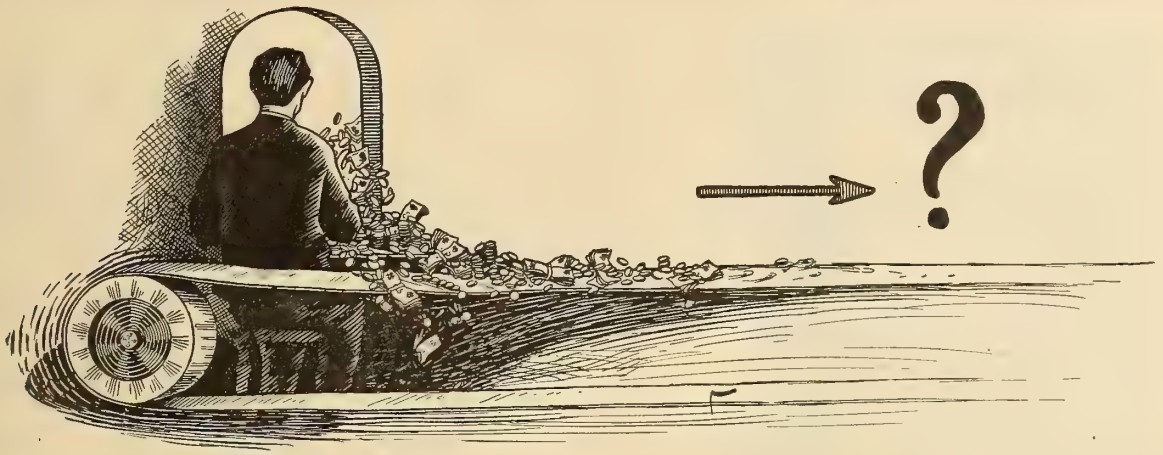


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Mr. Showman can guess what becomes of the dollar. He figures that a big part is claimed by the high cost of production. He's right, too. The studio overhead is one of the things that has been mounting along with the cost of inhaling a livelihood. However, the motion picture manufacturer is taking notice. You won't find the average studio today staging the mad saturnalia of expense-be-damned that once it did.

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"They carry the powerful heart appeal bound to win favor."

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"It may be that O. Henry is destined to gain his real permanency on the screen."

"It not only reveals new possibilities for the motion picture, but a new and valuable interpretation of the O. Henry plots themselves."

This Week's O. Henry subject is another two-reel classic—"COMPLIMENTS OF THE SEASON," with Betty Blythe, Herbert Prior and little Aida Horton; the story of a tramp, a child, an heiress and a dog. An exquisite thing of laughs and tears.

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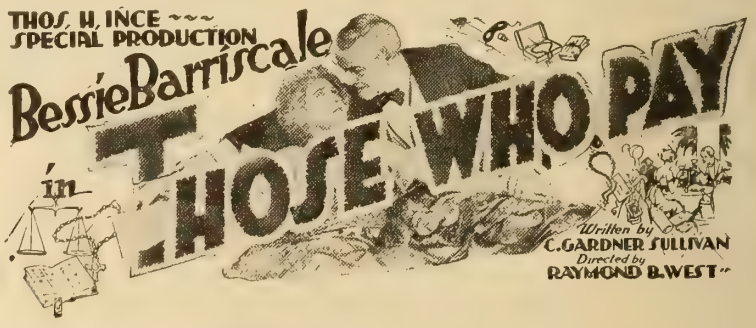
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Scenarios by B. Millhauser who did the scenarios of "The Fatal Ring."

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Produced by ASTRA.

The release date will be announced next week.

The Exhibitors Trade Review says of it "Plenty of action, interest and suspense."

The Moving Picture World says: "Strong in interest."

The Motion Picture News says: "Brilliant . . . Surprising innovations."

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THE HIDDEN HAND

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(Continued on opposite page)

TRIANGLE

(Continued from preceding page)

profit. It therefore follows that from the exhibitor's point of view they are not successful productions.

The basis of a photoplay is an interesting story. Motion pictures can be made, based on themes of such vital interest and so well produced, that they will contain both requisites of success—box office attractions and money-makers for exhibitors.

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The Romance of a beautiful girl's escape from a mistaken marriage

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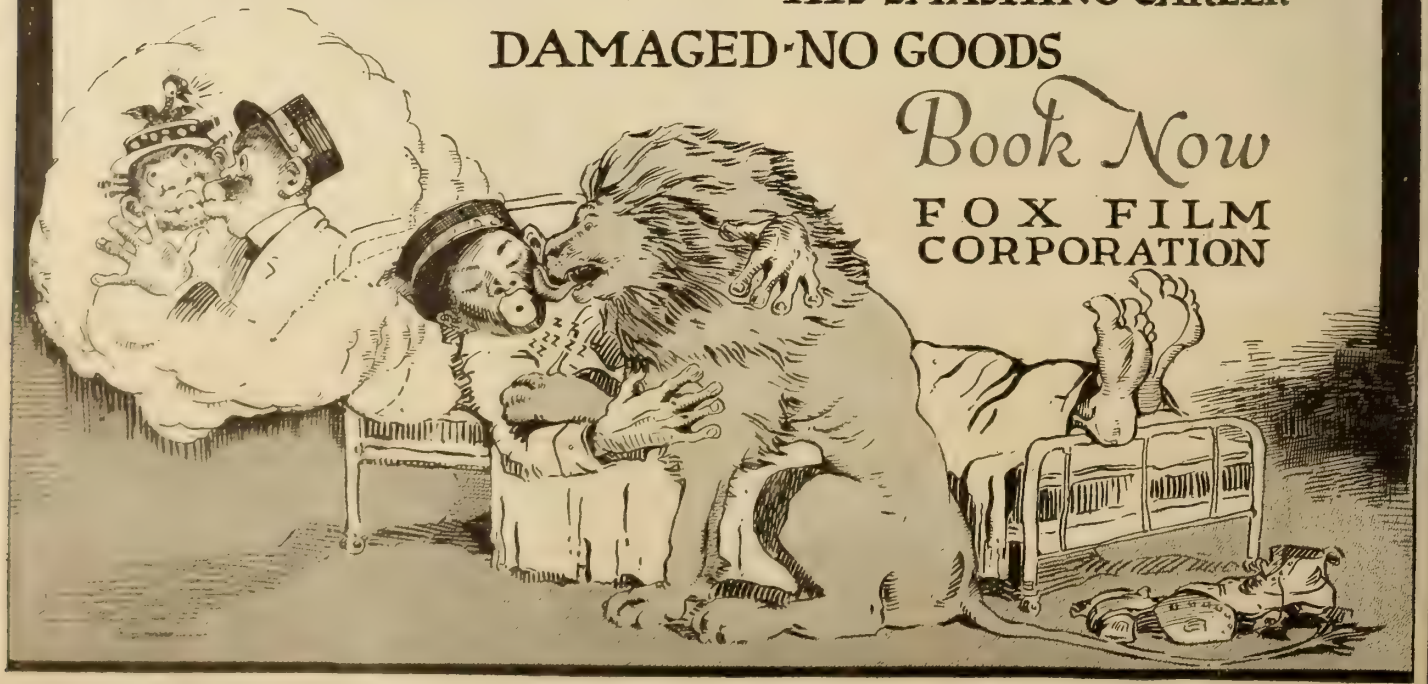
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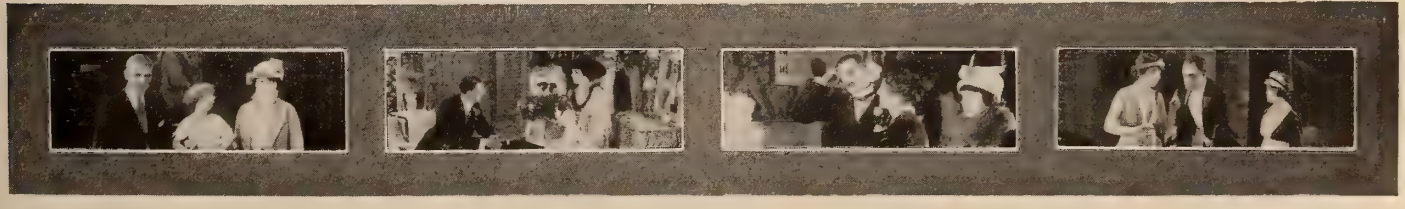
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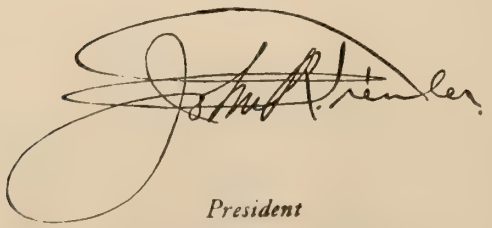


Service

This word in this day of daily crises means more than it has meant before. Every day is an emergency.

Service to theatres is the biggest thing in the motion picture business now.

Mutual goes the limit to serve—the super-utmost is behind the film. If it can be done Mutual will do it and do it first.



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MUTUAL FILM CORPORATION
Chicago

MUTUAL PAYS THE WAR TAX



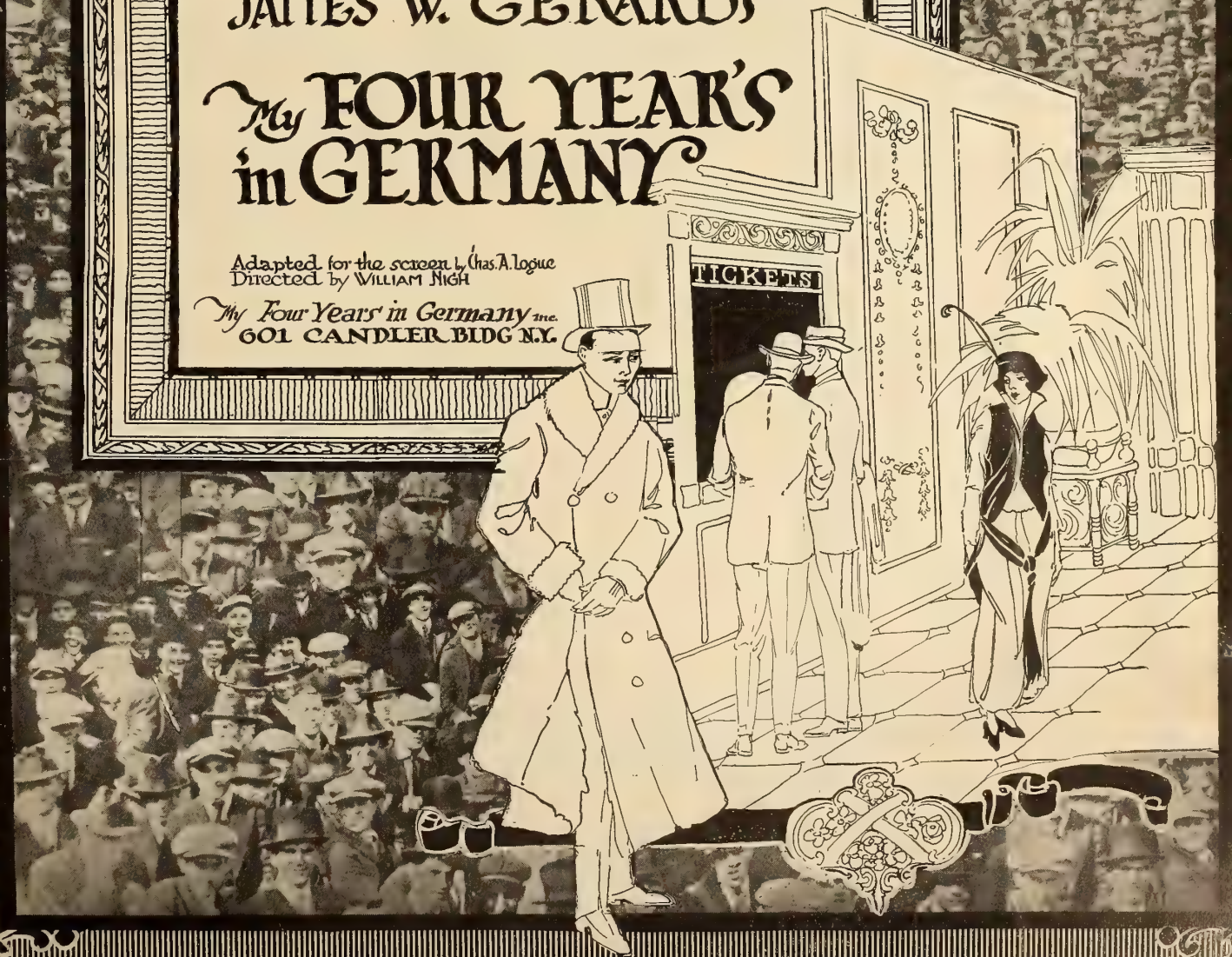
Millions have read the story
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My FOUR YEARS in GERMANY

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Directed by WILLIAM NIGH

My Four Years in Germany Inc.
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—and let us say here and now when we have learned your needs—

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FOUNDED on the famous thriller of the legitimate stage, A TREMENDOUS SENSATIONAL MOTION PICTURE produced by Metro Pictures Corporation is now open to the foreign buyer.

PAST successes such as "The Barrier," "The Great White Trail," "The Deemster," "Man's Law," "The Land of the Rising Sun," "The United States Navy," "Billy West Comedies,"

—and the arrangements by which for a term of years we control the foreign rights, exclusive of Great Britain, for any productions of the Selig Polyscope Company, among which are the "Garden of Allah," "Paying the Price," "The Crisis," "Brown of Harvard," "The Still Alarm," etc.

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If you want the pick of the American market *address*-

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SIDNEY GARRETT PRES
General exporter and importer
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2

Educational-Bruce Pictures

ON SAME PROGRAM

AT THE

RIALTO

(The Temple of the Motion Picture—Broadway)

Producers of "Features" Advertise the Fact Broadcast When S. L. Rothapfel Uses ONE of Their Pictures Now and Then. Rothapfel Uses Our Pictures Regularly, *But This Week There Were TWO That Were So Good That He Used Them BOTH.*

He Arranged His Program Especially So That These TWO Features Would Stand Out.

This Is What the Writer of "Seeing the Rialto With Rothapfel" Said in the Motion Picture News:

Then came "The Ridge Roamers," a Robert C. Bruce-Educational film. It seems that one after another of these pictures stir the audiences as scenics have rarely stirred them and the intensely human note of the pictures and the clever titles get close to the audiences' heart. An idyl from "Siegfried" was used as the music for the superb scenic setting which got laugh after laugh and a big hand at the end.

* * * * * *

Everyone got the connection between the bull fighting in the opera and the picture, which was sub-titled, "A Celluloid Version of the Pike County Fair." Now this was another one of the Robert C. Bruce-Educational pictures. It could hardly be called a scenic, but it was close to it. How many managers would dare put on the bill two subjects from the same source and expect to get away with it. No matter how high the quality, one might think that he had run short of sources of material. But that wasn't the case. On account of the excellence of both pictures Mr. Rothapfel wanted to use them, and he found a way by introducing the beautiful musical number and so linked up the opera selection with the picture that the effect was gripping. *In other words, everyone felt that just the right thing had been done.*

These Pictures Are Worth Rearranging Your Program To Use. They Will Improve Any Program. They Are Real FEATURES That Will Keep Your Audiences Talking About Your Theatre.

EDUCATIONAL FILMS CORPORATION OF AMERICA

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Better to read fifty advertisements than to miss the one YOU need.

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by

WILLIAM J. FLYNN

recently retired

CHIEF OF THE U. S. SECRET SERVICE

¶ "'The Eagle's Eye' fairly bristles with unexpected happenings, adventure runs riot through it, new thrills are awakened every instant. One of the great successes of the year."—*Exhibitor's Trade Review.*

¶ "Bound to win nation-wide approbation. Presents many facts not hitherto revealed. Exhibitors could not show a more effective drawing card."
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Exhibitors Herald

¶ "It is the first time that this reviewer has heard applause from the blasé critics at a private showing of any motion picture. Will create a positive sensation. Held everyone breathless. 'The Eagle's Eye' simply great. Its authenticity cannot be doubted. For pep, ginger, excellent photography, thrills, excitement, and patriotism who will want to see and follow this serial.

" 'The Eagle's Eye' is more than a fine serial, it is a great serial, and any manager that shows it is doing his patrons a service."—*Dramatic Mirror.*

¶ " 'The Eagle's Eye' is one of the best serials ever produced—The story is full of thrills and each episode is more exciting than the preceding one.

"Box Office Value—Full run everywhere."—*N. Y. Clipper.*

"The Eagle's Eye" is without parallel in the importance of its subject. No other serial has ever approached it in public interest and the intimacy of its theme in the mind of every American. Its twenty stirring episodes show the startling facts of what actually was planned and attempted by the Imperial German Government's spies in America--every fact vouched for by Chief Flynn.

Its leading characters are the popular favorites

KING BAGGOT and MARGUERITE SNOW

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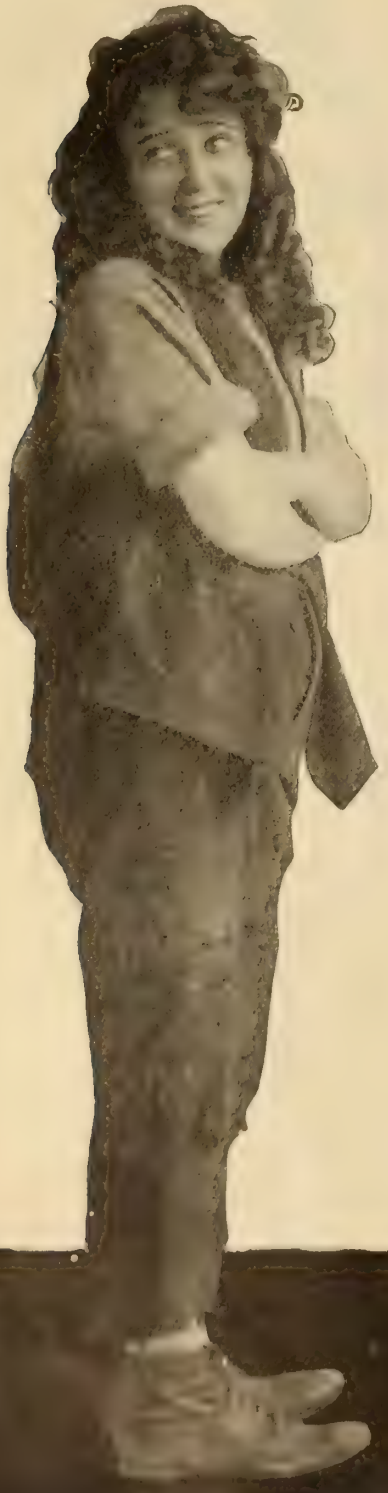
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The Story of "MICKEY" blends PATHOS with HUMOR as twilight blends DAY into NIGHT and HALF the LAUGHS ARE WET WITH TEARS



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3.
"The HELL-HOUND of ALASKA"



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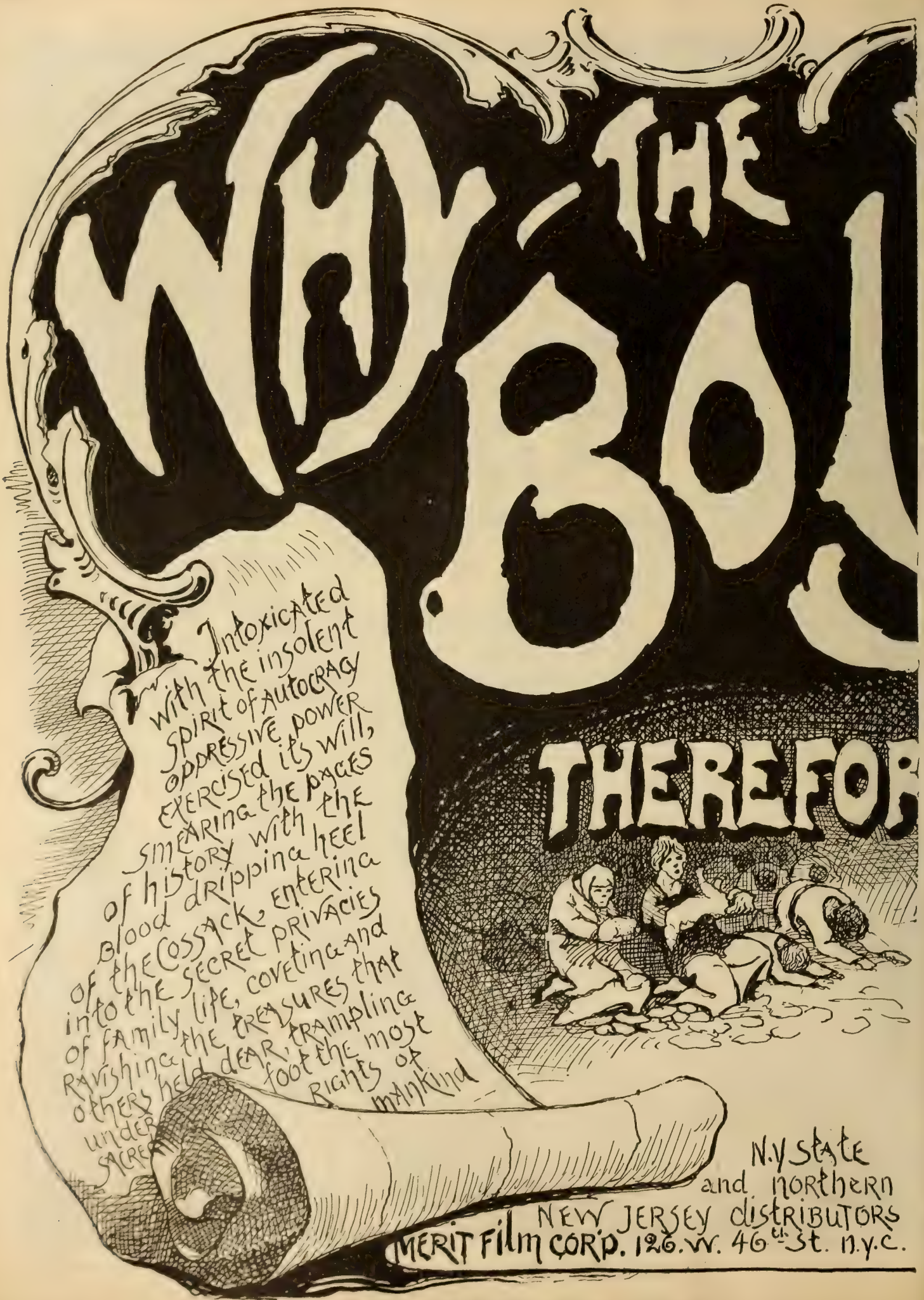
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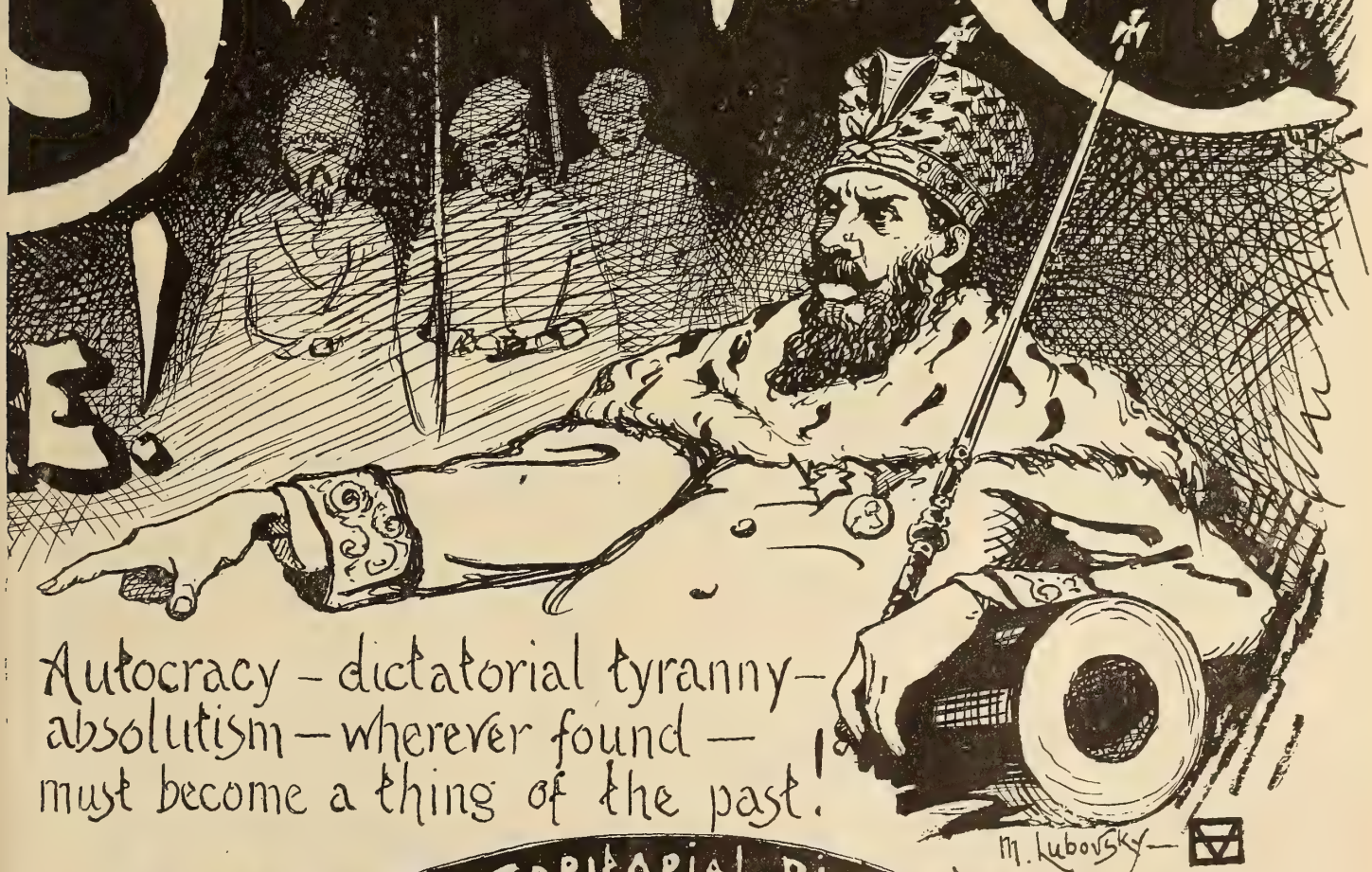


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THE
WHITE
BOY
THEREFOR
Intoxicated
with the insolent
spirit of autocracy
oppressive power
exercised its will,
smearing the pages
of history with the
blood dripping heel
of the Cossack, entering
into the secret privacies
of family life, coveting and
ravishing the treasures that
others held dear, trampling
under foot the most
sacred Rights of
mankind
N.Y State
and northern
NEW JERSEY distributors
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Who knows what the morrow may bring forth??
The world in judgment will damn or bless!

AUTOCRACY?



Autocracy – dictatorial tyranny – absolutism – wherever found – must become a thing of the past!

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THE BIRTH OF A NATION

By

D. W. GRIFFITH

This is a great big red-blooded story in seven reels that will smash its way to the hearts of the most blase' among humanity.

What Uncle Tom's Cabin was to literature, the Black Boomerang will be to the Motion Pictures. It is founded on the prophecy of our own President Thomas Jefferson:

"WHEN I REALIZE GOD IS JUST, I TREMBLE FOR THE FUTURE OF MY RACE."

The story is not intended as propaganda. It prea hes no solution of the negro problem, one of the most vital in America today. It will offend neither Northerner or Southerner, as the questions involved are handled with delicate and masterful skill. The narrative runs the whole gamut of the human emotions, with its raids in the heart of Africa; the slave chase in the southern seas; the auction block in Virginia, and other thrilling spectacles. Running through the whole is a powerful and soul stirring love tale that will thrill the most hardened misogynist in the audience.

This Will Be The Greatest Money Making Film Ever Offered To The Trade

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VICTOR KREMER, General Manager

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Catherine Calvert

The Lady Beautiful of the Screen

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By PAUL ARMSTRONG

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AND OTHER FEATURE PHOTOPLAYS OF REAL HUMAN INTEREST

Direction of JAMES KIRKWOOD

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MAR. "HIS GOLDEN ROMANCE"
APR. "ALL 'FUR' HER"
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The more YOU read these advertisements the more useful to YOU we can make the "NEWS."

The Story of an Institution

by C. A. Johnston

A Bit of Foreword.

When I recited to a business friend, the other evening, the story given below he expressed both interest and surprise.

"Why don't you tell these facts to your readers?" he suggested.

So we give them.

You get only a printed message from us each week. Perhaps you will like to know of the institution back of the message,— its size, novelty, resources, and individuality.

You, too, may be interested and surprised.

Have you any idea, for instance, of our annual budget?

Six Solid Tons of Paper Every Week.

EVERY week we print and issue six solid tons of Motion Picture News.

We go to press a magazine in size, a newspaper in celerity. Forms are held open later than those of any other periodical published, to catch every last announcement of a busy industry.

Then the issue is shot to press like a morning newspaper. The printing, binding and mailing are done at night. Twenty modern presses running all night, and sixty men are required to do the trick.

Magazine Service Geared Up Like A Daily.

The first mail is caught at six o'clock in the morning. Thereafter until twelve noon sacks of copies for each state are rushed to specific trains in order that every subscriber to Motion Picture News shall have his magazine at the earliest possible moment. To give a concrete idea of the careful precision of the schedule, copies for Southern and for Northern California leave on different trains and from different depots in New York City.

Many copies go out special delivery.

The foreign delivery reaches the following countries: Australia, British Guiana, China, Denmark, Dutch East Indies, England, France, Haiti, India, Ireland, Italy, Japan, New Zealand, Norway, Russia, Scotland, Siam, South Africa, South America, Spain, Straits Settlements, Sweden, Switzerland, Wales, West Indies.

This magazine-newspaper contains from 138 to 284 pages every issue.

The 1917 volume of Motion Picture News comprises 8600 pages.

3600 Pages in One Year's Issues.

The pages of a single issue of Motion Picture News for 1917, if put end to end, would extend a mile in length. The pages of all the copies printed in 1917 would stretch, end to end, from New York to Bombay, India, via London.

The payroll staff of Motion Picture News comprises fifty-three people. Our salaries are high in the publishing world. We are in receipt, almost daily, of applications for editorial staff work from newspaper men all over the country.

Big Papers in Other Fields Cost But Half

In addition to our fifty-three salaried employees and our large editorial staff, regular field correspondents on space rates are maintained in every exchange centre of the United States and Canada.

Branch offices are maintained in Los Angeles with four employees; and Chicago with three employees.

Sixteen States Get Two Papers at One Price.

Two sub-editions of Motion Picture News are already maintained—the West Coast and the Central States—for subscribers in a total of sixteen states, giving them a wealth of local news impossible in a national edition. More of these sub-editions covering other groups of states are under way. These sub-editions appear each week as inserts in the regular copies of Motion Picture News so that the subscriber gets "two in one"—a national weekly plus a local weekly newspaper. These sub-editions are maintained at considerable expense. They, too, have special field correspondents.

The offices of Motion Picture News cover over half an entire floor space in the Godfrey Building, New York City. Eight dictaphones are required to answer correspondence. Telephone calls outgoing and incoming average five thousand a month or sixty thousand a year.

The circulation department alone has nine employees headed by a man who built up and had charge of the circulation of one of the largest and best national periodicals. A complete circulation unit, employing multigraph, mimeograph, addressograph and graphotype outfits is geared up as if it were handling a million circulation. Card files scientifically keep track of everyone in the industry.

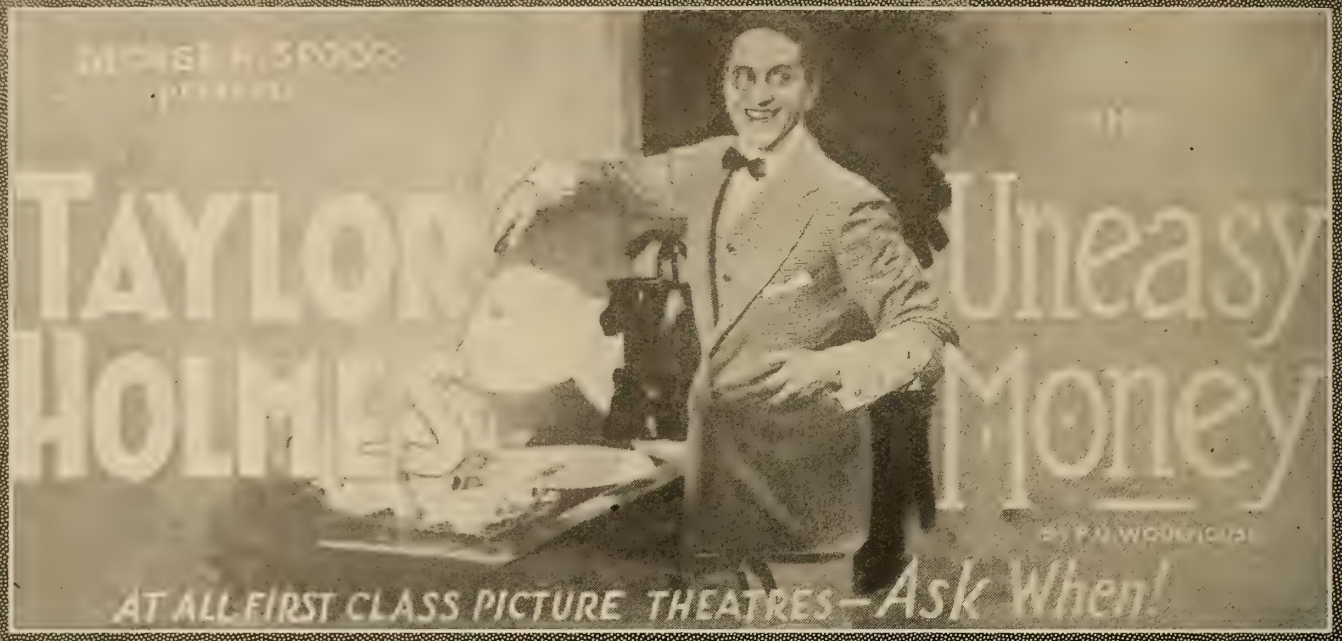
The complete annual expense of Motion Picture News is nearly a quarter of a million dollars.

Much More to Be Told —Later.

These few salient facts—many more could be cited—will give an idea of the amount of work and resources employed in the weekly production of this remarkable magazine-newspaper. We know of no other weekly publication into which as much effort and expense is put. Many a trade journal of consequence in other big industries is published with half the editorial work that goes into the "News," and half its general expense and resources.

¶ MOTION PICTURE NEWS is big because it meets the all-around service needs of a big industry, an industry of the fifth estate and ranking fifth among the nation's industries.

¶ MOTION PICTURE NEWS is a powerful and constructive factor in this big, new industry because it is solidly and fearlessly and wholly independent.



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Perfection Pictures

Motion Picture News

Vol. 17 No. 6. Feb. 9, 1918

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WM. A. JOHNSTON, *Pres. and Editor.* HENRY F. SEWALL, *Vice-Pres.* E. KENDALL GILLETT, *Sec. and Treas.*

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George K. Spoor presents

I, MARY MacLANE

IN

Men Who Have Made Love To Me

AT ALL FIRST CLASS PICTURE THEATRES—Ask When!



MAKE YOUR THEATRE A SHOW HOUSE!

¶ Every one loves a Big Show.
¶ Mary MacLane is a Show Attraction.
¶ Her Photoplay, "Men Who Have Made Love to Me," is a Big Show.
¶ It is *the* Show of the Year.
¶ Be a Showman!
¶ Book this Big Show!

This picture is backed by the biggest billboard advertising ever given an individual star.

Essanay

Distributed by George Kleine System Throughout the United States

Perfection Pictures

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"When you see it in 'The News' It's News"

Motion Picture News

"The Exhibitors' Medium of Communication"

HAS THE QUALITY CIRCULATION OF THE TRADE

Volume 17. No. 6 February 9, 1918

War and the Trade "Over There"

WE will do well in these times of war alarms and war pessimism to review the present and past experiences of the British film trade.

We are just entering upon war: Great Britain has had nearly three and a half years of the great struggle.

We have raised vast sums of money, it is true, and had a portion of our man power conscripted. We are under taxation, and facing a degree of industrial disorganization, lack of fuel and transportation embargoes.

But Great Britain has passed through a long and tremendous strain upon its man power and financial resources, the degree of which we can scarcely conceive.

Yet after three and a half years of war strain we find these significant facts about the British film trade.

More films have been produced in Great Britain during 1917 than in any previous year.

More films have been imported from America the past year than in any pre-war year.

Less than one thousand picture theatres have been closed and these mostly small theatres.

Most of the open theatres are more prosperous than ever before. Many have been helped, just as others were closed, by the transference of labor from one place to another for war work.

Exhibitor organization is in better shape than it ever has been.

In addition to the heavy burdens of the film duty and entertainment tax many and large donations have been raised by the theatres and the general trade for war and charitable purposes.

The present entertainment tax levied by the Government amounts to about $22,500,000 a year.

The admission tax is considerably higher than our 10 per cent tax.

* * * *

BRITISH theatres have survived the severest conditions of lack of labor and transportation facilities. They have also stood the strain of increased costs of films, wages, fuel, electricity and the like.

Early in 1917 the whole industry was deeply alarmed over the rumor that the Government would look upon theatres as non-essentials and close them. This, like other related rumors proved to be a false alarm. The common-sensible fact is now clear that the Government views money as a munition of war and does not class as a non-essential a tax earner of twenty-two and a half millions a year.

And finally we find in these true barometers of the trade, the trade journals, full and continuous evidence of a normally healthy industry. The British journals have even increased in size during the war.

WE fail to see from the foregoing any reason for war fog and pessimism within the American industry. We can only see, on the contrary, good practical reasons for solid faith in the future whatever conditions may confront us. We can see even a rosy outlook as soon as our national transportation problems have been solved and our industries are humming, as they must and will.

Many of our theatres report earnings in excess of those of 1916. The big houses everywhere are prosperous. The serious complaints come only from the small houses; and these, we believe, as we have stated, are suffering mostly because the industry itself has not arisen to their specific wants.

We believe this help for the small houses forthcoming; in fact we already see it coming. Some one will make the circulation of film through these houses—constituting as they do, the bulk of our theatres—a profitable enterprise to all concerned.

* * * *

SO we repeat our advice. If there is a good business justification for your house and you are doing what a showman should and can do then stick to your post. The right business reinforcements are bound to come to your aid.

Don't listen to the calamity-howlers. Shut your ears to this talk and go straight ahead.

And—also—don't lay the blame of your own inefficiency to war conditions. It's an easy mistake to make.

One of the big exhibitors was in our office last week. He is not a big theatre owner; he is at the head of an organization that now owns a large string of theatres and some of those recently acquired, are very little ones. "Cheese-boxes" he calls them.

But he is putting them all solidly on their feet, little and big ones alike. One good-sized house in a large city that six months ago took in around nine hundred dollars a week now runs as high in receipts as two thousand; a little house with a checkered career now takes in an average of four hundred dollars a week, three times what it formerly did.

And the interesting fact is that in no case did the successful manager change the picture services. He improved the houses and then gave better service—and advertised! The trouble had not been with the pictures, but with the management. Good management and a little more outlay have converted two "losers" into steady profit makers.

* * * *

"ARE you afraid of war conditions?" we asked.

"Haven't even thought about it" he replied.

This man states that there is as much waste in exhibition as in distribution or production.

(*Continued on following page*)

Speaking Editorially:

There's One Consolation

LAST week we ventured a thought on the fact that the doctors who would prescribe for the picture industry should first find the patient.

Is it the small theatre? Is it the photoplay palace? Is it the producer or distributor?

We haven't had any luck ourselves finding the patient. One day, after listening to a score of film men, we decide that it's the exhibitor, and the rest of the business is strong, hale and hearty.

The next day, when several more film men have poured their tale into our ears, we decide that the exhibitor is crowing lustily, with the producer an anemic wreck.

Makes us think of one picture figure who was recently asked if he was making any money.

"No, I'm not," he declared. "But I defy you to tell me of any one who is getting more fun out of life."

That $100,000 Illusion

IT would be a great thing for the picture business if producers and distributors could forget that figure $100,000.

The director who starts out to make a "big special," immediately sets his eyes on that $100,000 figure, and doesn't stop spending until he has reached it—and occasionally not even then.

The distributor, starting at this mark, also starts his profit expectations at the same $100,000 figure.

If he is selling territories his profits are gaged to that $100,000 figure; if he is booking through his exchanges, his rentals must balance it off.

And so the circle continues, like the snake that thwarted Hoover by swallowing itself.

Do Figures Ever Lie?

AN exhibitor we know had figured for months that he was making a little money. The bank account saw an addition of one hundred and fifty to two hundred dollars every week.

In a few idle minutes one day he started his pencil working on such hitherto neglected things as depreciation, interest on investment, and necessary precautions against the termination of his lease and a possible rental boost.

He had his own figuring checked by the financial advice of his local banker.

Now he says he is losing fifty dollars a week!

He is cutting his cloth accordingly now, and he will probably soon find himself really making the profit he formerly thought he was.

Have you checked up your books recently?

A Place for the Magazine

"THE news pictorial has gained its place," declared a man interested in short subjects to us the other day, "but the news magazine has a hard battle to find its place."

Which proves—to us—that most exhibitors are making an error of judgment, or else we are not an average fan.

To us—and it has seemed in our experience to most audiences—the screen magazine is a distinct program asset. It is full value entertainment in itself—and psychologically an actual aid to any feature getting across.

The Government and the Express

WE have received many requests from exhibitors for information regarding the Government's probable attitude toward film shipments in the event of official control of express companies coming to pass.

Frankly, we haven't been able to find any information to give.

The Government doesn't know itself. The position of the Government in railroad matters is much similar to that experienced by the trade papers when the war tax bill was passed.

You can get as many opinions as you can get men to interview. None will agree with any other; none will give a guarantee against changing their minds within twenty-four hours.

Which resolves itself into the fact that your own opinion is as good as the next fellow's.

Not a Word—Only—

WE haven't heard a word along Broadway regarding World Film's remarkable offer of free film use detailed in last week's Motion Picture News.

No—not along Broadway.

But we feel certain we'd hear quite a few words—and words of cheer—out along the highway, out where the great eighty per cent is found.

And that's what counts, isn't it?

Our Story—Your Story

WE believe you will be interested in "The Story of an Institution" on pages 818 and 819 of this issue.

It's the story of Motion Picture News—our story, and, in a way, your story.

For Motion Picture News is yours; dedicated to your service, achieving success only in such measure as it gives service.

And it is because of the special interest they have always manifested in us that the photoplay editors of the country will within a few days receive "The Story of an Institution" in elaborate booklet form.

War and the Trade "Over There"

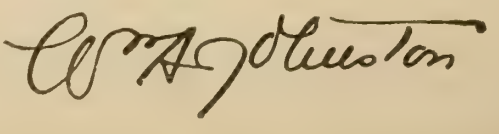
(*Continued from preceding page*)

By waste in exhibition he means, of course, the exhibitor's inability to get into his theatre as much of his public as he should and at the prices he should get. This man's results—they have made his whole enterprise a success—are pretty sure proofs that he is right.

War will not tolerate this exhibition waste—nor any other kind of waste.

But this waste—and generally it is just the difference between a losing and paying theatre—is just plain inefficiency.

Let us not charge inefficiency to war. Let us not *have* inefficiency during war.



Serving It with Speed and Ginger

TAKE it from a trade paper person, the proverbial "calm before the storm" is a boiler shop compared with the calm that descends on Filmland after a storm.

Last week there was so much news that we could just barely cram it all between these two covers. This week—well, we'll guarantee you a fully interesting hour's reading matter, but as far as news alone is concerned there isn't quite the pep and snap of last week.

But, somehow, we have a hunch that it isn't the calm after the storm but only the calm between storms.

* * * *

PERHAPS our hunch is prompted by the whispered information that the limited confines of Jacksonville, Florida, will this week hold no less than the three imposing forms of S. A. Lynch, Adolph Zukor, and Lewis J. Selznick. "3—Count 'em—3. At one and the same time—seem-ultanee-ously, ladeez and gentulmen!"

Gosh, maybe we shouldn't have told!

But then, maybe our informant was all wrong, anyway. So, why worry?

* * * *

TO get back to this week's NEWS. As we promised last week we are giving you the first of our "Practical Plays for Busy Producers."

Perhaps, after you have read the tabloid drama, you will say that the author's satire is overdrawn. Mayhap it is. But so many facts come to our attention week in and week out that approximate the facts of the satire as to make us hope—earnestly—that the author will overdraw his facts so strongly as to cause a biff-bang reaction.

When we get time to look into that question of studio waste more closely we picture men will find both less time and inclination to howl about a half cent a foot film tax.

[Pages 826-7]

* * * *

THE fuel story, in so far as it applies to the United States, has little that is new since last week's NEWS appeared.

We told you then that reports received from many points showed that picture theatres had found the closing order a holiday boon rather than a hardship. Later word from our correspondents brings confirmation of this from every city in the "east of the Mississippi" territory affected by the Garfield order.

But from Canada comes a new scare. A move has been set on foot in the Canadian Parliament to close down picture theatres for a three day a week spell.

Just after we had buried the same bugaboo, too.

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* * * *

THAT "Manufacturer to Exhibitor Direct" Plan is looming up a bit stronger. Seven independent producers are now found in the line-up that will attempt to put over the latest "cure-all."

Then Tom Hamlin, that thick-and-thin fighter from Minneapolis, had to walk into town with a contract for six hundred odd theatres tucked under his arm. Said contract now reposes in the offices of the "Direct" plan.

Guess we had better keep a weather eye out for action.

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J. C. GRAHAM, who has been re-visiting New York for a few weeks, has a few observations to make in this issue concerning conditions abroad.

You'll want to read what he has to say. But if you are like us you won't get any enjoyment out of it.

Why?

Oh, simply because our feelings are jaundiced by real jealousy that the foreign market should have stolen from our midst so square and thorough a film man as "J. C."

In five years walking up and down Knocker's Row—from Forty-second to Forty-ninth Street—we have yet to meet a man who didn't start boosting the minute you menioned the name "J. C. Graham."

That may not sound like much but it's only because we writers have mis-used and wasted words so long and often in near-pressagentry that you don't get the full force of what it means not to have an enemy—or even a knocker—in the Film Mart.

And we've been "on the outside looking in" on J. C. Graham since he hung his hat in the Universal offices, through its brief repose with the ill-fated United and then to Mutual.

Now he visits us as "Famous Players' foreign representative."

We're sore.

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* * * *

"WILLIAM DUNCAN SIGNS WITH PATHE." There's a heading of news interest in this week's NEWS.

Duncan's sudden flash to prominence through the medium of two overwhelming successful serials is one of the big studio events of the past year. No one will deny that the box office and exchange figures on Vitagraph's "The Fighting Trail" and "Vengeance—and the Woman" justify any amount of calcium light that can be thrown the director's way.

Which brings us to one of our pet theories. We don't suppose that our opinion matters much, but we have always held to the claim that the studios offer many an unknown director trained in the dollar-a-foot days who will be putting dividends on the record sheets while some of the far-famed "master" directors are giving their backers apoplectic fits in the effort to get away from $75,000 expense sheets.

Merely our opinion, of course. And our bank account dosen't give any promise of the theory being tested even on a split-reeler.

[Page 852]

* * * *

THERE's more studio news to be found in the fact that George Loane Tucker is now presiding genius of the Goldwyn studios.

It's a far cry from Edison in the near-pioneer days to England and then back to Goldwyn's wonderful Fort Lee studio, but George Loane has developed apace with the best in picture art with every inch in the course—sometimes he has been a bit ahead—and, wonder of wonders, he's kept every friend and booster he had in the journey.

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Practical Plays For Busy Producers; No. 1



The Extras: "Wot? Y're goin' to shoot soon? G'wan, we been hearing that stuff for two days now!"

The Solemn Truth Satirized

By HAL REID

[*Editor's Note.—Some will say that the author of these tabloid dramas has exaggerated his facts somewhat. Perhaps he has; but the basis is truth, solemn and unpleasant We are publishing this series in the hope that, even though drawing a long bow, some help may be given to the move to stop a good share of the waste in this great big industry at the source—in the studios. By way of footnote we might add that the principal facts told of in these dramas are REAL—names and details have been placed on file in this office by the author.*]

SCENE—MOTION PICTURE STUDIO—FT. LEE, N. J.

THE DIRECTOR.

CAST OF CHARACTERS

Exactor.....*A Motion Picture Director*
Esemon.....*A Picture Producer*
Upstage.....*A Picture Star*
Twistandle.....*A Camera Man*
Killtime.....*A Property Man*

Discovered—Director, Star, and Bunch of Extras.

Star.

Say, when do we take this scene? I've been dressed and waiting since half past nine this morning and it is now a quarter to six.

Director.

(Hotly)—
Are you speaking to me?

Star.

I hope so. This is the third day I have been called for this scene, and it hasn't been taken yet, and I'm getting sick and tired of it.

Director.

[illegible]

Star.

(Hotly)—
Too bad about you. I'll tell it to Mr. Esemon, the proprietor; that's who I'll tell it to.

Director.

(Lazily)—
I should worry, go to it. What care I?

Star.

It's a shame, that's what. When I was on the stage at the Theatre, they made sets bigger than this one during a seven minute overture, and they've been two days getting this dinky Library ready and it isn't finished yet.

Director.

(With superior air)—
I suppose you know that in a theatre all the scenery and properties are ready to be set.

Star.

And could just as well be ready in a Studio by giving a week's notice to the proper departments.

Director.

Why worry? "Time was made for Slaves."

Enter (carrying Camera Magazines) the Camera Man.

Director.

Hallo! Billy, did you get "loaded up"?

Camera Man.

Yep, I was going to load yesterday afternoon and be ready for today, but we got into a game of craps and I didn't have the time, and this morning when I started to load up the Electrician wanted to play pinochle for fifty cents a game, and I couldn't get away.

Director.

Who won?

Camera Man.

I did.

Director.

Good boy—(calling) Props, props. (Temperamentally) Where in Hell is that Damned bone-headed property man? Does anyone know?

An Extra Man.

You sent him out for a paper of pins.

Director.

Oh! Yes, that's so.

An Extra Man.

I heard him say he was going over to New York for them.

Director.

I don't suppose there is a paper of pins in Fort Lee. He ought to have gone to San Francisco.

Star.

There is a paper of pins on the table there.

Director.

Well, why didn't some one say so? I have been holding the shooting of this Scene to have those hangings pinned up. (Sits in chair.) I suppose we'll have to wait until he gets back, it's his business to drape them and he will have it to do. (Suddenly yelling to Extras.) Hey you, don't leave the Studio, we're going to shoot this Scene right away.

(A laugh of derision among extras.)

A Voice.

Aw! dey bin' tellin' us dat fer two days now.

Director.

You're getting your money, you should worry.

Enter Proprietor, Esemon.

He hesitates, stands at a distance, looking at Director. Starts toward him, hesitates and stops. Makes a resolve and going near Director falls to his knees and kow-tows three times until his forehead hits the Stage, looks up appealingly—gulps, swallowing lump in his throat.

Esemon.

May I speak to you if you please?

Director.

I guess so. What is it; make haste though; I'm occupied.

Esemon.

Yes, sir; excuse me but you used eighty-seven thousand nine hundred feet of film for the first three reels of this picture, you had over seven hundred re-takes, and I think—

Director.

(Temperamentally.)

I don't care what you think, don't come here when I'm in the atmosphere of this Scene and annoy me about a few feet of stock. What do you want to do, make me spoil this Picture?

Esemon.

(Hastily.)

Oh! No, sir. I sincerely beg your pardon; don't be angry with me, Mr. Director, I am utterly dependent upon you for my pictures; kindly forgive me.

Director.

I'll think about it.

Esemon.

It was most thoughtless of me. You see the thousand dollars' worth of fresh roses you were to have taken day before yesterday have faded and—

Director.

(Yawning.)

I didn't feel in the Atmosphere day before yesterday—there are other roses.

Esemon.

Yes, sir; I know. I was only going to ask, with your permission, when I may order another thousand dollars' worth?

Director.

(Temperamentally.)

Say, you let me do my own ordering, and quit butting in on my art or I'll not be responsible for the Picture when it's finished.

Esemon.

(Quickly.)

Very well, very well, just as you say. Just one thing more and I will go—

Director.

I've given you about all the time I care to.

Esemon.

I received a Scenario the first reel written by Augustus Thomas, the second reel by David Belasco, the third reel by Rudyard Kipling, the fourth reel by Harold Bell Wright and the last reel by all of them in collaboration, the whole Scenario having been gone over by them and perfected. I think it is wonderful. I thought of asking you about buying it.



The Director: "Go way! Go way! Don't bother me when I'm in the atmosphere. What's a few hundred feet of stock, anyway?"

Director.

(Yawning.)

You may hand it to me, I'll look it over and see if I can fix it up, and if I can I may make a Picture from it.

Esemon.

Thank you, sir; excuse me again for bothering you, and I wish to thank you for not spending as much of my money as you did last week.

Director.

(Easily.)

Oh! that's all right, run along now, I want to talk to the Camera man.

Esemon.

Yes, sir; I'm going.

He Exits bowing as he backs out of the Scene.

Enter Property man.

Props.

Here's the paper of pins (handing it.) And O. K. this expense slip, will you?

Director.

(Looking at slip.)

Three dollars and twenty cents—Why the Taxi?

Props.

Aw! Didn't you tell me to hurry?

Director.

(O. K's slip.)

So I did. How long will it take you to pin up those hangings?

Props.

Can't do it just now, my assistant 'aint here.

Director.

I asked you how long it would take you?

Props.

When he gets back, about two hours and a half.

Director.

All off folks until to-night; come back at eight o'clock, I'm going to have a bite to eat.

(*Continued on page* 836)



"Props"---"Why the taxi? Say, didn't ya tell me to hurry? And wot's an expense account fer, anyhow?"

Metro Organizes New Company

Aims to Incorporate Screen Classics to Produce Features for Release Through Metro—Will Control Super-Productions

A FURTHER advance within the motion picture industry, despite the seemingly heavy burden which war has imposed, is indicated in the announcement this week by Metro Pictures Corporation that it is launching a new producing company.

According to the Metro statement, the company has organized and within the week will incorporate a new company, to be known as Screen Classics, Inc., which will acquire, produce and present big feature productions which will be distributed through the Metro Pictures Corporation.

Screen Classics, Inc., it is said, will be composed of some of the men prominently identified with the present Metro organization, together with others who have now associated themselves with them for the larger activities of the new company. The stock of Screen Classics, Inc., will not be offered to the public.

The new concern will be expected to handle all of the big special productions up to the point of distribution, and will control all of the super-pictures which Metro already has demonstrated its ability to produce.

Screen Classics, Inc., is said to be the natural outgrowth of Metro's entrance into the field of first, second and third run productions, as well as theatre runs of a longer period. Beginning with "The Slacker" and "Draft 258," Metro's line of big productions has been worthy. "Blue Jeans," with Viola Dana; "The Legion of Death," with Edith Storey; "Lest We Forget," with Rita Jolivet, and now "Revelation," with Nazimova, and the Drews in the five-act feature novelty, "Pay Day," made a special company necessary because of the new productions already in preparation. A "hand picked" organization which will devote its exclusive attention to these greater works.

President Richard A. Rowland of Metro, in speaking of the new company, said: "Metro's larger requirements made a big feature producing and handling company necessary, as Metro has only began on its great schedule, carefully outlined and prepared during the last eight months. Proceeding on the Metro policy of being sure of our ground before entering upon any enlargement of our activities, we have made haste slowly but surely. The new company will make great pictures, some with big stars, and some without. The essential dramatic necessity, the play, will in each case be the guide and aim.

"Metro is building permanently, and the new big organization will insure the continuance of big productions for Metro to market to the exhibitor. Metro would never have called on first, second and third run exhibitors to break the shackles and run their own theatres if Metro did not intend to supply the productions enabling the exhibitor to make money and maintain his business independence."

Industry Sends More to War

Director Raymaker, Dick Donaldson, Milton Sims and E. Richard Schayer Among Latest to "Hock Der Kaiser"

IN the hustle and bustle of the past few weeks, attendant upon fuelless Mondays and other things to which the industry was a stranger before the war, the lads in the picture field who are unshouldering their jobs to shoulder a rifle for Uncle Sam have been more or less overlooked.

As if in direct retaliation upon the Kaiser for bringing the conflict into the studios to the extent of shutting off the coal supply, the industry is sending men in large numbers every week to the various camps. The industry as a whole does not hear of these boys leaving for a trip "over there," but it feels that no branch of industry is doing its bit more cheerfully and wholeheartedly than the picture business. Facts substantiate this belief.

Herman Raymaker, Triangle-Keystone director, is one of the many at the Culver City Studio who is expecting to leave on a moment's notice for American Lake and the "olive drab." Raymaker has received his classification card from his exemption board and his mark is A1. Dick Donaldson, assistant to Director Jack Conway, is another who has received a similar classification.

Milton Sims of the Triangle-Keystone forces, is busy getting his affairs in order so that he will be ready to go when Uncle Sam calls the next draft army into service. A clairvoyant told Sims that he surely would be summoned for war service and the next day the comedian began preparations by offering his recently acquired automobile in a raffle.

E. Richard Schayer of the Paralta staff of authors, has applied for enlistment in the Army Aviation Corps, and has passed the physical examinations He expects to be called in a week or ten days. Mr. Schayer has tried several times before to enlist in some branch or other of the army, but was unable to do so because he had previously lost his citizenship of the United States by serving in the British army. This was at the beginning of the war, when he was sent over by a New York newspaper syndicate as war correspondent, with Richard Harding Davis.

Due to the censor rules of that time, he was unable to cross into France; and his determination to get to the actual fighting front resulted in his enlisting, which deprived him of his American citizenship, under the ruling at that time. Since America has joined in the war, however, this law has been changed, and he is enabled to join the liberty army of his own country, and is now bearing arms for the U. S.

Laemmle Proclamation Spreads Rapidly

The house order signed by President Carl Laemmle, of Universal Film Manufacturing Company, calling on all employees of the company to refrain from critizing the Administration fuel order, which Motion Picture News published last week, was later given out by the White House to the press associations and Washington correspondents of newspapers, according to a statement from the Universal offices this week.

The announcement declares that it is the first time that a house order issued by a motion pitcure company has been deemed worthy of dissemination through official channels.

Derham Makes Tour for Select

Comptroller J. A. Derham of the Select Pictures organization, left last week for an extended trip to the Southwest and West. Mr. Derham's first stop was at Dallas. Here he expected to spend a week, during which time he will supervise matters pertaining to the accounting department of the Select Exchange in that city.

Leaving Dallas, Mr. Derham will spend several days or a week each in Los Angeles, San Francisco and Seattle, and will probably stop in Denver on his way home. In each of these places he will look after the accounting departments of the Select exchanges established in these cities.

Ontario League Elects Officers

The Motion Picture Exhibitors' League of Ontario held its annual meeting for the election of officers on January 15 last, with the following result: W. Baillie was unanimously elected president; P. J. Nolan, of Ottawa, was re-elected vice-president; F. E. Karn, re-elected treasurer, and H. Alexander, of Toronto, re-elected secretary.

The Executive Committee is composed of Toronto and out of town exhibitors, about evenly divided. A meeting of the Executive Committee was called for Sunday, January 20, at 2 p. m. to discuss several important matters which have been pending.

Whitney Takes Over General in Denver

G. W. Whitney, an experienced film salesman and executive of several years' standing, has just been appointed manager of General Film Company's branch office at Denver. He leaves the management of the Mutual Butte exchange to assume his new position at Denver, and was formerly manager of the Pathe exchange at Denver. Mr. Whitney is well acquainted with both the exchange and exhibitor departments of the film industry, having been manager of a Kewanee, Ill., theatre for a time and later proprietor of a well-known Denver theatre.

Canada May Lose Three Days a Week

Government Contemplates Closing Theatres and All Amusements as War Measure—Tuesday Closing in United States Proves Beneficial to Exhibitors and Showmen

CONTEMPLATING action somewhat similar to the recent move of the United States in ordering a complete shutdown of industry, especially the theatres and amusement places, for at least one day each week, the Dominion Government is making arrangements to close the various provinces of Canada up tight for three days each week.

The plans of the Government are being met, however, by strong resistance from exhibitors and showmen, whose chief weapon in combating the measure is that it will mean ruin for theatres, in addition to leaving the country depressed and broken in spirit.

Final results are yet in doubt, but exhibitors have high hopes of heading off what they consider disastrous legislation.

Exhibitors Band Together

As a primary step of the exhibitors in taking united action toward saving their business from the government order, which was expected to materialize on Tuesday of this week, wires were being sent to all exchanges and exhibitors as follows: "Understand that the Dominion Government contemplates closing all theatres and places of amusement for three days each week. Action is expected Tuesday of this week. Wire Sir R. L. Borden your strong protest and have your Dominion member also wire Borden. Have at least ten prominent citizens, including bank managers, mayor, labor leaders and war veterans wire sure at your expense protesting against such action. Only the immediate and combined action of all interested will prevent this ruinous, disastrous and unnecessary legislation. Theatres are all open throughout Great Britain by Government request to prevent general morbidness of the population. There is no necessity for different measures in Canada."

These wires were dispatched to the theatre and amusement men throughout the Dominion by the Committee of Motion Pictures, Vaudeville and Legitimate Theatres and Film Exchanges.

Would Disrupt Theatres

The exhibitors are making no attempts at concealing the seriousness of the situation, and say that unless every means is taken at once to influence the Government to either change its plans or modify the proposed order, the theatres of the Dominion, and all kindred industries, will sink into a sea of financial ruin. This, the exhibitors contend, will bring about a state of affairs that will place the country in a low spirit, which can do no good either at conservation or in aiding the troops already abroad. It appears already understood among exhibitors and showman that should the order be made permanent, there will be no attempt to keep the houses or other places of entertainment and amusement open for the three remaining days, as receipts would not be enough to make it worth while.

England, it is shown, has found that the theatres and amusements are absolute necessities to the public and to the general conduct of the war. As a result all theatres in England are operating as nearly normal as possible, and good conditions have been noted, following this move.

Just what the Dominion's idea is in outlining plans to enforce a three-days close-up each week has not been made entirely clear, but it is accepted generally that the thought is to conserve on a basis more strict than formerly, beginning with what are considered non-essentials.

United States Prospers

In the United States, the recent order closing theatres and non-essential industries for one day each week until the first of April is developing into what exhibitors and managers term a "cornucopia." Although showmen are agreed that had the Government stuck to its original plan to keep the houses dark on Mondays, dire results might possibly have ensued, the Tuesday closing has met with the immediate approval and hearty endorsement of every exhibitor in the country. It has been proven, in the two Mondays thus far the theatres have been open, that the holiday crowds which turn out for that day more than repay the box offices for the shows lost Tuesday. Following Sunday, a day of rest, Monday dawns, figuratively speaking, bright with promises of plenty. As thousands who are employed in factories and stores which must necessarily close on Monday under the fuel order are left with a full day and full pay on their hands, the theatre box offices are the only haven of refuge left. Motion picture shows are giving more performances on Monday, and are said to be finding these extra shows making up fully, financially, for the Tuesday's lay-off. Other theatres make up for the offday by giving a matinee Monday, which draws larger crowds and more cash than the usual Tuesday night show. As a rule, Wednesday is likewise proving a money maker for exhibitors, owing, the managers say to the fact that Tuesday under the new fuel legislation is tighter than any day in the week ever was before the war.

This state of affairs is keeping the public spirit at a high plane, and much satisfaction has been expressed both by the Government and the public at the way things are working out. Some cities have, naturally, experienced slight difficulties in the matter of pictures and amusement because local fuel administrators interpreted the closing order in various ways. Detroit, St. Louis and other cities labored under a three-days-in-succession closing, which brought immediate action on the part of exhibitors, with the result that the matter was straightened out, and the theatres are now getting their full share of patronage.

All houses are paying employees full salaries for the week, and, unless more drastic measures arise in the line of conservation, exhibitors see nothing to fear. They say conditions are rapidly righting themselves for a steady pace through the duration of the war.

NO OTHER WAY

To Get the Advice of Rothapfel But Through the NEWS

THERE is no other way for you to get the advice of the world's leading exhibitor on your particular problems except through the MOTION PICTURE NEWS. Questions coming from any other source will be ignored.

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This is unquestionably the greatest opportunity that you have ever had. New questions are constantly coming before you, and we know that hundreds of you need the advice of the man who is leading the way.

Address your letter:

ROTHAPFEL INFORMATION,

Exhibitors' Service Bureau,

MOTION PICTURE NEWS.

Virginia Exhibitors Warned of Censor

Jake Wells, the well-known Southern exhibitor, has wired all Virginia exhibitors to be on their guard concerning a censorship bill now pending.

The telegrams stated: "You are herewith informed that a very drastic motion picture censorship bill is now up before the Virginia Legislature, and referred to committee to pass upon it. It is up to exhibitors to act quickly, as the passage of the bill will do irreparable damage. I advise you to wire objections to the member of the Legislature from your county, and also wire me if you will attend an immediate meeting at Richmond."

Mr. Wells filed his telegrams at Richmond on January 25.

"ED." IS RATHER UP AGAINST IT!

After You Read "Seeing the Rialto with Rothapfel" Take a Great Big Jump and Give a Moment's Thought to the Problems of Ed. Fellis of Hillsborough Illinois

(From the Hillsborough, Ill., News)

ED. FELLIS who insists on conducting a clean orderly theatre has found it necessary to close the gallery except for the use of private theatre parties simply because a bunch of roughnecks couldn't behave themselves when allowed in the gallery. These young men and boys insisted on bouncing nails off of the bald heads in the seats below them and even some supposedly young ladies were guilty of dropping chewing gum on the heads of those sitting in the lower part of the house.

Mr. Fellis tried to curb the nuisance but found it useless to try so he simply closed the gallery and the hoodlum element must be content to sit down stairs and behave themselves.

We understand Mr. Fellis has just succeeded in booking eight big feature films which he will soon present one a week at his theatre.

Bach Sees Assertions Work Out

Points to Decrease in Number of Exchanges in Canada, and Calls It a Help to the Situation—Business Better

"SOME time ago," said W. A. Bach this week in an interview with MOTION PICTURE NEWS, "I wrote an article on existing conditions in Canada as far as the film business was concerned, and certain gentlemen professed to disagree with me."

The article Mr. Bach referred to was published in MOTION PICTURE NEWS, and carried the writer's assertion that the only hope for Canada lay in the reduction of the number of exchanges operating there. This, he insisted, would have the effect of reducing the cut-throat competition, as he remarked, that has done neither exhibitor nor exchange any good.

"And today," continued Mr. Bach, "the reduction of exchanges has come about in a very measurable degree. Triangle, Globe Films and Griffin Pictures have all closed their exchanges, I am informed, Superfeatures, Ltd., handling Griffin pictures, and Regal Films the first two. This has helped the situation, and so has the slackening of the inrush of film, which was at its high tide in July when I wrote the article referred to above.

"Claire Hague, general manager of the Universal Film Company in Canada, who was in New York last week, tells me that business is really better now than it was months ago, although he agreed that there was still too much film in the country. So great is this congestion of film that several of the big producing companies have not even a first run in Ontario, the big-paying province of Canada, which also claims almost fifty per cent of the theatres in Canada.

"Again I am informed that three big pictures that should have made good in Canada, by virtue of their quality and record over here, were played for a week's run and taken off in three days with losses totalling over the thousands. F. R. Lennon of the Universal Company in Canada, who recently made a flying trip in Western Canada, informs me that prices have suffered greatly, and that instead of $800 and $1,000 first runs in the West, one is lucky to arrange a showing at $250.

"Many companies, notably the Universal, have cut down their releases in Canada, and yet when it is considered that there are twenty-seven exchanges operating in Ontario and nearly as many in the other Canadian film centers, I still contend that still more film must be cut off before profits will be the order of the day again.

"Canada is an open booking country just the same as the United States. It took longer to come, but it is there now, and those companies like the Regal and Allen Films (Famous Players) which own their own theatres in different centers of the country have really the best sort of proposition for the Canadian market.

"I do not say the above to create the impression that Canada is bankrupt and that the film market is gone, but simply to correct the impression that still exist over here among a lot of producers that Canada is a little gold mine and that they can get huge prices for their pictures any and all times. Canada has held up remarkably well throughout her three years of war and there is no doubt she will finish right in the ring, if she is not asked to carry too great a film burden."

Miss Armbrister Recovering

Ada Gifford Armbrister, formerly of Vitagraph, who was knocked down and run over by a motor truck recently, has been removed from the hospital to the Flanders Hotel, in Forty-seventh street, New York.

In and Out of Town

Sol Lesser, All Star Film Feature Company, San Francisco and Masterpiece Attractions, Cleveland, was in New York last week looking over the market.

Thomas J. Hamlin, Associated Theatres, Inc., Minneapolis, is in New York on business.

M. H. Hoffman left last Thursday on a tour of inspection of the Foursquare Exchanges.

Harry Charnas, president of the Standard Film, Detroit, arrived in New York last week, and will look at the current production offered on the independent market.

F. A. Van Husen, Omaha, is in New York on business. Mr. Van Husen will look at the current productions offered on the independent market.

Charles H. Haystead of the J. S. Small Circuit of Theatres, Canada, left New York, last week, with a number of prints of independent productions which he had purchased during his stay in New York. Among the features, prints of which he took back with him, are "The Eyes of the World" and "Ramona," Clune productions distributed by Arrow Films Corporation.

Arthur Schmidt, Buffalo, prominent film man, is in New York on business.

Lederer States Position in Patent Case

Carl F. Lederer, producer of animated cartoons, has requested that MOTION PICTURE NEWS make the following statement of his position in recently dropping his patent suit against the Bray patents as told in these columns.

He states, "I will make it clear to the trade just why this action in the Patent Office was dropped by me. The first animated cartoon which I produced and upon which I depended in establishing my rights was photographed at the Lubin plant in Philadelphia under the direction of Lawrence McCloskey. It has been impossible for either my attorney or myself to locate this film on account of the change in the personnel of the directorship of the Lubin Company. My second reason was that after a thorough investigaation of the methods and processes employed by other manufacturers of cartoons, I found that the subject matter covered by the Bray Patent is in universal use today."

Arnold Manages Nashville Crystal

W. R. (Billy) Arnold, well known in amusement circles of Nashville, Tenn., has been made house manager of the Crystal theatre in that city. The theatre is owned and controlled by William H. Wassman, who also controls the Knickerbocker there.

More Producers for "Direct" Plan

Brenon Productions and Shubert-Hammerstein Offerings Added to List, Offering Product Direct to Exhibitors—Hamlin Signs for Exhibitors in Many States

DEVELOPMENTS early this week indicated that the Manufacturer to Exhibitor Direct Plan, recently presented to the allied exhibitor conference at Washington, and since taken up by the producers independently, is progressing to sizable proportions.

The Brenon Productions and Shubert-Hammerstein-Ince offerings were added to the roster of producers interested in the new proposition late last week bring the list to include seven independent organizations.

Another development was the signing of contracts by Thomas Hamlin, of the Associated Theatres, Incorporated, covering a membership of 654 theatres, with prospects of the enrolling in the near future of additional states.

Hamlin Going Out for "Bear"

The headquarters of the Associated Theatres aggregation is in Minneapolis, Minn. Immediately after signing the contract for his members to work under the "Direct" plan Mr. Hamlin announced that he was starting West immediately to extend that organization in the States of Iowa, Missouri, Kansas, Nebraska and Montana, and that these States would book in conjunction with the States, which he now represents, to wit: Minnesota, Wisconsin, North and South Dakota.

A representative of the "Direct" plan declared Monday: "Contracts will be closed this week for New York, Pennsylvania, Ohio, Indiana, Michigan, Kentucky, Illinois and most of the South. Exhibitors' organizations in every State are organizing to handle this service, and after the meeting Friday evening, when communications from all parts of United States were read before representatives of the seven independent producing companies, they were all very sanguine and confident that the plan had 'gone over' and would be a success."

Charles C. Pettijohn of Indianapolis, Ind., and Lewis L. Levine of Brooklyn, N. Y., prepared and reduced to writing the plan upon which the seven independent producers are proceeding, and are cooperating with the Independent Producers' Committee in the furtherance of the same.

The plan is for the producers to market films direct from producer to exhibitor. Mr. Pettijohn, after the convention, sent telegrams to the prominent exhibitors and exhibitors' organizations in every state. Seventy favorable answers were received containing suggestions and ideas which have been incorporated into the general plan of the organizations. Five independent producers serve as the mainspring of the organizations and these five will pay the expenses of two or more prominent exhibitors to attend meetings called by exhibitors for the purpose of taking up this plan and to represent both exhibitor and producer in the closing of contracts to put this plan into effect.

These manufacturers propose to produce and release fifty-two pictures a year—one each week. They are ready to enter into direct business relations with the exhibitor to the end that a large cost and profit may be eliminated. The plans specify that the pictures shall not cost less than $25,000 or more than $50,000. To the gross cost, the manufacturer shall add 25 per cent which shall be his guaranteed minimum profit. This gross cost shall be taken up by the forty-eight states in proportion to its number of theatres, cities and population. All revenue derived from such distribution in excess of minimum quota, in each state, shall be divided between the manufacturer and the exhibitor. In order to make up the gross allotment there must be 2,700 days of bookings for each picture. Each state has been given a certain number of days booking as per schedule which is furnished.

The plan is to bridge the gap between the two permanent branches of the industry. Each exhibitor is invited to send suggestions and exhibitors are asked to get together and act. Exhibitors will be consulted as to plans of production, stories and directors. The organization is known as Manufacturer to Exhibitor Direct with offices in the Longacre Building, New York.

Film Exchange Moves

The Film Exchange of New York last week announced that on and after February 1 it will be located at 126 West Forty-sixth street, on the eleventh floor.

E. S. Manheimer is president and general manager.

Cropper Quits Standard Film

Phil M. Ryan Moves Up to General Managership from Sales Manager—Convention Held in Kansas City

RUMORS of impending changes in the executive personnel of the Standard Film Corporation, with headquarters in Kansas City, received confirmation this week when the resignation of R. C. Cropper, president and general manager of the organization, was announced. The Standard is probably the largest independent exchange system in the United States, operating offices in Kansas City, Chicago, Minneapolis, St. Louis and Omaha.

Phil M. Ryan, who has been sales manager of the Standard during the past year, was appointed to the general managership of the organization upon Mr. Cropper's resignation, and immediately set about planning an intensified campaign of activities in 1918. Mr. Ryan was formerly connected with the Paramount organization in the Middle West, and was district manager at the Central Western offices of Bluebird and Universal before becoming sales manager of Standard.

General Manager Ryan called a convention of the managers of Standard's branch offices last week, and it was at this meeting, in Kansas City, that F. J. Warren, treasurer of the company, made the announcement of the changes. The purpose of the convention, aside from the above, was to discuss future plans of the corporation. Besides the two-reel Billy West comedies, two-reel W. H. Productions and the single-reel Christie comedies, Standard is distributing the Wm. S. Hart, W. H. Productions release, "The Bargain," and "The Bandit and the Preacher," and "The Hell Hound of Alaska." It is understood that in the future Standard will release at least one big picture a month.

The Standard has also secured distribution rights on twenty-eight two-reel Keystone comedies, said to be copyrighted Mack Sennett pictures issued by W. H. Productions. Three Charlie Chaplin pictures are included in the latest comedy "buy," it is said. These are "Her Trysting Place," "Dough and Dynamite" and "His Pre-Historic Past."

"Our Policy," said Mr. Ryan, "is to have the productions that the exhibitor wants and needs, and to give him, at all times, genuine personal service. My job is to see that we do not deviate from our policy, a good-sized job, someone said to me, but I think that almost everyone has a good-sized job on his hands these days. Incidentally film men, and that certainly includes every exhibitor, are going to help to boost the country over the present crisis. President Wilson regards the motion picture industry as one of a very few absolutely essential. Picture men need have no fear for their welfare in the coming months, is my belief."

Mr. Ryan made no change in the management of the various Standard offices, with the exception of the Kansas City office, where the local manager will be R. C. Herman. Mr. Herman takes the place of J. L. Shipley, who resigned the managerial desk on being offered association with A. H. Blank, of Des Moines, Iowa, Mr. Shipley having associated with Mr. Blank before, and Des Moines being also Mr. Shipley's home town."

The following are the other branch managers of the Standard: St. Louis, F. J. Fegan; Chicago, F. B. Rogers; Omaha, J. W. Rachman; Minneapolis, C. W. Stombaugh.



Sid Grauman, Managing Director, and D. J. Grauman, President, of Grauman's Million Dollar Theatre in Los Angeles

San Francisco Strand Is Sold

Sid and D. J. Grauman Turn Theatre Over to M. L. Markowitz—Will Enable Them to Look After New House

SID AND D. J. GRAUMAN, who are opening the new million dollar theatre, Grauman's, in Los Angeles, have sold the Strand, one of the best houses on San Francisco's Market street, to M. L. Markowitz, the well-known manager of the California Universal Film Exchange in that city. The price is about $45,000, although stated in the newspapers to be $100,000.

The Strand has a fine location on Market street, right in the center of the city, and the theatre has been doing a particularly good business.

Mr. Grauman, the young manager, and his father, D. J. Grauman, have been in the theatrical business in San Francisco for twenty-one years. The elder Grauman established the first ten-cent vaudeville house in San Francisco, the Unique, then [illegible] Odd Fellows' Hall, at Market and Seventh streets, and later established Grauman's theatre, which became the Lyceum. Immediately after the fire of 1906 the Graumans built the National theatre, at Post and Steiner streets, which they ran with much success. Other ventures included the Grand theatre, in the Mission District, and the Auditorium, the big amusement palace that was destroyed by fire two years ago.

This will enable Messrs. Grauman to give all of their attention to the Los Angeles theatre, which opened Friday evening, January 25, with "The Silent Man," William S. Hart-Ince-Artcraft subject, as the principal part of the program.

Elaborate plans were made for the opening of the new million dollar house, which is considered by experts thoroughly familiar with all theatres of the country to be the most handsome and expensive motion picture exhibition palace in this country. The theatre has scores of very attractive features for the convenience and pleasure of its patrons.

Pennsylvania Exhibitors in Organization

At a meeting of exhibitors held recently in Pittsburgh, at which about fifty exhibitors were present and a number of out-of-town people represented, the first temporary organization for an exhibitors' circuit in Western Pennsylvania was formed.

The organization, it has been announced, will be known as the Tri-State Exhibitors' Circuit, and will work in conjunction with other circuits, taking in exhibitors of Western Pennsylvania, Eastern Ohio and West Virginia.

The organization states it is not affiliated with any organization, and that all bona-fide exhibitors are eligible to membership.

A. J. Barthell, former president of the Exhibitors' League of Western Pennsylvania, is now engaged in arranging details, and expects to present his final report at the next meeting. Headquarters are maintained at 804 Penn Ave., Pittsburgh.

Gaumont Plans Surprise for March

The Gaumont Company is planning a surprise for exhibitors, which it expects will be met with hearty welcomes.

It was announced this week that on and after March 3, the Gaumont News Service, which is now known as the Mutual Weekly, will be released under a new name and on a plan which is expected to make this service of greater value than ever to both exhibitor and public.

Brooklyn Theatre Employees Hold Ball

The employees of the Wyckoff, Imperial, Willoughby and Broadway Lyceum of Brooklyn held a reception and ball the night of January 25 at Schwaben Hall, Knickerbocker and Myrtle avenues, in Brooklyn.

The affair was largely attended and was voted a success. Joseph Joel is president of the employees' association.



Famous Players-Lasky Employees Gathered Recently at a "House Party" Given Them by Company Executives. In the Foreground Are Adolph Zukor, Arthur S. Friend, Elek J. Ludvigh, Walter E. Greene, Al Lichtman, Emil Shauer, Ralph Kohn and Other Celebrities

Famous Players-Gaumont in Deal

General Foreign Representative Graham of Former Company Arranges for Distribution in France—Ten Offices Maintained—Star System Well Established

WITH the return of J. C. Graham, general foreign representative of the Famous Players-Lasky Corporation, who has been in Europe for the past eight months studying the situation in Great Britain and France, comes the announcement of a contract entered into with the Gaumont Company which is said to be the biggest moving picture deal ever consummated in France.

This contract, which becomes immediately effective, is considered important not only owing to the tremendous amount of money involved, but as an indication of the future policy of the film business in Europe, as well as demonstrating that modern film production is sweeping the world.

England Likes Star

"The star system was already well established in England," said Mr. Graham, "but in France no effort had been made to properly exploit such productions. We had a contract with a concern for the handling of our film, but Mr. Zukor sent me to Europe owing to the extreme necessity of arranging to have the output placed for France in the hands of an institution strong enough financially and with an organization well enough equipped to handle the distribution satisfactorily, in accordance with the new policy covering the changes in production.

"I found Leon Gaumont, the head of the Gaumont Company, in a receptive frame of mind for the ambitious and enlarged policies of the Famous Players-Lasky Corporation. As a famous producer and controlling a powerful chain of distribution as well as operating large picture houses, Mr. Gaumont has given much study to existing conditions, and though he has not been in America for more than a year he has kept in close touch and has adjusted his organization for the inevitable new policies.

"Under the old regime the Gaumont Company had a contract for Pallas and Morosco pictures, and their experience with these films, through their distributing offices and in their own theatres, satisfactorily demonstrated the future trend of the business in France. On account of war conditions they have decided to change their own producing plans, and confine their production activities to a few larger subjects each year.

Public Critical

"As in this country and in England, the public had become critical, and the Gaumont Company wished to secure a contract that was in line with their high standing in France, and recognized the fact that Paramount and Artcraft pictures are splendidly suited for the long runs that have become the vogue. They were far-sighted enough to perceive the trend the star situation had taken in England and America, and felt confident that the French public would follow. They have arranged for a big campaign of publicity from the standpoint of great productions and stars, so that when the war is over they will have forged so far ahead of their competitors that they will never have any serious competition.



J. C. Graham, Foreign Representative of Famous Players-Lasky

"This move of Gaumont is extremely significant, in that this contract is entered into at a time when France has entered into the fourth year of the war and the eastern front of that country is the main theatre of the conflict, and conditions would not seem propitious for the undertaking of such a gigantic amusement enterprise if the Gaumont Company were not overwhelmingly convinced of the wisdom of the project. It should also dispel any pessimism that may exist in this country, for it reflects the confidence in France of ultimate victory over Germany.

Gauge of Morale

"I believe that the theatre is a good gauge of the morale of the public, as was evidenced by the great revival in theatre conditions since the announcement that America had come into the war, which has been quite marked, beginning last September. The amusement situation was at a low ebb, and even now cafes and similar places are shut down at 9:30 every evening, though the theatres are permitted to finish their performances. It has been shown that the motion picture is the favorite amusement of France, for despite the dark days that gallant country has seen, and the curtailment of non-essential things due to economic conditions, the public has held determinedly to its picture houses.

"The contract with the Gaumont Company covers France and her colonies, Switzerland, Belgium and Egypt, which will be served by the ten distributing offices maintained. The distribution in Belgium, of course, will begin after the war. The Gaumont Company has the largest theatre in Europe, the "Gaumont Palace," located in Paris, with a seating capacity of 5,000. The prices of admission run up to ten francs ($2.00), and it is a magnificent playhouse, well conducted, and enjoying the patronage of the best people. Paramount and Artcraft films will receive elaborate presentation in this theatre, similar to that of our big picture palaces in New York City.

Only the Best Takes

"The indifferent film is doomed in France, as it is in this country, and I believe the industry will emerge from the conditions the war has brought on in splendid shape, crystallized and strengthened by reforms which have become necessary.

"I must confess I have been surprised at the pessimistic talk I have heard from some quarters, which is in contrast to the spirit exhibited in France where the fighting is taking place, and the nation is repelling attacks by air and undersea. We all have to make sacrifices, and experience some inconveniences, but the American exhibitor with the instincts of a real showman who will adjust himself to the inevitable need have no serious fears. In times like these the biggest and best productions with the famous plays and noted stars will weather the storm. In the battle for supremacy the man who brings the biggest guns to bear will win, and longer runs with the best pictures is the slogan to be adopted."

Exhibitors Not Required to Stamp Tickets

E. S. Bowman, secretary of the Automatic Ticket Selling and Cash Register Company, has returned from Washington, where he secured a decision from the Government of interest to all exhibitors regarding the Government requirements.

Mr. Bowman has received written communication from B. C. Keith, Deputy Commissioner, Treasury Department, Washington, to the effect that moving picture exhibitors will not be required to have printed on tickets the legend, "War Tax Paid," for the reason that this applied only to those advance sale tickets, purchased prior to November 1, upon which the war tax had not been paid.

"Compliment to World Skill"

Publicity Department Is Authorized to Make Announcement Concerning "Noble Pursuit of Bushwhacking" in the Industry

"PARTLY playful and also partly in earnest" is the rather elastic sentence used by the publicity department of World-Pictures Brady-Made in announcing this week what the company considers a compliment to its skill in picking stars.

"A favorite indoor sport among manufacturers during the past year or more," declares the publicity department, "has taken the form of paying World stars two or three times their World salaries to sign contracts elsewhere. This is a process quite complimentary to World skill in picking stars and developing them to a high point of artistic perfection, and it also places the motion picture business in a class by itself, not alone in the noble pursuit of bushwhacking, but in singular lack of foresight.

"To illustrate, Ethel Clayton's contract with World-Pictures Brady-Made will expire during the month of March, and after a vacation she will go to work for another company at a salary reported to be $2,000 a week for forty-four weeks. Naturally, it is no part of the present utterance to state the amount paid to Miss Clayton under her World agreement further than to say it was such that the corporation could afford to sell her pictures on its regular program at regular prices.

"The experience of other manufacturers who have paid fancy sums for former World stars has been that it was necessary to greatly increase the amount previously charged to the exhibitor, in the first place inviting his resentment and in the second invoking a condition made to order for this situation.

"For example, Alice Brady retired several months ago from World-Pictures Brady-Made, yet the corporation still has several unpublished Alice Brady pictures, which are being issued from time to time on the World program at World prices. One of these, called 'The Spurs of Sybil,' is due for publication at the beginning of March, with others to follow in due course.

"A long time ago, when Clara Kimball Young left the World Film Corporation to join a new management at a greatly increased income, several of her pictures, made and held in reserve for this situation, were released covering a period of some months' duration, and a similar case was developed in the instance of Robert Warwick.

"Of Miss Clayton's finished photoplays there will be a considerable number by the time her contract is ended, and presumably they will be published covering quite a long time and entering into active competition, at program prices, with the new pictures of this artist produced at the higher cost reflected in her inflated salary."

Crest Reports Numerous Sales

Announces "Grain of Dust" Is Arousing Unusual Interest Even Before Picture Has Been Shown to the Exhibitors

CREST PICTURES CORPORATION this week announced that its David Graham Phillips story, "The Grain of Dust," is arousing unusual interest—enough to lead the controllers to believe that the production will surpass even the fondest hopes which they have held for it. Greater accent is given the statement of the feature's early popularity by the fact that it has not yet been shown to the exhibitors, the picture having been exhibited only for the trade press reviewers. MOTION PICTURE NEWS carries the review in this issue.

In the instance of a star, "The Grain of Dust" is particularly fortunate, Lillian Walker being the feminine center of attraction of the story. There is little doubt, according to Crest Pictures, that this fact has had much to do with the stimulation of sales which have been reported. Miss Walker's motion picture record is known, Crest believes, by nearly every person in this country, and that her career has been one crowned with success is readily admitted by those familiar with the industry or the theatre.

The production was directed by Harry Revier, and was cut and edited under the personal supervision of Carle E. Carlton, president of Crest Pictures. The latter, for this picture, is said to have drawn carefully upon his world of experience, and, knowing what the public wants to see in times like the present, has made a supreme effort to gratify the desire.

One of the most important points referred to in announcing "The Grain of Dust" is the cast, which Crest claims is exceptionally well chosen and competent. Ramsey Wallace has the leading male role opposite Miss Walker, and is said to make the part stand out prominently. Edith Day also is cast in one of the principal roles, that of a fiancee. Others supporting Miss Walker are Corinne Uzzell, Ralph Delmore and Richard Wangerman.

An unusual feature promised by Crest are several close-ups of Miss Walker, said to be larger and more pronounced than the usual scenes of this kind in pictures. It is confidently expected by the distributing company that these will create more interest among theatre patrons than has anything in the close-up line for some time.

To aid in "putting the picture over," Crest Pictures has arranged a strong line of advertising helps that it considers very important to the showing of the feature. These include a six-page herald, three styles of one-sheets, two of three-sheets and a six and twenty-four sheet, all made from original sketches. In addition a 10-page press bulletin has been prepared, as well as cuts and slides.

New Corporations

THE following new corporations within the industry were included in the records of the Corporation Trust Company, of Jersey City, for the week ending January 26:

MARYLAND

The Forest Park Theatre Company, Baltimore, to operate motion picture theatres. Capital $80,000. Incorporators are Charles E. Ford, John I. Rowe and Harry E. Karr.

NEW JERSEY

The Interstate Film Company, of Newark, with capital of $100,000. Purpose is to manufacture, hire and lease films. Samuel O. Siegel, Sigmund Liebstein and Joseph Siegler are interested.

NEW YORK

Ned Finley Films, Inc., of Manhattan, with capital of $20,000. Purpose is to make motion pictures. Ned Finley, John L. Russell and Flora Nathan are incorporators.

Publicity Film Service, Inc., of Manhattan, to handle pictures and operate theatres. Edwin V. Hadley, M. DeVerdi and Adele M. O'Keefe, incorporators.

The New France, Inc., of Manhattan, with capital unnamed. Nathan Frankel, Anna H. Wagner and Benj. Schwartz are interested.

Oklahoma A. E. A. Holds Convention

L. W. Brophy, secretary of the Oklahoma branch of the American Exhibitors' Association, has been sending out notices to Oklahoma exhibitors who are members of the association to be present at the annual convention of the A. E. A., to be held at the Lee-Huckins Hotel in Oklahoma City February 5 and 6.

Secretary Brophy announces that all persons interested in the motion picture business are cordially invited to the convention, the sixth annual one held in Oklahoma.



Lillian Walker, Star of "The Grain of Dust," a Crest Picture

What Kind of a Fellow Is—Winik?

Being a Glance at the Real Human Side of the Big Men of the Picture Game Caught in Action

By William A. Johnston

WE had lunch with Mr. Winik some time ago.

The lunch was arranged by a third party and there appeared to be some vagueness as to who extended the invitation. But anyway Mr. Winik paid the bill. We editors are pretty good at this sort of thing, even if we cannot turn big deals on foreign rights between the oysters and entree.

There was also some vagueness about the object of the lunch. But we finally sniffed a reason. Mr. Winik wanted to find out what kind of fellows we were. He seems to have anticipated this series of interviews.

At this lunch we got a further inkling of Mr. Winik's business methods.

First he creates an uproar. He did this with us by making some statements which we considered outrageously unreasonable, and which we promptly and feelingly combated. While he battled with us he even had some side skirmishes with a few leaders in the industry whom he intentionally decoyed to our table. These men also yelled back at Mr. Winik, and one gentleman looked as though he would like to hit Mr. Winik on the nose.

We noticed that Mr. Winik ate right along during the conflict and even seemed to find it quite as enjoyable as his broiled chicken.

After the smoke had cleared away he told us pretty definitely just what kind of fellows these men were. He also said what he thought of us; (and it pleased us that his remarks were at least partly complimentary even after he had paid the check.)

These tactics, it struck us, were pretty good ones, especially as they also kept the other fellows from guessing just what kind of a fellow Winik is.

These same tactics have made some people think that Mr. Winik is crazy.

We have only to say then that craziness is a good business asset. Mr. Winik reminds us of a man who, when he sees something in the street that he wants, starts a street fight over it and then takes it away unobtrusively while the other fellows are fighting.

He did a "crazy" thing recently in Great Britain. Having control for that market of a two-a-week program of big stars and guessing correctly in advance that the stars would leave the program he cut releases to one a week and is now issuing new star pictures. Which seems to give pleasure to Mr. Winik's exhibitor patrons over there.

A more recent "crazy" deal on Mr. Winik's part is the acquisition of the British rights on the new Chaplin pictures.

One of Mr. Winik's "craziest" principles is to make happy those concerned with him in his business deals.

He has a small 2 x 4 office in the Brokaw building, but his desk contains daily cables from all over the world. He tackles a job at a time, works fast and completes it before he lets go. After the day's work, he forgets everything and goes over to the Hotel Astor where he lives.

Here he becomes a philosopher. If you will sit up with him and listen he will talk all night. He philosophizes on subjects as widely disassociated as the Bible and the film business. He even thinks he can write and expects to some day. But then, of course, every man has his weakness.

He would rather philosophize than play poker.

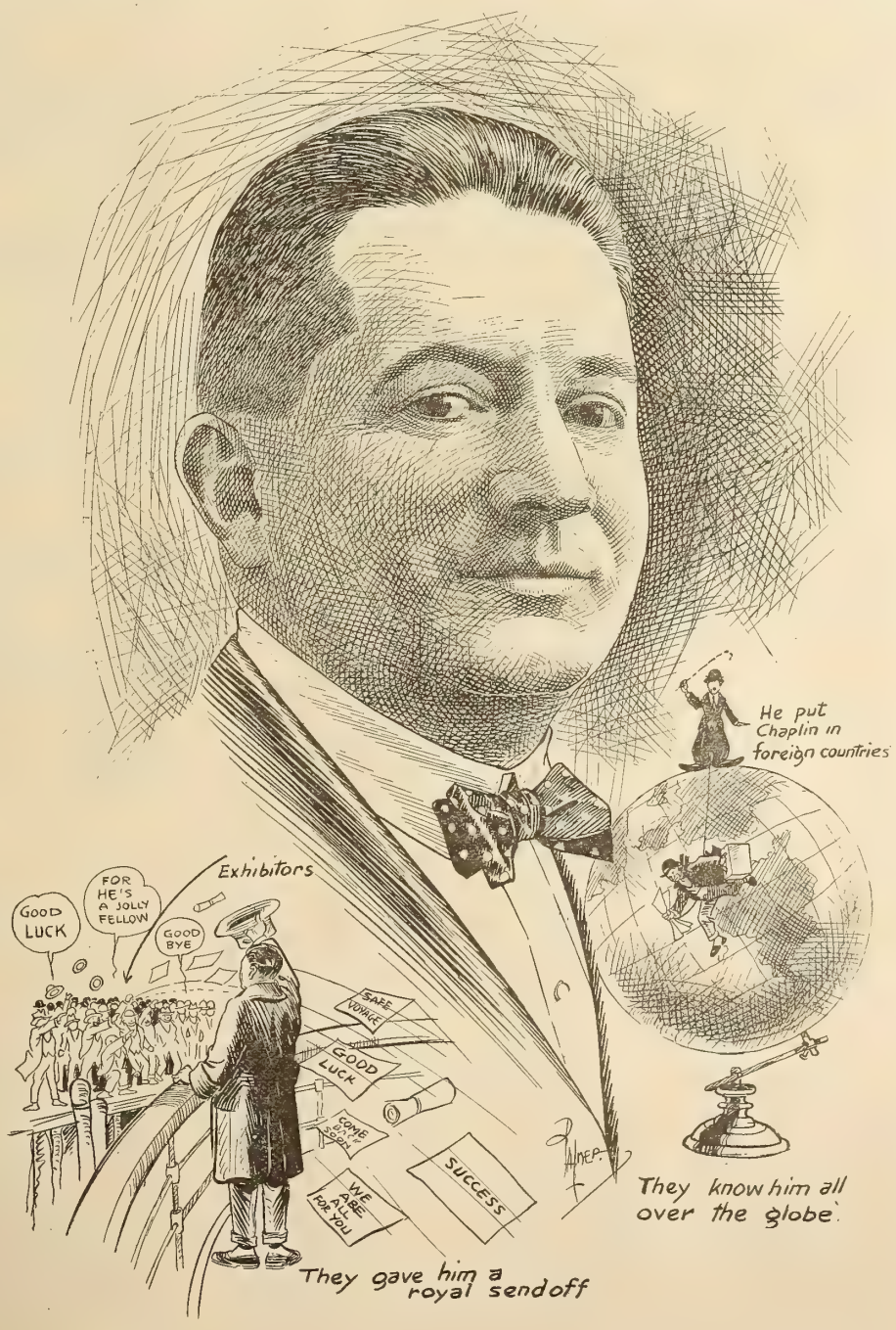
One evening when he was telling us what kind of a fellow Moses was—and his remarks were more original than complimentary— another film magnate came in and insisted upon a game of poker.

"Now look here," said Mr. Winik, "you hope to make some money, don't you. All right! How much? About five hundred? All right, I'll match you for it!" (name of loser—it doesn't begin with W—given on request).

That same evening a vice-president of a prominent Fifth Avenue bank who joined us during the conversation, passed a remark that Mr. Winik could have his (the vice-president's) shirt any time he wanted it. Having known a number of bank officials and having had the belief that they and their shirts were inseparable, the remark was a distinct shock to us. We noted that Mr. Winik didn't offer to match for the shirt.

Mr. Winik's loose

(*Continued on page* 836)



Exhibitors Help Fund Drive

Adolph Zukor Confers with Federal Officials on Plans for Industry Co-operation—Slides Shown in All Theatres

FOLLOWING the return last week from Washington of Adolph Zukor, president of the Famous Players-Lasky, it was announced that plans have been perfected calling for continued co-operation of exhibitors and the entire industry in the new drive for war funds. Mr. Zukor is chairman of the Committee of the N. A. M. P. I. formed to co-operate with the Government in its war program, and his Washington trip was for the purpose of conferring with federal officials in regard to the new plans.

W. G. McAdoo, Secretary of the Treasury, in a letter to exhibitors throughout the country, expressed high appreciation of the assistance the motion picture industry has given his department heretofore. The united front that it has presented when calls for voluntary service went forth has been a source of great inspiration to all who are directly charged with the conduct of the war, according to the Secretary. In his new appeal to the industry, Mr. McAdoo asks the aid of the exhibitor in making the War Savings campaign a success.

"Secretary McAdoo has already started a campaign among exhibitors," said Mr. Zukro, upon his return from Washington, "in connection with the new War Savings Stamps drive. Three slides, prepared by the Committee of the National Association of the Motion Picture Industry to cooperate with the Treasury Department, have been accepted and are being distributed among exhibitors in all parts of the country.

"Not only is it a patriotic duty of every exhibitor to use these slides as frequently as possible, but the fact that he shows them will tend to further enhance his standing among his patrons, who will appreciate his efforts toward the realization of the goal for which we are fighting."

The activities of the committee from the National Association, now working hand in hand with the Government, has received many laudatory comments in Washington. In the last Liberty Loan drive, 70,000 slides were prepared and sent out under the supervision of this committee, as well as 500,000 feet of film of patriotic appeal. The effectiveness of this co-operation in the motion picture theatre was soon apparent, as expressed by Secretary McAdoo and other Government officials. The National Association Committee to the Government consists of Adolph Zukor, chairman; W. W. Irwin, J. E. Brulatour, Marcus Loew and George K. Spoor.

Legitimate Houses Catering to Pictures

Booking records recently submitted to Frank Hall, president and general manager of the U. S. Exhibitors' Booking Corporation, would indicate that many of the largest theatres heretofore devoted to road shows, exclusively, have abandoned this policy in favor of moving pictures.

"A majority of them," said Mr. Hall, "made it a point to book special productions in preference to program pictures, inasmuch as they wish to conform as much as possible with their established policy of presenting an attraction which in itself is an evening's entertainment. Many of the legitimate theatres in towns through Ohio, Indiana and Illinois, not to mention many below the Mason-Dixon line, have found conditions arising from the war so oppressive that they have taken up pictures exclusively."

King Bee Gets Cooperation of Exhibitors and Newspaper in Distributing Musie

KING BEE FILMS reports that it is having great success with the distribution of the waltzes written by Billy West and that it is proving one of the greatest of publicity stunts. The plan is being worked systematically, so that all of the exhibitors showing the Billy West comedies will get the most possible advantage out of them.

In a letter to exhibitors attention is called to the fact that these waltzes cannot be purchased in any store, but that they will be furnished by the King Bee Co., so that they can be given away to patrons. It is suggested that the distribution of these should be undertaken on the evening that the Billy West comedies are shown.

In addition King Bee is furnished matrices of the music to any newspapers that will agree to print them, and already the demand has been heavy for these. It is suggested to the manager that he should have his musicians play these waltzes on the nights that the pictures are shown and at the same time that he make the announcements through the use of slides.

Awards for writing the best words to accompany the music are also suggested. These could be either worked by the theatre itself or through the local newspaper. Of course, in arranging any sort of a contest that requires the use of the mails you want to be sure to get the approval of your local postal officials so that you will not violate the very strict rulings that are now in force.

King Bee is also sending the exhibitors suggestions for copy which can be painted on three or eight sheets, or used for slides or newspaper advertising. Co-operation of the exchange men is also asked in another series of letters so that there will be no chance of the exhibitor not knowing the opportunity that he has for widespread publicity at small cost. One thing that especially commends this plan is that the music goes into the homes and has a permanent advertising value—something that is not true in the case of the ordinary herald or throw-away.

The Solemn Truth Satirized

(*Continued from page* 827)

Camera Man.

Bully for you; double pay after six o'clock; that's the proper way to do it.

Director.

(Grins.)

It isn't my money, Billy.

Star.

(To Director.)

Say, I want you to distinctly understand that I won't stand for this kind of monkey business and I mean it—I won't stand for it.

Director.

(Pointing to it.)

Right over there is a nice velvet couch, if you won't stand for it—go over there and sit down.

A Voice from the Extras.

How about our supper?

Director.

Go to the restaurant, order what you like, I'll O. K. the checks. Come on Billy, I'm dead tired. We'll have a bottle of wine or two, the firm buys after six.

Exit Director followed by Camera man.

Star.

Sits on sofa, sighs, shakes head wearily.

Extras exit.

Property man makes out an expense slip. "Pins for picture, $1.50."

[Our thanks—or apologies—are due to the companies whose "stills" have provided illustrations for this feature. The Pathe-Rolin comedies were drafted for the one on the opposite page; Twede-Dan, of Jester Comedies, is to the left, and above is a moment in Vitagraph's "A Mother's Son."]

Strand Salaries Not Cut in Closing

Manager Harold Edel, of the Strand theatre in New York, announced this week that despite the fact a pro-rata plan for the reduction of employees' salaries for the Tuesday each week the theatre is to be closed has been submitted to and accepted by all employees of the house, the Board of Directors has voted to pay all weekly salaries in full.

What Kind of a Fellow Is—Winik?

(*Continued from page* 835)

conversation is a camouflage in more ways than one. As a matter of fact, he listens closely and takes advice freely.

In buying pictures, however, he consults himself alone, and is strangely silent. He buys suddenly out of the clear sky and pays big amounts for big pictures.

Mr. Winik's qualifications lead us to the firm belief that he is going to be some figure in the film business here. Our belief is supported by his conduct of the affairs of W. H. Productions, in which he has done the "crazy" thing of treating his buyers of territory with the utmost consideration and all around service.

We, for one, are going to watch Winik.

Exhibitors Box Office Reports

TITLE, STAR, AND BRAND	E.	N.	S.	W.	EXHIBITORS' OWN REPORTS OF BOX-OFFICE VALUE
ADVENTURES OF CAROL (Madge Evans—World) ..	Ave.	Ave.	Ave.	Ave.	"Fair show; did not draw." "Star good, everyone liked it" (E.). "Don't care for child stars." "Very good child drama."
ALIAS MRS. JESSOP (Emily Stevens—Met.).....	Ave.	Ave.	Ave.	Ave.	"Good show, star not popular." "Very good picture." "Title killed it." "Very good, really funny, pleased, small crowd."
ALIMONY (Lois Wilson—First National).....	Big	Big	Big	Big	"Nicely presented play that thoroughly pleased our patrons."
ALL FOR A HUSBAND (Virginia Pearson—Fox).....	Poor	Ave.	Ave.	Ave.	"Big business, but without any exception the biggest piece of cheese I ever ran" (N.). "Worth the money—good comedy" (N.). (For further comment, see issue of Jan. 12.)
AMERICAN WIDOW, AN (Ethel Barrymore—Met.)...	Ave.	Ave.	Ave.	Ave.	"Good, clean, average business getter." "Good, but patrons like Ethel Barrymore in dramatic roles better."
ANTICS OF ANN (Ann Pennington—Para.).....	Big	Big	Ave.	Ave.	"Patrons well pleased." "Went on fine for three days." "Good business, well liked by all." "Star unknown here" (S.). "Good." "Very good." (For other comment, see issues of Dec. 27 and Feb. 2.)
AUCTION BLOCK, THE (Rex Beach Production—Gold.)	Extra	Big	Big	Extra	"Strong play well acted." "Too much action, but got by with it." "Typica l Goldwyn—made 'em come again." "Good picture, pleased." "Great pic - ture." "This picture has drawing power." (For further comments, see issue s of Jan. 12 and Feb. 2.)
AWAKENING, THE (Montagu Love, Dor. Kelly—World)	Ave.	Ave.	Ave.	Ave.	"A good interest sustaining picture." "Better than average." "Photography excellent, average production." "Good picture."
BABES IN THE WOOD (Fox Kiddies—Fox St.).....	Ave.	Ave.	Ave.	Ave.	"Fairy tales do not draw" (N. and E.). "Extra good for children" (W.).
BAB'S MATINEE IDOL (Marguerite Clark—Para.).....	Ave.	Ave.	Big	Big	"Fairly good." "Not as good as other Babs." "Poor business, picture only fair, have had enough of the Bab series." (For further comments, see issues of Jan. 12 and Feb. 2.)
BABBLING TONGUES (Ivan Production—St. R.).....	Ave.	Ave.	Ave.	Ave.	"One of best acted dramas ever produced, good surprise finish" (S.). "Fine picture." "A very good picture" (S.). "People seemed to like it" (N.). "Nothing to it but title, poor picture, big business first day" (S.).
BECAUSE OF A WOMAN (Belle Bennett—Tri.).....	Ave.	Ave.	Ave.	Ave.	"Good show." "Pleasing picture, but would stand trimming—too long."
BOTTOM OF THE WELL, THE (Evart Overton—Vita.)	Ave.	Ave.	Ave.	Ave.	"A good interest holding picture."
BRANDED SOUL, A (Gladys Brockwell—Fox).....	Ave.	Ave.	Ave.	Ave.	"Melo—pleased; elaborate production" (S.). "Too much sex; program stuff." "Poor." "Public does not like Mexican stories." "Poorest of the week—poorest Fox picture for many weeks. Brockwell not at her best."
CAMILLE (Theda Bara—Fox).....	Big	Big	Big	Big	"Great" (E.). "Patrons well pleased" (N.). "Great picture, Bara fine in part" (N.). (For other comment, see issue of Feb. 2.)
CINDERELLA MAN, THE (Mae Marsh—Gold.).....	Extra	Big	Big	Big	"Very good—great cast." "Entertaining, appealing, elevating" (N.). "This picture I would call 'beautiful'; direction, 'wonderful'; settings, 'magnificent'; cast, 'exceptional'; the kind of picture I like to rave over" (S.). "Deserves a niche among the screen's greatest." "Good picture, well received." "High class production." "Good picture." "Great—should have drawn better" (E.). "Best by far Goldwyn has turned out." "A great picture; splendid production." "Very, very pleasing." "Kind that pleases all." "Best Marsh release." "A very good picture."
CLEVER MRS. CARFAX (Julian Eltinge—Para.).....	Ave.	Ave.	Ave.	Ave.	"Clever female impersonator; not so good in this one, though they seem to like it." "Deserved better biz." "Just a picture." "Good picture." "Fair picture, no business." "Very good." "Good comedy, will be appreciated by any audience." "This star is good, but not extra strong at the box-office yet may improve." "Good, but has not drawing power."
COLD DECK, THE (William S. Hart—Lynch).....	Big	Extra	Big	Extra	"A picture that pleased." "He is a good drawing card." "Dandy Hart picture." "Best Hart ever made." "Pleased, big business." "Too dark—photography poor." "Good box-office attraction." "Good Hart subject."
COME THROUGH (Herbert Rawlinson—Jewel).....	Ave.	Big	Ave.	Big	"Rattling good picture." "Four big days on this." "Did greater business on this than Hart two weeks before" (W.). "Patrons well pleased." "Photography splendid." "Too much footage." "Good picture, pleased all." "A very good picture, drew well for four days." "Very fine subject."
DAUGHTER OF DESTINY (Madame Petrova—First Nat.)	Big	Big	Big	Big	"'Petrova's best,' was the comment of my audience."
DAUGHTER OF THE GODS (Annette Kellermann—Fox St.).....	Big	Big	Big	Big	"Broke all records" (S.).
DEVIL STONE, THE (Geraldine Farrar—Art.).....	Big	Ave.	Big	Ave.	"Fine production, very pleasing, star excellent" (E.). "Did not appeal very strong to our patrons, just an average business" (N.). "Splendid picture, but box-office said otherwise" (W.). "Not Farrar's best." "Great picture, but did not get us much business; on two days."
DOOR BETWEEN, THE (Ruth Clifford—Blue).....	Ave.	Ave.	Ave.	Ave.	"Not as pleasing as most Bluebirds, not a good character for Salisbury" (E.). "Very good" (N.).
DRAFT 258 (Mabel Talliaferro—Met.).....	Extra	Extra	Extra	Big	"Very nice picture for this time" (E.). "A great patriotic picture (N.). "A strong patriotic picture, not quite up to our expectations as a business getter." "Excellent, but public confuses with 'Slacker'; Miss Talliaferro's acting specially commented on as superb" (N.). "We change every day as a rule; ran this three days, to better business third than first—a winner." "Good drawing card." "Very good feature." "Best picture we have had—not a kick—left fine impression."
EASY MONEY (Ethel Clayton—World).....	Ave.	Ave.	Ave.	Ave.	"A pleasing picture—this star improving" (W.). "Star fine, show good" (N.). "Star very popular" (N.). "Ethel Clayton pleases always."
ETERNAL MOTHER, THE (Ethel Barrymore—Met.)..	Ave.	Ave.	Ave.	Ave.	"Good picture, not much drawing power" (N.). "These kind of pictures don't draw." "Good picture, not much drawing power." "Pleasing, good story with moral." "Star not popular."
ETERNAL TEMPTRESS (Lina Cavalieri—Para.).....	Ave.	Ave.	Ave.	Ave.	"Just a picture—nothing to rave over." "Star does not register, poor picture." "Very good" (S.). "Fine production, poor box-office attraction." "Very good, poor business." "Too heavy, not enough laugh" (W.).
FAIR BARBARIAN (Vivian Martin—Para.).....	Ave.	Ave.	Ave.	Ave.	"Extra good." "Good comedy, but 'local color' simply awful." "Best Paramount picture in many months."
FANATICS (J. Barney Sherry—Tri.).....	Ave.	Ave.	Ave.	Ave.	"Very good picture, star no draw here" (S.). "Not up to standard, but drew rather good here" (W.).
FETTERED WOMAN, THE (Alice Joyce—Vita.)	Ave.	Ave.	Ave.	Ave.	"Ordinary picture." "Star not popular." "Program stuff."
FIGHTING BACK (William Desmond—Tri.)	Ave.	Ave.	Ave.	Ave.	"Good Western." "Only fair." "Fair picture." "Did not please patrons."
FOR THE FREEDOM OF THE WORLD (Special—Gold.).....	Big	Big	Big	Big	"Good picture." "Nice picture." "Two days' capacity and pleased everyone." "Good picture of its kind, well liked, big business" (W.).
FRANCE IN ARMS (Pathe).....	Big	Big	Big	Big	"Great picture." "Too monotonous." "Great stuff—should go big." "Good drawing power."
FUEL OF LIFE, THE (Belle Bennett—Tri.).....	Ave.	Ave.	Ave.	Ave.	"Pleased average audience." "Poor." "Title Very Bad" (S.). "Does not hold the interest" (N.).
GAME OF WITS, A (Gail Kane—Mutual).....	Big	Big	Big	Big	"Best Mutual we have ever played" (S.). "Patrons all satisfied" (N.).
GARDEN OF ALLAH, THE (Selig Special Production)..	Big	Ave.	...	Big	"Too dry—yet good picture. Not a money getter" (N.). "Great big money-getter, fine picture" (N.). "An elaborate picture, but didn't draw."
GIFT O' GAB (Jack Gardner—K.E.S.E.).....	Ave.	Ave.	Ave.	Ave.	"Very pleasing; Gardner a comer." "Good picture, but failed to repeat after first day" (W.). "Light comedy—very entertaining" (W.).
GIRL ANGLE, THE (Anita King—Mut.).....	Ave.	Ave.	Ave.	Ave.	"Very cute picture." "Forced comedy, not liked generally by patrons." "Good Western."

TITLE, STAR, AND BRAND	E.	N.	S.	W.	EXHIBITORS' OWN REPORTS OF BOX-OFFICE VALUE
GOOD FOR NOTHING, THE (Blackwell-Greeley—World)	Ave.	Ave.	Ave.	Ave.	"Average picture" (W.). "Good picture" (S.).
GRELL MYSTERY, THE (Earl Williams—Vita.)	Ave.	Ave.	Ave.	Ave.	"Excellent picture." "Best Williams picture in some time—held the interest to "Good picture" (N.). "Rattling good detective story" (E.) "Not up to. Williams' standard." "Not as pleasing as some."
HER HOUR (Kitty Gordon—World)	Ave.	Ave.	Ave.	Ave.	"Very good." "Kitty Gordon popular, story good." "Average program." "Best picture Kitty Gordon has appeared in."
ACRIFICE (Alice Brady—Sel.)	Ave.	Ave.	Ave.	Ave.	"Good." "Not consistent with Select Standard—star good."
HIS MOTHER'S BOY (Charles Ray—Para.)	Ave.	Ave.	Ave.	Ave.	"Very good picture, star will draw better in time." "Too much 'silly kid' stuff." "Did not please or do as well as previous Ray pictures."
HUNGRY HEART, THE (Pauline Frederick—Para.)	Big	Ave.	Ave.	Ave.	"Excellent attraction for two days." "Nothing wonderful." "Not good enough." "Very good—a little slow, but holds the audience." (For further comment, see issue of Jan. 19.)
IN THE BALANCE (Earl Williams—Vita.)	Ave.	Ave.	Ave.	Ave.	"The usual Earl Williams picture; pleases some, but star does not vary recently in his characterizations." "Biggest business we have ever done on Williams" (S.). "Excellent; gave entire satisfaction." "Publicity of 'The Hillman,' from which it is taken, will get the money if exploited properly." "Good picture."
INDISCREET CORINNE (Olive Thomas—Triangle)	Big	Big	Big	Big	"Olive Thomas is a comer." "Fine picture." "Pleased my patrons." "This star getting very popular." "Ordinary." "Fair picture." "A great picture."
JACK AND JILL (Pickford-Huff—Para.)	Ave.	Ave.	Ave.	Ave.	"Pickford a young Douglas Fairbanks. Huff also clever. "Only fair." "Very good." "Name hurts this." "Pleased men only." "Play it—a sure-fire hit—I shall repeat it." "Very good picture." "Good picture." "Terrible title—fair picture." "Fair only." "Pleasing little picture, but poor title—should have called it 'The Fighting Kid' or something similar" (N.). "We covered title Jack and Jill on all posters" (W.).
JOHN ERMINE OF YELLOWSTONE (Francis Ford—Butterfly)	Ave.	Ave.	Ave.	Ave.	"Good Indian picture." "O. K."
JUDGMENT HOUSE (Stuart Blackton Production—Para.)	Ave.	Poor	Ave.	Ave.	"Only a fair production." "Fair picture only." "Will do business if handled well, it pleased all." "Fairly interesting production of a big story." "Very hard to understand—poorly connected, not liked" (W.). "Great picture, no box-office power" (N.). "No better than anybody's regular service" (N.).
KILL-JOY, THE (Mary McAlister—K.E.S.E.)	Ave.	Ave.	Ave.	Ave.	"Pleasing, no drawing power; McAlister clever, but the story is absolutely unreasonable, and director on location bad" (W.). "Fair picture" (N.).
LAND OF PROMISE (Billie Burke—Para.)	Ave.	Ave.	Ave.	Ave.	"Has the merit of being different, only my patrons did not care for the story "Opinion divided, just a fair picture and average drawing card."
LASH OF POWER (Carmel Myers—Blue.)	Ave.	Ave.	Ave.	Ave.	"Excellent picture." "Poor picture for Bluebird." "Only fair."
LEARNIN' OF JIM BENTON (Roy Stewart—Tri.)	Ave.	Ave.	Ave.	Ave.	"A good Western drama."
LITTLE PATRIOT, THE (Baby Osborne—Pathe)	Big	Big	Big	Big	"Good enough for any theatre to show."
LITTLE PRINCESS, THE (Mary Pickford—Art.)	Ave.	Ave.	Ave.	Ave.	"Good picture." "Picture too kiddish, did not pass at all." "A good picture for a kids' Saturday matinee." "No box-office value." "Satisfactory." "Only fair." "Not up to recent plays, only fair business." "Fine picture." "Very good." "Fair only." "Nothing extra, didn't draw." "Adults passed it up, too kiddish. Just a fair production." (For other comment, see issues of Jan. 19 and Feb. 2.)
LOVE LETTERS (Dorothy Dalton—Para.)	Ave.	Ave.	Ave.	Ave.	"Good production, ordinary story."
LONE WOLF, THE (Brenon Production—Sel.)	Big	Big	Big	Big	"Excellent." "Return business to capacity." "Going big on second week" (W.). "Extra big entire week." "Swell picture" (N.). "A great picture, and a good drawing card, with plenty of exciting situations." "Could recommend this subject for any theatre."
LOVE DOCTOR, THE (Earl Williams, Vita.)	Ave.	Ave.	Ave.	Ave.	"A winner." "Story 'impossible'—star going back as drawing card." "Star draws, picture not up to standard." "Good stuff." "Not up to standard but went big." "Fair." "Good, clean picture, fair business getter."
LUST OF THE AGES (Lillian Walker—Ogden Pict. Co.)	Big	Big	Ave.	Big	"Fine production—good theme." "Fair box-office picture—draggy" (W.). "Fine—artistic, but didn't draw, or please any too well." "Very good feature, story great; big money-getter if handled right." "Pleased."
MAGDA (Clara Kimball Young—Sel.)	Ave.	Ave.	Ave.	Ave.	"Very good picture." "Good picture, but did not draw." (For other comment, see issue of Jan. 19.)
MAID OF BELGIUM (Alice Brady—World)	Ave.	Ave.	Ave.	Ave.	"Very good." "This star always does average business." "Good picture and very pleasing." "Fine, good photography." "Star popular, picture pleased." "A great picture—a wonder." "Very pleasing picture, went over well in my house" (E.). "Anything but 'pleasing'" (S.).
MAN FROM MONTANA (Neal Hart—Uni.)	Ave.	Ave.	Ave.	Ave.	"Very good." "Fair picture."
MAN TRAP, THE (Herbert Rawlinson—Blue.)	Ave.	Ave.	Ave.	Ave.	"Not especially well liked, about 50-50." "Interesting, entertaining, big business." "High class picture."
MANX MAN, THE (Geo. Loane Tucker Production—Gold.)	Ave.	Big	Ave.	Big	"Turned hundreds away first night" (N.). "Very good picture, not so much pulling power" (W.). "Wonderful picture—a little too long" (N.). "Fine picture." "Should have drawn better." "Drew well, though rather too long due to English style of directing and acting."
MAN WITHOUT A COUNTRY (Jewel Production)	Big	Big	Big	Big	"Great, if publicity is properly handled." "Fine patriotic production that any American audience will like." "Extra good attraction." "Great business second day."
MARKED MAN, A (Harry Carey—Blue.)	Ave.	Big	Ave.	Ave	"Good business, fine, pleased."
MARK OF CAIN (Mrs. Castle-A. Moreno—Pathe)	Ave.	Ave.	Ave.	Ave.	"Good picture, excellent photography, beautiful settings, no pulling power" (W) "Nothing extra—patrons satisfied." "This picture pleased and drew extra big business two days" (E.). "Fair picture—best Mrs. Castle has appeared in, no pulling power." "Very good plot—exceptional."
MARRIAGE SPECULATION, THE (Mildred Manning—Vita.)	Ave.	Ave.	Ave.	Ave.	"Very good, different sort of story."
MATERNAL SPARK, THE (Irene Hunt—Tri.)	Ave.	Ave.	Poor	Poor	"Not a drawing card."
MATE OF THE SALLY ANN (Mary Miles Minter—Mut.)	Ave.	Ave.	Ave.	Ave.	"Very good offering" (N.). "Great entertainment." "Not popular kind picture" (N.).
MEDICINE MAN, THE (Roy Stewart—Tri.)	Ave.	Ave.	Ave.	Ave.	"Good Western." "Average production." "Good business, hardly up to standard of previous Stewart productions."
MISS JACKIE OF THE ARMY (Margarita Fischer—Mut.)	Ave.	Ave.	Ave.	Ave.	"A pleasing little picture—not big." "Fair, not good business-getter." "Bad—not much."
MISS U. S. A. (June Caprice—Fox)	Ave.	Ave.	Ave.	Ave.	"Good." "Best program picture in long time; S. R. O. the second day." "Great matinee picture." "Poor direction" (W.). "Fine patriotic picture" (N.). "A very pretty picture, delighted all; up to the Fox standard—pleasing subject, very patriotic" (N.).
MODERN MUSKETEER, A (Doug. Fairbanks—Art.)	Extra	Extra	Extra	Extra	"Splendid, a knockout" (E.). "Best Fairbanks yet" (S.). "Best thing Doug. has done" (W.).
MOLLY ENTANGLED (Vivian Martin—Para.)	Ave.	Ave.	Ave.	Ave.	"Good picture." "Very nice, star well liked." "Good." "Another like this and 'good night.'" "Pretty good picture." "Just a picture."
MOTH, THE (Norma Talmadge—Sel.)	Ave.	Big	Ave.	Big	"Excellent, star rapidly coming to the front." "Wonderfully produced, detail perfect." "Very good here" (W.). (For other comment, see issue of Feb. 2.)
MRS. DANE'S DEFENSE (Pauline Frederick—Para.)	Ave.	Big	Big	Big	"Very good." "Excellent picture, but hardly a show for the tired business man." "Good production; story did not register." "Very good picture, but expected more from Pauline."
MY LITTLE BOY (Ella Hall—Blue.)	Big	Big	Ave.	Ave.	"Fine Christmas picture, pleased everyone." "One of the best Bluebird has made." "Everyone satisfied, splendid cast, went over big in high class locality."
NAN OF MUSIC MOUNTAIN (Wallace Reid—Para.)	Big	Ave.	Ave.	Big	"Good." "In a dress suit would make a bigger hit." "Very good." "Exciting Western with very pleasing effects." "Great picture." "Extra good show" (W.).
NEARLY MARRIED (Madge Kennedy—Gold.)	Ave.	Ave.	Ave.	Ave.	"Comedy one of best shown; star rapidly coming to front." Photography wonderful, star has advantage of appearing in best Goldwyn has put out." "Great." "Well liked, clean comedy." "A magnetic star." (For other comment, see issue of Jan. 26.)
NEW YORK LUCK (William Russell—Mut.)	Ave.	Ave.	Ave.	Ave.	"A very good picture."

TITLE, STAR, AND BRAND	E.	N.	S.	W.	EXHIBITORS' OWN REPORTS OF BOX-OFFICE VALUE
OUTSIDER, THE (Emmy Wehlen—Met.)	Ave.	Ave.	Ave.	Ave.	"Beautiful picture." "Poor title—fair picture." "Star always dr ws." "Good picture." "Very good, unusual, new " "Very good picture."
OUTWITTED (Emily Stevens—Metro.)	Big	Ave.	Ave.	Big	"Story unusual—pleased" (E.). "Wonderful picture" (N.). "Exceptionally good feature" (W.). "Fine picture, didn't draw" (S.). "Excellent play." "Very good picture." "Best Emily Stevens has done." "Picture gave perfect satisfaction." "Good—well liked."
OVER THERE (Charles Richman, Alice Q. Nielson—Sel.)	Ave.	Ave.	Ave.	Ave.	"Very good war picture—drew good business at advanced prices."
PAINTED MADONNA, THE (Sonia Markova—Fox)	Ave.	Ave.	Ave.	Ave	"Good picture, star not known." "New star, did not draw." "Just gets by, not especially pleasing" (N.). "New star, but pleased all" (N.). "The tar is very poor in this subject" (N.).
PAY ME (Jewel Production)	Big	Big	Ave.	Big	"Fine Western." "Great production that lives up to its advertising."
PLEASE HELP EMILY (Ann Murdock—Mut.)	Ave.	Ave.	Ave.	Ave.	"Light entertainment." "Not as good as other Empires." "Pleasing comedy drama." "Fairly good." "An extra good comedy."
POPPY (Norma Talmadge—Sel.)	Big	Big	Big	Big	"Above the average." "Good production." "Very good business."
PRIDE OF NEW YORK, THE (Geo. Walsh—Fox)	Big	Big	Big	Big	"This is a dandy." "Great favorite here." "Ran close second to Fairbanks 'Reaching for Moon.'" "Fast gaining in popularity in all our houses." "Great show." "Star always pleases."
PRINCESS VIRTUE (Mae Murray—Blue.)	Ave.	Ave.	Ave.	Ave.	"Very artistic." "Liked by some, not by others." "Too high class for mob." "Just ordinary." "Pleased some, disappointed others."
REACHING FOR THE MOON (Douglas Fairbanks—(Art.)	Big	Big	Big	Big	"Good." "Not up to Fairbanks' standard." "Not his best." "Not as good as usual." "Pulled him off fourth day." "Fair—star great card." "Same old smile gets 'em, and they like it." "Just a moving picture, but Fairbanks popular as ever." "Very good, but not his best." "Went over great." "Only fair—big drawing card." (For further comment, see issue of Jan. 19.)
REDEMPTION (Evelyn Nesbit Thaw—State R.)	Big	Extra	Big	Big	"An exceptionally good picture, well acted, good attendance at raised prices." "Drew big, picture liked." (For other comment, see issue of Dec. 29.)
RED, WHITE AND BLUE BLOOD (Bushman-Bayne—Met.)	Big	Big	Big	Big	"Bushman and Bayne are coming back strong." "Very good picture." "Good—good business getter." "Classy picture, mighty good entertainment."
REGENERATES (Alma Reubens—Tri.)	Ave.	Ave.	Ave.	Ave.	"Show good." "Fine picture, no pulling power." "Good, but no business." "Patrons well pleased."
RISE OF JENNIE CUSHING (Elsie Ferguson—Para.)	Ave.	Ave.	Ave.	Ave.	"Very pleasing subject." "Pleased—fair crowds." "Pleasing to look at but did not get over for me." "Too much art—a little more 'hokum,' please." "Very good." "Good picture—Ferguson will prove box-office attraction after she gets known." "Unfavorable title killed it." (For further comments, see issue of Jan. 12.)
ROSE OF BLOOD (Theda Bara—Fox St.)	Big	Big	Big	Big	"'Ideal' picture." "Bara always gets the money here."
RUNAWAY ROMANY (Marion Davies—Pathe Sp.)	Ave.	Ave.	Ave.	Ave.	"Very pretty picture; beautiful scenes; star good."
SAVAGE, THE (Ruth Clifford—Blue.)	Ave.	Ave.	Ave.	Ave.	"Fine picture." "Good of its kind, beautiful scenery."
SCANDAL (Constance Talmadge—Sel.)	Big	Big	Big	Big	"A very fine picture, will absolutely please patrons of any house" (N.). "Miss Talmadge is great in this part." "Went over well" (S.). (For further comment, see issue of Feb. 2.)
SEA MASTER, THE (William Russell—Mut.)	Ave.	Ave.	Ave.	Ave.	"He is capable of better work." "Star a general favorite." "Not a children's picture." "Good fight picture." "Good—pleased generally" (W.). "Poor, vulgar" (N.). "William Russell well liked." "Good."
SECRET GAME, THE (Sessue Hayakawa—Para.)	Ave.	Ave.	Ave.	Ave.	"Great, one of Jap's best yet." "Dandy picture, very interesting" (N.). "Good enough picture, star does not draw here" (N.). "Excellent picture" (W.).
SECRET OF THE STORM COUNTRY (Norma Talmadge—Sel.)	Big	Big	Big	Big	"Good picture; star always draws; best she has done." "Fairly good picture—star deserves better vehicle than this. In my opinion star in 6 months will be biggest box-office attraction in the business" (S.). "Very pleasing, well liked by all."
SEVEN SWANS, THE (Marguerite Clark—Para.)	Ave.	Ave.	Big	Big	"An excellent Christmas fairy tale." "Excellent photography." "Good matinees, poor evenings." "Very good picture of its kind, well suited to women and kiddies." "Draws for children mostly—children's pictures keep away an adult patronage." "Great holiday bill for the kids."
SHIRLEY KAYE (C. K. Young—Sel.)	Big	Ave.	Ave.	Ave.	"Clara Kimball Young never better than in this picture." "Business better second day than first." "Very nice story." "Best C. K. Young picture yet."
SILENT MAN, THE (Wm. S. Hart—Art.)	Big	Big	Ave.	Big	"History repeats—they are killing off the Westerns" (W.). "Not up to Hart standard" (N.). "Hart pictures seem to all look alike, guns, cowboys, cards, saloons, gambling." "Give Hart a change, like 'Between Men'—dress him up, if only for a reel or two; my patrons say, 'The same old Hart with the same old gun.'" "Getting tired of his pictures" (N.). "Good" (N.). "Good picture and went over well" (E.). "One of his best, great drawing card for anyone."
SIRENS OF THE SEA (Jewel Production)	Big	Big	Big	Big	"Patrons liked this." "A beautiful production." "Well liked."
SNAP JUDGMENT (William Russell—Mut.)	Ave.	Ave.	Big	Big	"One of Russell's best." "Good." "Pleased, good Western." "Fine picture."
SQUARE DECEIVER, THE (Harold Lockwood—Met.)	Big	Big	Big	Big	"Lockwood always draws." "Much better than average." "Good picture." "Very pleasing picture." "Production good, star a good card." "Lockwood at his best." "Very good." "Well liked." "Good picture, didn't draw." "Excellent, like Lockwood in this kind." "Good picture."
STRANDED IN ARCADY (Mrs. Castle—Pathe)	Ave.	Poor	Poor	Poor	"Story overdrawn and uninteresting." "No story—plot bad."
SUDDEN GENTLEMAN, THE (Wm. Desmond—Tri.)	Ave.	Ave.	Ave.	Ave.	"Very good program picture." "Fine picture, drew extra." "Very good."
SUNSHINE ALLEY (Mae Marsh—Gold.)	Ave.	Ave.	Ave.	Ave.	"Fair picture, star doesn't draw yet." "Very weak." "Well liked, but failed to draw." "Good." "Good picture, photography good." Just a fair picture, had no drawing power." "I would not classify it as a good program picture." (For further comment, see issue of Jan. 19.)
SYLVIA OF THE SECRET SERVICE (Mrs. Castle—Pathe)	Ave.	Big	Ave.	Big	"Seemed to please Castle fans."
TENDERFOOT, THE (Duncan-Holloway—Vita.)	Ave.	Ave.	Ave.	Ave.	"One of the best Westerns we have ever played" (S.). "Excellent Western with plenty of comedy." "Good Western." "Average Western." "Good picture." "Very fair Western, no draft for this theatre."
TENTH CASE, THE (June Elvidge—World)	Ave.	Ave.	Ave.	Ave.	"A good picture."
THAIS (Mary Garden—Gold.)	Extra	Extra	Extra	Extra	"Record for the house—wonderful production, remarkable achievement even for Goldwyn" (S.). "Big business, but not as good second day" (W.). "Well liked, big business at advanced prices" (E.).
TOM SAWYER (Jack Pickford—Para.)	Big	Big	Big	Big	"Bully picture, had us guessing to handle the crowds." "Excellent—pleased greatly."
TWO BIT SEATS (Taylor Holmes—K.E.S.E.)	Ave.	Ave.	Ave.	Ave.	"Pleases; clear photography." "Comedy drama, pleasing." "Good picture." "Fair."
UNFORESEEN, THE (Olive Tell—Mut.)	Ave.	Ave.	Ave.	Ave.	"Star unknown and a fair release." "Story no good."
UNKNOWN 274 (June Caprice—Fox)	Ave.	Ave.	Ave.	Ave.	"A dandy picture" (N.). "The dog carries off the honors." "Acceptable, gets over fairly well." "First half good, last drags."
UNTIL THEY GET ME (Pauline Hart—Tri.)	Ave.	Ave.	Ave.	Ave.	"Excellent." "Good business on this."
UP OR DOWN (Geo. Hernandez—Tri.)					"Very poor picture" (N.). "Fair, that's all" (N.). "Fair production" (W.) "Rotten" (W.). "Entertaining comedy drama" (W.).
VOICE OF CONSCIENCE, THE (Bushman-Bayne—Met.)	Ave.	Ave.	Ave.	Ave.	"An excellent picture." "This picture is good, I think star is getting better." "Fair picture." "One of the best pictures we have run this season—too much Bushman" (W.). "Very good, liked by all" (N.). "Very good." "Good picture." "Negro boy very good."
WHEN A MAN SEES RED (William Farnum—Fox St.)	Big	Big	Big	Big	"A very fine picture." "Good picture." "A good picture but it will take a little time to bring back this star." "One great show—star ditto." "Typical Farnum." "Story not liked" (S.). "Remarkable picture." "Great picture, good story, very well produced, but drew poor business." "Big box-office attraction" (W.).
WILD GIRL, THE (Eva Tanguay—Sel.)	Big	Poor	Ave.	Ave.	"Nothing to picture only the direction." "Glad she's making only one picture." "Very poor, public disgusted."
ZEPPELIN'S LAST RAID (U. S. Exh. B. Corp.)	Big	Big	Big	Big	"Good spectacle, generally pleased—more because of the wonders of it than the story."

Exhibitor Service Bureau

Why the Program—And How

Discussion of Some Essentials and Reasons for Their Employment in Your House Organ

THEATRE programs are more for holding business and getting your regular patrons to come oftener to your theatre than for creating new business. This should always be borne in mind in preparing these programs, for too many exhibitors base their plans on the bally-hoo style, evidently expecting that these programs in themselves will bring new people to their houses. The program has a most important field, but it is an entirely distinct one from newspaper displays.

Naturally there are all styles of these programs from thirty-six page illustrated affairs, often printed in colors, to the single sheet, and we will discuss the various classes here, with the endeavor to point out the good features and the useless ones. Starting this week we are illustrating some of the simpler forms which are comparatively inexpensive and all of which can be mailed in an ordinary sized envelope.

There can be no hard and fast rules made for the design of the programs, for local conditions have a whole lot to do with it, as does the class of patronage of the house, the number of changes each week and a dozen other elements that have to be considered before the manager will get just exactly what he wants. But there are a number of general policies that can be followed with success and which can be understood from a study of the ones illustrated on the opposite page.

With the exception of the folder of the Liberty theatre, Spokane, Washington, which gives only a single bill and which is more in the nature of an inducement for people to attend the theatre during the days that it covers than a program in itself, the others illustrated cover at least the attractions for a week. We do not recommend to any but the largest theatres which can stand heavy expenses the issuance of a program for less than a week for mailing purposes, and certainly none for a longer period except for the "lap-over" which we will explain later. We are, of course, taking into consideration that the theatre is maintaining a mailing list and that it is sending out these weekly programs to its regular patrons. *That, and a special effort to develop the automobile trade of your section by this means, is something that we strongly recommend in connection with the house organ.*

Now, the ideal arrangement of the program end of the business would be to issue a weekly program which is to be mailed and in addition print a small one-sheet program on each attraction. These could be presented with the program for the week on the earlier days of the week, and there might be a possible saving on the latter two days, although we do not believe that this sort of [illegible]

Let us get back to the proposition of the mailing list for a moment. The only objection that can be found to this is that it is somewhat expensive. One theatre manager asks how he can avoid duplication. He complains that he mails his program each week to a thousand persons and that if that thousand do come to the theatre he has to give each one of these another program. *The answer to that question is that if the thousand copies that he has mailed have brought the people to his house they have been worth many times over to him the amount of expense that they caused.*

Especially in the case of theatres catering to the family trade, neighborhood houses and houses in the smaller communities, especially where the newspaper facilities are poor, we believe very strongly in the mailing list idea and urge its use for the program. We believe that this is worth a great deal more than a constant succession of heralds, etc.—a game that has been very badly overworked. In this connection one exhibitor has called our attention to the manner in which the letter and postcard idea has been overworked. He calls attention that one service recommends the sending out of three sets of postcards and a letter on each production and that under the present rates of postage this would cost him eight cents, while the paper and printing would cost at least two cents more, and that even if every person addressed came he would get just enough on a ten cent admission basis to pay the cost of this stunt. Of course, no exhibitor changing daily or three times a week should attempt to do this regularly, and we don't believe that an exhibitor who changes every week should get committed to this policy, for aside from the expense this system is going to prove a nuisance to your patrons and they are very likely to demonstrate that to you by staying away from your house. *Once in a while it is a good plan, but as a policy—NEVER.*

We cite this because the program has just the opposite appeal. If you start mailing these weekly programs you will find that your regular patrons will feel miffed if they do not get one each week.

You can afford a mailing list and it will build up business for you if you prepare the attractive sort of a program—one that the people will preserve for the week and use for reference. We cited recently under one of the articles on "Is This Your Theatre?" the instance of a man who ran a high class neighborhood house which had proved a failure until he took charge and who hit upon the idea of getting the numbers of all the autos that visited his house, learning the names of the owners and then mailing them his programs regularly, after he had paved the way with an introductory letter. It built business for him tremendously. It will do the same for you. It will build business for the theatre in the small town exhibitor through his own section if he will watch the people who come now and then and mail his programs to them. In these days when nearly every farmer owns a car and distance amounts to little the exhibitor will do well to develop this trade, *and we emphatically say he can do it.*

To all these people on your mailing list, and for that matter to those coming to your theatre to whom you hand copies, you need to make this attractive so that they will preserve it. Though you have to expect a certain amount of waste, the program thrown on the floor doesn't get you much additional business.

Now, in all of these programs illustrated this week there is an absence of advertising. That is preferable where you can afford to pay the full expense yourself. In a later article we will discuss the sale of space in your program in more detail.

The next thing to remember—and this is very important—is that your program is not a dodger, that you don't have to use heavy black type and a lot of gim-crack work. What you want to do is to use a lightface, plain, readable type. We have selected these specimens with the purpose of illustrating that point.

Now, let us take up a study of these four programs.

That of the City theatre, Newark, N. J., is printed on buff stock of fairly light weight. The paper itself is 6 inches in depth by 10¾ width. It folds twice and thus fits into an ordinary envelope.

Two things especially commend this program. In the first place the cast of a number of the pictures is used, a valuable thing especially where the program is distributed in the theatre itself. The general plan in the construction of a picture is for the entire cast to be given at the beginning of the film or the names to be stated as the various characters enter. But in either case the names are likely to be forgotten, or the patron may not at that moment be interested in the personality of an actor, but before the picture is over he may want to know his name because he has been impressed with his work. There are often some of the

(*Continued on page* 843)

How Some Successful Houses Prepare Their Programs

Both sides of the pages of these house organs are reproduced here, one under each other. Comment on them appears in the article on the opposite page.

Saturday, January 19
Special For "Kiddies' Matinee Show"
Continuous from 1 P M. to 6 P. M.
Exclusive Showing of Edison's
CONQUEST PICTURES
Safe and Sane Pictures
For the Whole Family
"PUTTING THE BEE IN HERBERT"
By George Weston

Herbert Macklin and Nellie Carter meet at a summer resort, fall in love with each other. When Herbert's salary is advanced from eighteen to twenty dollars a week, he and Nellie are married. All goes well for a while, then the price of everything begins to rise, but Herbert's salary does not follow suit. The president of the Consolidated Wares in a published interview that $10,000 men are hard to find. Nellie suggests to Herbert that he prove that he is worth that amount.

"THE YOUNG RAILROADERS"
By R. Lovell Coombs

A gang of laborers, incited by one of their number who has been discharged, overpower their foreman and plan to wreck his incoming train. The station master's son comes upon the foreman, bound and gagged. He releases him and succeeds in closing the switch just in time to save the train.

THE CHAMPION BABY
A ludicrous and clever tale of the Newlyweds and their baby

THE HEALTHIEST SPOT IN INDIA
A beautiful picture of the Himalayas.

Afternoon and Evening
HAROLD LOCKWOOD
In "THE AVENGING TRAIL"
MACK SWAIN
In "AMBROSE'S ICY LOVE"
L-Ko Two-Act Farce Comedy
Pathe's Pictorial Revue

Monday and Tuesday, January 21-22
MRS. VERNON CASTLE
In the Five-Act Screen Adaptation from one of CAROLYN WELLS' Most Successful Novels
"THE MARK OF CAIN"
With the Popular Hero of Many Hits
ANTONIO MORENO
CAST OF CHARACTERS

ALICE ..... MRS. VERNON CASTLE
Rowland Trowbridge ..... J. H. Gilmour
The Housekeeper ..... Elinore Black
The Judge ..... John Salnpolis
Stryker ..... Edwin Hoyt
The Maid ..... Florence Dixon
Detective ..... James Levering
KANE LANGDON ..... ANTONIO MORENO

"PULLING UP THE RIVER"
Konsistent Komedy

Wednesday, January 23
EMILY STEVENS
In "DAYBREAK"
A METRO Picture Drama—Vitai—Homan

CAST

EDITH FROME ..... EMILY STEVENS
Arthur Frome, her husband.. Julian L'Estrange
Dr David Brett ..... Augustus Phillips
Herbert Rankin ..... Herman Lieb
Carl Peterson ..... Frank Joyner
Alma Peterson ..... Evelyn Brent
Ormay ..... Joe Daly
Meta Thompson ..... Evelyn Axzell

HAROLD LLOYD
In the Two-Part Lonesome Luke Farce Comedy
"HE NEVER SLEEPS"
Hearst-Pathe News

Thursday and Friday, January 24-25
NORMA TALMADGE
In "THE SECRET OF THE STORM COUNTRY"
From the book of the same name by
GRACE MILLER WHITE

In this photoplay Norma Talmadge is seen in the role of "Tess," the little daughter of the squatter village on the shores of Lake Cayuga, made famous by Grace Miller White in her two popular novels, "Tess of the Storm Country" and "The Secret of the Storm Country." As "Tess" Miss Talmadge gives further proof of her versatility. This picture has broken records wherever shown.

Added Attraction Friday
MOLLIE O'CONNELL
Featured in the Four-Act Falcon Rural Film Drama
"HER OLD-FASHIONED DAD"

Saturday, January 26
WILLIAM S. HART
In "THE SILENT MAN"
CAST

"Silent Bud" Marr ..... WM. S. HART
Betty Bryce ..... Vola Vale
"Handsome Jack" Pressley ..... Robt. McKim
David Bryce ..... Harold Goodwin
"Grubstake" Hopkins ..... J. P. Lockney
"Preaching Bill" Hardy ..... Geo. P. Nichols
Mrs Hardy ..... Gertrude Claire
Ames Mitchell ..... Milton Rosmer
Popo ..... Dorcas Matthews

GRYN N. BARRET
In "A BEE'SY TIME"
Hearst-Pathe News
"Kiddie Show" Saturday Matinee
MARGUERITE CLARK
In "SILKS AND SATINS"

Leave your name at the box office and have this program mailed you weekly.

We Recommend To You
"THE AUCTION BLOCK"
Showing
WEDNESDAY AND THURSDAY

THE EXHIBITOR'S TRADE REVIEW says of [illegible]: "There is never an instant when the action drags in the slightest, one sensation follows fast upon the heels of the former, the pace growing faster until a climax is reached."

REGARDING THE WAR TAX:

The law reads that one-cent (1c) tax must be collected on every ten cents (10c) or fraction thereof on all admissions of twenty-five cents (25c) and under; and ten per cent (10%) on all admissions over twenty-five cents (25c), that is one cent (1c) on five cent (5c) admissions, one-cent (1c) on ten cent (10c) admissions two cents (2c) on fifteen cents (15c) admissions two cents (2c) on twenty cents (20c) admissions one, three cents (3c) on twenty-five cents (25c) admissions.

But it never occurs to you that when you leave this theater you can take only one thing away—an opinion?

PROGRAM
WEEK BEGINNING
MON. JAN. 21

OPEN MONDAYS
AND
EVERY DAY AS USUAL

The State Fuel Administrator rules that Theatres shall remain open as do other retail businesses, complying of course with the order regarding the burning of fuel for heating purposes.

MUSIC ON THE
$8,000.00 FOTOPLAYER
All Day—Every Day
FROM 11 A. M. TO 11 P. M.

THEATRE
LOUISIANA
Louisiana Amusement & Realty Co Inc. Props.
BATON ROUGE, LA

Monday and Tuesday, January 28-29
GERALDINE FARRAR
In "THE DEVIL STONE"
CAST

Marcia Manot ..... GERALDINE FARRAR
Jay Sterling ..... Wallace Reid
Robert Judson ..... Hobart Bosworth
Silas Martin ..... Tully Marshall
Simpson ..... James Neill
Stephen Densmore ..... Gustav Von Seyffertitz
Mr. Rogers ..... Ernest Joy
Mrs Rogers ..... Mabel Van Buren
Berthe ..... Lillian Leighton
Pierre ..... Burwell Hamrick

Wednesday, January 30
TAYLOR HOLMES
The Star with the Widest Smile
In "THE SMALL TOWN GUY"

Thursday, Jan. 31—Friday, Feb. 1
The world's most spectacular woman
MARY GARDEN
In "THAIS"
The story of the saint who became a sinner and the sinner who became a saint.
THE CAST IN "THAIS"

Thais ..... MARY GARDEN
Paphnutius ..... Hamilton Revelle
Lollius ..... Crauford Kent
Cyrnus ..... Lionel Adams
Nicias ..... Charles Trowbridge
Mother Superior ..... Alice Chaplin
Nun ..... Margaret Townsend

Saturday, February 2
HERBERT RAWLINSON
In "THE HIGH SIGN"
"Kiddie Show" Saturday Matinee
CHARLIE CHAPLIN
In "CARMEN"

For Our Patrons:

You can obtain a complete set of Portraits of Paramount and Artcraft Stars by sending this coupon and 10c. in stamps or coin to Paramount Pictures Corporation, 485 Fifth Ave., New York, N. Y.

Name _____

Address _____

CITY THEATRE
Seventh & Orange Streets, Newark, N. J.

AT YOUR THEATRE
"The City"
7th & Orange Sts., Newark, N. J.
LEON O. MUMFORD, Managing Director
Telephone 2251 Branch Brook

PROGRAM, JAN. 19th to FEB. 2d, '18

SUNDAY. JANUARY 27
BENEFIT
SOLDIER'S
TOBACCO
FUND
CONTINUOUS 2 TO 11 P. M.

Program subject to change without notice

The Week's Programme

Open Daily From 11 A. M. to 11 P. M. Week of January 21st, 1918

MONDAY, JANUARY 21st--
Bluebird Photoplays presents Franklyn Farnum, in—
"The Scarlet Car." Five Parts. Richard Hardy Davis' sensational drama of love and adventure. High power motoring and mystery and the adventures of a modern Nell Franklyn Farnum will surely win you in this interesting picture if he has not done it already.
"Hidden Hands"—Episode No. 8 of **"The Mystery Ship,"** featuring Ben Wilson and Neva Gerber.
"Jerry and The Burglars"—George Ovey Cub Comedy
ADMISSION—Balcony 10c, Lower Floor 15c, Children 5c.

TUESDAY, JANUARY 22nd--
Mutual Pictures Corporation presents Francis X. Bushman and Beverly Bayne, in—
"Red, White and Blue Blood." Five Parts. Romance and thrills, and the story of a girl who married blue blood and her final surrender to a man who had nothing but good American Red, White and Blue blood in his veins. Delightful entertainment from opening title to "The End."
"The Unmarried Look"—Sidney Drew Comedy.
Universal Current Events—Important Happenings.
ADMISSION—Balcony 10c, Lower Floor 15c, Children 5c.

WEDNESDAY, JANUARY 23rd--
THURSDAY, JANUARY 24th--
Goldwyn Pictures Corporation presents Rupert de Remer, in—
"THE AUCTION BLOCK." Rex Beach's greatest novel and masterful story of the life drama of a millionaire in America's big city. "Rhode Remer has been stirred by more critics as the most beautiful girl in New York, and her work in "The Auction Block" is proof a plenty that she is a true artist. The story of "The Auction Block" has that life action that makes Rex Beach's novels famous wherever books are known. Interest fills every reel and there is "punch" in every scene.
"Tom, Dick and Harry"—Strand Comedy
Bray Pictograph—Educational
ADMISSION—Balcony 10c, Lower Floor 20c, Children 5c.

FRIDAY, JANUARY 25th--
Mutual Film Corporation presents Mary Miles Minter, in—
"Peggy Leads The Way." Five Parts. Lorraine's lovely Mary looks her prettiest and to most happily cast in this most charming photoplay. The story is one of those little mountain towns which are reached only by stage, and the picture as a whole, is a real gem of beauty, wit and interest.
"The Guy and The Guyser"—Nestor Comedy
"The Animated Weekly" News That is New.
ADMISSION—Balcony 10c, Lower Floor 15c, Children 5c.

SATURDAY, JANUARY 26th--
Mutual Film Corporation presents Edna Goodrich, in—
"American Maid." Five Parts. This story is one full of action and picturesque. Miss Goodrich is seen in many characterizations—A red cross nurse in France, a society girl, a Western girl leading her band of lover and then in the costume of the Irish French, Holland and Russian. Beautiful scenes and beautiful photography, and never lagging in interest make it a class "A" production.
Two Reel L-Ko Comedy.
ADMISSION—Balcony 10c, Lower Floor 15c, Children 5c.

SUNDAY, JANUARY 27th--
World Film Corporation presents Jane Elvidge, and Carlyle Blackwell, in—
"The Beautiful Mrs. Reynolds." Five Parts. An absorbing story that will hold you spell bound. The historically correct picture of the life of Alexis the Czarevitch and Anna Wardell artless and charming and the reproduction of the most famous love story. A Brady-Made production surpassing fine.
Big "V" Comedy—One Reel.
Mutual Weekly—Real News.
ADMISSION—Balcony 10c, Lower Floor 15c, Children 5c.

MUSIC All Day—11 A. M. to 11 P. M.—Every Day, by THE FOTOPLAYER The Instrument That Expresses Every Musical Thought

COMING ATTRACTIONS
MAE MARSH, TOM MOORE and GEORGE FAWCETT
IN
"The Cinderella Man"
MARY PICKFORD
IN
"Rebecca of Sunnybrook Farm"
MARY GARDEN
IN
THAIS
ELSIE FERGUSON
IN
"The Rise of Jennie Cushing"
NORMA TALMADGE
IN
"Ghosts of Yesterday"

COMING ATTRACTIONS
GERALDINE FARRAR with WALLACE REID
"The Devil Stone"
DOUGLAS FAIRBANKS
IN
"A Modern Musketeer"
MARGUERITE CLARK
IN
"The Seven Swans"
MARY PICKFORD
IN
"Stella Maris"
W. S. HART
IN
"The Narrow Trail"
PAULINE FREDERICK
IN
"Mrs. Dane's Defense"

TO ELMWOOD THEATRE PATRONS:
We will gladly mail you the WEEK'S PROGRAM in Advance.
Fill out the space below with your name and address and let us place you on the Elmwood Mailing List.
Name _____
Address _____
Please Deposit with Doorman or Usher as way out
PATHFINDER'S
"THE PURE WATER IN THE GREEN BOTTLE"
SERVED HERE

The ELMWOOD THEATRE
BUFFALO, N. Y.
Phone, Tupper 6458
"Always Entertaining"
ATTRACTIONS
JANUARY 20-26.
E. O. WEINBERG, Mgr
BENJAMIN PRESS

SUNDAY, JAN. 20
Continuous Performance, 2-11 P. M.
DOUBLE FEATURE PROGRAM
EDNA GOODRICH
with WILLIAM DAVIDSON
IN
"Her Second Husband"
A Society Drama which emphasizes the folly of placing success before love. A story of Love, Marriage and High Finance.
WINIFRED ALLEN
And the TRIANGLE KIDDIES
IN
"The Man Hater"
From a Saturday Evening Post story, of the same name, by Mary Brecht Pulver.
A Romance of a girl who learned that all men are not alike. A pleasing comedy drama.
Universal Animated Weekly

MON. TUE.—JAN. 21-22
TWO PERFORMANCES 7 and 9 p. m.
CLARA KIMBALL YOUNG
Supported by CORLISS GILES, (Leading Man of Bonestelle Stock Co., Season 1917), GEORGE FAWCETT and CLAIRE WHITNEY
IN
"Shirley Kaye"
Adapted from the play of the same name, by Hulbert Footner.
"Shirley Kaye" with Clara Kimball Young in the title role, is a tense story of American life, relieved by several high-class comedy scenes and threaded with a genuine love interest that appeals to all.
"The Screen Fan"
With ELEANOR MASTERS. The First of the James Montgomery Flagg's Series,
"Girls You Know"
Educational.
Getting Acquainted With Bees.
HEARST PATHE NEWS.

WED. THUR.—JAN. 23-24
TWO PERFORMANCES. 7 and 9 p. m.
DOUGLAS FAIRBANKS
IN
"Down To Earth"
From the Story
By DOUGLAS FAIRBANKS
A Real Fairbanks Comedy with plenty of Laughs.
MR. AND MRS. SIDNEY DREW
IN
"Why Henry Left Home"
SELECTED TRAVELOGUE.
UNIVERSAL CURRENT EVENTS.

FRI., SAT.—JAN. 25-26
DOUBLE FEATURE PROGRAM
SATURDAY MATINEE, CONTINUOUS 2 TO 11
HAROLD LOCKWOOD
IN
"The Square Deceiver"
Adapted from Francis Perry Elliott's novel, "Love Me For Myself Alone."
A joyous comedy of youth and love in which a young man poses as a chauffeur to find out if his "dream girl" loves him for himself or his money.
MARGARITA FISCHER
IN
"Molly Go Get 'Em"
A sub-deb story in which our delightful heroine outwits her sister and captivates her sweetheart.
A rollicking comedy.
A ROBERT BRUCE SCENIC
"High, Low and The Game"
HEARST PATHE NEWS

RECENT LIBERTY BOOKINGS INCLUDE NORMA TALMADGE IN "THE SECRET OF THE STORM COUNTRY," "THE LONE WOLF," ETC.

The following are of productions booked by the Liberty to date and to change. However should you desire to see a certain show, if any change be made from a period to an, group your name and address on the list.

Jan. 20—THE "SILENT MASTER" (Robert Warwick)
THAT'S GIT (Mack Swain)
Jan. 20—RED RYDER FOR THE MOON (Doug Fairbanks)
THE KITCHEN LADY (Mary Pickford)
Jan. 27—THE PUBLIC BE DAMNED (Marie Doro and Cast)
Jan. 27—BARNEY OLDFIELD (Gene Fowler in the picture)
Jan. 31—THE SECRET OF THE STORM COUNTRY (Norma Talmadge)
Feb. 3—EAT ME (Dorothy Phillips)
Feb. 7—THE MAN WHO STAYED (Dane and Reed, etc.)
Feb. 10—THE VOICE OF THE MAN (Peggy Hyland)
Feb. 14—ON TRIAL (The Big New York Success)
Feb. 21—THE MAN WITHOUT A COUNTRY (A Modern version)
Feb. 24—A MORGAN MUSKETEER (Doug Fairbanks)
Mar. 3—THE MOTHER (Norma Talmadge)
Mar. 10—THE SPY (Theda Bara)
NOTE—Of course, no House Parties Notes such as we issue personal information will be a part of every program.

PHOTOS OF PARAMOUNT AND ARTCRAFT STARS FREE TO LIBERTY THEATRE PATRONS—JUST FILL OUT THE COUPON

You can get an assortment of Portraits of Paramount and Artcraft Stars by sending this coupon and 10c in stamps or coin to Paramount Pictures Corporation, 485 Fifth Ave., New York, N. Y.

Name _____
Address _____

LIBERTY THEATRE, Jersey City

The Liberty's Third Anniversary
Jan. 25th, 1918
New Year Will Witness Only Stellar Attractions

Three years ago Jan. 25th the Liberty Theatre opened its doors for the first time to the local show going public. Since that time hundreds of thousands of admissions have been registered and the popular Riverside Avenue Temple of Motion Pictures" has seen thousands of new friends and patrons.

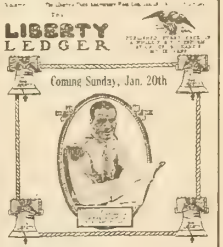
The Liberty during the past years has indefinitely endeavored to maintain a standard of high-class attractions and that new year will witness the presentation of some of the finest pictures money can buy.

The new policy of the Liberty to maintain a standard admission price and to play no "extras" or serve proper matinee, we'll be adhered to as in fact we are running continuous will allow us. One thing, however, you may always expect a high-class program at the theatre—and we sincerely trust that you will never be disappointed.

(Signed) LIBERTY THEATRE,

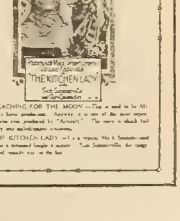
LIBERTY LEDGER

Coming Sunday, Jan. 20th



The Home of Artcraft
and other feature productions of a like character

DOUG FAIRBANKS IN "REACHING FOR THE MOON" AND A MACK SENNETT ROARING COMEDY WILL HEAD PROGRAM COMMENCING SUNDAY, JAN. 20
AN ALL-STAR CAST



REACHING FOR THE MOON—Doug as used to be Mr. Fairbanks loves producers. Agreed, it is one of the most original pictures ever produced by "Artcraft." The story is chock full of comedy and melodramatic moments.

"THE KITCHEN LADY"—is a typical Mack Sennett—and does ensure a thousand laughs a minute. Mack Sennett's the comedy king beyond question and of the best.

Seeing the Rialto with Rothapfel

PROBABLY the most striking single number that has ever been tried in any motion picture house marks the power of the combination of the picture and the human voice, of lighting effects and music at the Rialto this week. The climax comes with the recital of "Verdun" by Miss Mary Lawton, the noted dramatic reader. But first let us see the part that the screen had, for it was the picture that led up to this, the picture that stamped the recital in its full meaning on the minds of everyone, that sealed the impression as a lasting one.

This recital comes immediately after the ending of the Animated Magazine, in fact literally joined to it, as you will see. The Animated opens with pictures of American troops at some of their training stunts in France, opening to "Hands Across the Sea" and changing to "Over There" as the wonderful silhouette views of the soldiers starting for the battle line are shown. Then follow pictures of aeroplanes for our fliers and Patrick O'Brien, the American airman who escaped from the Germans and then a Hy Mayer cartoon showing an eagle battered by the sky traffic —airships. All these scenes were given with "Aviation Tournament." There was a human touch with pictures of pelicans observing meatless day at the New Orleans zoo, for which "Indianola" was the music, and then pictures of the Bemis, N. H., railroad wreck and the washout on a Washington railroad, with "Symphonette."

Power of the screen was shown in a remarkable way in the next number which pictures the war council at Washington and then showed but three figures, first Senator Chamberlain who got a big hand, Senator Stone for whom the theatre was filled with hisses, and then Roosevelt—and then the audience went wild. The music for this was distinctly appropriate—"There'll Be a Hot Time in the Old Town Tonight."

Note, after the war element had been allowed to drop out for a little while, how it was brought back with a smash, and to accomplish a purpose. French reinforcements in Italy got a big hand to the music of "Le Pedre de Victoire" and then the French aviators being decorated increased the enthusiasm with "Marseillaise" being played as the French troops were reviewed. All of this led quite smoothly into pictures of Verdun as it looks today after the years of German fire. The audience sat in rapt attention, expecting something to happen, but not exactly what did. Toward the end of this picture, with the scenes still being shown on the screen, there appeared in first hardly discernable letters and then growing bolder the immortal war cry of the French, "They Shall Not Pass." Of course this brought a torrent of applause, but wait.

The animated was over, the black curtain had fallen and the words were still before the audience. Then the curtains over the display panels at either side of the screen parted and the center curtain disclosed Miss Lawton. One of the panels showed the Germans in the distance firing on the city, the other the scenes from the explosions in Verdun. The lighting effects, Miss Lawton's costume, all was in the red and then came her recital with the strains of the "Marseillaise," the music of the battle, the roll of drums and the crash of cannons, while the firing effects with the lights added to the realism. We have never seen a more gripping thing staged and the audience burst into applause. But the real moment had not come for on the panel at the left appeared the figure of Joan of Arc on horseback, while Miss Lawton added her appeal for France. And when it was over there was a wild audience in the Rialto.

In the overture this week, selections from "Tannhauser," Mr. Rothapfel has achieved the most striking yet of his combinations of the orchestra and chorus. First the orchestra renders a number of the selections and then the chorus, behind the curtains is heard in one of the selections, and then the orchestra takes up the music alone, and finally the curtains on the stage part and reveal the female chorus and those in the display panels the male members. Now here is a little point for exhibitors who are trying to do things with music and singing in their theatres. As a matter of fact it applies to everything you do. You know how it breaks into the spirit of a performance to have to watch a string of performers march off the stage. Rothapfel avoids this. He can do it with the central stage by letting the curtains fall from either side, but not with the display panels, so the male singers stand there until after the lights are dimmed and the next picture is started and then file off unseen. *The spirit of the creation lives with you, but you are not brought back with a jump to the mechanics of it.*

"Mt. Hood," a Universal scenic, was used largely because it gave an opportunity for the orchestra to play the second number of the "Peer Gynt" suite, a wonderful composition, and a second short scenic was "Garden Spot of the World," pictures of Sweden played with the "Swedish Processional."

Brilliant lighting effects were achieved during the rendition of "The Armorer's Song" from "Robin Hood" by Emanuel, List, basso profundo. Here the center of the huge dome was in light green, with the center in red, then a row of blue and red again with the stage bathed in red, with the flashing light effect as from the armorer's fire. The other musical number of "Polonaise," played by the orchestra.

Dorothy Dalton in "Flare-Up Sal" is the feature and there is a splendid comedy in "His Hidden Purpose," a Mack Sennett creation that again introduced the wonderful cat that created such a riot of laughter at the Rialto at its first appearance.

This bill at the Rialto this week is probably much more than other exhibitors can do, but it is interesting to all because it does show that the picture is the basis of entertainment and it shows how the picture builds up the dramatic strength of every presentation. *It shows, too, that the way to make the whole town come to your theatre and keep coming, is to try to do something new every week, but never to abandon the picture as the basis of it.* That is one of the secrets of Rothapfel's wonderful success. *He doesn't "put on" a musical number. He links it up with the picture and as striking as the number is you remember the picture too.*

And that's the reason why one always expects to see a good show at the Rialto.

Any picture can be strengthened and improved by the surroundings that you give it. Try it once.

This Week at the Strand

HAROLD EDEL achieves a splendid effect this week with the overture, "Roumanian Poem," which is put on with lighting and scenic effects that have seldom been equaled. The tumultuous applause was sure appreciation of the big audience. It is a descriptive melody opening with church bells ringing announcing the approach of the national fete, then shepherds playing, night, and the moon comes up, then the clouds gather and a terrible storm comes. The effects of the lighting and the rain were perfect, so realistic that the audience here burst into applause. Then came morning and the festival, finally ending with the Roumanian national air.

Strand Topical opens with a Paramount-Bray "Young America in Winter" and then shows a Pathe picture of ice-bound Pittsburg and then another Bray, Mrs. Bell and her cats. The pictures of Chamberlain, Stone and Roosevelt, the same as were shown at the Rialto, got the same sort of a reception, cheers for all but Stone and hisses for him. Building wooden ships and Los Angeles oil men rushing the supply followed. French reinforcements for Italy got a big hand as did the G. A. R. at Camp Kearney. The Topical ends with the same pictures of our boys in France as are described in the Rialto article.

Mabel Normand showed her popularity for there were hundreds waiting for admission when we left the theatre at 9.30 p. m. "Dodging a Million" is full of comedy and there is more comedy of the patriotic sort in "Putting Fritz on the Water Wagon." "Bruges, Belgium" is the scenic. Rosa Lind and Anita Tagel are heard in a duet from "Lakme" and Herbert Waterous in "I Want What I Want" and "Hearts Bowed Down," both of which delighted.



Metro has offered an artistic folder which its exchanges are sending to exhibitors and which could be adapted to use of the exhibitors themselves. The front page, as reproduced here, would make an attractive card for lobby display, for it is twenty inches in length and printed in five colors.

The beautiful portrait of the star, Viola Dana, could also be used for attractive cut-outs for display all around the lobby, with the smaller figures of the girl in the blue jeans.

Opposite side of the folder gives scenes from the production and provides address space.

This is the sort of exploitation matter that attracts real attention.



Some Suggestions On House Programs Taken From the Work of Exhibitors

(*Continued from page* 840)

lesser characters that attract attention, and these cause "word of mouth" advertising that is invaluable. Any motion picture page editor who has ever conducted a "Questions and Answers" department will testify to the interest in who played this or that part in a particular film. We would strongly advise printing the full cast of every feature picture. It takes up a little room and it may not bring any immediate business, but it is one of the best helps we know of in building up the good will of a house—in giving it tone.

The second strong point is the "lap over" idea to which we have referred. While the City theatre program covers two weeks, it also covers the Saturday following the two weeks, so that those who get the program on Friday, February 1, will have the announcement of the Saturday show, and we presume that the new programs will be distributed on that Saturday.

The chief thing that we do not like is the fact that the program does cover two weeks. *We would strongly recommend only one week, with the "lap-over" announcement.* Two weeks is a little too long to expect people to preserve the program, and it has another fault that we have stressed in the case of newspaper advertising, that is, it invites the patron to postpone his attendance to another week when he sees the announcement of some picture that he likes better. Of course, even a weekly program has some of this fault, and this should not be aggravated by the extension of the time. There is a slight saving in expense, but we believe that the City would find the increase from a weekly sheet fully justified.

Next let's take the Theatre Louisiana, Baton Rouge, La. This town has a U. S. census population of 16,000, and in addition is the seat of the state university and the state capital. And, in passing, let us say that it has an enterprising manager in P. E. Coe, who was the one that invented the phrase you will see on his program, "Did it ever occur to you that when you leave this theatre you can take only one thing away with you—an opinion? It's our business to see that it's a good one." We say that because the slogan has been adopted by several other theatres and at least one manufacturer's organ.

Louisiana used a light green, fairly heavy stock 5½ by 7 and used the full two inside pages for the announcement of the week. This gives the names of the productions and a few lines of descriptive matter about each of the features. The two cover pages are devoted to house announcements. This is an excellent program for a manager who wants to publish at the least expense and at the same time wants to keep his sheet free from advertising.

Elmwood theatre, Buffalo, uses a good grade of heavy white paper, the stock measuring 4⅜ by 9¾ inches and folding three times, giving a page approximately 2½ inches wide. This is a trifle too small, and we would prefer using a little larger stock, about the size of the City theatre.

Elmwood uses its name plate on the cover, as every theatre should do, and has a most attractive type arrangement. We especially like the effect of boxing the dates and hours of the showing of each picture at the top of the pages. The names of the stars and the title are attractively displayed and there is just a few lines of reading matter about each of the attractions—just enough to whet the anticipation.

While the policy is followed in many theatre programs and while some of the producers insist it is good advertising, we believe that *it is bad policy to tell the story of the picture in advance.* It's like the reader who turns to the end of the book to get the "way it turns out" before starting the first chapter. It is all right to tell the opening events of a picture and then leave the possible patron in the air, but even if there were no other error in the policy, the fact that no brief recital of the story can give the charm of the picture itself makes the plan a bad one.

While we are not going to try to point out the ideal programs until we have illustrated a number of other specimens and have come to the end of this series of articles, let us show you how one splendid program for a certain class of houses could be arranged by following the ideas given by the City theatre and the Elmwood.

We would adopt the size of the City, and the number of pages would depend on the number of times a week that changes in the bill are made. Using the same type that is employed by the Elmwood, there would be room for the addition of the cast of the feature picture, and we would insist on having this. Incidentally, we may mention that you may have some trouble getting this in advance from the exchanges, and here comes in the value of the file system that we have referred to where you have all the advance stories put away for just such uses. You should insist on these casts being supplied to you, but if your efforts with the producers and the exchange men fail you can always get the principal characters by referring to the smaller type under the heading "The Story and the Players" which is a part of each review appearing in the MOTION PICTURE NEWS.

On these inside pages we would also follow the box heading plan of the Elmwood.

The first page should be kept free of anything but the name plate, the days the

(*Continued on page* 849)

Your Idea---and Ours

WE wonder how many theatres of the country took advantage of the actual knowledge that they had to straighten out the confusion in the public mind as to what "dark" days the fuel order really meant. The Circle theatre, Indianapolis, didn't take



any chances. In the Sunday papers it used this display three columns wide and seven inches deep to put the exact status up to the public. Below this was carried the regular Sunday announcement of the current attraction.

Every time people hesitate about coming to your theatre you use a considerable percentage of the possible business. Your theatre is a public institution and it's a mighty good thing to get to the whole public as often as you can with your announcements. Of course, the average exhibitor would argue that the greater share of his patrons would find out from the news columns of the paper and from other sources that his house was to be open every day but Tuesday. Yet the efficient manager never takes things for granted. He impresses while the impressing is good, and the impress is lasting.

Don't worry if you "skid" once in a while. It at least shows that you are MOVING.

INVITING [illegible]

Here is the prize example. We have warned many times against dividing your display between two different attractions, for the reason that you ought to sell today's show first. Suppose you are changing your bill twice a week. Certainly you cannot on Thursday sell the production that is



already gone, but you should have been devoting the other days to bringing patrons to the picture that was on the screen then.

But here is a case, so far as typographical display is concerned, whereby the theatre actually invites the patron to wait until Friday. The display appears in the Sunday Atlanta (Ga.) papers and plays down the attractions for the first three days, then devotes as much space to the Thursday show as to the other three together, and, still further, uses even bigger type for the Friday bill. The Alpha must be counting on its "regular" patrons, for it is not going to get many new ones by following this plan.

What you want to carry in your belfry is a clear ap-peal to the best.

HERE is a rather unique piece of advertising, when one considers that it was paid for entirely by the theatre. It is an announcement of a Goldwyn month at the Empire theatre, Yakima, Washington. It cites five pictures that were to be seen in January and uses just enough of descriptive matter about each one to excite the interest. It appeared on the Sunday before



New Year's and therefore got over with an unusual punch.

There are two criticisms to be made of the display. In the first place, if the manager wanted to display the Goldwyn month feature he should certainly have used the brand name in much larger type than he did. The effect attained is that of the eye striking the titles first and then wandering back to the top of the display to find out what it is all about. Never make your reader search for the main idea; make it hit him in the face. Another improvement could have been made by using open-face DeVinne, or at least a light-face type for the announcements at either side. The contrast would have brought out all parts of the display with added emphasis. A mass of type NEVER counts.



GEORGE (Hundred per cent) FULLERTON will just keep on breaking into these columns. He is setting a strong pace for the motion picture advertisers of the country to follow.

Here is a case that very strongly shows his originality. The picture that was featured was that of the Pendleton "round-up," a special three-reel feature that had particular local interest. Naturally, the thing that attracts attention in an event of this sort is the daring riding, and so Fullerton used pictures of the horses and their riders which had appeared in two issues of the MOTION PICTURE NEWS.

He simply cut these out, pasted them on the cardboard and then blacked them over to give the silhouette effect. We have told you many times that it will pay you to save the advertising pages of this paper and that you will be able to incorporate them into your own displays without the expense of the artist's work. Try it once.

Fare well and farewell are entirely different words.

ARTHUR P. KELLY, who has written advertising for three of the Rochester newspapers, shows that he thinks by the samples of the advertising that he sends in. He uses the displays of the producers as printed in the NEWS, in cases where they fit his needs and changes them around to meet any peculiar local situation.

In this display on the Douglas Fairbanks picture he again shows that he thinks about the pictures he is advertising, for he has coined an excellent descriptive phrase: *"The man who has made the smile famous."* Watch that line take like wild-fire through the country. We'll wager that exhibitors everywhere will be using it.

The press work of this advertisement is

What Live Wires Are Doing



very bad, for the press man evidently wanted to save ink and therefore the contrasts of the black and white effects did not come out as strong as they should have done, but that was no fault of the man who designed the ad. It is well-balanced, without exaggeration and sufficient prominence is given the other feature. The only thing that we don't like is the announcement of the bill for the following week. It takes some attention away from the current sale.

You need all your space for your current ad.—always.

Don't merely turn over a new leaf—start a new volume.

WHAT do you think about the proprietor of a motion picture theatre in a town of 13,000 who gives but one show a day and uses pages in the daily newspaper to advertise it? Don't answer this question until you have read what John C. Green, manager of the Temple, Galt, Ontario, says about himself, and others:

"I use advertising 52 weeks in the year and six days a week, not a splurge once in awhile, but all the time. Let 'em know what you have for sale has been my policy. If they know they may buy once in awhile; if they don't they will never buy. The trouble with the picture game is that it has too few showmen and too many garbage collectors."

Now, take a look at this page display. It shows why the Temple is packing 'em in. Of course, he could have gotten about all of this matter in a quarter of the space, but, as he says, he pursued the policy of making the public come to his theatre. That is the only sane method to follow in advertising. We might carry Mr. Green's analogy further and say that any clerk can sell a man something that he wants, but it takes a good clerk to sell him something that he didn't think he had to have.



Merely Mary Anning is out of style. Don't be merely a motion picture show. Be the show worth while.

UNUSUAL co-operation on the part of a magazine is presented in the case of "The Whispering Chorus," a special Artcraft release which is being made by Cecil B. DeMille. The scenario is taken from a story that is appearing in the



All-Story Magazine and the picture itself will be released at the same time as the serial is completed.

The All-Story devotes its whole front cover to the announcement of the serial and couples with that the statement that it will soon be seen in pictures. It ought to make a good exploitation stunt.

And when one remembers such a short time ago when there was no co-operation between general publications and pictures, one is struck with the progress that is being made.



STANDARD theatre, Cleveland, O., believes in putting the unusual into advertising, and the display that does the unusual is generally a good display. We have already printed a number of specimens of the work of that theatre, which have almost uniformly showed the use of one photograph and the title of the picture.

Here is the display that was used on the Jewel production: "The Price of a Good Time." There were many good catch phrases that might have been employed.

There isn't the slightest doubt in the world that this is a striking display. Placed by itself in a newspaper that gave no reading notices we would say that it was bad advertising because it failed to give more than an impression of what the picture was about.

Don't expect your patrons to build up your theatre for you. They're too busy raising the price of admission and price of other things.

RULES—or lines as we know them in common parlance—are very dangerous things for advertisers to fool with unless they know exactly what they are about. These rules are supposed to cut one subject off from another or to make one specific point stand out.

Here is a display of the Merrill theatre, Milwaukee. The man who wrote the advertisement tried to put about three times as much in it as the space justified. He had two unusually good Metro productions, one of them playing a return engagement, and yet he gave the latter half of the week show almost as much space as he gave the new picture.

What is the first thing that strikes you?—that nothing stands out except the name of the theatre and that you have to analyze the display to find out what it is all about.



Rothapfel's Answers to Exhibitors

Mr. Rothapfel Will Answer Here any Questions Regarding Problems in Exhibition. The Only Conditions Are That the Questions Must Not Bear on the Merits of Particular Pictures or Services and That They Must Come Through the NEWS. Address Your Inquiries "ROTHAPFEL ADVICE, EXHIBITORS' SERVICE BUREAU, MOTION PICTURE NEWS."

XXV—I have been very much interested in your answers in the "Motion Picture News," and I have some trouble also that I would like to put up to you. Am home after four years of study at the School of Museum of Fine Arts, from which I graduated. Of course, I am very much interested in my father's motion picture house, one of the two in this city, besides the one for colored people. We have a population of about 15,000, 40 per cent negroes, to which we cannot cater, as you understand the race conditions. I was instrumental in having father put on pictures which I had seen at the Rialto and now keep in touch with pictures you play, and often in advertising I state the fact that you have shown them. . . . Our house is simple and to me cozy, while our competitor's is more elaborate in architecture. It has about 10 per cent better location and is the pioneer house of the city. While it has a $4,000 automatic organ, we have a pianist who can play pictures and is a splendid improviser. He is assisted by a first-class trap drummer. Our musicians play all evening and the pianist in the afternoon, except fifteen minutes after the first show, when they rest. Would you advise me to go to the extra expense of $5 a week for a poor pianist to fill in this fifteen minutes.
ARKANSAS.

THE fault probably lies in the program. There must be something wrong with it. You must add snap to your performance. Give still better music. Use your decorative ability; make your house still more home-like and comfortable. Make it look like a parlor rather than a theatre. Get people talking about your show. Improve your presentation, as a whole, and add a touch of novelty to it. Apparently you are a girl with ability. Work hard. Don't be discouraged Omit long waits in your shows. Don't make your performances too long. Don't show gruesome pictures. Make your show snappy, but in good taste. Keep at it.

XXVI—I am finding the class of pictures that I am showing do not please my audiences. My theatre is the only one in a copper mining town of some 8,000 people. There is but the one industry, all the others being dependent on this. I find that a great share of the pictures are built on society themes, etc., and furnish situations which the people do not really understand. The Western pictures go big with me, but, of course, I cannot show only Westerns. While I understand that you will not discuss film services, I would like for you to suggest some way that I can build up the program. I do not believe that it is essential for me to have a feature every day in the week. I have been considering running comedy bills two days in the week, even if I have to make the bill up out of one and two-reel pictures. There isn't any doubt that my people do like comedies, but I would like some suggestions for putting on such a show so that my patrons won't think that I am trying to save money by cutting out the five-reel picture—which I am not trying to do.—A. N.

YOUR questions are very intelligently put. I started out in a mining town and found conditions similar to those you describe. Eventually I got out of the Western pictures, though when well done these are quite as good as any other kind of picture. My audience got to rely on me and I led them up gradually on to the classic pictures, which were in time very greatly appreciated.

Being the only house in your town, you have a wide latitude in the choice of your subjects. But be careful and see all pictures before you run them. You must book pictures suitable to your audience. All comedy bills are excellent, but you must be careful in your selection. The big idea is to put the situation up to the people. Make them feel an interest in your house. Tell them to let you know what they want. Make them feel that they are in the management of the theatre. Then you will find little difficulty in pleasing them with your program.

Try good scenics of countries from which the people who comprise your audience have emigrated. It will increase the favor in which your show is received if you picture the spot where they were born or spent their childhood days. Try foreign pictures. They will like the exaggerated pantomine which is distasteful to us. Your audience is of the kind that has to be carefully watched. I would indeed like to help you further and if you have any other difficulties write me again and I will be glad to do what I can for you.

XXVII—In one of the principal cities of the country I am operating a neighborhood house. It has a seating capacity of 700 and does a splendid business for one show each evening and fair business on the second show in the evening. Neither I nor any of the other neighborhood managers have been able to successfully put on an afternoon attraction. The neighborhood is too far distant from the center of the city for any considerable portion of the men folk of the neighborhood to come home for lunch or during the day, and for some reason or other the women seem to wait until evening to persuade the men to accompany them. Yet, in a sense that is not true, for the greater part of my patrons in the evening are women who come with female members of their family or women friends. Now, I pay just as much film rental for the two evening shows as I would have to pay for the entire day and my other expenses are just as heavy (with the exception of current) as they would be if I ran through the afternoon. It is out of the question for me to put on a special bill for the children in the afternoon, as others have tried to their regret. All of the neighborhood houses change their bill nightly, and you have to give the people the same pictures that have been shown at the bigger downtown houses. Is there any unique method of presentation that I could use during the afternoon without greatly increasing my expense.—NEIGHBORHOOD HOUSE.

YOURS is a case that is hard to solve. It is evidently a hard matter to get afternoon crowds. Why not have knitting clubs hold meetings in your theatre, you giving them the use of it free of charge?

Show one or two of your pictures to entertain them. SHOW THE PICTURES YOU INTEND TO SHOW IN THE EVENING. Act as host to the organization. Hire local singing talent. Call it Ladies' afternoon, or send out invitations reading "——— theatre, at home to the So-and-So Ladies' Club."

Then gradually begin to announce that you will give entertainments after the knitting club or social circle has adjourned, and ask for their help and support. I think this will work. Let me know in any event.

XXVIII—I have a house with a seating capacity of 250 in a town in which there is located a girls' college and another for men. The girls' school is particularly strict and will not allow the pupils to attend motion picture shows under present conditions, believing, presumably, that they will flirt with the college boys. Would you suggest that I devote one afternoon or evening a week to ladies only and that I prepare a special program for this occasion? If so, what would you suggest as the nature of the entertainment in addition to the feature picture.—COLLEGIAN.

THESE are questions you would have to decide for yourself. It appears to me you could eliminate the prejudice against having boys and girls at the same performance by having a matron, or a well-known lady act as chaperon at the performance. It is not to your credit that your performances are not in good standing with the faculty of the girls' school. I would strongly suggest that you make all efforts, in addition to the one mentioned above to conciliate the faculty. You must acquire their confidence in you. Much depends on the nature of your shows. The kind of attraction you use particularly begs in this instance for very good judgment. The opposition you have to meet clearly defines the entertainment you are expected to give.

ABOUT ADVERTISING

Such Questions Will Be Answered by an Advertising Expert

WHILE Mr. Rothapfel makes only two conditions as to the question that may be asked here—that they must not refer to the merits of specific pictures or film services and that all questions must come through the NEWS—exhibitors are asked not to include technical questions about preparation of advertising, make-up of house organs, and the like.

All such questions will be answered either in these pages or by mail, if preferred, and criticism given of any displays, programs, etc., by an advertising expert who has had years of experience in the motion picture field. The MOTION PICTURE NEWS is fully equipped to serve you and serve you well. We do not offer fulsome praise or glittering generalities; we seek to get to the base of your problems and SOLVE THEM.

Making My Theatre My Town's

This is the fourth of our series of articles, "The Diary of a Successful Exhibitor," by an exhibitor who will tell week after week what he has done to develop his house, the lessons that he has learned and the errors that he has discovered. It is a frank discussion of the pleasures and evils of exhibition in a town of 15,000, and the tips contained here will probably be of value to managers in all sections.

By a Successful Exhibitor

THREE weeks after I had opened I had convinced the owner of the local newspaper that I was going to make good. I was advertising liberally, and I was paying my bills every week. That was something distinctly novel to him. He had always had trouble in collecting money from the other houses, and I have learned since that this situation exists in all sections of the country and that many newspapers have found the smaller houses the poorest sort of pay. Certainly a newspaper has to be operated as much on a cash basis as anything else and the exhibitor who fails to realize this certainly cannot expect to get much co-operation.

I convinced the newspaper man that I was going to be on the level with him as well as the public. Let me say here that the exhibitor who does not cultivate his local newspapers is overlooking a mighty big bet. I could never have won the success that I gained had I not had the fullest sort of help.

All of the employees of my theatre I had selected with a purpose. The young lady I employed as ticket seller was well educated and quite a close student of the motion picture magazines and thoroughly up on the "news" of the industry. Whenever my copy of the MOTION PICTURE NEWS was missing from my desk I knew where to find it. And so when I had proved to the newspaper that I was going to make good I had no trouble persuading the editor to give me three columns of space in the Saturday issue for general motion picture news. Miss A—— was delighted when I suggested that she prepare this matter.

Now this wasn't straight advertising stuff, but little stories, and paragraphs about pictures that would come to my theatre—without any mention of my house—stories about the stars whom I had booked and various interesting matter which would be read. A great portion of this matter was rewritten from the NEWS where I found it much easier to use than to go through the press sheets of a lot of producing companies. The illustrations I obtained in most cases came from the exchanges.

Now there is one serious fault with these cuts as they are supplied by most of the companies. Whoever designs them must intend them specifically for advertising purposes, for the brand name is lettered all over it with the effect that when one of these appears in the news columns it is apparent that it is advertising. I found out one thing after I had been well launched into the exhibition business, and that is that *the general public knows a great deal more than it is given credit for and that you cannot put over the obvious advertising in the form of news and get away with it.*

One of the first things I became impressed with was the fact that the other exhibitors seemed to run their shows in absolutely haphazard fashion. They simply waited until their film came, sent it to the projection room and then waited for the receipts to come in. I soon learned that one of the necessities was that an exhibitor should be perfectly familiar with his pictures before he tried to tell the public about them. So I invested in a number of filing cases and in these I filed all the advanced information, press matter, etc., that came to me, together with card references to matter that appeared in the trade papers. In addition to this I used a desk calendar and made notes on this five days before the showing of each picture to look up the data that I had and then lay out my campaign. The same system was followed with my photographs and cuts. It takes a little trouble to put things away at the right place, but it may bring big returns in the end. The result was that, with the exception of a few pictures where the producers ignored the publicity end, I had fairly complete information on each production that I was to show.

In writing her material for the newspaper Miss A—— constantly used this file system and kept one of her own so that she would be sure to mention something about attractions that would be seen in the next couple of weeks. By carefully reading this press matter and picking out the little things one can really find interesting news items that go toward making up a chatty department.

There was another thing that I did in the way of exploitation that I found most profitable and which can be used in any of the smaller communities. There were three chief gathering places in the city, one at the largest drug store and soda fountain, another at the chief cigar store and pool room and the third at the railway station. I believed that a concentration of display at these three points could do more good than a lot of billposting and so I bought neat frames with glass doors for each of these places just large enough to hold a one-sheet and contracted for three additional one sheets on each production. I did not rent these, but bought them outright, thus getting clean display material. You see I wanted to make sure that no one would have any excuse for not knowing what picture was being shown at my house.

Before I had even entered the business *I realized that I had to make my theatre really a part of the city life* before I could score a success and especially in the advertising I used every effort to do this. I wanted to make the people turn to my newspaper advertising and my poster displays not merely to see what was the attraction at my theatre, but to see what was the real amusement in the town that day. My experience in the big city through my association with men who understood advertising made me understand that all the advertising in the world simply saying that your house is the best, and a constant use of superlatives, is unconvincing. You have first to establish the quality of your entertainment and then call attention to the various changes, merely as a statement of what you have to sell and not as a "lure-on."

Now just another mention of the filing system that I inaugurated. As soon as I got my theatre established as an institution in my town, I began to get telephone messages asking what picture I would show on dates sometimes weeks ahead. These came mainly from women who were to have visitors on those days and who wanted to entertain them. It was certainly a good sign when they turned to my theatre as THE place to take them. Before my house had opened one practically had to walk down to the doors of the other houses before they could learn what was being shown and then half of the time the display was so confusing that a diagram was almost necessary.

And there is another thing about this

(*Continued on page* 849)

HE USED HIS HEAD

This Exhibitor Wanted To Be Different from Others

SUCCESSFUL Exhibitor in writing this week tells how he was advised by a couple of exchange men to conduct his business along the lines followed by others. He replied that he wanted to be different if all the exhibitors were like the ones that he has observed in his home town.

"Being different" means that the man is thinking, and that he is putting into effect new policies, thinking up novel stunts, and using effective advertising to get results. There are lots of other successful exhibitors in the country who are doing the same thing. We want to hear from these, we want accounts of things that you have done, and, where possible, pictures that will tell the story fully.

Give other exhibitors the benefits of your experiences. They will all work to the end of greater prosperity and greater success for everybody.



For the first time a newspaper used a motion picture window display. How the Arizona Gazette, Phoenix, co-operated with Goldwyn and the Empress theatre

Newspaper Displays Pictures of Goldwyn Stars in Its Pressroom

HERE is one of the cleverest and most distinctive pieces of exploitation on behalf of motion pictures that we have seen in a long time. It was evolved and put into operation by John W. Rankin, of the traveling publicity staff of Goldwyn, through the co-operation of the Arizona Gazette, Phœnix, and Manager John Barncord, of the Express theatre.

Consent of the newspaper, which is patronized liberally by the theatre, was obtained for the use of the big window in the press room, right on the street, and heads of Mary Garden, Madge Kennedy, Mae Marsh, Mabel Normand, Jane Cowl and Maxine Elliott were cut from the lithograph twenty-four sheets and mounted on heavy cardboard and then were lined up in an orderly row in the window. Above the heads was the name Goldwyn, and in the window there was also an attractive card (not shown in the photo) announcing that all of these stars were to be seen at the Empress.

Three Settings Used in Striking Musical Numbers at Rivoli in Single Week

IT is going pretty far in a motion picture theatre when three elaborate settings are prepared for a single week's attraction. This is about the average for the legitimate attraction which is expected to have a New York run of week after week and then take to the road, but at the Rivoli last week there were three prepared for the single bill. In other words, Mr. Rothapfel has really just begun to show what he can do with the Rivoli.

Yet with all of this musical arrangements, lighting and effects of various sorts he is standing true to his promise that the keystone of his programs will always be the screen. Careful examination of this elaborate bill will show how true that is.

With Erno Rapee conducting, the overture is Friedemann's "Slavonic Rhapsody." During this rendition all the lighting of the theatre gave the gold effect.

For the first time since the theatre has been opened the lights in "The Conservatory of Jewels" were working with the showing of "Across British India," a Pathe picture in colors, which was used largely to afford an introduction to the next number. All the lights in the theatre except the jewels on either side of the screen were dimmed, producing a novel effect.

First of the three splendid settings was used in "Kashimiri Song," which followed. All the lights in the theatre glowed into red, the setting showing an Indian temple. As an introduction to the song a girl walks across the stage singing and then Joseph Martel renders the main theme, an East Indian love song.

Cold weather is really the feature of the Animated which opens with Hearst-Pathe pictures of Niagara in the below zero weather. There were some remarkable close-up views of the falls, taken from the ice, and during these pictures of grandeur the inspiring "American Festival" march was played. Mutual pictures of Chicago traffic halted by the snow, followed with "Woodland Whispers." Now in case this is used by others it should be noted that this was played with ponticello effect, reproducing the sounds of a windstorm and giving an entirely different result than the ordinary rendition. To the same music there followed a clever Mayer cartoon, "The National Patient"—the snow covered stove. Universal pictures of ice boating at Red Bank, shown to a gallop, followed. Hearst-Pathe then showed motor-ice boating at Brattleboro, Vt.

A human turn was given the animated by the introduction of clever pictures of "Peculiar Pals," showing a dog, a monkey and a cat in their frolics. It brought a succession of roars of laughter from the big audience and made one of the impressions of the whole bill. This product of Educational Films, was shown with the chorus of "He's My Pal" and then a babillage. A very opposite effect was given in the next number with Universal pictures of dancers of Java, played with original music giving the native music effect. Now note that all of these selections had been interesting without any particular appeal to strong emotions and so that left the big punch to the last.

First, and rather preparatory, were the Universal views of the "French avenging the English children," in bringing down a Zeppelin. These pictures, with "March Lorraine" played by the full orchestra got a big hand. Pictures of the war council in Paris had been shown in the weeklies at the Rialto and the Strand, but different pictures, these from Universal, were used at the Rivoli. *It goes to show how pictures of the same event, although probably seen at one of the two other houses by many of the audience, got a wonderful reception under different treatment.* First the Jap commissioners were shown, and these with the Japanese national anthem, ending with a whang of the cymbals and then "Rule Britannia" with the British delegates, and "Stars and Stripes Forever" with Pershing and Col. House.

In brief, here is an ideal Animated Weekly for those who want to get away from the war spirit once in a while.

Second of the settings and a remarkable treatment of a song came with the next number. First in red was revealed a beautiful scene showing an old time southern home, with the whole scene in red. Then appears Miss Gladys Rice, and she steps across the stage she calls "Joe," and from the side of the stage comes a male voice singing "Old Black Joe." As the voice dies away Miss Rice begins to sing "My Old Kentucky Home," and she puts so much pathos in the song that there is not a dry eye in the house. And, incidentally, there is a little story about this that isn't a press agent yarn, for this girl is so moved by the whole effect herself that tears stream down her face as she sings. At first the whole of the scene is in red effects, but toward the end this dies away and blue prevails, giving the added touch of sadness to the song.

Third of the big scenic effects came after the feature with the Rivoli chorus and orchestra rendering Verdi's "Anvil Chorus" from "Il Trovatore." The scene showed a band of gypsies encamped at the foot of a mountain as the day is dawning. The stage is almost dark and the anvil effect was well carried out with electrical arrangements giving the spark effect as the hammers struck the anvils.

William S. Hart in "Wolves of the Rail" is the feature and the bill is rounded out with a Drew-Metro comedy, "Under the Influence."



Typical Display at Paramount Theatre

Successful Exhibitor Tells How He Made His Theatre Really a Part of His Town

(*Continued from page* 847)

dissemination of information. The fronts of all of the other houses were masses of posters and certainly there was anything but dignity about the houses. In my theatre I reduced these to the minimum. It was and always will be my theory that you ought to sell the people your show before they arrive at the theatre and not have to wait on lobby displays or anything else to attract their attention. I don't mean that the lobby displays do not serve their purpose, for they do, and a little later I am going to record what I did along those lines, but the chief point is that the people ought to know what you are going to show and be convinced that they want to see the picture before they even leave their homes.

But don't think that I had an easy time even after I had done this. There are various conditions that will cause bad business for weeks at a time unless there are steps taken to cure those conditions. And there is always danger of falling into the rut and once the manager is in the rut he is going to find business slipping away from him. Of course, I had the advantage of having a new theatre and to a great extent it was good for me that I was new at the business for I had to keep my ear to the ground and keep thinking all the time. While I didn't realize that I was always trying to do something "different" that was the real result.

During that length of time I got letters from two of the exchanges with which I was dealing advising me to do things like others. The writers insisted that I should follow the example of other managers, and honestly I believe that they thought that I was losing business because I did not use generally accepted policies.

And so they probably thought that I had a great deal of ego in my system that what I wanted to do was the opposite of other exhibitors—that is, if all the others were in the same class with the competitors in my town.

Pathe Plays Advertised in Leading Papers

Pathe Exchange, Inc., announces a special advertising campaign in leading papers of a number of cities in connection with the Pathe plays to be released beginning with Fannie Ward in "Innocent," which has its first regular showings on January 27. The campaign will continue through Frank Keenan in "Loaded Dice" (Feb. 10); Bryant Washburn in "Kidder & Ko" (Feb. 24) and Bessie Love in "Spring of the Year" on March 10. Eighteen papers are included in the list now prepared.

The copy will fill a half page on each picture and will be used in connection with the theatre having the first-run showing in each city. They are unusual in design with silver print illustrations giving a striking effect. For instance, the copy on "Innocent" includes a large picture of Fannie Ward and two scenes from the productions with the reading matter artistically typed and plenty of white space given.

Some Suggestions on House Programs

(*Continued from page* 843)

program covers, the location of the house, telephone number, name of manager if you desire, and the slogan of the house. We think that it is a splendid idea to devote one page to a form of request to have the program mailed to you regularly and another page to "Coming Attractions" or some one big future attraction that you want to bring out. By all means include in your program the "lap-over" page. It's a very important feature.

You have now a very simple weekly program, without advertising, neatly prepared, carrying the essential facts, and one that will be possible without great expense. *You have a program that arouses interest of the Monday patron by giving him a few lines about the Thursday picture and at the same time you have served the Monday patron by giving him the program he is seeing in full, together with the cast for his convenience.*

Of course there are a lot of other things that are to be considered in other classes of programs. There are cuts, the sort of gossip about the players that builds business, talks to your patrons, advertising that will help to pay expenses, and many other things that we are going to discuss in the articles that follow.

Exhibitors who are issuing programs are invited to send them in for comment in this series of articles or for criticism by letter. Others who plan to publish programs for the first time are invited to read these articles carefully and ask any additional questions that confront them.



One of Hilton's Girl Ushers

Lewiston Theatre Shows Real Class Can Be Had in Small City

LOTS of managers come to the conclusion that because they have a theatre in a small city that there can be nothing big done with their theatres. A. H. Hilton, proprietor of the Paramount Theatre, Lewiston, Idaho, whose population was given in the last census as 6,043, doesn't subscribe to such beliefs.

The photograph produced on this page shows that he believes in keeping the front of his house attractive. In the first place he doesn't clutter the lobby up with a lot of material, though he does use lobby displays, resorting mainly to cut-outs of big figures on his feature attractions. In addition he uses two sets of pictures of the production and the star and then adds some evergreen plants to give the theatre a home-like atmosphere.

Manager Hilton also pays attention to the comfort of his patrons and uses girl ushers, who wear attractive uniforms.

Ready Made Ad-Talks

"Men Who Have Made Love to Me," with Mary MacLane in Featured Role

(Perfection Six Reel Production)

"Men Who Have Made Love to Me" is the title of the six-reel photodrama which will be seen on the screen of the ——— theatre on ——— of ——— week. Mary MacLane, the popular writer, is responsible for the story and presents the featured role in the picture. In the supporting cast are seen Ralph Graves, R. Paul Harvey, Cliff Worman, Alador Prince, Clarence Derwent and Fred Tiden. The production was made under the direction of Arthur Berthelet for the Essanay Company, releasing through Perfection Pictures. In this picture the author, Mary MacLane, tells of the various love affairs which she has had—first with a callow youth, aged twenty. In the words of the author, "he fancied he loved me." Then the literary man, cold and brutal, who dominated the woman and was dismissed. Then the younger son of gentility, with the spirit of rash conquest, whose plans are crushed by the intervention of a prize-fighter. The woman liked the prize-fighter for his honesty, but she learned that she was not the first to fathom his desirability and he was sent on his way. The bank clerk is next in line, a somewhat ungainly fellow with rare ideals regarding love and marriage. He started when he discovered wine and cigarettes on the table and he is told to go elsewhere for the perfect woman. Then the husband of another woman comes on the scene and proved to be as unscrupulous as he was daring, and the "husband of another" passed out of the woman's life.

The picture is unusual and told in an entertaining way. It will be shown on the screen of the ——— theatre on ——— of ——— week. Mary MacLane, author and star.

"Compliments of the Season," Late O. Henry Feature—Xmas Story

(General Two Reel Production)

"Compliments of the Season" is the late O. Henry feature to be seen on the screen of the ——— theatre. It tells a human, heart-interest story, typical of the O. Henry type and replete with human touches. A three-year-old child of a millionaire is passionately fond of her rag doll, and when, shortly before Christmas, it disappeared, she grieved until she became ill. On Christmas Eve Fuzzy, a tramp, enters a barroom with the doll, which he had picked up on the street. Three thugs, knowing that Fuzzy had not heard of the reward offered for the return of the doll, try to buy it from him for a small sum. Fuzzy has conceived the idea of using it as a vaudeville prop and refuses to sell. Then they tell him of the reward that is offered for its return. He hurries to the home of the millionaire, to claim the reward. Fuzzy returns the doll and gets the money. He insists upon passing the compliments of the season with the lady of the house, and when she confronts him he begins an ancient toast of an old Virginia family. The lady realizes that the tramp is a man of gentle birth—a rejected suitor. He starts to leave but is recalled and driven to his destination in a millionaire's car.

"Cheating the Public," Special Fox Feature—Propaganda Play—Enid Markey

(Fox Seven Reel Production)

"Cheating the Public" is a Fox special production in seven reels. Enid Markey presents the featured role. In the supporting cast are seen Ralph Lewis, Bertram Grassby, Tom Wilson, Charles Elder, Wanda Petit, Fanny Migsley, Frankie Lee, Barbara Conley, Baby Cohen, Carry Clark Ward, James Titus, Henry Peal, Edward Peil, Joseph Hartley, James Morgan, Arthur Glynn, James McNeil, Arthur Shilling, Miles McCormack and Beverley Griffith. The story was written by Mary Murillo and scenarioized by Richard Stanton and Ed Sedgwick. The production was made under the direction of Richard Stanton. "Cheating the Public" is a powerful propaganda play with a lesson for all. It deals wit hthe differences which exist between capital and labor. It shows how through the efforts of a factory girl an unjust capitalist is brought to justice and the path of the laborer made straight and easy. Enid Markey in the featured role gives one of her best characereizations in the role of the factory girl who brings about the change. The story opens with Mary Garvin in the tenement dwelling with her motheer, who is at the point of death. The mother dies and Mary is left as the sole support of her little brother and sister. The owner of the factory attempts to force his affections upon her and she resents his actions. She is discharged and organizes the employees for an attack against capital. She visits the home of the owner and he renews his attacks. He is shot in the dark and Mary is accused and brought to trial. She is pronounced guilty, but before the execution the foreman of the factory, who had been discharged, confessees to the murder and Mary is released. She marries the son of the owner and together they work for the betterment of factory conditions and the good of the laboring class.

"Cheating the Public," with Enid Markey and strong cast, wil be seen on the screen of the ——— theatre on ——— of ——— week.

READY-MADE AD-TALKS PUBLISHED IN LAST WEEK'S ISSUE

February 2, 1918.

FEATURES

TITLE OF PLAY	PRODUCERS	
"My Own United States"	Frohman Amusement	8 reels
"Her American Husband"	Triangle	5 reels
"Innocent"	Pathe	5 reels
"Madam Spy"	Universal	5 reels
"The Menace"	Vitagraph	5 reels
"Meatless Days and Sleepless Nights"	Paramount (Klever Comedy)	2 reels
"The Eyes of Mystery"	Metro	5 reels
"A Heart's Revenge"	Fox	5 reels
"Ruggles of Red Gap"	Perfection	5 reels
"The Light Within"	Petrova Pictures	5 reels
"The Gun Woman"	Triangle	5 reels
"The Spirit of '17"	Paramount	5 reels
"The Fifth Wheel"	General	2 reels

SERIAL

"Vengeance—and the Woman"	Vitagraph	4th episode

William S. Hart in "The Narrow Trail," Written by Himself—Stirring Adventure

(Paramount-Artcraft Five Reels)

William Hart in "The Narrow Trail"—this is the attraction at the ——— theatre on ——— of ——— week—William Hart in his latest picture, produced by Paramount under the supervision of Thomas H. Ince. The story was written by Mr. Hart himself, and adapted to the screen by Harvey F. Thew. It is the first story ever written by Mr. Hart and is built around narratives related to him by an early settler in the Dakotas. The one who related the incidents to Mr. Hart is the one who gave him his first lessons in horsemanship. In the production appears the popular impersonator of Western characters, charger Pinto. In the supporting cast are seen Sylvia Bremer, the beautiful Australian actress who has made such a pronounced hit in recent Ince productions. It is a picture of wild outdoor life, bristling with tense situations and thrilling adventure on the Western plains. Ice Harding is the character impersonated by Mr. Hart in this, his latest, production. Ice is a bandit and a leader of men. He is strangely attracted to his horse, Pinto. The sheriff swears to "get" Ice but realizes that he will have trouble catching Pinto. Ice plans a stage hold-up and tells his men that he will accomplish the job alone. He does so and relieves the occupants of their valuables. Among the passengers is "Admiral" Bates, vice king of San Francisco, and his pretty niece, Betty Werdin, who is at heart a good girl and detests luring men to the resort run by her father. Betty offers her jewels to Ice but he refuses to take them. The driver hastens to the nearest town and reports the hold-up. The sheriff gathers his posse and starts after Ice and his gang. Then the excitement starts.

William S. Hart in "The Narrow Trail" will be seeen on the screen of the ——— theatre on ——— of ——— week.

Little Madge Evans and George MacQuarrie in "Gates of Gladness"

(World Five Reel Production)

Madge Evans, the talented child-actress of World Pictures, and George MacQuarrie, well-known character actor, are co-starred in "Gates of Gladness," a late World picture produced under the direction of Harley Knowles. In the supporting roles are seen Niles Welch, Rosina Henley, Gerda Holmes, Baby Joan and Mrs. Stuart Robson. The story was written by Harry Clymer and Harry O. Hoyt and adapted to the screen by Virginia Tyler Hudson. Little Madge Evans has one of the most entrancing roles she has yet interpreted before the camera. It is different from anything she has ever done. She is seen in many of the scenes as a charming little model posing for an artist. The story tells of the manner in which a little girl brings about the reconciliation of two brothers who had been held apart by unwarranted hatred. The brothers both love the same girl. The younger brother wins out but is disowned by his father. A daughter is born, and until she reached the age of eight years she has never been permitted to see her uncle. When she is brought into the lonely home of the bachelor uncle, she brings sunshine with her and replaces the gloom which had held sway since the occupant of the house had been disappointed in love. He is united with his brother and all is happiness. Niles Welch has the role of Myron Leeds, Beth's father. The brother is presented by George MacQuarrie. Gerda Holmes, who has been seen in leading roles in some of the best World productions, has an important part in this picture.

"Gates of Gladness," with Little Madge Evans and George MacQuarrie supported by strong cast, will be seen on the screen of the ——— theatre on ——— of ——— week.

Norma Talmadge in Rupert Hughes' Story, "Ghosts of Yesterday"—Dual Role

(Select Five-Reel Production)

Norma Talmadge is seen in one of Rupert Hughes' best-known works, "Ghosts of Yesterday." The original work as written by Mr. Hughes was titled "Two Women." It appears on the screen under the title "Ghosts of Yesterday." In the supporting cast with Miss Talmadge are Eugene O'Brien, in the principal male role opposite Miss Talmadge; Stuart Holmes, the best-known villain on the screen; John Daly Murphy, Henry J. Herbert, Ida Darling and Blanche Douglas. The story offers Miss Talmadge a dual role, and the critics have pronounced her work in this picture the best she has done since working before the camera. The picture opens in American and the scenes later shift to Paris. Miss Talmadge has the role of Ruth Grahame and later in the picture that of Jeanne La Fleur, a famous Parisian dancer. As Ruth Grahame she lives with her father in most humble circumstances. She is delivering some needle work to a customer and while passing through the part she comes upon Howard Marston in the act of committing suicide. She prevents him from doing so and takes him with her to her home. Her father dies and she marries Howard. Shortly afterward, Ruth dies and Howard, broken in spirit, goes to Paris to forget. He becomes a noted painter and meets Jeanne La Fleur, a notorious dancer. He has Jeanne pose for him and the two fall in love because she reminds Howard of his dead wife. He discovers Jeanne at the home of Count Pascal, a notorious character, and going there he rescues Jeanne from him. He is injured in a fight and his sight is lost. Jeanne realizes that she loves him and they are married.

At the ——— Theatre on ——— of ——— week, Norma Talmadge in "Ghosts of Yesterday."

Olive Thomas in "Limousine Life"; Small-Town Girl's Adventures

(Triangle Five-Reel Production)

"Limousine Life" is the title of the late Triangle picture in which Olive Thomas is seen. Do you remember "Indiscreet Corinne" in which the former beauty of the Midnight Follies appeared. "Limousine Life" is a typical Thomas picture and presents the little star in a role that pleases with every turn of her head. In the supporting cast with Miss Thoms are seen: Lee Phelps, Joe Bennett, Lillian West, Virginia Foltz, Lottie De Vaulle, Harry Rattenberry, Alberta Lee, Jules Friquet and Lillian Langdon. "Limousine Life" was written by Ida M. Evans and has been read by the thousands of readers who take the Red Book magazine. Jack Cunningham adapted the story to the screen and the picture was made under the direction of Jack Dillon. Miss Thomas has the role of Minnie Wills, belle of a small country town in Iowa. She hears the call of the city and aided by Jed Bronson, her sweetheart, she slips away from her home and goes alone to Chicago. She knows a Mrs. Malvin who runs a boarding house and to this place Minnie goes on her arrival in the Windy City. She secures a position in a fashionable modiste's shop and meets Moncure Kelts, a young millionaire, the prize rounder of Chicago. Minnie, assuming the innocent pose, accepts the young millionaire's attentions and gets her first taste of "limousine life." Minnie meets Mrs. Kelts and showers her with kisses and accepts her as her future mother-in-law. The engagement is news to her, but she accepts it as the best, as she believes that marriage will cause her wild son to settle down. Kelts has no idea of marrying Minnie and tells her so. Minnie, glad

of the opportunity to renounce him, goes back to the little town in Iowa and marries the man she loves.

Olive Thomas in "Limousine Life," at the ——— theatre on ——— of ——— week.

Emily Stevens in "Daybreak"—Gripping Story of a Wife's Sacrifices

(Metro Five Reel Production)

"Daybreak" presents Emily Stevens in her latest work for the screen. The picture was produced by Metro, under the direction of Albert Capellani. The story was written by Jane Cowl and Jane Murfin, and adapted to the screen by June Mathis and Albert Capellani, the director. In the supporting cast are Julian L'Estrange, Augustus Phillips, Herman Lieb, Frank Joyner, Evelyn Brent, Joe Daly and Evelyn Axzell. Edith Frome is the role presented by Miss Stevens. She is the wife of a financier. She attends a play with her husband's friend, Dr. David Brett, and as the play unfolds she is reminded of her own life. Her days, like those of the wife in the play, are loveless. Her husband, like the husband on the stage, is given to drink and abusive language. The play makes a deep impression on Mrs. Frome. She thinks of her own future. Before Dr. Brett leaves for home, her husband returns from the club, drunk. He offers no explanation for his absence from the party, but remarks that his presence was not desired. The husband desires an heir. Mrs. Frome, realizing that she is to become a mother, and not wishing to let her husband know of the approaching event, leaves the house, saying that she will return when her husband decides to stop drinking. The baby is born, and she leaves in care of a friend, and returns to the home of her husband. She is seen often in the company of Dr. Brett, and her husband becomes suspicious. He has his stenographer follow his wife. Her husband is wounded by a shot, and the event sobers him. He resolves to refrain from drink, and when his wife, who has left, hears of this, she returns, and there is a happy reunion of husband, wife and child.

Emily Stevens, in "Daybreak," will be seen on the screen of the ——— theatre on ——— of ——— week.

"Her Son," with Effie Shannon and Niles Welch in the Leading Roles

(Metro Five Reel Production)

Effie Shannon and Niles Welch are co-starred in "Her Boy," a Metro production in five reels. In the supporting cast are seen Pauline Curley, Pat O'Malley, James T. Galloway, Charles Riegel, Charles W. Sutton, William A. Bechtel and Baby Violet Axzell. "Her Boy" will be seen on the screen of the ——— theatre on ——— of ——— week. Effie Shannon is new to the ranks of the Metro stars, but not new to the public. She has the role of Helen Morrison, the mother, and Niles Welch, who has won an enviable reputation as a juvenile star, has the role of the son. Mrs. Morrison is a woman of the finest Southern type, and she adores her son. On her son's twenty-first birthday she turns over to him his father's property. He becomes engaged to Virginia, daughter of Colonel Gordon. War is declared on Germany, and the son plans to organize a company of volunteers. He informs his mother of his plans, and is surprised at her attitude. She believes that her son is first and his country afterward. She pleads with him, and he finally agrees to remain with her. In the selective draft, the son's number is one of the first called. He refuses to claim exemption. His mother learns that only those who have arrived at the age of twenty-one are taken in the draft. She changes the record of her son's birth on his birth certificate, and goes to the local draft board. David passes his physical examination. The board refuses to pass upon the evidence, the son, disgraced, goes to another town and enlists. His mother, realizing what she has done, seeks to rectify the wrong. She does so by publicly acknowledging that she falsified the records. Word is sent to the son, and he makes ready to serve his country.

Constance Talmadge in "The Studio Girl," Story of Country Girl's Adventure

(Select Five Reel Production)

"The Studio Girl" is Constance Talmadge's next picture to be shown on the screen of the ——— theatre. In the supporting cast with Miss Talmadge are seen Earle Foxe, who played opposite Miss Talmadge in "The Honeymoon"; Edna Earle, John Hines, Gertrude Norman, Isabel O'Madigan, Grace Barton and Fred Tidmarsh. "The Studio Girl" was adapted by Paul West, who is responsible for many of the successful screen dramas which have been seen during the past three years. It is an adaptation from P. Veber and H. de Gorsse's comedy, "La Gamine." Charles Giblyn, who has directed all of Miss Talmadge's Select productions, directed "The Studio Girl." Miss Talmadge has the role of Celia Laird, who lives with her maiden aunts in a small New England village. Frazer Ordway, comes to the town to recuperate. Celia is engaged to Obediah Daw, the village find. Celia is not in love with him, but is resigned to the will of her aunts. She meets Ordway, and they become close friends. Her aunts note that she likes Ordway, and are alarmed. Ordway leaves for New York, and finds Celia in the tonneau of the auto after he has driven miles from the town. He turns his apartment over to her, and stays with a friend. The village constable arrives in the city to arrest Ordway for abduction, but Celia confesses her love for Ordway, and tells the constable that she run away through no fault of Ordway.

Constance Talmadge, in "The Studio Girl," at the ——— theatre on ——— of ——— week.

FOR PROGRAMS

Here Is Valuable Matter —If You Will Use It

ON another page of this issue the discussion of house programs is taken up and some interesting advice is given how to tell your patrons in advance about your pictures without telling them too much and thereby taking the edge off their interest.

Of course you can't tell the people about the pictures that are coming unless you know yourself. But you will find these Ad Talks meaty; they give the main essentials you want to know. You can rewrite out of them little phrases for your program and you can get many semi-news items that will go to help your "house gossip."

Use these now—in advance—for that purpose and then clip and file them or index them by using the boxes that appear each week giving the pictures that were covered in the previous issue.

Make these Ad Talks really work for YOU.

Charles Ray in "The Hired Man," Human Heart-Interest Story

(Paramount Five Reel Production)

Charles Ray is seen in "The Hired Man," written by Julien Josephson, popular writer of short stories, produced by Paramount under the direction of Victor L. Schertzinger, supervised by Thomas H. Ince. The cast includes Charles French, Gilbert Gordon, Lydia Knott, Doris Lee and Carl Ullman. "The Hired Man" is one of the most human, heart interest stories ever told on the screen. Charles Ray is seen to advantage in one of his characteristic roles of the country boob. He has the role of Ezra Hollins, a good natured hired man on the farm of Caleb Endicott. Ezra is a general favorite with the boys. He cherishes the ambition to educate himself, and every spare minute he spends with his books. His employer's daughter, Ruth, returns from boarding school, and she helps Ezra with his lessons. Ezra worships her, but he feels himself unworthy of her, and knows that her father would never approve of the union. Ruth's brother, Walter, in a near-by town, falls into bad company, and, being heavily in debt, embezzles from the local bank. He learns that the bank's books are to be examined, and he implores the aid of Ezra, who is about to leave for college. Ezra gives him all his savings, and goes back to the grind on the farm. The night of the harvest dance arrives. Ruth pleads a headache, because she does not want to attend the dance with her father's choice.

Does Ezra win Ruth? See "The Hired Man" at the ——— theatre ——— week.

"The Hopper," with George Hernandez and Irene Hunt—Mystery Story

(Triangle Five-Reel Production)

Triangle's late one, "The Hopper," written by Meredith Nicholson, scenarioized by Jack Cunningham, and produced under the direction of Thomas H. Heffron, is a combination of adventure and romance and a bit of mystery. The picture is presented by well-known Triangle artists including George Hernandez, the droll comedian; Thomas Kurihara, Walt Whitman, Irene Hunt, Eugene Corey, Preaches Jackson, William V. Mong and Louis Durham. Irene Hunt has the part of Muriel Wilton and Preaches Jackson has the role of Roger Livingston Talbot. The two are sweethearts. For years their fathers have been good friends but their mania for antiques has caused them to quarrel and as a result their children are forbidden to be seen with each other. An elopement resulted and the young couple find happiness in a small bungalow with Roger, Jr. In the outskirts of the city in which lived the hostile fathers, lived "The Hopper," a reformed safe-blower and general all-around crook. His wife was an ex-shoplifter and "The Hopper's" pal, Humpy was given to any branch of slight-of-hand business. The three had combined forces and resolved to go straight. One night the Hopper was returning home when he recognized a detective and believing that he was being followed he jumped into a waiting automobile and made his escape. He discovered that he was guilty of kidnapping for there was a child found in the car. He learns the child's address and returns it, but is captured. The child's mother was Muriel Talbot. She promised the Hopper his freedom if he will turn a trick for her. She plans through him to bring her father and her husband's father together. Does she do it ?

See "The Hopper" on hte screen of the ——— theatre on ——— of ——— week.

Mary Pickford in Her Best Work Before Camera, "Stella Maris"

(Paramount Five-Reel Production)

Mary Pickford's latest picture is titled "Stella Maris," dramatized from the famous novel by William J. Locke, who is recognized as one of the best authors of the present age. Mr. Locke's novel was adapted for screen presentation by Frances Marion, the clever scenarioist, who has adapted many of Little Mary's biggest successes. The picture was produced for Paramount under the direction of Marshall Neilan, who was responsible for "Rebecca of Sunnybrook Farm" and "The Little Princess." In the supporting cast are seen: Conway Tearle, as Mary's leading man; Camille Ankewich, Ida Waterman, Herbert Standing, Josephine Crowell and Mrs. Coonleu. "Stella Maris" is pronounced by critics of the best-known motion-picture journals as the best work of Mary Pirkford. Mary has the part of a little orphan, very wealthy, living with her uncle and aunt in a big castle by the sea. Stella Blaunt is her name, but because of the light which was always kept burning in her window, day and night, she was named by a distant relative Stella Maris. Stella was afflicted with a peculiar disease which had paralyzed her from chlidhood and her room was always kept lighted. Because she was kept from the world, Stella developed into an angelic person, very beautiful and pure of heart and mind. John Risca had married unwisely, his wife being addicted to drink. He separated from her, but always had given generously toward her support. He could not get a servant to remain with her because of her beastly temper. He adopts Unity Blake (Mary Pickford. Stella Maris loved John Risca and her childish regard for him developed into the deep love of a woman. Mrs. Risca, now confined in prison for attempting Unity's life, hears of her husband's regard for Stella and tells lies concerning her reputation. Unity hearing of this and knowing that Risca is deeply affected, kills the wife in order to prevent Risca from committing suicide.

At the ——— theatre on ——— of ——— week, Mary Pickford in "Stella Maris."

Peggy Hyland in Her First Pathe Production, "The Other Woman"

(Pathe Five-Reel Production)

Peggy Hyland makes her appearance in her first Pathe production, "The Other Woman." The story was written by Frederick Arnold Kummer, who is responsible for many well-known screen successes. Philip Bartholomae made the adaptation. The production was made under the direction of Albert Parker. Milton Sills and Anna Lehr are seen in the principal supporting roles. Some of you have seen Miss Hyland in one of her recent productoins, "Persuasive Peggy," and none of you can deny the artistic ability of this little English girl. In "The Other Woman" Miss Hyland has a strong dramatic part, which she handles with true artistry. She presents the part of Eleanor Gates, who has been reared in a small country town and has shown natural talent for painting. In order to perfect her art, Eleanor goes to the city. En route she meets a Mr. Harrington, Wall Street broker, who is on his way to the city and informs Eleanor that he is to be married. The end of the year finds Eleanor a successful painter. That she might judiciously invest her earnings, she calls on Mr. Harrington for advice. Harrington shows an unusual interest in her on the second meeting and he and she are seen together often in the Bohemian quarters. Harrington and his wife gradually drift apart. Eleanor does not realize that she is the cause of the domestic trouble until the Harringtons are at the point of breaking. When she does find out that she is the "other woman" she leaves the city and Harrington and goes back to the country to the sweetheart she left behind.

Peggy Hyland in her first Pathe picture, "The Other Woman," will be seen on the screen of the ——— theatre on ——— of ——— week.

Live News from the Producers

William Duncan Joins Pathe

Will Direct Serials, and Plans to Begin at Once on Western in Which He Will Have Part—Not Named

PATHE'S serial plans, it was announced this week by that company, are now practically completed, and by their magnitude indicate that serials will continue to be a larger feature of the Pathe program than ever before. In accordance with these plans J. A. Berst, vice-president and general manager of the Pathe Exchange, has engaged William Duncan, the serial director, who will start at work almost immediately upon a Western serial in which he will not only play the lead, but direct.

Mr. Duncan appeared in "The Fighting Trail," "The Chalice of Courage" and in many features. Pathe regards his acquisition as particularly fortunate, and believes that his ability, united with the Pathe serial experience, will express itself in work far better than any he has yet done. Mr. Duncan is already in preparation on his new serial, which is from the pen of Gilson Willets, author of "The Mystery of the Double Cross," the Pathe serial and several Pathe features, in addition to many dramatic stories for other concerns.

The first serial to be released by Pathe in 1918 will be the Pearl White serial, "The House of Hate," in which Miss White and Antonio Moreno will play the leads. The release date will be in the early Spring. "The House of Hate" is being produced for Pathe by the Astra Film Corporation. The serial has been given a cast which includes Paul Clerget, Peggy Shanor, J. H. Gilmour and other well-known actors. The early episodes have now been finished.



William Duncan, Whom Pathe Has Placed Under Contract

The serial in which Mr. Duncan will be starred, and which he will direct, has not yet been named, but it will be released in the late Spring.

Another forthcoming Pathe serial, the cast of which has not yet been selected, will be based on the novel, "The Mystery of Lucian Delorme," by Guy de Taramond.

Other important announcements concerning Pathe serial plans are expected to be made later.

Theda Bara Returns to the West Coast

THE first week in February has been set as the approximate time of the leaving of Theda Bara, the William Fox star, for Hollywood, Cal., where she is expected to begin work on a new super-production which the Fox management considers affords her greater opportunities for display of dramatic talent than she has had in any of her previous dramas, including "Cleopatra," "The Rose of Blood" and others.

Miss Bara has been in the East since last October, having come from California to witness the opening of "Cleopatra" at the Lyric theatre in New York. During this time she has made two super-productions, "The Forbidden Path," which was released January 27 as a Standard picture, and "The Soul of Buddha," which is to be released April 7.

The latter production—scenario and story—was written by Miss Bara while she was traveling across the continent from California. It deals with life and conditions in Java and is said to strongly develop the Oriental atmosphere. Work on this super-production was completed last week.

J. Gordon Edwards, Miss Bara's director, already is in California, having left New York about January 16. Some of the members of the director's staff also have left New York, so that all arrangements for beginning work will have been completed by the time Miss Bara reaches Hollywood. The actress will remain in the West indefinitely.

Reports Success

Reports from the Pathe Company indicate a highly satisfactory amount of business being done on their re-issue of "Les Misérables."

Max Linder Recovers from Illness

Max Linder, the French comedian, who terminated his contract with Essanay last July on account of ill health, has cabled to friends that he has now fully recovered and that he expects to visit this country again in April.

After making a few productions at his own studio, the Cinemax, in Paris, M. Linder repaired himself to Switzerland, and will now sail for the United States in a few months. Just which company will present him is still a point of conjecture.

New Bennett-Ince Story Is Begun

It was announced last week from the office of Famous Players-Lasky that work has been started at the Thomas H. Ince studios in California on the second Paramount picture starring Buid Bennett. Jerome Storm is directing the picture, under Mr. Ince's supervision, and Earl Rodney will appear with Miss Bennett again. The scenes are laid in a small Kansas town, and it is said that many rural types will be introduced.

The working title of Miss Bennett's first subject is "The Keys of the Righteous," but no name has been given to the second one.

"The Rough Lover" for Franklyn Farnum

With a new leading woman in the person of Juanita Hansen, Franklyn Farnum takes his regular place on the Bluebird program in "The Rough Lover," by Joseph F. Poland, and which was put into scenario form by Charles A. Kenyon.

"The Rough Lover" was produced by Joseph DeGrasse. Franklyn Farnum has a dual role. In one character he is a studious book-worm, timid of women, and uncertain of himself. In the other he is a prize-fighter, sure of himself, and the more women he knows the more agreeable he finds life.

Ralph Kellard Returns to Pathe

Ralph Kellard has returned to the screen, and will make his reappearance in pictures under the Pathe banner, in a forthcoming five-reel Pathe Play.

Previous to his return to the stage this season, Mr. Kellard was with Pathe for two years, having been in "The Shielding Shadow," "Pearl of the Army," and "The Precious Packet."

William Fox Cuts "Les Miserables" Down

William Fox announced this week that he could not cut "Les Miserables" to eight reels, and as a consequence the picture will go to exhibitors in nine short reels. Its total length, as the work stands completed, is substantially 8,400 feet, approximately 1,381 feet having been eliminated. This is about 400 feet short of the cuts which it had been proposed to make.

"Shortening this picture to bring it within the length requirements of exhibitors has been one of the most difficult and heart-rending tasks ever imposed upon our organization," said William Fox this week in the course of an interview. "Mr. Lloyd, the director, thought the limit had been reached when he turned the production over to us. The film then measured 13,000 feet. For the showing at the Lyric Theatre in New York City we managed to cut it to 9,781 feet, and our opinion then was that we could not possibly take out another inch.

"We realized, however, that further curtailment would be expected before the picture was released and accordingly a very careful and exhaustive study of the possibilities was made during the whole of the time the production was being run in New York. We sought opinions from everyone. Representatives of all departments of our organization saw the picture repeatedly, and finally, just prior to the last Lyric showing, all of these persons made a final inspection of the film and then submitted detailed written reports suggesting every sort of cutting or trimming which they considered feasible."

General Sends Out Another Chaplin

General Film Company declares that the Essanay comedy releases for the current week are rich in those elements which appeal to showmen. To head the list General has chosen Charlie Chaplin in a reissue of his picture called "A Woman," made while the comedian was with Essanay. This is the sixth of Essanay's reissues of Chaplin's early pictures.

The Essanay comedy for the week is "A Touch Knight," described by General as a farce with plenty of action.

Ethel Burton in Billy West Comedy

In the next Billy West King-Bee comedy, entitled "The Rogue," which is scheduled for release February 15, Ethel Burton, who was the King-Bee's leading lady in the first production of this company, returns to be made love to by the star. Another woman seen in some of the earlier King-Bee comedies, Rosemary Theby by name, appears in the same picture.

"Any Home" Release Set

"Any Home," the Pathe Gold Rooster Play, starring Baby Marie Osborne, has been scheduled for release on March 3 Pathe announced this week.



George Loane Tucker, Goldwyn's Managing Director of Productions

George Loane Tucker Promoted

Goldwyn Makes Him Managing Director of Production—Will Shape Entire Output of Company—Supervise Releases

GEORGE LOANE TUCKER, one of the better known directors and producers in the motion picture industry, has become managing director for Goldwyn Pictures Corporation, it was announced this week by that company. He will, it is understood, have oversight and supervision of all the company's releases.

In announcing the new arrangement, Goldwyn said:—"From the earliest days of Goldwyn Mr. Tucker has taken a vital interest in the company because he felt then and now that it presented one of the greatest opportunities for screen achievement in the entire industry, and because he was in entire harmony with the Goldwyn plan of making only quality productions.

"That George Loane Tucker should step into this important post is of great value to Goldwyn for many reasons, not merely because he is an able and brilliant director, but because he is one of the greatest judges of story values for the screen as well as a master of continuity—one of the most difficult and exacting details of the picture art. The assumption of these increased duties by Mr. Tucker fortunately will not win him exemption from personally producing pictures, for he will continue to make a definite number of releases for Goldwyn in its annual scheduled output. But, in addition, he is to give his careful and patient attention to all other Goldwyn productions, and this will unquestionably greatly increase the Goldwyn average of excellence.

"Already Mr. Tucker has produced two splendid pictures for Goldwyn—Mae Marsh in 'The Cinderella Man' and Mabel Normand in 'Dodging a Million.'"

Universal Moves "Morgan's Raiders"

A change in the Bluebird schedule of release brings "Morgan's Raiders," the latest Violet Mersereau subject to be completed, into a much earlier release date than had previously been set. It will now be released the week of February 18, according to announcements.

"Morgan's Raiders" was written for Miss Mersereau by Bess Meredith, and directed by Wilfred Lucas. Immediately upon its completion Mr. Lucas was given a contract to direct Bluebirds, and was sent to Universal City, where he took charge of the direction of Monroe Salisbury.

Miss Mersereau is supported by Frank Holland in the character of Harry Dawley, Barbara Gilroy as Betsy's cousin Virginia, and Edward Burns as John Davidson, the Union captain.

You are not going to war. The men who are need all the comforts you can give them. Help them get cigarettes. That is your patriotic duty. If you aren't helping in the "smokes" campaign, get busy—now. Don't be a slacker!



Alice Joyce Is Starred in Vitagraph's "A Woman Between Friends," and Marc MacDermott Has a Leading Part. In the Center Is a "Shot" From "Over the Top," In Which Sergeant Arthur Guy Empey Is Presented

Triangle Directors Gain Lap

Three Subjects Were Completed Within the Past Week, With William Desmond, Belle Bennett and Jack Livingston

ACCORDING to announcements from the West Coast this week Triangle feature directors have gained a lap on the production schedule set by Vice-President and General Manager H. O. Davis for the Culver City studios during the new year, completing three subjects in the past week. The schedule calls for two features a week. The stories on which the directors have finished shooting and which are now in the film editing department include "The Sea Panther," "A Soul in Trust" and "The Hard Rock Breed."

In "The Sea Panther," directed by Thomas Heffron, William Desmond is featured as a swashbuckling pirate of the days of Captain Kidd, and will be seen treading the decks of the historic old Barkentine, "Fremont," which is the veteran of more than a hundred motion pictures. Mary Warren, who has been with the Triangle forces for some time, makes her initial appearance as leading woman in this picture, and is said to have accomplished exceptional work in her first big part. The well-known Triangle villain, Jack Richardson, is included in the cast.

Belle Bennett is taking a few days' vacation with the completion of "A Soul in Trust," a seven-reel Southern society drama, directed by Gilbert P. Hamilton. Miss Bennett has nearly a dozen changes of costume, and a bridal gown that is said to be a masterpiece of modiste's skill. The cast includes J. Barney Sherry, Darrell Foss, Lee Hill, Lillian West and Grover Franke.

Director Raymond Wells made record time on his latest Triangle offering, "The Hard Rock Breed," a film adaptation of Frederic Bechdolt's Saturday Evening Post story of the same name. This feature picture was completed with one week of location work at the stone quarries at Colton, Cal., and another week spent at the Culver City studios. Jack Livingston has the lead. J. Barney Sherry and Jack Curtis are the two typical "hard rock" men in the story. The cast also includes Margery Wilson, who recently starred in "Wild Sumac" and "Flames of Chance," and "Bull" Durham, Aaron Edwards and Lee Phelps.

Director Cliff Smith has finished his exterior "shots" on his latest Western "Faith Endurin'," featuring the cowboy star, Roy Stewart, and is now working on one of the glass stages at the Culver City studios. A rodeo and round-up at the ranch studio, Hartville, was a feature of the opening scenes in this new Western feature, written by Kenneth B. Clarke. A surprise was sprung by Director Smith on his cowboys when he ordered one of the horses used on the stage coach to be saddled for the bucking contest. Two of the punchers were thrown before they discovered that their director had put one over on them and worked in a well-known "outlaw."

Norma Talmadge Completes Feature

After five days of enforced idleness at the Norma Talmadge studios in East Forty-eighth street, work was resumed this week on "By Right of Purchase," Miss Talmadge's next Select production, in which she will be presented by Joseph M. Schenck.

The picture will be practically completed by the end of the week.

Gloria Swanson Appears in "Smoke"

Gloria Swanson has the featured part in "Smoke," a Triangle picturization of Norman Sherbrook's magazine story of the same name made by Charles Mortimer Peck. Director Jack Dillon conscripted the comedienne from the Triangle-Keystone forces, where she had but recently returned. Edward Peale, who makes his initial appearance under the Triangle banner as Miss Swanson's leading man, is well known to motion pictures.

Two other discoveries of Casting Director Hoyt are Jim Cope and Grover Franke, who also have substantial parts. The cast includes George Hernandez, seen in a recent release, "The Hopper"; Claire McDowell, Jack Richardson, Darrell Foss, Kitty Bradbury, Bliss Chevalier and Iris Ashton.

Coal Shortage Sends Reid West

Wallace Reid, who recently started work at the New York studios of the Famous Players-Lasky Studio following his tour of the country, last week left for California. Under the direction of Donald Crisp, Mr. Reid commenced activities on his new Paramount picture in the East, but owing to conditions brought about by the coal situation, it was decided that he discontinue operation here.

Ann Pennington's Film Progresses

Ann Pennington's newest Paramount picture, "Sunshine Nan," is now rapidly nearing completion in the Famous Players-Lasky New York studios.

In the cast are Richard Bathelmes, John Hines, Helen Tracy, and Charles Eldridge. Charles Giblyn is directing the films, the scenario having been written by Eve Unsell.

Vitagraph Makes Ambitious Plans

Sixteen New Five-Reel Subjects Outlined in Addition to "Over the Top"—Enough to Fill Company's Program to First of August

FOLLOWING the announcement of March releases, an ambitious program of production which will carry Blue Ribbon features well into the summer, was made public this week by Albert E. Smith, president of the Vitagraph Company. His statement not only shows a great many plays actually in the making, but many others in preparation for the company's extensive list of stars.

Sixteen new five-reel subjects are outlined in President Smith's announcement, and these, with "Over the Top," in which Sergeant Guy Empey and Lois Meredith are to appear, and the patriotic feature which is being made in conjunction with New York State, gives Vitagraph material to fill its program to August 1.

Six Months Ahead

A summary of the Vitagraph future product shows that the company not only is prepared for almost six months in advance, but also that its projected features are claimed to be of extraordinary high merit from a literary standpoint.

Director William P. S. Earle, under whose guidance Gladys Leslie has worked ever since she joined the Vitagraph family, will start production next week on "The Reflection of Scarlet," an original story by Edward P. Smaney, who is now actively engaged in the Photographic Department at Washington on special work for the Government. Miss Leslie is to be starred in this feature, which will be produced in five reels, and upon its conclusion will begin work immediately on "Ann Acushla," of which Paul West is the author. "Ann Acushla" is described as a charming story of Irish-American life.

Alice Joyce, who is nearing the end of her work in "The Son of the Soul," under the direction of Tom Terriss, is scheduled to begin work in "My Man," an adaptation of the play by Edith Ellis. Her role in this, it is said, will give Miss Joyce one of the finest opportunities she has had since her portrayal of Mary Turner in "Within the Law." Other plays which are in preparation for Miss Joyce are "The Business of Life," by Robert W. Chambers, and "To the Highest Bidder," a novel by Florence Morse Kingsley.

MacGrath Novel Used

George Barr McCutcheon and Harold MacGrath supply the subjects in which Earle Williams will be featured with Grace Darmond, following the completion of "An American Live Wire," on which they are at work now in California. "An American Live Wire" is an adaptation from "The Lotus and the Bottle," an O. Henry story. "The Man from Brodneys," from the novel of the same name, by McCutcheon, probably will be the next story in which Mr. Williams will work, this to be followed by "The Girl in His House," from the pen of Harold MacGrath. Another feature in prospect for Mr. Williams and Miss Darmond is entitled "Out of the Dark," written by Roma Raymond and Jane Dixon. All of these, it is announced, will be produced at the Vitagraph Western Studio under the direction of Tom Mills, who also is directing "An American Live Wire."

Corinne Griffith, Webster Campbell and Marc MacDermott, working under the direction of John Robertson, are nearing completion of the patriotic picture which is being made by Vitagraph in co-operation with the New York State Defense Council. This is the feature in which Governor Charles S. Whitman, of New York, plays a prominent role, and it promises to be one of the most sensational pictures of the year. The story was prepared by Robert W. Chambers from actual spy records in the New York State archives, and he, with suggestions from Albert E. Smith, has provided a story that is said to be replete with thrilling incidents.

"The Green God" Included

Upon completion of this picture Director Robertson will resume production of "The Green God," featuring Miss Griffith and Webster Campbell, work upon which was interrupted in order to start the New York State feature. "The Green God" is based on the novel of Frederick Arnold Kummer and is said to provide Miss Griffith with a splendid chance to display her talents.

Following "The Green God," Miss Griffith will be put in the leading role of "The Clutch of Circumstance," from the novel by Leighton Graves Osmun. Mr. Robertson also will direct her in this feature.

Harry Morey, with Florence Deshon, is scheduled to begin work on "The Cambric Mask," one of Robert W. Chambers's novels, immediately upon completion of "The Desired Woman," which he is now making under direction of Paul Scardon. Another story which is ready for Mr. Morey and Miss Deshon is "The Man from Where," an original story by Frederic R. Buckley, staff writer in the Vitagraph scenario department.

William Duncan, the stalwart hero of "The Fighting Trail" and "Vengeance—and the Woman," the two Western serials, has been selected to play the leading role in the screen adaptation of "Baree, the Son of Kazan," the novel of the North by James Oliver Curwood.

Work on the "Kazan" feature, which will have a great many snow scenes in it, is scheduled to start within a very short time, the Vitagraph announcement states.

Shipman-Whitman Feature

Nell Shipman and Alfred Whitman are to be featured in "A Texan Romance," by Cyrus Townsend Brady and "The Pariah," by Lowell Otis Reese. The former is said to be an unusually strong story, containing many thrilling moments such as the author gave to "The Fighting Trail," which he wrote in collaboration with J. Stuart Blackton, and "Vengeance—and the Woman," of which he was co-author with Albert E. Smith. "The Pariah" is an adaptation from the story of the same name which created great interest when it appeared in the Saturday Evening Post last August. Both these stories are said to be ideally adapted to the talents of Miss Shipman and Mr. Whitman, who are now at work under direction of William Wolbert on "The Home Trail," scheduled for release late in March. The stars will be directed by Mr. Wolbert in both of the new features.

SAVING YOUR TIME

WE strive pretty hard to make Motion Picture News a book that you can read with ease as well as read with pleasure.

First we originated the "all-in-one" Table of Contents immediately preceding the editorial page, giving you in three minutes a cover-to-cover glance.

Then there is "Serving it With Speed and Ginger," giving you with an Editorial touch the high lights on the week's happenings.

When you want to know what new stars have been signed, what productions are nearing completion, what plans the producers have, there is this department: "Live News from the Producers."

For routine statements regarding the forthcoming offerings of your service, you turn to "Advance Offerings of the Programs."

To know what the open market will soon have for you and what exchange will handle the pictures in your section, we have "In the Independent Field."

There's a place for everything in Motion Picture News—and everything is in its place.

Exhibitors Praise Stars

Mutual's stars, William Russell, Mary Miles Minter, Ann Murdock, Edna Goodrich, Margarita Fischer, Olive Tell and Billie Rhodes, continue to elicit praise, according to Mutual, from the exhibitors.



Mary Pickford, Artcraft Star, Swung the Baton and 'Frisco's Red Cross Parade Followed

Mary Pickford Leads Parade

Is Guest of San Francisco Two Days, and Marches on Foot with Soldiers and Sailors—Attended Reception

FOR the second time within the past few weeks Mary Pickford has headed a parade in San Francisco, wielding a baton which Famous Players-Lasky Corporation describes as big as herself at the head of a military band.

Miss Pickford was the official guest of San Francisco for two days recently, during a Red Cross drive. The big event of the drive on "Mary Pickford Day" was the military and naval parade, which was headed by Miss Pickford and in which fully ten thousand soldiers and sailors took part. There were no vehicles in the parade.

When the head of the parade reached the St. Francis Hotel, the Artcraft star entered an automobile and stood in the tonneau while the boys in olive drab and blue passed in review, each company saluting her with "eyes left" as it passed.

In the afternoon a reception was tendered Miss Pickford by San Francisco's society and club women at the Colonial ballroom of the St. Francis. There was dancing, Miss Pickford starting it by asking a sailor boy from the escort of thirty bluejackets tendered her for the occasion, for the first dance.

The following day, Miss Pickford was hurried off by the Red Cross officials to the Union Iron Works, The Pacific Coast's shipbuilding plant, where she spoke to about 15,000 workingmen now engaged in building warships for our navy. No notice had been given of the meeting, only a sign in front of the general offices saying, "Mary Pickford will speak here this noon."

Suffrage Theme in Pathe Drama Series

AN argument for woman suffrage is said to be contained in "The Catspaw," the third chapter of "The Price of Folly," the series of eight two-reel dramas, each complete in itself, being released by Pathe, according to Frank Mayo. Mr. Mayo is co-starred in "The Price of Folly" with Ruth Roland in this serial.

"'The Catspaw' deals with the work of the crooked politician," said Mr. Mayo, "and this brand of politician will be a thing of the past when women get the vote and begin to take the interest they should in the things that concern the welfare of their country.

"The drama is not based on woman suffrage, but the thinking person, who sees it, will realize that politics must be reformed and their reformation will come through giving women the vote. 'The Catspaw' is only one of the vital topics of to-day which are made the theme for the two-reel dramas released under the general name of 'The Price of Folly.'"

During the last five years Mr. Mayo has played in about 400 feature pictures. He played his first big part in pictures as Max Lamar in Will M. Ritchey's serial, "The Red Circle," one of Pathe's continued photoplay releases. He also played opposite Ruth Roland in this serial.

"The Price of Folly" is from the pen of Will M. Ritchey, responsible for many stories. It was released January 20, and from reports from various sections of the country it is a winner. Marcus Loew booked it for a pre-release showing at his circuit of theatres in and around New York City and it elicited most favorable comment.

Goldwyn Distributes New Beach Film

Goldwyn Distributing Corporation this week announced the completion of another Rex Beach film drama, "Heart of the Sunset," made from the author's novel of that name. Unlike "The Auction Block," which was purchased from the Rex Beach Pictures Company and released as a regularly scheduled Goldwyn subject, "Heart of the Sunset" is to be distributed as a special Rex Beach production, it is said.

Anna Q. Nilsson is the featured feminine player in "Heart of the Sunset." In the leading masculine role—the Rex Beach pictures have no stars, so-called—is Herbert Heyes.

Petrova Issues Folder on Pictures

An advertising folder has just been issued by the exploitation department of the Petrova Picture Co. Daniel M. Henderson, advertising manager, is responsible for this novelty. The folder is so arranged as to not only serve as an argument to all exhibitors regarding the merit of the productions starring Madame Olga Petrova, but is also most suitable for distribution by the theatre man to his patrons.

The outside cover carries a personal letter from S. L. Rothapfel, managing director of the Rialto and Rivoli theatres, concerning qualities of the first Petrova production, "Daughter of Destiny."

Theda Bara Departs from Vampirism

Theda Bara does not have a vampire role in her super-production, "The Forbidden Path," which will be released by William Fox as a Standard picture on January 27. Instead, she is the victim of a vampire—that is, provided a man may be given that name. The role, according to the Fox management, is wholly a sympathetic one in which Miss Bara portrays a woman who has been robbed of honor by a rich man and then trod upon by society.

Pickford Subject Promises Humor

Famous Players-Lasky is of the opinion, in an announcement this week, that "Amarilly of Clothes Line Alley," in which Mary Pickford will next appear for Artcraft, is the most humorous picture in which she has ever appeared. "Clothes Line Alley" is said to be typical of the tenement district of a great metropolis. The characters that appear, from the star down, are all indigenous to the precincts that form so large and so picturesque a portion of the city.

Leonce Perret Directs Dolly Sisters

Leonce Perret, who came to this country about a year ago to direct Robert Warwick in a series of pictures, is now actively engaged in the production of a feature in which the Dolly Sisters are the stars, it was announced this week by T. E. Letendre. The scenario was written by M. Perret.



"Revenge," With Edith Storey; "Her Boy," With Niles Welch As Co-Star, and "Under Suspicion," With Bushman and Bayne, Are New Features From the Metro Studios

Author Named Petrova New Subject

The publicity department of Petrova Pictures Corporation this week announced that through an error inadvertently committed by a member of the studio staff of the company, credit for the titling of the second feature starring Madame Olga Petrova, was misplaced last week. "The Light Within," the title which was chosen in competition and approved by Frederick L. Collins, president of the Petrova Picture Co. organization, and the star herself, was erroneously ascribed as the work of Larry Trimble, who directed the production.

To Mrs. L. Case Russell, author of the scenario of "The Light Within," which is an adaptation of her original story, "Laurel Carlisle," should go the credit of choosing this title.

"Love Me" from Quill of Sullivan

C. Gardner Sullivan, who has written many photoplays, is responsible for "Love Me," in which Thomas H. Ince will present Dorothy Dalton on the Paramount program following her appearance in "Flare-Up Sal."

The picture, under the supervision of Mr. Ince, is directed by R. William Neil, who is said to have a remarkably well selected cast at his disposal. The players in support of Miss Dalton have not been announced.

The story of "Love Me" ranges from the social precincts of Philadelphia to the wilds of a North Dakota construction camp.

Vitagraph Introduces New Players

Florence Deshon and Grace Darmond, who were recently added to the list of Vitagraph stars, are to be introduced on that company's program the week of February 4, when they will appear in support of Harry Morey in "The Other Man," a Blue Ribbon.

"Brass Check" Cast Is Named

Will S. Davis Directs Metro Production Which Co-Stars Bushman and Bayne—Frank Currier as the Father

METRO PICTURES CORPORATION this week announced the members of the cast to appear with Francis X. Bushman and Beverly Bayne in the production called "The Brass Check," which has been put under way with Will S. Davis directing. The story was prepared for the screen by June Mathis from a magazine story.

Frank Currier, a Metro favorite, is cast as Silas Trevor, father of A. Richard Trevor (played by Francis X. Bushman) and head of the rubber trust. Currier has just completed another "father" role, playing Pharos, the parent of Azah, the gypsy girl portrayed by Nazimova, in her second Metro picture. He has supported many of the Metro stars in picture productions, including Nazimova in "Revelation," Emily Stevens in "Outwitted," and Emmy Wehlen in "The Trail of the Shadow."

Robert Williamson plays Peter Glanor, a friend of Silas Trevor, and one of the directors of the rubber trust. He recently appeared on the screen with George Walsh in "The Pride of New York."

Ollie Cooper, who plays Norma Glanor, daughter of Peter Glanor, makes her motion picture debut in this picture. Miss Cooper, who comes from California, has had extensive experience in stock in San Francisco, Los Angeles, Minneapolis, Portland, Ore., and other cities.

Augustus Phillips, often a member of Metro casts, is seen as Wellington Dix. He was recently seen as Dr. David Brett in Metro's picturization of "Daybreak," in which Emily Stevens was starred. He has played in all except one of Viola Dana's Eastern Metro pictures, including "Blue Jeans."

John Smiley plays William Roberts, a director of the rubber syndicate. Smiley has previously supported Francis X. Bushman and Beverly Bayne in "The Adopted Son" and "Their Compact."

Hugh D'Arcy, the veteran actor, press agent, advance man and theatrical manager, is a notable addition to this cast. He plays J. Osborne Cole, a member of the rubber company directorate. He has been advance man for Edward Harrigan, Robert Mantell, Liebler & Co., the Rogers Brothers and the Shuberts.

Frank Joyner plays Henry Everett, a young inventor, the brother of Edith Everett, who is portrayed by Beverly Bayne, co-star with Mr. Bushman in "The Brass Check." Joyner recently supported Emily Stevens in two Metro pictures.

Rudolph de Cordova plays Cornelius Everett, father of Edith and Henry. He was Shakespearean advisor for the Metro production of "Romeo and Juliet," in which Francis X. Bushman and Beverly Bayne played the famous lovers.

Jack Newton, recently seen in "Under Suspicion," with Francis X. Bushman and Beverly Bayne, and "Alias Mrs. Jessop," with Emily Stevens, plays Robert Dexter, the head of the Dexter Detective Agency.

Besides the principals there is a large cast of minor players, who will appear as farmers, detectives, tramps, lunatics, and so forth.

Flagg's Model in Edison Story

For the fourth of the series of pictures which James Montgomery Flagg is sketching for Edison under the general title of "Girls You Know," the artist selected Mary Arthur, the girl who has done most of the posing for his recent drawings, as the chief figure. This marks her first appearance in pictures.

The three pictures already made are "The Screen Fan," with Eleanor Masters; "The Bride," with Peggy Hopkins, and "The Superstitious Girl," with Hazel Adams.



Possessing a Catchy Name and a Star With Personality, "Dodging a Million," Goldwyn's First Mabel Normand Picture, Awaits Release for Approval

Goldwyn Rushes Plans on Normand Film

DECLARING that word of the forthcoming release of Mabel Normand's "Dodging a Million" subject has brought forth response from many exhibitors, Goldwyn Pictures Corporation this week announced that the company deemed it imperative to follow the picture up with a second Mabel Normand production as soon as is practicable.

Accordingly, Goldwyn announces a new story has been chosen for the comedienne, which is said to tell a tale of newspaper life combining comedy and thrills. The role for Miss Normand is that a "copy girl," whose sudden and brilliant "beat" covers her paper with glory—and the star with fame.

Clarence G. Badger, brought from the West Coast by Goldwyn, has been selected to direct the picture, which as yet is without a title. Badger was formerly with Lubin, Universal and Keystone as writer of scenarios, and has directed comedies for the latter company.

Tom Moore will be Miss Normand's leading man in this "newspaper" story, and Charlotte Granville is cast as his mother. Helen Dahl, from the ranks of the legitimate stage, also has a role, and Louis R. Grisel has the part of an old newspaper employee. Willard Dashiell, Lincoln Plumer and Wallace McCutcheon, all well known to the screen, are other players in the cast.

Keystone Makes Hay While Sun Shines

FAVORED by the delay in California rains, the Triangle-Keystone forces have been making hay while the sun shines. Five companies are busy at the Culver City studio on the schedule of comedies which S. C. Burr, comedy production manager, has mapped out for the present year.

A company under the direction of Herman Raymaker is completing work on the two-reel comedy "A Playwright's Wrong," in which one of the scenic features is the interior of a motion picture theatre. Much of the action, which prepared the way for a series of situations, takes place within this specially constructed palace of silent fun.

Triangle-Keystone Director Charles Avery has a big cast at work on a "society-crook" comedy, "Her Bohemian Party." Ruth Langston plays the principal feminine role, a society girl whose longing for new sensations leads to many harrowing and laughable experiences. Eugene Corey, as her sweetheart, and Arthur Moon, as a suave leader of a band of discriminating crooks, have good roles. Others in the cast are Al Harris, Joseph Belmont, Jim Rowe and Cliff Jordan.

Director Reggie Morris, who contracted a severe attack of grippe during the holiday season, is back at work on a one-reel comedy, "Three Hats and Two Heads." In the cast are Rae Godfrey, Frank Bonn, Mario Bianchi, Rose Carter, Martin Kinney and Marianne Torre.

"A Rough Diamond," with Paddy McQuire, headed by a big cast of well-known fun makers, is having its finishing touches adjusted by Director Harry Edwards. Many of the scenes were "shot" at one of the jewelry shops of the West.

Director William Beaudine has his latest two-reeler, "Slinging It," almost ready for the cutters.

Farnum Company Goes to Mountains

Headed by William Farnum, the William Fox star, and Richard Stanton, who is directing his new de luxe production, "Rough and Ready," now in the making, a company of eighty-five players and technical men left New York City last week for the Adirondack Mountains. The scenes of the photoplay, which will probably be released late in March as a Standard picture, are laid for the most part in the icy wastes of the frozen North. Mr. Fox says, in consequence, that Mr. Farnum will spend at least a fortnight and possibly three weeks in the snowclad region.

Balshofer Completes Lockwood Subject

With the filmization of a few remaining scenes which had to be made in New York, following two location trips and a long period of work in the studio, the production of Harold Lockwood's coming Metro wonder play, "Broadway Bill," was completed last week by Director Fred J. Balshofer.

The cast supporting Mr. Lockwood includes Martha Mansfield, Stanton Heck, Cornish Beck, William Clifford, Bert Starkey, Tom Blake, Art Ortego, Robert Milosh, Raymond Hadley, W. W. Black and Blanche Davenport.

The production has been made in five reels and is scheduled as a February release by Metro.

Goldwyn Engages Henley to Direct

Goldwyn Pictures Corporation, in making arrangements for a new production in which Mae Marsh will be presented, has included the engagement of Hobart Henley as director. A contract has been signed whereby Henley will direct Miss Marsh's future Goldwyn features.

Besides his directing proclivities, which have been shown in "Parentage," a state rights picture, Mr. Henley has also appeared in motion pictures, lastly with Universal.

The cast for the new picture is now being assembled.

"The Shuttle" Nears Final Touches

"The Shuttle," Constance Talmadge's latest Select picture, in which she will be presented by Lewis J. Selznick, has been completed and is now being cut and titled. It is the first production to be made by the star since her arrival in Los Angeles and provides her with a role of unusual dramatic force, according to Select.

The story was written by Margaret Turnbull and Harvey Thew from Mrs. Frances Hodgson Burnett's novel of international love and marriage, and was directed by Rollin Sturgeon.

"Evidence" Changed to "The Argument"

The Triangle Film Corporation announces that the title of the play, "Evidence," released for the week of January 20, has been changed to "The Argument." "The Argument" is described as a drama of professional life, offering an entirely new theme for a dramatic production, and involves an interesting study of brainstorm acquittal. The principal characters are J. Barney Sherry, who plays the part of a well-known New York attorney, and little Pauline Starke, recently featured in "Until They Get Me."

Franklin Assists Director Davis

Harry Franklin is assisting Will S. Davis in the direction of Francis X. Bushman and Beverly Bayne, "The Brass Check," a picturization of George Allan England's story of the same name that appeared in All-Story Weekly. Franklin has returned to the Metro field after a vacation. He has previously assisted Director Davis in the production of "Alias Mrs. Jessop" in which Emily Stevens was the star.

Oklahoma Oil Fields for Paralta

Paralta Plays, Inc., last week announced that many of the big spectacular scenes in J. Warren Kerrigan's forthcoming Paralta play, "The Turn of a Card," are laid in the oil fields of Oklahoma. In the role of Jimmy Montgomery Farrell, Mr. Kerrigan is seen as a young college man who goes West and strikes oil in the Oklahoma fields. During the progress of the story the men employed at the wells become incensed and start a riot, during which they set fire to one of the great wells.

Pathe War Film Claims Success

Pathe announced this week that the new Garrick theatre in St. Paul and the Strand in Minneapolis are doing well with Pathe pictures. "France In Arms," according to the announcement, has been exceptionally successful.



Baby Marie Osborne Has a Chief Part in Pathe's "Any Home"

Brockwell Company Under Way

Fox Western Studios Scene of Action on Story Unnamed, with Le Saint Directing—Tom Mix Completes Feature

GLADYS BROCKWELL has begun work on a new production at the William Fox studios on the Pacific Coast. The story and scenario are by Charles Kenyon, but the picture has not been named. Edward J. Le Saint is the director, this being his second picture for Mr. Fox. The cast includes, besides Miss Brockwell, William Scott, Bertram Bracken, Lucille Young, Georgia Woodthrop, T. A. Crittenden, Sarah Hernan and Betro Buzzi.

Miss Brockwell began work three days after completing "The Moral Law," under the direction of Bertram Bracken. This story was by E. Lloyd Sheldon and the cast includes Rosita Marstini, Joseph Singleton, Frank Clark and Nancy Caswell among others.

Photographing has been completed for the Tom Mix production to be released under the title "Six-Shooter Andy." This story was written by Bernard McConville, and the picture was made under S. A. Franklin's direction. The cast, which is a large one, includes several of the children who had principal roles in "Jack and the Beanstalk," "Treasure Island" and similar Fox productions, among these being Georgia Stone, Virginia Corbin, Violet Radcliffe, Buddie Messinger, Lewis Sargent, Raymond Lee, Beulah Burns and Vivian Plank. Among the adults in the company, besides Mr. Mix, were Enid Markey, one of the stars of "Cheating the Public," Bert Woodruff, Sam Degrasse, Patrick Christmas, Robert Fleming, Jack Plank, Charles Stephens and Benn Hammer.



Jewel Carmen, Fox leading lady, who is now in California

Work also is progressing at Hollywood on a production involving the divorce problem, which is being made under the direction of Frank Lloyd, and of which he also is the author. This cast includes Charles Clary, Bertha Mann, Bertram Grassby, Mark Robbins, Rhea Mitchell, Willard Louis and Edward M. Wallace.

Alice Brady Starts New Select Picture

ALICE BRADY on January 23 started work on her fourth Select production in the Fifty-sixth street studio, following the five-day shutdown of studios made necessary by the order of the Fuel Administrator. The newest of Miss Brady's Select Pictures will follow respectively "Her Silent Sacrifice," "Woman and Wife" (a screen version of "Jane Eyre"), and "The Knife," a picturization of Eugene Walter's play of the same name recently seen here.

The next Brady production is to be Russian in theme and setting. Robert G. Vignola, who directed "The Knife," which has only recently been completed, will again have charge of the Brady production. Frank Morgan will be the leading man; he was likewise leading man in "The Knife."

Although a great many of the scenes in Alice Brady's new picture, which, for the present, is being called "Ruthless Russia," will be exteriors in which winter scenery forms a pictorial background, the scenes filmed during the first week or two of work will be interiors done at the studio. This for the reason that some of the personnel of the Brady company, who are necessary in these interior scenes but not in the exterior, are at liberty only for a short time, and Miss Brady and her director wish to avail themselves of their services before their engagements call them away.

Among the company, which is only partly assembled, may be noted, besides Miss Brady and Mr. Morgan, Charles Francis, Harry Southard and Russell Bassett, all of whom are necessary for the scenes about to be filmed.



Alice Brady Has a Character Part in "Woman and Wife," a Select Picture

"Camera Face Born, Not Made"—Petrova

MADAME OLGA PETROVA, the emotional artiste now appearing in a series of eight special starring productions of her own film organization, last week presented some personal views regarding the topic of "type" and "camera face." Madame Petrova's pictures thus far are "Daughter of Destiny" and "The Light Within," with "The Life Mask" in preparation.

She said: "A 'camera face' is like little Topsy of 'Uncle Tom's Cabin' fame—'it just growed that way.' One may have the beauty of the Queen of Sheba, Venus de Milo, Cleopatra and Helen of Troy rolled into one and still not have a 'camera face.' The essential thing is to have features that photograph well. In every day life, a little droop to the mouth or a peculiar angle to the eyebrows may add charm and character to one's looks, yet on the screen these lines may have a very ugly effect. If the features are quite clear and regular there is something to hope for—and even them, with the most perfectly shaped nose and lips, it may be discovered that the big blue eyes, that caused everybody to remark on their 'soulful beauty,' look weak and faded on the screen. Certain shades of blue will not do at all. Black eyes photograph dull and lifeless; brown eyes are better; but blue-green eyes, with a rim of yellow around the pupil are best of all, as they retain their expression and animation. Black hair is not desirable, as it is too 'contrasty'; brown, red and blond photograph well, though much depends on the shade and quality."



Mme. Olga Petrova Has Completed "The Light Within"

General Sets No Thrill Limit on Serial

GENERAL FILM COMPANY, in its most recent announcements concerning "A Daughter of Uncle Sam," the Jaxon serial, sets no thrill limits on the picture, but expects it to be the thrill sensation of the year.

General said: "Preliminary inspection of the first six episodes of 'A Daughter of Uncle Sam,' released through General Film Company, reinforce the producers' confidence, expressed some time ago, that this new serial is to be the thrill sensation of the year. Each episode is crowded with tense and dramatic situations well calculated to hold the fans glued in their seats. Besides, many of the German spy outrages figuring in the serial are among those dealt with in the columns of the Providence Journal during its stirring series of exposures.

"Jane Vance, the heroine of this exciting serial, is a sportswoman whose feats will endear her with fans who are looking for new sensations. A few of the many exciting events in the early chapters of "A Daughter of Uncle Sam" are:

"A race on ice between an automobile and an ice boat; a collision at sea between a yacht and a motor boat; the theft of the Government secret code by spies; the destruction of a munitions plant by bombs planted by a German agent; the arrest of the plotters and their escape from jail with the aid of explosives; the ingenious attempts of plotters to obtain the secret of the theoscope, a marvelous war invention; the rescue of the inventor from a rock rapidly being enveloped by a tide; a disastrous fire started by German agents; an attempt to 'get' the hero by cutting down a tree from which he is making observations; the round-up and capture of members of the spy gang; a saw mill scene, in which the master spy puts the heroine at the mercy of the machinery; a fight atop an ice covered rock between the hero and the master spy and the former's thirty-foot fall into the arms of soldiers below, a clever ruse by which the heroine throws the enemy off guard and sends a wireless call for help, and the capture of members of the gang in their secret cave."



Jane Vance, In Jaxon-General's "A Daughter of Uncle Sam"

Ned Finley Begins Film Production

Ned Finley, soldier of fortune in many lands, actor and author, long with the Vitagraph, on January 22 departed for Bat Cave, North Carolina, with a company of players to direct the first production of the Ned Finley Films, Incorporated. The company is sponsored by several men associated with banking in this city, is capitalized at $100,000, and will turn out three-reel outdoor pictures, releasing about twelve a year through the General Film.

The first one will be called "The Return of O'Garry," being the further adventures of the Royal Mounted Canadian hero, in which Mr. Finley made such a success, both as actor and director, under J. Stuart Blackton's supervision. Edith Storey was the leading woman in the one that brought the largest measure of success.

The leading woman for the new series is Marian Henry, daughter of Division Chief Henry, of the Secret Service, and the niece of Former Chief Hazen. Incidentally, she is the wife of Mr. Finley.

Irwin Maps Out Empey Campaign

Walter W. Irwin, general manager of the Vitagraph distributing organization, was engaged for the better part of last week in laying out plans for the quadruple advertising campaign that is to signalize the release of "Over the Top," the film reproduction of Sergeant Arthur Guy Empey's war book, in which the sergeant himself is to play the leading role, supported by Lois Meredith.

This campaign, as outlined by Mr. Irwin, will consist of a nation-wide co-operative effort by Vitagraph, G. P. Putnam's Sons, publishers of the book; Lee Keedick, lecture manager for Empey, and the McClure Newspaper Syndicate, which is syndicating Empey's book.

Fox Gets New Contracts on Special

Exhibitors are evincing keen interest in William Fox's forthcoming "Jack Spurlock-Prodigal," with George Walsh as star, according to announcement from the Fox offices, and many new patrons have been obtained for the William Fox Special Features to whom this picture is to go without extra charge. This, however, applies only to exhibitors listed January 30 as having contracted for Fox Special Features.

The Fox offices announced this week that Walsh has been confined to the hospital for a week, and is likely to be "out of commission for two additional weeks," as the result of a fall which broke three ribs and gave the star a scalp wound. The accident followed closely on the completion of the picture.

Specialists Called In

"The Light Within," the second production in which Madame Olga Petrova is shortly to appear, necessitated the expert services of two New York laboratory specialists during the taking of several scenes, Petrova Pictures announced this week.

Jester Comedies Gaining Ground

In the opinion of the Jester Comedy Co. the rapidity with which the Jester Comedies are being taken up by exchange men throughout the country testifies to the good judgment displayed by William Steiner in securing Twede-Dan as the featured comedian.

Mr. Steiner, who is now on tour throughout the country, reports that at all showings given Twede-Dan was proclaimed as a comedian of exceptional ability, owing to the fact that he does not follow a beaten path by assuming one style of make-up.

In "The Recruit," the first of the Jester two-reel super comedies, to be released on February 15, Twede-Dan makes his debut before American audiences. Immediately upon the finishing of "The Recruit" work was started on "His Golden Romance," a story entirely opposite from "The Recruit." Work is almost completed on "All 'Fur' Her," the third release, to be followed by "In and Out."

Coal Shortage Stops Select Film

The recent "closing order" from Washington caught Clara Kimball Young's studio forces unawares, according to an announcement from Select Pictures, and "The House of Glass" was temporarily held up.

Work was rushed on the remaining scenes in the hope that the picture could be finished before the ruling was enforced, but, despite every effort, about two days' work remained to be done when Friday morning dawned. In consequence Miss Young was forced to carry her staff of players and studio helpers over the five-day halt in activities, and the completion of "The House of Glass" was not reached until the end of last week.

Pantages Picks "Hidden Hand" Serial

Reports from Los Angeles indicate great activity in Pathe's office there. Alexander Pantages, before booking "The Hidden Hand," viewed another serial and, after looking at one episode, instructed the operator to quit, as he claimed it was simply a continuation of a preceding one and that the public would not like to see these characters on the screen for another fifteen weeks.

"Les Miserables" played at Clune's Auditorium for a full week.

Pathe News is playing at Clune's Auditorium, Clune's Broadway, Tally's theatre, Orpheum theatre, Miller's theatre, as well as the new million-dollar theatre.

Texas Guinan Entertains

Texas Guinan, who is now playing with the Triangle forces, was among the screen players at the "ringside" at the recent Red Cross rodeo held in Washington Park, Los Angeles. Miss Guinan had as her guests Alma Rubens, Triangle star, Lottie Pickford and Mrs. Al Roscoe.



Elsie Ferguson, in Her Steady March to Fame's Pinnacle, Is Star of "Song of Songs" for Artcraft

Brenon Connects War and Film

Thinks Conflict May Cripple the Industry, But Sees No Financial Ruin Ahead—Will Help the Government

HERBERT BRENON, in an interview last week concerning the war in its relation to the motion picture, voiced his opinion that the country has not yet grasped the grim seriousness of the war into which we have lately entered.

"I am not a calamity howler," said Mr. Brenon, "and I am not one of those who believe that the war is going to send the motion picture industry to the dogs. The motion picture has come to stay. It has already taken its place among the foremost industries of the world. But that the war is going to cripple the industry, I haven't a doubt. Not because of the war tax; not because of increased admission prices, or the salaries of stars, and the hundred and one comparatively insignificant reasons that are being continually set forth, but because the Government needs men. When I say men, I do not necessarily mean brawn. In this particular instance I mean brains.

"The Government is going to call upon the brains of industry to help win the war. In a year or two there won't be an able man to be found in this country who is not devoting his energies, his skill, and his entire time to doing his bit for his country.

"The motion picture industry will do its share. It has a vast supply of resources which even now the Government is calling for. Do you think our young men are going to refuse to answer?

"When the Government calls for mechanics where will better ones be found than in the studios? Electricians, camera men, still photographers, scenic artists for camouflage, telephone operators and stenographers, all will respond to their country's call and the industry will be crippled.

"You can't ruin an industry like ours. It is destined to take an important place in the world's work. Now is the time to prove what it can do.

"The motion picture is going to be one of the vital factors in the winning of this war. It's going to be a strong factor in bringing the various countries closer together, to express their real aims and accomplishments, and to spread propaganda. The screen tells the truth. The written word has little value compared to seeing with one's own eye."

Quebec City Theatres Open Sunday

By a decision returned January 12 in the court of King's Bench sitting in appeals, all moving picture theatres in Quebec City may open on Sunday. This decision revokes a series of judgments delivered in the recorder's court, superior court and the court of revision. For the last few years the local theatres had been forced to close their doors on Sunday by a municipal by-law which had been sustained by the recorder's court and superior court. The next day after the decision was announced being Sunday, January 13, several local exhibitors took advantage of the victory to open their theatres.

Forty in a Fight

What Triangle claims is a very realistic free-for-all fight, in which forty Westerners battled, is a feature of the Triangle feature, "The Hard Rock Breed," which has Jack Livingston in the leading role.



Rita Jolivet, Lusitania Survivor, Is Presented by Metro in "Lest We Forget," Woven About the Ship's Sinking

"Lest We Forget" Opens at the Lyric

"LEST WE FORGET," completed but a few days ago by Metro Pictures Corporation, which announced it as a timely spectacle, opened for a brief run at the Lyric theatre in New York on January 28. Rita Jolivet is star of the feature, the story of which concerns international war events.

Metro, in an announcement this week, lays particular stress upon the excellence of the cast supporting Miss Jolivet in the picture. Hamilton Revelle appears opposite the star in the role of Harry Winslow. He is already known to Metro audiences, having been starred in "The Price of Malice," "An Enemy to Society" and "The Half-Million Bribe."

L. Rogers Lytton, well-known screen player, is seen as Baron van Bergen, a German master spy. This is a role similar to the one he played in "The Battle Cry of Peace."

Kate Blancke plays Madame Heriot, the mother of Rita, who is portrayed by Rita Jolivet. Miss Blancke is a Metro favorite who has been seen in "The Brand of Cowardice," "The End of the Tour" and other productions.

Clifford Saum, who plays Fritz Muller, also assisted in the direction of this picture. Saum is well known as an assistant director, having worked with J. Gordon Edwards in the production of pictures starring Theda Bara and other stars.

Emil Roe, who is seen as the mayor of Rose-sur-Meuse, is well known on the West Coast, where he was a member of the Balboa and other motion picture stock companies. Henry Smith, a veteran player of the stage, is seen as General Joffre. Gaby Perrier plays a young mother role. Other members of the cast are Texas Cooper, H. P. St. Leger, Ernest Mautain, Edward Gerstle and George Slatteau. Extras were used in the ensemble scenes.

Dixon Confers with Mastercraft Heads

THOMAS DIXON, JR., spent several days in New York last week conferring with the directors of the newly formed Mastercraft Photo-Play Corporation in reference to producing his literary works upon the screen.

In a statement to Motion Picture News Mr. Dixon said: "I attribute a great deal of the success of 'The Birth of a Nation' to the fact that Mr. Griffiffith and myself went over the script many, many times in a careful, painstaking manner and we visualized in our own minds before the actual work of filming, just what the result would be upon the screen. Up to the present time producers have not favored this method of working but seemed to prefer to purchase a story from the author and then turn it over to their scenario department and directors to make as they think best. A great many times these men have not the sympathy or the same viewpoint as the author has and thus a great many pictures are failures where it would have been possible to have made them highly successful. It is the intention of the Mastercraft Photo-Play Corporation to work with the author, the same as Mr. Griffith and I worked with 'The Birth of a Nation,' and this is the chief reason why I am becoming affiliated with this newly formed organization."

Jack Dillon Directs Myrtle Lind

Director Jack Dillon is said to be making good time on his latest Triangle subject, "Betty Comes Home," a five-reel comedy-drama, in which Myrtle Lind, former Triangle-Keystone player, has the title role. With good luck he expects to have this picture in the film editing department within another week. Jack Gilbert is supporting Miss Lind in this picture and this well-known juvenile, who recently rejoined the Triangle forces, is seen as the son of a rich man seeking to make his way in the world as a chauffeur, just to prove to his stern parent that he is of some use after all.

The cast also includes Myrtle Rishell, a newcomer at the Culver City studios, Gene Burr, George Pearce, Anna Dodge, Percy Challenger and J. P. Wilde.

Lincoln Leaves New York for Coast

E. K. Lincoln left New York for Hollywood, Cal., January 25, where he will be featured in a seven-reel feature under the direction of W. Christy Cabanne. This film production will introduce Mr. Cabanne as author and producer, as well as director. Since appearing as star in the Mutual-Jimmy Dale serial, "The Grey Seal," Mr. Lincoln has been starred in "The Freedom of the World," produced by Ira M. Lowry and released by Goldwyn. He has also just completed a Goldwyn regular feature, in which he played opposite Mae Marsh, in "The Beloved Traitor."

Judge Brown Adds Three Stories

Three new subjects have been announced for the Judge Brown Stories being distributed by General Film Co. "Tad's Swimming Hole," the first, is a story of boy life, and is said to have plenty of lively humor in it. Following this release comes "Marrying Off Dad." "The Preacher's Son," which had been scheduled for earlier release, is the sixth release in the series of two-reel stories of youth written by Judge Willis Brown.

"Guilty Man" Teaches a Moral

A strong moral lesson is presented in "The Guilty Man," the special feature which is soon to be released by Paramount, adapted from the play by Ruth Helen Davis and Charles Klein.

The production was directed by Irvin V. Willat, under the supervision of Thomas H. Ince. Important roles are filled by Vivian Reed, William Garwood, J. P. Lockney, Charles French and Hayward Mack.

Louise Glaum on Coast

Louise Glaum, Paralta Plays announced this week, arrived at the Paralta Studios on the Coast last week.

Emerson and Loos Write Stone Subjects

Prior to commencing activities on the John Emerson-Anita Loos Productions, to be released by Paramount, this duo is now engaged on a number of scenarios for Paramount stars. Fred Stone's initial motion picture vehicle has just been completed by Mr. Emerson and Miss Loos. This story, not as yet titled, will present the stage star as he first appeared in professional life, namely, a circus performer. The picture will offer a melodramatic farce introducing Mr. Stone to the screen.

It is announced by Paramount that Donald Crisp, who recently signed a long term contract with the Famous Players-Lasky Corporation, will direct the initial Stone film. Work on the John Emerson-Anita Loos Productions for Paramount will be started on May 1.

Child and Dog Featured by General

In "Compliments of the Season," which General Film has announced as the current Broadway Star Feature, a child and a dog have the principal parts. Aida Horton is the child player, and the canine is called "Flip." Others in the cast are Herbert Pryor and Betty Blythe. The picture is from an O. Henry story of the same name as that under which the film is released.

"The Moment of Victory," a story of Spanish-American war days, in which Chet Ryan, W. L. Rodgers, and Patricia Palmer have the leading roles, is announced as the next O. Henry released through General Film.

Foursquare Cites Exhibitor Testimonial

Foursquare Pictures, Inc., this week cited the following as one of the many testimonials received by the company's various exchanges. This one was sent by Exhibitor Filizola of the Theaterette at Fort Scott, Kansas, and was received by the Kansas City Foursquare Exchange, in charge of Sidney J. Baker: "Please find my check to pay for your feature, 'One Hour,' and I also want to tell you that every one who saw it had nothing but praise for it, and I say myself it certainly is a perfect picture."



Ben S. Cohen Is Foursquare Manager In Denver

Goldwyn Experiences No Delay

Company's Activities Were Several Days Ahead of Conservation Order—Three Features Completed and On Their Way

IN an announcement concerning conditions brought about by Fuel Administrator Garfield's recent order to save coal by declaring a five-day holiday, Goldwyn Pictures Corporation claims that it found itself in a very fortunate condition. The company insists that for weeks its officials have strained every resource to meet any action that might be taken by the Government's representatives.

"Therefore," explains the report from Goldwyn, "when Director Garfield's closing order came, with a five-day enforced closing of studios and film printing laboratories, Goldwyn at once took stock of its state of preparedness and found that its next three productions were completed and in transit to its branches. This means that Goldwyn exhibitors will suffer no delays that can be attributed to the home offices and producing plants of the Goldwyn organization and that the branches of the company throughout North America have their product in hand for the exhibitor customers in the various zones.

"The wisdom of working at top speed for months in the Goldwyn studios now finds complete justification in the position of the company. The releases ahead that are already out are: Mabel Normand in 'Dodging a Million,' released January 27; Madge Kennedy in 'Our Little Wife,' released February 10; Mae Marsh in 'The Beloved Traitor,' released February 24.

"Goldwyn also has at least four more completed productions in addition to these named which can be released in any order that the company sees fit to issue them. During November and December much comment was created in the industry by the Goldwyn decision to work at the full capacity of its plant during months when, because of weather conditions in the East, companies usually seek to reduce operation wherever possible.



Anna Q. Nilsson, in "Heart of the Sunset," Released by Goldwyn

"Two weeks ago Goldwyn rented and began work in an additional studio on Manhattan Island, and now has companies at work in this building in 125th street, near Lexington avenue, as well as in the Goldwyn plant in Fort Lee. Additional production plans give every Goldwyn exhibitor the assurance that Goldwyn will keep far in advance of the national emergency so that its exhibitor customers will be enabled to do 'business as usual' with Goldwyn Pictures."

Paramount Announces Louise Huff Era

LOUISE HUFF, it was announced last week by Paramount, has been exceptionally busy at the West Coast studios, where Paramount pictures are produced, and will be presented during the coming three months in frequent releases, which include two productions as co-star with Jack Pickford, these being "His Majesty, Bunker Bean" and "Mile-a-Minute Kendall," and also the first of the J. Stuart Blackton productions to be filmed in the West, "Wild Youth," from the pen of Sir Gilbert Parker.

Since her appearance with Jack Pickford in "Jack and Jill," in which Miss Huff appeared as the New York flower-girl sweetheart of the pugilistically inclined Jack, the Paramount actress is not seen with Jack Pickford in his latest three pictures, the two productions of "Tom Sawyer" and "The Spirit of '17." Miss Huff, however, will come back as co-star with Jack in "His Majesty, Bunker Bean," the picture which has been filmed from the stage play. Miss Huff plays the role of "The Flapper."

"The dainty star should win fresh laurels in the next of the Pickford-Huff releases which is to follow 'His Majesty, Bunker Bean,' that of 'Mile-a-Minute-Kendall,'" said Paramount last week. "In 'Wild Youth,' the Blackton production which is now being filmed under the direction of George Melford, Miss Huff plays one of the three leading roles. According to Commodore Blackton, whose productions are characterized by a selection of characters which absolutely correspond to those of the novelist's creations, no better selection for the girl of the story could have been made than that of Louise Huff, who plays the young wife, Louise Mazarine."

Lloyd Directs "Law of Man" for Fox

With what is declared to be an exceptionally strong cast, including Bertha Mann, Rhea Mitchell, Charles Clary, Bertram Grassby, Marc Robbins, Willard Louis and Edward M. Wallace, Director Frank Lloyd of the William Fox staff, is working at Hollywood, Cal., on a production which has for its object the disclosing of evils of the divorce system.

It is tentatively scheduled for release March 10 as a Standard Picture.



Red-Blooded Action Is Promised in "The Sign Invisible," Released Through the First National Exhibitors' Association

"Sign Invisible" Release in February

EDGAR LEWIS' latest production, "The Sign Invisible," recently acquired by the First National Exhibitors' Circuit, is to be released February 18, it was announced this week. The feature is from an original script by Anthony P. Kelly, First National announces.

Regarding the picture further, First National said:—"It is a picture of similar calibre to Mr. Lewis' 'The Barrier' and 'The Bar Sinister,' and numbers among its cast several of the players whose work was so much appreciated in them. Mitchell Lewis was Polcon in 'The Barrier' and is Lone Deer in 'The Sign Invisible.' As a giant half breed hunter, who is equally ready for a lark or a fight and who is as popular with the Episcopal Bishop and his daughter as with the men of the trading post, Mr. Lewis has a role which displays both his good nature and manly strength of character to splendid advantage. Victor Sutherland has the part of Dr. Robert Winston, a God fearing man and eminent surgeon, who loses faith in Providence because his scientifically correct operations prove fatal to five successive patients—and, worst of all—his own mother, who despite his protests insists that he and no other shall perform a capital operation upon her. Following her death he seeks forgetfulness in dissipation and is eventually persuaded by his friends to seek regeneration in the Canadian Northwest, where the principal action of the story takes place. The other leading characters are Lou Baribeau (Edward F. Roseman), the bad factor of the Big Co.; Monihan (Phil Sanford), the toughest river boss that ever hit the North; Rev. Rene Mercier (Wm. A. Williams), the village clergyman; Jeanette (Mabel Juline Scott), his daughter, and Winona (Hedda Nova), an Indian maiden, who is Lone Deer's sweetheart.

"The photography, by Edward C. Earl, displays to good advantage the many beautiful scenic locations about Lake George, N. Y."

Quaint Characters Appear in "Prunella"

"THE cast in 'Prunella,' Marguerite Clark's next subject for the Paramount program," said an announcement from Famous Players-Lasky this week, "includes quaint and interesting types of days gone by.

"Miss Clark plays the title role of Prunella, the unfortunate child of an elopement, who, after the death of her mother was reared from infancy by her three spinster aunts, Prude, Prim and Privacy, characterized in the photoplay by Isabel Berwin, Nora Cecil and Marcia Harris.

"Jules Raucourt, who has just completed his work in 'La Tosca' with Pauline Frederick as Mario, plays the part of Pierrot, the impetuous lover who takes Prunella from the home where she has been brought up to young womanhood as innocent of worldly things as a child, and after a few years of married life deserts her. He finds that he cannot live without her, however, and comes back to the broken-hearted girl, humble and penitent.

"Harry Leoni is Pierrot's servant, and the gardeners for the aunts at various times are William J. Cross, A. Voorhes Wood and Charles Hartley, and Arthur Kennedy is the gardener's boy.

"The extreme innocence of Prunella and the efforts of her aunts to withhold from her all knowledge of affairs of the world leads to many humorous situations, in marked contrast to the later incidents in which Prunella excites much sympathy. Maurice Tourneur, who has won commendation for his direction of 'Rose of the World,' an Artcraft picture starring Elsie Ferguson, and who has finished the production of 'The Blue Bird' for Artcraft, is directing Miss Clark in Prunella, and Charles Maigne, who adapted 'The Blue Bird' for the screen wrote the scenario for this latest production."

Nineteen Directors on Fox Payroll

The recent addition of Edmund Lawrence to the staff of directors of the Fox Film Corporation brings the total number now in the employ of William Fox to nineteen. Two others, Edward J. Le Saint and Oscar A. C. Lund, have recently joined the Fox forces. Mr. Lawrence is directing Virginia Pearson in a new war play, Mr. Le Saint is working on the Pacific Coast, and Mr. Lund at present is in New Orleans taking scenes for Peggy Hyland's first Fox picture.

The others include J. Gordon Edwards, now in California; R. A. Walsh, Frank Lloyd, who has just completed a picture dealing with the divorce problem; Carl Harbaugh, Richard Stanton, C. M. and S. A. Franklin, Harry Millarde, Kenean Buel, Bertram Bracken and Henry Lehrman. Five directors are working under Mr. Lehrman's supervision on Sunshine Comedies. Those on the Pacific Coast, besides Mr. Edwards, are Mr. Lloyd, the Franklins, Mr. Lehrman, Mr. Le Saint and Mr. Bracken.

Vitagraph Helps Red Cross on Coast

From California this week Vitagraph sent an announcement to the effect that the Red Cross profited by several hundred dollars recently as the result of a scene made at the Western sutdio for "The Woman in the Web," the serial in which Hedda Nova, the Russian actress, and J. Frank Glendon are to be starred. Some of the most prominent Los Angeles and Pasadena society women, numbering among them members of the winter colony, appeared as "extras" in the White House ball room scene and paid for the privilege of appearing in the picture, the money thus paid being turned over to the Red Cross.

Hyland in the South

Peggy Hyland is in New Orleans, where she has begun work on her first picture for William Fox. O. A. C. Lund will direct the picture.

Goodrich Feature Scheduled February 4

EDNA GOODRICH, in an emotional play of "Bohemian" artistic life in Greenwich Village, the "Latin Quarter" of New York, is announced by Mutual for release February 4, under the title of "Who Loved Him Best?" The production was made under the direction of Dell Henderson, and is the sixth Goodrich picture made for Mutual.

Miss Goodrich is cast as Doria Dane, a brilliant star of filmdom, who sacrifices her career to be near the man she loves, a sculptor of genius discouraged by his inability to produce. Posing for the artist, her beauty inspires him to create a masterpiece, but success goes to his head and he neglects her for a woman of fashion. He is brought to a realization of her unselfish love when, after breaking into fragments, as he believes, his masterpiece, she confesses she has saved the original and destroyed a copy, made by a jealous fellow artist.

The situations developed in the "Bohemian" environment are said to afford Miss Goodrich scope for intensive emotional acting surpassing anything she has done since joining the film forces.

Scenes taken in a motion picture studio during the actual production and "shooting" of scenes, give glimpses of "backstage" in film plants. A gorgeous "Saturnalia" of the artists of Greenwich Village, which corresponds to the "Beaux-Art" ball of the Latin Quarter of Paris, is a remarkably spectacular presentation of the irrepressible and irresponsible artists at play.

DeMille-Wyckoff Add to Color Process

ALTHOUGH no disclosures are made as to the processes which are in use to employ the use of colors in productions, Cecil B. DeMille, director-general of Famous Players-Lasky Corporation, and Alvin Wyckoff, director of photography, are willing to admit, according to an announcement this week, that rapid strides have been accomplished in the employment of their new inventions, examples of the use of which are to be seen in current De Mille-Artcraft productions. Further use of the newly invented color process is to be made, according to a statement by Mr. DeMille.

As explained by Mr. DeMille and Mr. Wyckoff, who have been working together for several years to perfect the invention, this process does not give glaring and noticeable colors to the films, but softens and subdues the coloring of scenes to an almost pastel effect. The process, by the way, noticed particularly in certain scenes in "The Woman God Forgot" and "The Devil Stone," by no means necessitates hand coloring of certain scenes in which colors are used.

The flames surrounding Geraldine Farrar in "Joan the Woman," the light of the sacrificial altars in the Aztec spectacle, the weird coloring of the remarkable and sinister jewel which gives the title to "The Devil Stone"—these are all accomplished by the new invention.

"We have been working slowly and cautiously on this process for the past two years," said Mr. DeMille, "and have studied color photography in all its branches. We have come to the conclusion that color photography, in the sense of absolutely faithful reproduction of natural colors, or any method of coloring where the tints used are of the glaring variety, can never be used universally in motion pictures, for the eye of the spectator would be put to too great a strain, and the variety of the colors would distract the attention from the story values."

"Sixth Sense Helped 'Mickey'"—Sennett

IN speaking last week of the production "Mickey," which the Western Import Co. is distributing with Mabel Normand as the star, Mack Sennett, the producer of the picture, said:

"What success I have attained is due to the fact that my whole heart went into the work. You can teach an actor to go through his part—you can teach a director the technique of the trade, but you can't teach either of them to know an interesting picture situation at sight. It is a queer sixth sense.

"In the production of 'Mickey' I was personally on the job seven days a week. I superintended the planning of every scene and situation. I went over every bit of detail with my assistants. I made the final assembling of this production myself, and I can now honestly say to myself, 'Well done, Mack Sennett.' I don't want to be put in the light of throwing bouquets at myself, but I feel that I can honestly say that 'Mickey' is a masterpiece.

"However, the credit is not only due to myself, but to the fine co-operation of Miss Normand, her supporting cast, my assistants and my camera men. I have a great deal of faith in the old stage saying: 'What you cut will never bore anybody.' For every foot of 'Mickey' that is shown on the screen thirty feet have been destroyed. This was deliberate on our part. My idea is to serve nothing but the kernel of the nut. Film fans are tired of vampires, tired of moving picture cannon and charging soldiers. It is too much like war, and there is too much real sorrow in the world just now to need any heart pangs that are made to order. 'Mickey' will be as refreshing as a breeze from the mountains on a hot summer day."



Jackie Saunders, Who Has Just Left Balboa

Jackie Saunders Here; Leaves Balboa

Miss Jackie Saunders, long associated with Balboa, at Long Beach, Cal., and now in New York, this week announced that she had severed connections with that company and that she was now considering plans for the future.

Miss Saunders first attracted attention as an artist's model for magazine illustrators, and because of her adaptability she was persuaded to try a screen career and became connected with Biograph. After that she was with Pathe, Universal and Balboa. In pictures for the latter company she has been featured on the programs of Pathe and more recently, Mutual. In addition to her work before the camera she has written many of the scenarios in which she has appeared.

Her reasons for seeking new connections are that she wants a wider field for her talents, and is anxious to appear in strong stories that will afford opportunity for more than the exhibition of her personal charms. She takes her work with great seriousness and is just as ambitious as a girl starting on her career. She is at the Astor and expects to announce her plans within a few days.

Lamothe Returns from New Orleans

Julian Louis Lamothe, Paralta staff author, returned from New Orleans last week, where he had been spending his holiday vacation. Due to the building, changing and bustle at the studios, he was compelled to spend most of the day of his arrival chasing up his office furniture, which had disappeared in his absence. When he has righted things a little he will begin work on a story he is preparing.

Mr. Lamothe wrote the screen version of "His Robe of Honor" and "Humdrum Brown," both Henry B. Walthall plays, and several other screen versions while with Paralta.

Advance Offerings of the Programs

"Limousine Life" in February

New Olive Thomas Feature Released Week of 3d, Along With "The Hopper" and a Keystone Comedy Production

TRIANGLE DISTRIBUTING CORPORATION this week announced its schedule of releases for the week of February 3, when Olive Thomas' newest subject, "Limousine Life," will lead off the list in what Triangle expects to be an auspicious manner. Other pictures slated for the same week are "The Hopper," with William V. Mong in the title role, and a Keystone comedy, as well as a Triangle laugh-maker.

"Limousine Life" is an adaptation of the story by the same title. A fashion exhibit is said to be a feature of the picture, with gowns displayed by attractive models. The story relates how the belle of an Iowa village slipped away to Chicago with the assistance of her sweetheart and secured a position in a modiste's shop.

Lee Phelps, a recent addition to the Triangle forces, has a prominent role, and others in the cast of "Limousine Life" are Joe Bennett, Lillian West, Lottie DuVaulle, Harry Rattenberry, Alberta Lee, Jules Friquet and Lillian Langdon. Jack Dillon directed the feature.

The crook comedy, "The Hopper," adapted by Jack Cunningham from Meredith Nicholson's story, is the second release of the week. It is said to be a unique, up-to-date and distinctly "live" story.

William V. Mong, in the title role, has opportunity for what is said to be unusual character work. Peaches Jackson, child player, who appeared in "The Maternal Spark," is also cast. George Hernandez and Walt Whitman, both veterans of the Triangle screen, give characterizations of rival curio collectors. Other members of the cast are Irene Hunt, Lillian West, Thomas Kurihara, Eugene Cory and Louis Durham. "The Hopper" was directed by Thomas N. Heffron.

Plots, powder and petticoats on board ship combine to produce laughter in the Keystone Comedy, "A Sea Serpent's Desire," also released this week.

"Airing Their Troubles" and "A Safe Disaster" are Triangle Komedies scheduled for the week of the 3d.

Eltinge and Ray New Features Released

JULIAN ELTINGE in "The Widow's Might" and Charles Ray in the Thomas H. Ince production, "The Hired Man," wound up the Paramount release schedule for January. Both these subjects were released on January 28 when, it was felt by Paramount, a double triumph would be achieved in view of the advance reports on the two productions.

The Julian Eltinge picture was staged several months ago by William C. DeMille at the Famous Players-Lasky Studios in Hollywood. Written especially for the female impersonator by Marion Fairfax and produced under the direction of William C. DeMille, "The Widow's Might" is said to offer the star his best vehicle since becoming affiliated with the motion picture studio. The story concerns a young New Yorker who decides to dabble in ranching and narrowly misses being robbed by a notorious crook. How he succeeds in foiling the designs of this individual through the disguise of a woman, how the disguise gets him into lots of trouble with the girl he loves and finally how he at length wins out and saves both the girl and the ranch is expected to prove a series of swiftly moving incidents that will more than hold interest throughout. Supporting Mr. Eltinge is a cast including Florence Vidor, Gustave Von Seyffertitz, Mayme Kelso, James Neill, Larry Steers and George McKenzie.

"The Hired Hand," Charles Ray's new subject, produced by Victor L. Schertzinger under the personal supervision of Thomas H. Ince, presents the star in a typical "down East" character. As Ezry Hollins, Ray portrays the youthful farm hand, whose ambitious aspirations lead him into various difficulties. In the cast are Charles French, Gilbert Gordon, Lydia Knott, Doris Lee and Carl.

"Wild Women" Stars Harry Carey

"Wild Women," it was announced last week by Universal, is the culmination of a series of special features in which Harry Carey has been starred under the direction of Jack Ford. The story was written by George Hively, although both Harry Carey and Jack Ford collaborated. The comedy-drama has a Western and Hawaiian setting.

Molly Malone, Vesta Pegg, Martha Mattox, Wilfred Taylor, Ed Jones and the Universal cowboys support Harry Carey in "Wild Women."



Pauline Frederick, Among Paramount's Most Magnetic Stars

"Madame Jealousy" Soon

The next Pauline Frederick vehicle following "Mrs. Dane's Defense" to be released by Paramount is "Madame Jealousy," the George V. Hobart story staged recently under the direction of Robert Vignola, the scenario for which was written by Eve Unsell.

Miss Frederick is now engaged in the production of "La Tosca" at the Famous Players-Lasky studio in New York.

Mozukin in February 17 Pathe

Ivan Mozukin, the Russian star, will make his next appearance in the Pathe release of February 17. The feature is entitled "The Inner Voice."

"Moral Law" in February

One of the William Fox February releases is announced as "The Moral Law," starring Gladys Brockwell. In this picture the star has a dual role, of two sisters.

Fuel Order Changes Pathe Releases

Owing to the changed conditions due to the factory closing order of the Fuel Administration, Pathe announces a change in dates of release of the one-reel Harold Lloyd comedies.

"The Lamb" will be released February 3, as announced, but on February 10 a one-reel comedy will be issued, in which Harry Pollard and Bebe Daniels are the stars, under the title of "Hello, Teacher."

Beginning with February 17 the Lloyd comedies will be released weekly, the first to be "Hit Him Again," on that date, and followed on February 24 with "Beat It," and on March 3 with "A Gasoline Wedding."

"Eve's Daughter" Gets Early Release

"Eve's Daughter," it was announced this week by Famous Players-Lasky, has been completed, with Billie Burke as the star, and will be released shortly on the Paramount program. The subject is described as a comedy drama, written by Alicia Ramsey. As a legitimate production it served Grace George.

Miss Burke's next production, it is announced, will be in a high comedy vein and will be directed by Joseph Kaufman, who recently completed "The Song of Songs," starring Elsie Ferguson.

The supporting roles in "Eve's Daughter" are played by Thomas Meighan, Lionel Atwill, Wm. Riley Hatch, Florence Flynn, Harriet Ross, Lucile Carney, Mary Navaro and Harry Lee.

"Super Strategy" Release Date Set

The date of release of the ten-reel feature film, "Super Strategy," which has covered a production period of six months, is now announced for April 7. The first prints were shipped from the Hollywood Studios January 26 to the New York offices of the Mena Film Company, and the advertising campaign will be begun February 15, under the direction of Robert Hollister. No announcement has been made as yet by the Mena Company as to their method of distribution.

Rupert Julian Directs Universal Special

After a service as a director of Bluebird features of approximately two consecutive years, Rupert Julian has terminated his association with that program and will turn his attention to the production, at Universal City, of a super-feature that will run into number of reels still to be determined. The nature of the story, which Mr. Julian will also write, has not been divulged, but it is declared that a world problem will be dealt with, encompassing a modern conception of international political life.

Mr. Julian has lately been directing Monroe Salisbury and Ruth Clifford in furnishing Bluebird attractions.



Margarita Fischer, Whom America Numbers Among Its Most Attractive Stars, Is Presented by Mutual In "Jilted Janet"

Mutual Chooses February List

Stars Included Are Edna Goodrich, Margarita Fischer, Ann Murdock and William Russell—Other Stars in March

MUTUAL'S schedule of February feature releases includes productions starring Edna Goodrich, Margarita Fischer, Ann Murdock and William Russell, while March will bring pictures starring Mary Miles Minter, Olive Tell, Miss Murdock, Mr. Russell and Miss Fischer.

The schedule for late January and February is: January 21, William Russell in "In Bad"; January 28, Mary Miles Minter in "Beauty and the Rogue"; February 4, Edna Goodrich in "Who Loved Him Best?" February 11, Margarita Fischer in "Jilted Janet"; February 18, Ann Murdock in "My Wife," and February 25, William Russell in "Detective Dan Cupid."

"Jilted Janet" has been pronounced by Mutual one of Margarita Fischer's most entertaining pictures. It deals with the adventure of a dare-devil miss who stole the mansion next door to entertain the lover who jilted her and his bride, the unexpected arrival of the young master of the house and the girl's frantic efforts to get rid of her company and avert exposure.

"My Wife" is one of the Charles Frohman plays in pictures, produced for Mutual by the Empire All Star Corporation. It is described as a clever adaptation of a clever play and casts Miss Murdock in the role of a young English girl who marries for convenience to comply with the terms of an eccentric aunt's will, finds herself in love with her husband, despite her betrothal to a soldier in France. It is a role said to be admirably suited to Miss Murdock. She is supported by a cast of Frohman players.

The forthcoming William Russell production was produced under the working title of "Detective Dan Cupid" and gives the screen actor the role of a romantic Sherlock Holmes. It provides Mr. Russell, Mutual declares, plenty of opportunity to develop the particular quality of humor which has marked his most recent motion picture productions.

"Extra! Extra!" is a newspaper story, and Miss Minter plays the role of a young heiress, who comes into possession of a newspaper.

Second Toto Comedy on February 17

Pathe announces a slight change in the release dates of the new Toto comedies. "The Junk Man" is postponed from February 10 to February 17. From February 17 on there will be one of these two-reel comedies released each week. "Fare, Please," will be released on March 17 and "A One Night Stand" on April 14.

From reports received on "The Movie Dummy," the first of the Toto comedies to be issued, it is apparent, Pathe says, that the new screen star has "caught on" from the start. The first week's showings everywhere have been most successful, according to Pathe.

Paralta Play Presented

On Monday and Wednesday (Tuesday being dark) of the week of January 28 the Paralta Play, "His Robe of Honor," starring Henry B. Walthall, was the attraction at the Eighty-first Street theatre in New York.

This theatre on Thursday, Friday, Saturday and Sunday of the same week presented "Daughter of Destiny," in which Madame Olga Petrova stars.

"Cinderella Man" Runs Well

Goldwyn Hails It As Record Breaker and One of Best Made by That Company—Three Weeks in Los Angeles House

THAT the production of "The Cinderella Man," starring Mae Marsh, with Tom Moore in support, is establishing a record throughout the country is claimed by Goldwyn Pictures Corporation this week in an announcement, which cites the result as "what happens when a picture producer makes a feature that is nearly flawless concerning star, story and director."

"This production," said Goldwyn, "which was released December 16, has just completed a run of twenty-one consecutive days at J. A. Quinn's Rialto theatre, Los Angeles, where the patronage and high receipts of the third week strongly tempted Mr. Quinn to continue the presentation for a fourth week. This was made impossible, however, because of his previously made contracts.

"As indicating the box-office power and public popularity of Goldwyn productions, it may be pointed out that 'The Cinderella Man' is by no means the first Goldwyn production to enjoy a lengthened run at Quinn's Rialto. 'Polly of the Circus' was played for two consecutive weeks; 'Baby Mine' for two; 'The Spreading Dawn' for two; 'The Auction Block' for two. And now, to top this, 'The Cinderella Man' plays for three weeks, establishing what is undoubtedly a record for length of booking for a regularly scheduled release of a producing company.

"Another production distributed by Goldwyn, though not produced by the company, which is sweeping the country and proving a profit-maker for exhibitors, is 'For the Freedom of the World,' written by Captain Edwin Bower Hesser. The Goldwyn offices say that eighty-five per cent of the theatres that have booked and played this feature to date either already played repeat dates or booked the production for repeat dates later on."

Victor Moore New Comedy Makes Debut

KLEVER PICTURES, INC., released on January 28 the Klever Komedy called "He Got His," with Victor Moore in the chief comedy role, supported by a convincing cast.

The story tells that Vic is a broker, one of the kind that wil stick to you until your last dollar, but it has got to be your dollar. A Mrs. Carver calls upon him to arrange to invest some money in stocks, and does not want to let her husband, who is a doctor, know anything about it. Vic, of course, nails the money, and she invites him up to tea, hoping to interest her husband. He calls and meets the doctor. He tells the Doc he has a fine "tip" and offers to let him in on it if he will be at his office early the next morning. The Doc falls for it like a busted Zeppelin, and promises to meet Vic. The next morning just as the Doc is about to depart for Vic's office he gets a phone call to come to the hospital at once. On arrival there he is informed that a patient is coming and must be operated on immediately. He tells the nurse to prepare the patient as soon as he arrives, as he will be right back, and he makes for Vic's office. He is now twenty minutes late and on arrival there he finds the office empty. Presently the office boy arrives and tells the Doc he heard Vic phone the Doc's wife and probably he has gone there. The Doc gets as suspicious as a dog in a sausage factory and makes a hasty departure for his home. Vic in the meantime, owing to Doc being late, figured he was held up at the hospital and rushes there. Entering the hospital he asks for Doc Carver, and the nurses and attendants thinking he is the patient due rush him up to the operating room. Before he can explain himself Vic is on the operating table, and after a tussle manages to release himself, knocking all the attendants over, and jumps out the window on to a passing wagon and away.

From this point the story continues to what Klever Pictures has characterized as a rousing finish.

Clara Kimball Young Buys "Reason Why"

CLARA KIMBALL YOUNG, according to an announcement this week from Select Pictures, has secured the motion picture rights to Elinor Glyn's novel, "The Reason Why," and is planning to make it her next Select production.

The story was first published serially in a magazine, and later came out in covers. It deals with the tangled love affairs of an American girl and her English husband, and provides as a setting for the tale it unfolds a sort of romantic background.

The screen adaptation has been made by Mary Murillo.

Production on the new play will be started immediately and follows the star's recently completed adaptation of "The House of Glass," which is now being titled. The latter, Max Marcin's melodrama of New York life, promises to rival in its screen presentation the Broadway showing on the legitimate stage a few seasons ago, which was accredited a huge success.

The picture, which is the fourth of the Star Series which she is making for Select Pictures, is directed by Emile Chautard.

Yakima Exhibitor Has a "Goldwyn Month"

Frederick Marcy's Theatrical Enterprises, of North Yakima, Wash., recently used a page of space in the newspapers of that city to tell the public about "Goldwyn month," so-called because the Empire Theatre, operated by that company, is playing no less than five Goldwyn features within the month.

These included "For the Freedom of the World," a special; "Sunshine Alley," with Mae Marsh; "The Manx-Man," Madge Kennedy in "Nearly Married," and the Rex Beach picture, "The Auction Block."

"German Retreat" Is an Added Feature

Concerning "The Retreat of the Germans at the Battle of Arras," the official British war film, which is proving so successful, the Majestic theatre, Springfield, Ill., operating the Finn & Heyman Amusement Co., writes to Pathe as follows:

"We have been running this picture in connection with our regular vaudeville program as an added feature, and are indeed well pleased with the success we have had. The picture is pleasing our patrons and arousing much favorable comment."

February Brings Vivian Martin Film

Vivian Martin's next starring subject will be a Pallas-Paramount production, "A Petticoat Pilot," which is now being filmed from Gardner Hunting's scenario taken from the book by Joseph C. Lincoln, under the direction of Rollin S. Sturgeon. This film will be released early in February.



Vivian Martin's Newest Paramount Picture Is "A Petticoat Pilot"



Unusual Sincerity of Action and Beauty of Detail Are Promised by William Fox in "A Heart's Revenge," In Which Sonia Markova Is Starred

Fox Gives Exhibitors Choice

For Week of January 27 Producer Lets Showmen Pick Between Two Standard Features—Fuel Shortage the Cause

EXHIBITORS under contract for Fox Special Features had their choice the week of January 27 between two Standard Pictures. This is a direct result of the recent order of the fuel administrator providing for the closing of all industrial establishments during a five-day period.

One of the parts of the William Fox organization affected by the closing order was the film printing plant at Fort Lee, N. J. Due to the preceding coal shortage and inability to operate the plant steadily there had been an accumulation of work which was materially increased by the five-day shut down.

To meet this situation and provide a picture for the week of January 27, the Fox management took "Treasure Island" and "Troublemakers" from the Standard Pictures and placed them on the Special Feature calendar, giving exhibitors their choice. Either production which is desired by those holding Fox Special Features contracts were ready for distribution by the last week of the month.

"Treasure Island" is based on Robert Louis Stevenson's novel of the same name, and is a story of a search for buried treasure. Francis Carpenter and Virginia Lee Corbin are the stars. "Troublemakers" is a comedy-drama featuring Jane and Katherine Lee and shows the "two little imps" engaging in all sorts of pranks at the expense of nearly every one in the quiet country town where the scenes are laid.

The remainder of the previously scheduled Special Features have been pushed along a week, the June Caprice picture, "The Heart of Romance," which was to have been released January 27, is now scheduled for February 3. This picture is completed and if the fuel administrator's order had come a day or two later the prints of it would have been available for release on the date originally scheduled.

"Jack Spurlock—Prodigal," the George Walsh feature, which Mr. Fox has widely advertised as being made especially for Special Features, and which is to be released only to those holding contracts, now will be available, barring future unexpected delays, on February 10, being moved up from February 3.

British Rights Sold to Klever Pictures

KLEVER PICTURES, INC., has entered into an arrangement with J. D. Walker's World's Films, Limited, whereby the latter company has secured the entire exhibition rights for the Victor Moore comedies for Great Britain and Ireland for a term of years. The deal was consummated through J. C. Graham, general foreign representative of the Famous Players-Lasky Corporation, who has just returned from London.

Klever Komedies are said to be meeting with the same success in other countries as experienced in the United States. They are controlled in Australia by the Feature Films, Limited.

The last Victor Moore comedy to be released by Paramount was "He Got His," January 28, described as a rapid-fire production in which Moore is a broker and becomes entangled with a doctor and his wife. The doctor's jealousy is aroused through a series of laughable mixups, and Vic ends upon an operating table with the doctor delightedly preparing to operate on him, though he knows the object of his wrath has been mistaken for an expected patient and has been strapped down by the zealous attendants and nurses.

Peggy Hyland, Pathe, on February 3

Pathe announces that when "The Other Woman" is released on February 3, Peggy Hyland will be seen in a picture play unique in many salient features. It is said to be a social problem play without any of the objectionable features that usually attach to stories of this character.

"Naulahka" Released as Pathe Play

Pathe this week announced that Astra's eight-reel production of Rudyard Kipling's story of romance and adventure, "The Naulahka," made under the direction of George Fitzmaurice, will be released in the Pathe Plays program.

The titles of two of the first five pictures have been changed and the names of these Pathe Plays are announced as follows:

Fannie Ward in "Innocent"; Frank Keenan in "Loaded Dice"; Antonio Moreno and Doraldina in "The Naulahka"; Bessie Love in "How Could You, Bessie?" and Bryant Washburn in "Twenty-One."

It is claimed that the first five Pathe Plays announced above comprise five of the best box-office attractions ever released in consecutive order by this company.

Billy West as Pugilist, March 1

Billy West, who is turning out comedies for the King-Bee Films Corporation at Hollywood, Calif., is filming a two-reel comedy in which he appears as a champion pugilist, which is to be released March 1.

Billy, for love's sake, knocks out Babe Hardy, who weighs three times as much as he does, and later on fights his way through a gang of yeggs, in Fairbanks fashion.

The title of this picture is to be "A Scrapper."

Bennett Feature Ready for Release

Enid Bennett's initial Paramount picture "The Keys of the Righteous," produced under the supervision of Thomas H. Ince, it is announced, is now ready for release. The production, which was directed by Jerome Storm, has just been completed and Miss Bennett has already commenced activities on her second film with the same director.

Film Specialties

Pathe Introduces "The Horse in Action"

ACCORDING to an announcement this week, Pathe plans to release on February 10 a one-reel picture in color called "The Horse in Action." Pathe believes the subject of more than ordinary importance.

In this connection the company said: "Most persons will remember the several 'analysis of motion' pictures which Pathe has issued in the past, and recall their extraordinary beauty and interest. 'The Horse in Action' shows running and jumping horses as seen by the 'ultra rapid' camera, a Pathe invention. The various scenes are in the nature of a revelation.

"Ordinary motion pictures are, of course, taken with a camera, recording sixteen pictures a second, and are projected at the same speed. With the Pathe ultra rapid camera the pictures are taken at the rate of 120 to the second or even more. These pictures are projected at the ordinary rate with the consequence that animate objects in the film move so slowly that the eye can easily follow every phase of the muscular action.

"The effects to be noticed in the case of the horses in 'The Horse in Action' are extraordinary. In the first place the horses selected for these camera studies were remarkably beautiful animals with sleek shining coats. As they go over the hurdles or gallop along the track, every muscular movement is clearly visible. As they jump they seem to float in the air like thistle-down. Every phase of their actions makes splendid material for the artist and the sculptor. When one sees these pictures he is conscious that he never has seen in art true interpretation of motion. The fine lifelike coloring adds greatly to the beauty of the film."

Peace Problem Looms in Pictographs

What Famous Players-Lasky considers a remarkable and graphic illustration of why peace without annexations or indemnities cannot be looked on with favor by the United States and her allies at this time is scheduled to form part of the 104th release of Paramount-Bray Pictograph.

"Women in the World of Work" shows Susanne Bell as the creator of an entirely new kind of work—the raising of thoroughbred white Persian cats.

Pathe Shows France Aiding Italy

The Hearst-Pathe News No. 8 presented to American audiences scenes of the French armies rushing to the aid of Italy. It is said that Pathe claims this subject as a "beat."

In Hearst-Pathe News No. 6 the tribesmen of Arabia were shown flocking to the British colors.



James Montgomery Flagg, the Artist, Sketches His Model, Mary Arthur, in Edison's "The Artist's Model," in the Flagg Series of Satires

Essanay Scenic Stars Virginia Valli

"A Romance of Rails and Power," the current release in the Essanay scenic series, furnishes a striking screen novelty, according to General Film Company. The Essanay star, Virginia Valli, takes part in the scenic, appearing in a story woven around the progress accomplished in electrifying the Eastern railroads.

There is a slight change in these General Film scenic releases, "Water Powers of Eastern Canada" being the release formerly listed as "The Bay of Fundy." After "A Romance of Rails and Power" will come "The Two Greatest Things in the World—The Grand Canyon of Arizona and Canyon de Chelly."

Hayakawa New Subject Is Named

The title of Sessue Hayakawa's newest Paramount picture to follow "Hidden Pearls," which will be his next release, is "The Honor of His House," by Marion Fairfax and directed by William C. De Mille. The triangular love affair that develops in this story culminates in a feat in surgery by which blood transfusion is carried to its uttermost limits.

Florence Vidor has the chief feminine role.

FEATHERS AND FUR

The Universal Company is to be congratulated on its acquisition of an unusually fine series of bird and animal pictures taken by William L. Finley, Fish and Game Commissioner of Oregon. Decorative titles and captions that bring out the humorous and dramatic elements in the lives of the little wild creatures add greatly to the attraction and interest of the pictures.

The first of the series, released January 14, is "Wild Birds at Home." The troubles of Mr. Bob White in playing nursemaid to the newly-laid eggs, while Mrs. Bob White seeks a larger field of activity, is the first episode in this very pleasant reel. Then follow birds of another feather—the evil hawk, the great owl and his fluffy son, quite as capable as his father of staring you out of countenance, and that curious specimen known as the moneky-faced owl, who snatches and swallows in three great gulps the innocent mice that sport at his feet. How to catch a "wood pussy" so as to avoid the usual lamentable consequences is interesting and might prove useful. A raccoon, a weasel, the strange kangaroo rat that can live two years without a drink and a baby jack-rabbit are presented. Last to appear on the screen is a group of pretty little coyote pups found, as we are shown, at the end of a fifteen-foot tunnel built by their parents.

A splendid reel for the Children's Matinee, but as enjoyable for grown-ups.

FILMS OF BUSINESS CORP. MAKES ITS FIRST OFFERING

With two industrial pictures, notable for the care with which they are taken and their excellent photography, the Films of Business Corp., of which Camilla Donworth is founder and president, makes its entry into the field of the publicity film, with offices at 64 East Thirty-fourth street, New York.

Of the two subjects, that entitled "One of the Departments of a Great Industry," which shows the making of the celebrated Heinz's spaghetti with tomato, is best fitted for theatre purposes. The subject itself is of universal interest, while the beautifully equipped factory, the pleasant-looking men and women who direct the machinery that does the actual work and the unique character of the process of spaghetti-making itself render the film unusually interesting and attractive.

"The Making of Mephisto Augur Bits," taken at the factory of the W. A. Ives Manufacturing Co., is of too technical a character to be well suited for a theatre program, but reflects the greatest credit on the company producing it for the completeness with which it covers the subject and the excellent quality of its close-ups and illustrative scenes.

WHAT THE NEWS WEEKLIES OFFER

The big snowstorm of Chicago with its disastrous effects, the damage caused by the heavy ice blockade on the Atlantic coast and the march of the Allied troops through Italy on the way to the front are the outstanding features of the News Reels of the week.

Both No. 4 and No. 5 of the Mutual Weekly give space to conditions in Chicago. The amusing side of the situation is dealth with in No. 5, which pictures the call for help sent out by the newspapers and the response by bands of young women who turn out and shovel pathways of safety through the heavy drifts.

Weekly No. 5, by the way, is unusually good. The Italian scenes show French and British troops passing through the ancient hill cities of Solferino, Arcole and Rivoli, with their monuments to the great Napoleon; a band of Italian engineers throwing a wooden bridge across the Adige and a company of Bersaglieri mounted on bicycles. Subjects which the cameraman has treated with an eye to their picturesque qualities are the freight wreck in New Hampshire and the destruction by ice of the four-mile bridge at Salisbury, Mass. Both of these have pictorial and dramatic quality apart from their current interest.

Universal Current Events No. 37 starts off with pictures taken at Squantum, Mass., of Government officials using dynamite to break the ice sheet that kept the coal barges away from the ship-building plant. The "grand splash" that follows the explosion of the charge is satisfyingly spectacular. Foreign film pictures the famous French chasseurs riding through Turin on their way to the front, and scenes in the camp of the American artillery in France. Gun practice is serious business, but the day is enlivened by the antics of the artillery horse, who can develop as much temperament as an army mule, and the welcome call to "chow." Newspaper cartoonists from Omaha, Brooklyn and Detroit reflect the spirit of our war task.

Hearst-Pathe News No. 7 and No. 8 pay due respect to the Chicago situation, the blasting of ice in Squantum harbor, the railroad wreck in New Hampshire and the arrival of French troops in Brescia and Milan.

Issue No. 7 has exclusive features in pictures taken during construction and after completion of the buildings erected by the Government to house the vast army that carries on the executive and clerical work of the war in Washington, and in some picturesque views of Niagara clad in snow and ice. As in the case of the Mutual Weekly noted above, this last subject is a reminder of the fact that a News reel need not sacrifice beauty to current interest.

Issue No. 8, contrasting New York's busiest streets on a normal working day with their appearance on Heatless Monday, points the lesson by showing long trains of cars and numerous barges carrying coal to areas shivering in anticipation of a total dearth of fuel. An exclusive feature of great interest in this number shows American soldiers being instructed in the use of the French observation balloon.

CANADA AND THE WHEAT FIELDS

A comprehensive survey of the vast wheat industry of the dominion is given in the Essanay release, "How Canada and the Farmer Co-operate in Grain Raising" (General Film Company). The magnitude of the area covered and the labor involved, as well as the active part taken by the government to protect the character of the product and insure fair dealing are amply set forth in pictures showing the cultivation of the ground, harvesting and the various steps taken in transporting, testing and certifying the grain. Scenes at the great grain elevators built by the farmers themselves with government help, and in the mills, with close-ups of the grinders and sifters, bring the story of the precious wheat kernel down to the perfect loaf, the achievement of which, as we are reminded, is a patriotic duty and privilege.

WATER SPORTS

It's a long sail from the beach of Waikiki to Coeur d'Alene Lake in Idaho, but the popular pastime of surf-riding has found its way over and is pursued with great zeal and agility by the girls and men who disport in the Bruce picture, "Just for Joy" (Educational Films Corporation). Since of surf there isn't any, locomotion is had by hitching the board to the stern of a lake steamer. The result is quite as satisfying, and the possibilities of a plunge into the icy water so imminent that a swift motorboat is always in attendance for rescue work.

Water sports of another variety are indulged in at Astoria, a trading post founded at the mouth of the Columbia river by William Waldorf Astor's ancestor in 1811. Here they twirl the log, give chase to the wild goose and ride a water bicycle.

The film is enlivened with Mr. Bruce's characteristically humorous titles.

Short Subjects in Review

By Clara DeLissa Berg

Quimby Gives Cartoon a Boost

"All of the screen's comedians receive mention in the papers each week with the exception of those animated stars that are doing much to entertain humanity," said F. C. Quimby, Pathe sales manager, "and I think that the Katzenjammer Kids are the greatest of all comedians, for we have yet to record a single case wherein they have failed to be a howling success."

NIAGARA VERSUS THE COAL PROBLEM

A substitute for coal that doesn't need to be laboriously dug from the earth, piled into cars and shoved all over the country; a substitute that travels direct and instantaneously from its source to the consumer—it's something worth thinking about.

This is the substitute proposed by those who would build a power plant at Niagara capable of transmitting electricity over an area with a 500-mile radius, east to Boston, south to New York and west to Cincinnati. The subject is admirably set forth in Universal Screen Magazine No. 57, with an animated diagram and pictures of Niagara Gorge, the rapids and whirlpool, and some of the machinery which will generate or be operated by the current.

Almost as important and quite as interesting to watch on the screen is the method of cutting lake steamers into two parts to enable them to pass through the locks on their way to the ocean. This is no mere succession of snapshots, but a series of pictures and titles that make clear every step in this unique operation.

More human in character are the pictures of children who under the strain of ordinary school work would lose their eyesight, but who are being saved from this tragic fate through the efforts of the American Museum of Natural History. Under the guidance of one of the museum's staff these lucky children "take a trip" by sliding fingers over relief maps, and learn the manners and customs of the inhabitants through examining and handling their dress and utensils.

Those who enjoy shrimps a la Newburg—and who does not?—will view with interest the pictures showing the succulent shellfish being caught, cleaned and canned on their native Carolina coast.

WHAT PRUSSIA WANTS

In a startingly graphic manner, possible only to the screen, Paramount-Bray Pictograph No. 103 shows us in the light of past history what Prussia intends getting and keeping, unless the resistance she meets is as determined as her instinct and will to conquer. The House of Hohenzollern, a little black spot on the map of Europe some centuries ago, grows, with the passing of the generations, like a dark storm-cloud, blotting out adjoining kingdoms and appearing here and there in isolated colonies united in time to the parent country by the absorption of intervening lands. With the opening of 1918 Prussia, so far as land occupation is concerned, has realized her dream of a state stretching through the entire extent of middle Europe and over into Asiatic Turkey. Based on a monograph by Professor Johnson of Columbia University, the facts are incontrovertible. It is for us to answer the question, "How far shall the Prussian deluge sweep?"

An agreeable and less serious portion of the interesting number of the Pictograph shows the Washington Square Players training young followers in a school established to encourage acting of a less conventional type. The students not only learn the usual branches of the profession, including that of make-up and storm effects, but divided into groups rehearse and produce plays. We see the rehearsals of a scene and its production later in finished, costumed form.

A heavy snowstorm, taken in Maine, furnishes a number of exquisite views.

NATURE'S CAMOUFLAGE

Let little man pat himself on the back as the cleverest ever, and make a noise like the latest "Wuxtra." Madame Nature smiles and informs him she herself has done it, ever so long ago.

As he discovers if he happens to pick up a bit of twig and finds the thing a wiggling insect, or plucks a bunch of leaves that are in reality the wings and head of a bug.

Mr. Ditmars, in "Life in the Insect World" (Educational Films Corporation), throws on the screen for our close inspection a number of these unconscious mimics—caterpillars that group themselves so as to resemble flower clusters, moths whose brilliant underwings, used in the courting season, are concealed by a covering exactly resembling bark; a worm disguised by means of mock eyes as a monster of terrific aspect and remarkable studies of the "walking stick" and the Ceylonese leaf insect noted above. Madam Katydid, photographed head-on as she polishes her comely countenance and manicures her fingernails, supplies the comedy with which all good entertainments should conclude.



"Putting Fritz on the Water Wagon," An Animated Cartoon in Paramount-Bray Pictographs

Coal Comedy Made by Vitagraph

When Garfield Week descended on the industrial world of the Eastern States, the Vitagraph studio, like all other unexempted plants, shut down all operations dependent on coal; that is, artificial lighting and heat were eliminated. Some scenes were obtained in the sunlight and among these were several for a Vitagraph comedy in which Edward Earle and Agnes Ayres are featured.

The comedy was built around the coal scarcity and showed Earle as an exasperated young husband, whose wife kept nagging him because he could not get any coal. Finally, in desperation, he got a job as a coal-wagon driver and every load of coal he was ordered to deliver he deposited in his own cellar.

Exhibitors Receive Fox's "Les Miserables"

"Les Miserables," the William Farnum de luxe production produced by William Fox, has been released by the producer to exhibitors throughout the United States. The picture had a long run at the Lyric theatre in New York and was well received.

In a letter to William Fox, a professor of English at Yale University is said to have declared that everybody in America should see the picture and that its educational value is inestimable.

Metro Copies Newspaper for Scenes

The big city room of a New York daily newspaper was built in replica, Metro announced last week, for scenes in that company's forthcoming All-Star Series production, "Under Suspicion," co-starring Francis X. Bushman and Beverly Bayne.

Will S. Davis directed the picture from the scenario of Albert Shelby Le Vino, which was based on Hugh Weir's story, "The Woolworth Diamonds."

February 5 Brings Strand Comedy

Billie Rhodes, in a Strand comedy, called "Her Friend Brown," has been announced by Mutual for release February 5.

The Mutual Weekly, released February 4, is said to keep pace with current events. Scenes from the battle-front, effects of heatless-day orders and the results of the recent blizzard, which swept the country, are shown.

General Introduces "Little Nell"

Essanay's General Film comedy, "Our Little Nell," is said by the latter company to afford something new in slapstick-Western melodrama burlesque. It tells the story of how "Little Nell," tipping the scales at a good 200 pounds, helps to capture the terrible villain of Dead Man's Gulch.

Keenan Heads Pathe New List

Other Stars for February 10 Include Doris Kenyon, Ruth Roland and Harry Pollard—Short Reels Also

THE Pathe program for the week of February 10 is announced by the company as an unusually strong one, the high lights in it being the first of the Keenan-Pathe plays and one of the "Animal-Movements-Analyzed" pictures, showing "The Horse in Action" in Pathe colors.

Frank Keenan makes his debut as a Pathe star in "Loaded Dice," Pathe plays special in five reels, produced by Pathe. This picture is a five-reel adaptation by the scenario writer and author, Gilson Willets, from Ellery H. Clark's book of the same name.

Doris Kenyon stars in the twelfth episode of "The Hidden Hand," entitled "The Eyes in the Wall," with Sheldon Lewis, Arline Pretty and Mahlon Hamilton; serial, two reels, produced by Pathe. Unusual and thrilling situations are said to develop in this chapter, in which Ramsey rescues Doris from Dr. Scarley, but is pursued by "The Hidden Hand" in an attempt to obtain the locket which contains the answer to the secret all wish to find.

Ruth Roland appears in the fourth episode of "The Price of Folly" series, under the title of "The Sin of Innocence," with Frank Mayo. The story deals with a young girl reared in the wilds as a child of purity and innocence and the tragedy that comes into her life as the result of her ignorance.

Harry Pollard stars in "Hello! Teacher," a one-reel comedy produced by Rolin. Mr. Pollard is featured in this picture with Bebe Daniels, also of the Lloyd comedies, as his leading lady.

The seventh issue of the "Argus Pictorial" is said to be very interesting, showing "Oystering in the Gulf of Mexico," "Liquid Drops and Globules," "The Ameba," the lowest form of animal life, and "The Thrip," a very undesirable inhabitant of green-houses.

A split-reel is "Rocamadour and the Valley of Lot," Pathe colored travel and "The Horse in Action," Pathe colord eeducational, taken with the ultra-rapid camera, showing the movements of the horse analyzed in every way.

An International Cartoon and Educational and Hearst-Pathe News Nos. 14 and 15, complete this program.

Walthall's First Paralta Play Ready

HENRY B. WALTHALL'S first Paralta play, "His Robe of Honor," which is the screen version of the book by Ethel and James Dorrance, is now ready for booking throughout the country, it was announced by Paralta this week.

The authors of the story, before devoting their attention to the writing of fiction, were both newspaper people on the New York dailies, and much of the material used in the story has been taken from facts concerning the political machines that "policy" kept from being printed in the papers, Paralta says.

The book was adapted for the screen by Julian Louis Lamothe and sets forth the story of a shyster lawyer who becomes an upright judge under the innate forces of a noble woman.

In the role of Julian Randolph, Henry B. Walthall is afforded an opportunity, Paralta says, for one of the strongest screen interpretations in which he has ever appeared. The early part of the story shows him as an unscrupulous, yet successful lawyer, amassing a fortune by blackmailing large corporations. He attracts the attention of a graft-permeated political machine and becomes a tool in its hands, just at the time he meets the one woman, whom he finally marries.

Supporting Mr. Walthall will be a company of players which includes Miss Mary Charleson, Lois Wilson, Fred Montague, Noah Berry, Jr., J. J. Dowling, Roy Laidlaw, Eugene Pallette and Guy Newhard.

The production was made under the direction of Rex Ingram.

Pathe Aids Woods in "Innocent" Opening

THE presentation on January 20 of Fannie Ward in "Innocent" at the Eltinge theatre in New York by A. H. Woods, the producer, has been announced by the Pathe Exchange as highly successful. The picture is Miss Ward's first Pathe play.

On the same stage where Mr. Woods started the spoken version of "Innocent" upon its stage voyage over the theatrical sea, "Innocent" was shown to an audience that filled the theatre.

Seven young ladies from the Pathe organization, the Misses Rosenzweig, Gilde, Thomson, Fortin, Muller, Block and Ginoris, dressed in Chinese costumes, acted as official hostesses and looked after the comfort of the guests.

At the conclusion of the showing, Pauline Frederick congratulated Fannie Ward upon her interpretation of the title role.

The performance was started with the two-reel Toto comedy, "A One Night Stand," as a curtain raiser, and then when the house had settled down the curtain was raised on a stage set in representation of a quaint street scene in old China. Incense from Chinese burners floated over the footlights and filled the body of the theatre and permeated the whole with a truly Oriental atmosphere.

Fannie Ward and her party occupied the lower right hand stage box. Opposite in the left hand stage box was Frank Keenan and his party.

In the Independent Field

"Tarzan of the Apes" Has Big Opening

The opening of "Tarzan of the Apes," which was given at the Broadway theatre Sunday night, was one of the most unusual Broadway has witnessed. The National Film Corporation opened with a special lobby display of the most unique kind and played to two dollar, top, house.

Earlier in the week, Harry Reichenbach, who is handling the publicity and advertising for the National Film Corporation, obtained permission to stretch a banner across Broadway, from the theatre to the Continental hotel, a breadth of one hundred feet. The banner announced the feature in thirty feet letters which could be seen for twenty blocks away.

Quarter and half-page display advertisements in the large circulation papers, six hundred thousand throw-aways and house-to-house cards reached the homes in the greater city by Friday, while plaster of Paris and papier mache plaques dotted important windows throughout the Longacre district, while eight hundred twenty-four sheet posters and twenty thousand smaller pieces of paper were placed on the billboards and snipe locations one week in advance.

Full column length stories and unusually strong advance stories characterized the publicity work the past week.

A huge ape took tickets at the door, while another ape of a different species handed out programs. The lobby of the theatre was made into a jungle scene with small monkeys dotting the foliage.

A review of the picture and opening will appear in next week's issue.



Raymond McKee and Darwin Karr Are Presented by Edison in "The Unbeliever"

Is the Square Deal Thing of Past

Phil Goldstone Recounts Incident which Conclusively Proves That Business Ethics Are Still Adhered To

WE told you we were going to tell you about the state right's buyer who came to New York and left waving his hat and giving three cheers for the fair and square treatment he received from the seller of territorial rights.

The buyer is Phil Goldstone, Omaha, Neb., and the seller is W. H. Productions, of New York. And as was stated in our editorial columns last week, we received our information of the square deal from the buyer, not the seller. Mr. Goldstone is one of the most prominent buyers in the Middle West. Some weeks ago he negotiated with W. H. Productions for some of their Hart releases and Sennett produced comedies. The negotiations were not final, but Mr. Goldstone was given an option (made orally) on the stated features, for his territory of Missouri, Iowa, Kansas and Nebraska. It seems that another company had also negotiated for these subjects for its territory but had not closed the deal.

Several days later W. H. Productions closed with the other company for this territory, Mr. Goldstone not having notified W. H. Productions that he would take advantage of his option. Mr. Goldstone wired W. H. Productions for an explanation and he received a return answer, asking that he come to New York for a settlement. But—it is best to have Mr. Goldstone, himself, tell you the story. Remember he is the buyer and the one whose option had run out and the one who did not get the features for his territory.

"When I heard that W. H. Productions had closed with another company for the territory and the features which I had planned to get and for which I had taken an option, I felt sure that this was only another so-called "gyp" game and that I was the one "gyped." In answer to a wire which I received from W. H. Productions, asking that I come on to New York for the purpose of settlement, I firmly believed that the only settlement possible was to the effect that my absence had been taken advantage of and that my option had been entirely ignored.

"I came to New York fully expecting that I was to lose and never thinking for a moment that I would leave New York, giving three cheers for the W. H. Productions and its fair and square way of doing business. Remember that I had expended hundreds of dollars in billing my territory and that I had made a deposit as collateral for the non-performance of the oral agreement, so, naturally, I was apprehensive.

"On arriving in New York I went to the office of the W. H. Productions, 71 West Twenty-third street, expecting no redress but fully convinced to state my case and make the best of it. I was cordially received by a representative of the company who immediately, without preliminary remarks, launched into the subject of settlement.

"He asked me how much I stood to lose and I told him. He told me that he had disposed of the territory for which I had spoken and the features to another company. But, he said, I thoroughly appreciate the predicament in which I have placed you by swinging the deal to the other fellow and I stand ready to make good any loss you have suffered.

"First the amount which I had deposited with the W. H. Productions was returned. Then the expense which I had undergone in advertising the features which I was to have bought under the oral option, was figured. This amounted to considerable, running into four figures. Without further discussion a check was handed to me for this amount and the amount which I had deposited. In short, every cent that I stood to lose under the agreement was willingly given to me, the sum total amounting to close upon $10,000.

"Now, there was not a reason in the world—or none that I knew of—why the W. H. Productions could not have told me to go ahead and collect, if I could. As a matter of fact, considering the manner in which some carry on their methods of business dealings, I did not expect a cent. I fully expected that I was to receive the 'cold shoulder' and shown the door and told to do my 'darndest' to collect.

"I have heard of the 'square deal' and I have experienced it, but never under such circumstances and with such a show of wholeheartedness on the part of the fellow with the 'whip hand.' It is useless for me to say that I appreciate such treatment, and the incident will remain in my memory so long as I am able to remember anything or events.

"The W. H. Productions are entitled to a world of credit for the way in which they treated one of their clients. I am sorry to say that there are few such companies like the W. H. in this respect, in so far as I know personally. This is the sort of business that should inspire others toward better things. Business ethics in the motion picture industry is entitled to just as high a place as in any other business or profession, and the incident recited above indicates that there is at least one company, which I can cite, as having practiced business ethics as well as preached it.

Marketing Independent Features with Success

By Herbert Lubin—General Enterprises, Inc.

"I HEAR a great deal of talk about chaotic conditions existing at the present time in the marketing end of this business, especially in the selling of State Right pictures. Conditions, to my way of thinking, are such as we ourselves create. We have a great and spirited industry, the onward rush of which is irresistible, and as a whole, irresistibly successful.

"There are many loose ends, which are pretty well distributed along the way, from the production of the picture to its exhibition on the screen. These loose ends are simple, economical faults and internal weaknesses. When a picture of a theatre fails, the reason is often offered as 'bad business and chaotic conditions.' On the other hand, everyone knows there are many successful pictures and successful theatres right under the noses of the failures.

"The fundamental principle of business, when applied to the marketing end of pictures, or to any other branch relating to motion pictures, is really no different than when applied to any other legitimate industry. All effort, genius and energy required in the launching of other merchandizing products must be likewise utilized in the marketing of a picture product to insure its ultimate success.

"'Just Pictures' are not sufficient today—the public will not have them. That may be one of the reasons why others may find it difficult to sell State Right pictures, but with a picture that is a box office special in every sense of the word, you will find no difficulty in disposing of same, and you will find no 'bad business and chaotic conditions.'

"We have made it our aim to handle nothing but good pictures with big box office possibilities. We have so far been successful in marketing to State Right exchanges such pictures as 'The Warrior' and 'Mother." These pictures are not recognized and acknowledged by the press, film distributors throughout the country and, most important of all, by the exhibitors themselves to be big winners. We bought these pictures at what we considered fair prices and disposed of them to our buyers at reasonable prices, with the result that everyone interested, from the producer to the patron of the moving picture theatre, is satisfied. There can be only one result in the distribution of State Right specials along these lines. No trouble selling them; no 'bad conditions'; satisfied State Right buyers; satisfied exhibitors, which means a satisfied public. It simply means that good pictures properly exploited will find a good market—which brings me to the most important item in connection with the successful selling of pictures—proper exploitation.

"Of course, even good pictures, cannot distribute or exhibit themselves automatically. We have, therefore, used all our efforts to assist the various distributors and exhibitors throughout the country in presenting our pictures on the screen. We have used all means possible known to publicity to help exploit our productions, and we feel by rendering all the assistance possible to our buyers even after the sale has been consummated, and by helping them to make a success of our pictures, we are establishing and building a proper connection, which means easier marketing for our future productions.

"We feel that by applying sound business principles to the marketing of state right pictures, there is no reason why they cannot be sold successfully and everyone connected with the handling of the picture makes money."

Hoffman Agrees with Brenton

M. H. Hoffman, Foursquare Pictures, Comments Upon Statement of Chairman of National Board of Review of New York

CRANTON BRENTON'S statement in the New York World that the war is affecting the quantity of film product warrants scrutiny by those in the industry who are anxious to preserve its stability is endorsed by M. H. Hoffman, of Foursquare Pictures, in the following statement made in endorsing Mr. Brenton's remarks. Mr. Brenton is chairman of the National Board of Review of New York City.

Mr. Hoffman sees in the statistics furnished by Mr. Brenton evidence of the utmost value to producers, distributors and exhibitors. He does not believe that there should be any anxiety felt over the fact that the output has decreased in 1917. On the contrary, it is his opinion that the reduced number of pictures, which will doubtless prevail in 1918, will have the effect of increasing the quality.

"What may appear to be at first glance to be a contraction of business with respect

"What may appear at first glance to be a contraction of business with respect to all in the industry must prove, upon thoughtful examination, to be a cloud having a silver lining," said Mr. Hoffman. "I predict that there will ensue a degree of watchfulness and care on the part of both producers and distributors which will put them in a far stronger position at the close of 1918 than they now hold. The constructive business men in the industry are now fully awake. They recognize the need for the elimination of waste; for tightening the loose portions of their respective machines.

"The producer, of intelligence, will select his stories with greater caution than ever before. He next will have made the most practicable scenario possible, so that there shall be no last-minute changes to be made. Then, a carefully laid out schedule of costs will be prepared and the actual work done in a manner permitting no extravagances or loss of time or materials. I do not say that all producers will follow such a course; but I do contend that those who consider the interests of the distributor and exhibitor will do so."

Warren to Begin Work on Special Production

Edward Warren, who recently signed a long term contract with the Arrow Film Corporation as a result of which all of his future pictures will be released through the latter organization, will shortly begin work on his first super feature under the new arrangement.

"We shall decide within the next few days on the first picture," said Mr. Warren. "This will be selected from several big stories that we have options on, by a special board of experts appointed by the Arrow Film Corporation and the Warren organization and production will commence immediately afterwards."

"Souls Redeemed" and "Weavers of Life," the last two Warren productions, have been taken over by the Arrow Film for distribution.

First Comedy Announced by W. H.

W. H. Productions Company announces the first Sennett-produced two-reel comedy to be released is "A Small Town Bully," with Roscoe Arbuckle, Owen Moore, Mabel Normand and Mack Sennett.

Many of the scenes of this comedy are laid in the village school house. Miss Normand is the teacher. Her leading pupils are Mack Sennett, Roscoe Arbuckle and Owen Moore.



Mildred Harris Is Starred by Lois Weber in Jewel's "The Doctor and the Woman"

Arrow Has Big Features on List

As a forerunner of the plans laid by the Arrow Film Corporation for the present year, it is announced by the officials of this company that a long-term contract has been entered into with the Edward Warren Productions whereby the latter is to produce a certain number of features for distribution through the Arrow Film Corporation.

The Warren productions completed to date, which will find an outlet to the exhibitor through the agencies of the Arrow Film Corporation, are: "Souls Redeemed" and "Weavers of Life." Other features on the Arrow list are W. H. Clune's production of "The Eyes of the World," "Ramona," and Mayfair's production of "Persuasive Peggy," with Peggy Hyland featured.

Warner Gets Reassuring Message

W. H. Productions has sent the following letter to A. Warner, Standard Film Service Company, Cleveland, Ohio. The letter speaks for itself:

"We are informed that unauthorized copies from duped negatives are being exploited by unscrupulous parties in your territory. Mailing you tomorrow sworn affidavit proving we own original negatives seventeen two-reel Hart releases and that you are the only authorized distributor of original prints of these releases in Ohio and Kentucky. We authorize you to advertise this statement in local trade papers and in your circulars to exhibitors.

"(Signed) W. H. Productions."

"Life or Honor" Next Ivan Feature

"Life or Honor," directed by Edmund Lawrence, is the next release of Ivan Film Productions. Leah Baird is featured in the picture. James Morrison, in a dual role, is in chief support. Violet Palmer has the ingenue lead. One of the prominent characters in "Life or Honor" is Ben Hendricks, who is well known on the spoken stage. His characterization of the somewhat crabbed old bachelor and woman-hater is said to be most picturesquely presented in this picture.

Hart Features Playing Return Engagements

"Our Hart pictures are doing a wonderful business all over the state," said Leon D. Netter, manager of the Masterpiece Film Attractions, which is releasing the Hart five-reel re-issues on a state's right basis. We have had a second run for "The Cold Deck" in every town in which it had a first run. Demands are coming in on all sides for our other Hart pictures, "The Hellhound of Alaska," and "The Bandit and the Preacher." L. B. Cool, district manager for the Feiber Shea Circuit, has booked the entire Hart series for his houses in Canton, Youngstown and Ashtabula.

THE INDEPENDENT FIELD TICKER

Territorial Sales Reported During the Past Week

Productions	*Buyer*	*Territory*
"The Two-Gun Man" in "The Bargain" (W. H. Productions)	Favorite Feature Company, Oklahoma City, Okla.	Oklahoma, Texas, Arkansas.
"The Two-Gun Man" in "The Bargain" (W. H. Productions) Hart Feature	Max W. Herring, Pittsburgh.	Western Pennsylvania, Virginia.
"The Bandit and the Preacher" (W. H. Productions)—Hart Feature.	Max W. Herring, Pittsburgh.	Western Pennsylvania, Virginia.
"The Hell Hound of Alaska" (W. H. Productions) Hart Feature	Max W. Herring, Pittsburgh.	Western Pennsylvania, Virginia.
Twenty-eight Sennett Produced Comedies (W. H. Productions)	Consolidated Theatres Company, Cincinnati.	Ohio, Kentucky.
Ditmars "Living Book of Nature" and Robert C. Bruce Scenics—Newman Travel Pictures (Educational Films)	Foursquare Pictures, Chicago	Illinois, Indiana.
Ditmars "Living Book of Nature" and Robert C. Bruce Scenics—Newman Travel Pictures (Educational Films)	Foursquare Pictures, Pittsburgh	Pennsylvania (West of Altoona), West Virginia (North of Charleston.)
Ditmars "Living Book of Nature" and Robert C. Bruce Scenics—Newman Travel Pictures (Educational Films)	Foursquare Pictures, Cincinnati	Southwest Virginia, Kentucky, South Ohio, South Indiana.
Ditmars "Living Book of Nature" and Robert C. Bruce Scenics—Newman Travel Pictures (Educational Films)	Foursquare Pictures, Cleveland	North of Columbus, Ohio.
Ditmars "Living Book of Nature" and Robert C. Bruce Scenics—Newman Travel Pictures (Educational Films)	Foursquare Pictures, Kansas City, Mo.	Iowa, Nebraska, Kansas, Missouri.
Ditmars "Living Book of Nature" and Robert C. Bruce Scenics—Newman Travel Pictures (Educational Films)	Sidney B. Lust, Washington, D. C.	District of Columbia, Virginia, Maryland, North Carolina.
Ditmars "Living Book of Nature" (not scenics)	Foursquare Pictures, Boston	New England Territory.
"The Recruit" and "His Golden Romance" (Jester Comedies)	United Business Association, Inc., Cleveland.	Western Pennsylvania, Ohio, Indiana, Kentucky, West Virginia.
"The Recruit" and "His Golden Romance" (Jester Comedies)	Photo Drama Company, New York.	New York State.
"The Recruit" and "His Golden Romance" (Jester Comedies)	Masterpiece Film Attractions, Philadelphia.	Eastern Pennsylvania, Southern New Jersey.
"The Recruit" and "His Golden Romance" (Jester Comedies)	Strand Features, Detroit.	Michigan.
"The Recruit" and "His Golden Romance" (Jester Comedies)	Unity Photoplays Company, Chicago	Southern Illinois, Northern Wisconsin.
"The Recruit" and "His Golden Romance" (Jester Comedies)	Standard Film Exchange, Minneapolis	Minneapolis, Minn.
"The Recruit" and "His Golden Romance" (Jester Comedies)	Standard Film Exchange, Omaha	Omaha, Neb.

Recognized Star in "Natural Law"

Marguerite Courtot, Star of France Films Production, "Natural Law," Has Played in Biggest Productions — Offered on Open Market

"THE NATURAL LAW," distributed by France Films, Inc., has for its star Marguerite Courtot. In the principal supporting roles are seen Howard Hall and George Larkin. The production is in six reels and is offered on the independent market. It is adapted from the stage success of the same name.

Charles H. France, president of France Films, Inc., has not offered this feature on the market before, owing to the fact that all preliminary arrangements for the most effective method of distribution had not been perfected until the present month. The picture was shown for review at the Broadway theatre some weeks ago and since then, Mr. France has been making a careful study of market conditions. He has definitely decided to dispose of his production on the open market and has already disposed of the foreign rights to J. Frank Brockliss, Inc. The deal for the foreign rights to this production was closed in fifteen minutes after Mr. Brockliss had seen the film. An extensive advertising campaign has been launched in all the trade papers and Mr. France announces that he is receiving daily inquiries from many of the most prominent buyers throughout the country, asking for detailed information on the production and the method of disposition.

Marguerite Courtot, who is featured in "The Natural Law," is a recognized artist before the camera. Miss Courtot's first work before the camera was five years ago when she played in Gaumont stock. Later she went with Kalem and worked in comedy-drama productions. She played opposite Guy Coombs, Tom Moore and others who were at that time favorites with the public. Miss Courtot's work in "The Natural Law" was pronounced by critics and the press to be of the A-1 quality. Since finishing "The Natural Law" Miss Courtot has completed "The Unbeliever," a special production by the Edison Company. She is co-starred with Raymond McKee. "The Natural Law" and "The Unbeliever" are the first two independent productions in which she has worked.

Miss Courtot is one of the best known players on the screen. Her pictures have circulated the globe as is testified to by the many letters which she has received from fans in the Orient and Europe. Recently she received a letter from Japan which stated that she had been voted the most popular screen star.

Howard Hall and George Larkin, who are in chief support of Miss Courtot in "The Natural Law," are both well known to the public. Mr. Hall is perhaps better known to lovers of the speaking drama. He will be remembered as the doctor in Richard Bennett's success, "Damaged Goods." Mr. Hall wrote "The Natural Law" and was responsible for its production on the stage. George Larkin will be remembered for his work in the "Grant, Police Reporter," series, produced by Kalem. Mr. Larkin had the principal male role opposite Ruth MacTammany in "Alma, Where Do You Live?"



James Kirkwood, Director, With Frank A. Keeney Pictures Corporation

King-Bee Seeks Girls for New Comedy

Louis Burstein, president of the King-Bee Film Corporation, who will present Billy West in a five-reel comedy entitled, "Old King Sol," intends to have the handsomest girls that he can procure in this comedy, which he will start making as soon as peace is declared, it has been announced.

He will leave his Hollywood Studio, and will make a trip to every city from Los Angeles to New York, signing up one beauty from each city, to appear in "Old King Sol."

This bevy of feminine perfection, according to plans, is to be advertised as the most beautiful collection of girls, from all parts of the United States. Each girl will be billed with the name of the city she comes from.

Sawyer and Lubin Report Success

Arthur H. Sawyer and Herbert Lubin Report Big Success with General Enterprises Features, "Mother" and "The Warrior"

ARTHUR H. SAWYER and Herbert Lubin report the successful consummation of an entirely original sales scheme which they placed in operation in Boston in the interests of the state right feature, "Mother." The two executives of General Enterprises, Inc., reversed the usual procedure of disposing of the picture to New England buyers by first booking it in one of Boston's leading photoplay theatres in order that its drawing powers might be fully tested.

The picture was shown at the Tremont Temple and following the first day's run, immediately established itself as a box office attraction, it is announced. Messrs. Sawyer and Lubin received many bids from prominent New England buyers who witnessed the showing. "Mother" was disposed of for the entire New England states to the Boston Photoplay Company, represented by Edward Golden, pioneer exchange man and well known throughout New England. The picture will be exploited on an extensive scale by Mr. Golden.

"The Warrior" opened at the Boston theatre and ran a week. The management of the Boston theatre has contracted for another seven days' booking on the strength of the showing made by the General Enterprises feature. Messrs. Sawyer and Lubin are now preparing to distribute the latest addition to their string of state right features, "The Crucible of Life," a seven-part melodrama of the war, starring Grace Darmond and Jack Sherrill, and adapted from the famous stage success, "Fairfax."

Wohlfarth and Westfall Get Educationals

E. W. Hammons, vice-president of the Educational Film Corporation, has contracted with Wohlfarth & Westfall of the Atlantic Film Company, to handle their entire output in the Northern New Jersey towns. Many of the leading theatres of New Jersey already have these pictures booked. One Bruce scenic each week and a Ditmar's animal picture every second week, starting January 28, will be the order of release. The McClure picture, "Mother," is also distributed throughout New Jersey by the Atlantic Film Company.

Clune's Productions to Show in Canada

W. H. Clune's productions, "The Eyes of the world" and "Ramona" will be shown throughout Canada, it is announced, by Charles H. Haystead, representative of the A. J. Small Circuit of Canadian theatres, who was in New York last week completing plans for the exploitation of the pictures. Both features are to be shown with special scenic, musical and lighting effects in all the principal theatres. The plans for the exploitation of the Clune productions were arranged by the Arrow Film Corporation.

Ryan Pleased with First Jester Comedies

Phil Ryan, Standard Film Exchange, Kansas City, Mo., writes Jester Comedy Company that he was pleased with the first two Jester comedies featuring Twede-Dan, "The Recruit" and "His Golden Romance." William Steiner, who is touring the country with prints of the first two Jester productions, reports success.

Buyers Praise First Hart Feature

Reports received from the various exchanges throughout the country by W. H. Productions Company, indicate that their first Hart feature, "The Two-Gun Man" in "The Bargain," is meeting with big success.

T. E. Larson, manager of Favorite Feature Company, which control the rights for Oklahoma, Texas and Arkansas, says: "Our success with "The Bargain" has been exceptionally good. We have closed practically every big town, and the future looks very bright to us." Harry Bernstein, manager for the Jake Wells' organization in the South, says: "Bookings are coming in very steadily on this Hart production, and four salesmen are now combing the territory. We are quite satisfied that this will be one of the biggest money makers the exhibitors have had for a long time." Tom Moore of Washington, D. C., who is playing "The Two-Gun Man" at his Strand theatre, states: "I turned them away my first two days, and expect to do a land office business for the balance of my run of this production."

"Crucible of Life" Shown for Review

The date set for the showing of General Enterprises, Inc., "The Crucible of Life," was changed from Thursday, January 24, to Tuesday night the 29th. The change was made necessary by the fuel conservation order issued by Dr. Garfield.

The showing was held in the ball room of Hotel Astor. A special musical program was given and the Camp Upton quartette gave several selections. Following the showing a dinner was given to the members of the press. Grace Darmond and Jack Sherrill are the featured members of the cast which presents "The Crucible of Life."

Brouse Arranges with Unger for Service

Henry Brouse, who controls the First National Exhibitors' Circuit franchise for Eastern Canada, announces that he has completed arrangements with J. J. Unger of the Metro Film Service, whereby the latter exchange will handle all First National releases, including the forthcoming "Signature Protected" Chaplin Comedies. Mr. Brouse still owns the franchise and retains his full rights as a member of the Circuit, the new affiliation being solely an exchange convenience which both parties feel will prove mutually beneficial.

Swain to Appear Next in L-Ko Comedy

Max Swain will make his next appearance on the screen in a L-Ko two-reel comedy, titled "Ambrose and the Lionhearted." The famous comedian will drop the work of the slapstick comedian in this picture and give an exhibition of straight comedy rather than that of the slapstick brand. Rae Godfrey is working opposite the comedian in the principal feminine role.



Marguerite Snow and King Baggot Are Secret Service Operatives in Detective Chief Flynn's "The Eagle's Eye," Which Will Be Distributed by M. H. Hoffman, Inc.

Praise Wharton's "Eagle's Eye"

First Three Episodes Shown Elicit High Praise—Lusitania Sinking Shown—Plan to Destroy Ansonia Revealed

EXHIBITORS who saw the private showing of the first three episodes of "The Eagle's Eye," the serial photodrama based on an Imperial German spy exposure by Chief Flynn, have spoken in the highest terms of it as a serial production. Sets that occupy the entire stage floor of the big Wharton studios, at Ithaca, follow one after the other in the making of the episodes.

"It has always been our ambition to present a serial that would have as much class and show as expensive settings in each episode as are observed in a big feature production," said Theodore W. Wharton, who was in New York last week, "and we believe that in 'The Eagle's Eye' we have achieved that ambition."

The Whartons displayed a new feature in photography at the recent trade showing of "The Eagle's Eye" in what they describe as "the triple iris"—three diaphragms opening at once and disclosing three characters and then fading and showing a scene in which these characters appear in action.

The Whartons announce also a new form of "close up" which will be made a feature of the photography of a later episode in the "The Eagle's Eye" serial.

This photographic innovation was originated by "Ted" Wharton. He believes it a new idea of great value and until it has actually been presented in "The Eagle's Eye" only the head of the Wharton photographic department and himself will know how the effect is attained.

In the first episode of the new Wharton serial in which Chief Flynn is exposing the plots of the German Government's spies in America, he makes public the story of the Lusitania medal and shows it on the screen.

The sinking of the Lusitania was the result of a very carefully laid plan on the part of the Imperial German naval staff, aided by the leaders of the Imperial German Government's spy organization in this country. It was decided to destroy her at any cost and most elaborate plans were formulated to make her destruction on May 5, 1915, a certainty. In the face of these plans, and treachery in the wireless room of the great liner, she had only one chance in a million to get through the net set for her.

In the first episodes of "The Eagle's Eye," Chief Flynn shows how information of the sailing of the Lusitania was sent to Cuxhaven and how hundreds of scout boats patrolled the sea to notify submarines by wireless of any changes made in her course.

Chief Flynn is in receipt of the following letter from John McE. Bowman, president of company operating Ausonia and Biltmore Hotel, New York, complimenting him on the success of his serial:

"I have just returned from viewing your wonderful film, 'The Eagle's Eye,' and I am so much impressed with its power to do good that I must write you this line to congratulate you.

"The episode connected with the Hotel Ansonia was particularly interesting to me on account of the hours of mental anguish we all went through before the navigating officers of our fleet were out of danger and in viewing the picture I realize more than ever the strain you were under during that dreadful twenty-four hours.

"Most pictures of this kind border on the melodramatic, but this has not one ounce in it but is really dramatic from beginning to end; and if at the end of the third episode, when you ask people in the audience if they are not going to help destroy German autocracy, I am much mistaken if the appeal does not bring the spectators from their seats into a loud declaration of loyalty for this great country in which they are living. I, personally, with the cold sober thought in my mind that it was only a picture, could hardly restrain from rising up and giving the answer the appeal called for.

"It is extraordinarily well done, has the touch of authenticity behind it and will convey a wonderful message to the doubting ones, some of whom still believe we should be neutral.

"Wishing you every success in the wonderful story you are putting before the public, believe me.

"(Signed) JOHN McE. BOWMAN."

Miss Williams Heads Company

Edna Williams, General Manager, Robertson-Cole Film Department, Handling U. S. Exhibitors' Corporation's Features

One of the handful of successful women who are heading their own organizations is Miss Edna Williams, general manager of the Robertson-Cole Film Department, famous exporters of New York and London, to which concern has been allotted the foreign territorial rights to all productions distributed by the U. S. Exhibitors' Booking Corporation.

In her office in the Times Building she directs virtually single handed one of the largest enterprises now operating in the foreign film field. She is in touch with prominent exhibitors in all parts of the globe.

It was through their faith in her farsightedness and business acumen that officials of the Robertson-Cole Company determined to expand their vast organization in order to take up the business of distributing motion pictures. Today they have branch offices in cities as remote as Sydney, Singapore and Calcutta and when a production is put upon the domestic market by the U. S. corporation it is offered almost simultaneously to exhibitors on the other side of the world.

In less than three months this enterprising young woman has established by her own efforts a distributing organization that has become an important factor in the foreign field. It is her intention to distribute only special productions, subjects above the accepted program standard of merit, as she believes there is a larger demand for that kind of pictures in the foreign field than for ordinary program material.

She had won high success as an amateur composer in Los Angeles. She was appointed special representative in this country for one of the leading Australian film concerns and it was in the service of this company that she fitted herself for the more important duties she now has undertaken. During her leisure time, Miss Williams wrote songs, both words and music. Recently she wrote practically all of the songs for an elaborate act staged by Carter de Haven.

She also has marketed in the foreign territories the Edgar Lewis production "The Bar Sinister" and Edwin Carewe's "Her Fighting Chance," both of which subjects were controlled by Frank Hall Productions, Inc.

When Mr. Hall conceived the idea of starting the U. S. Exhibitors' Booking Corporation, he suggested to Miss Williams that she take over the marketing of the subjects released by the company in the foreign field. Whereupon she interested the film of Robertson-Cole, one of the largest importing concerns in the world. With foreign connections in nearly every large port in the land, and many smaller ones, Robertson-Cole took up the marketing of U. S. productions on a large scale. Today the subjects released by the Hall organization embracing "The Zeppelin's Last Raid," "Those Who Pay" and "The Belgian" are being sold in every part of the world.

"I have spent the past year in studying the foreign film market from New York, very closely," declared Miss Williams. "I have realized that there are many obstacles to be overcome before one can really dispose of pictures in foreign countries as they should be marketed. It is virtually a lottery. Naturally, many sales have been a distinct loss to the purchasers in the different territories and it has been my idea that a company with branch offices in the principal foreign cities would overcome all these disadvantages. Hence the organization of the company through which the U. S. productions are distributed in the foreign markets."

Hesperia Films Enters World Market

Hesperia Films Company, Inc., is the newest addition to the ranks of the film exploiters on the world market. Edgar O. Brooks has been elected vice-president and general manager.

The Hesperia Company will handle features of both domestic and foreign manufacture, for exploitation in the United States, Canada, Cuba, South America, and Central America, with a probability of extending its operations later to Australasia China, Japan, Philippines, India and South Africa.

Mr. Brooks recently resigned the general sales management of the Mutual Film Corporation, after a connection lasting upward of two years, and was previously affiliated with the firms of Gaumont, Universal, and Cosmofotofilm. He handled every branch of the business end of motion pictures during six years of active participation in the American field.

Hesperia's first release will be "Morok," a seven-reel picturization of Eugene Sue's work, "The Wandering Jew." A private trade showing of "Morok" was given last week at Wurlitzer Fine Arts hall.

Strand Shows Normand Film

Mabel Normand in the Goldwyn picture, "Dodging a Million," was the center of interest at the Strand Theatre in New York the week of January 28. This marked the stars debut as a Goldwyn player.

A Ditmar scenic was also included in the program.

They "Support" Arbuckle

Supporting Roscoe "Fatty" Arbuckle in all his comedies for Paramount release are Alice Lake, Al St. John and Buster Keaton. In Arbuckle's newest comedy, "Out West," it is said Al lives up to his reputation as a bad man, while Buster assumes the character of a Western gambler—a laughable caricature of Jack Rance. Alice Lake is a Salvation Army girl.

Catherine Calvert Has Good Stage Record

Catherine Calvert who is featured in Frank A. Keeney Pictures Corporation's first special feature, now under production under the direction of James Kirkwood, has been seen on the stage in some of the most successful stage productions including, "The Deep Purple" and "A Romance of the Underworld."

It was announced that Miss Calvert's first picture would be "The Girl Who Saw Life." Mr. Keeney announces this week that it has been decided to release "A Romance of the Underworld" first. The change was made upon the request of many who wished to see Miss Calvert make her debut under the management of Mr. Keeney in a screen version of her late husband, Paul Armstrong's drama, "A Romance of the Underworld." She will appear later in "The Girl Who Saw Life."

"A Romance of the Underworld" tells a thoroughly human and interesting story of life and political intrigue. A widely influential politician sets out to accomplish the downfall of a young business man and at the same time to win the affections of the young man's sister. There are highly dramatic episodes, it is said, including a courtroom scene in which sensation blends with comedy.

Ebenstein Reports Good Business in West

Robert R. Ebenstein, sales manager, Sterling Pictures Corporation, reports from the Middle West that conditions are very good. For the past ten days Mr. Ebenstein says that he has made record sales of "Peg O' the Sea," the Sterling feature in which Jean Sothern is starred. More than 60 per cent of the country was disposed of in this time, he reports.

Ivan Productions in Southwest

The American Film Exchange, Fort Worth, Tex., one of the distributors for Ivan Film Production in the Southwest, reports favorably on the success of "One Law For Both" and "Sins of Ambition," two features purchased recently for this territory. Peter G. Booth is supervising the work of the American Film Exchange, in exploiting Ivan productions in this territory.

W. H. Provides Films for Camps

W. H. Productions Company, following its announced desire to promote better moral conditions in the training and recreation camps of the American soldiers in France, is providing in co-operation with the Community Motion Picture Bureau and the National War Work Council of the Y. M. C. A., thousands of feet of film for the cost of printing.

It seems probable other distributors will do their bit along these lines.

FIVE WAR-TIME JEWELS

War-time *uncertainty* insists on Picture *certainties.* Why not show those that have made money *everywhere?* And give them *long runs.* And *repeat!* Forget you're a Showman. Turn *merchant.* Raise your prices. Deal only in *proven goods.* Lengthen your runs. Intensify your advertising. Show fewer pictures, but *better* those few.

These five War-time Jewels are *persistent* and *consistent* money-getters. Every one can be booked *without conditions.* Every one can be *repeated with profit.* Every one is *reasonably priced.* Book them with the knowledge that you couldn't do half so well if you looked *twice as long.*

"The Co-Respondent"

A power-packed drama of New York newspaper life, featuring Elaine Hammerstein in the great Ralph Ince version of the stage play by Alice Leal Pollock and Rita Weiman. $50,000 dominating publicity in the country's seventy biggest papers guarantees you capacity business on this brilliant Broadway Theatre success.

"Come Through"

Herbert Rawlinson in George Bronson Howard's mightiest melodrama of Society and the Underworld. Played at the Broadway for two weeks straight—at Los Angeles for two and then repeated for another—at Seattle, to more money than the Liberty Theatre ever took in before. Hailed by the Critics as the best suspense drama of years.

"Sirens of the Sea"

Louise Lovely and Carmel Myers in a Twentieth Century enchantment of female loveliness. Fairy scenes of beautiful diving nymphs. A daring combination of fantasy, realism and beauty's revelations.

"Pay Me"

Dorothy Phillips—*Idol of Millions*—in a great Western drama as rugged as the Rockies. A picture of lawless passions at flood-tide—of Love springing up like a lily out of ashes—of retribution. Made by Joseph De Grasse.

"The Man Without a Country"

The greatest patriotic picture ever screened—the surest money-maker. Recommended everywhere for you by the American Defense Society. Boosted by every soldier's family that sees it. The N. Y. American said: "*Immense—a thriller—a raiser of the dead.*" Made by Thanhouser. World Rights bought on sight by Jewel Productions. At the Broadway, *two weeks.* In Minneapolis, *thirteen days.*

JEWEL PRODUCTIONS INC.
1600 Broadway. New York.


Out West Exhibitors are actually fight
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"BULL'S EYE"

The UNIVERSAL'S NEW 18 EPISODE WONDER SERIAL



Why Are Exhibitors Fighting for "The BULL'S EYE"?

Because they know that EDDIE POLO, the Hercules of the Films, will daze and thrill with eighteen episodes of tremendous feats of strength and daring never before even attempted by any film actor. Because of the *big money* that will come piling in for eighteen consecutive weeks—eighteen weeks of *sure money*—eighteen weeks of *punch endings* that will pack their houses to the guards for every showing. When exhibitors are actually *fighting* for "The Bull's Eye" it's up to you to *reserve*—by *wire*—and *now*. Do it thru your nearest Universal Exchange. Or communicate with

UNIVERSAL FILM MANUFACTURING COMPANY
Carl Laemmle, President
"The Largest Film Manufacturing Concern in the Universe"
1600 Broadway New York

biggest news first!



IT MUST BE PLAIN to you, the Exhibitor, that the *news* of a News Service must be *first news* if you want to feature that Service profitably as an attraction.

The Universal 3-A-WEEK NEWS SERVICE gives you the biggest news—and gives it *first.*

This *biggest-news-first* is exactly as exclusive as an exclusive Universal Feature Production.

Just as important—you do *not* have to pay *extra* for those tremendous news pictures of war-time happenings which others might seize on as opportunities for raising the ante. Your contract with 3-A-WEEK NEWS SERVICE is broad enough to cover an explosion of the moon.

One more point. The miraculous *X-RAY Moving Pictures* which have been the chief wonder of the beautiful new Rivoli Theatre in New York, are nothing unusual *as far as 3-A-WEEK NEWS SERVICE is concerned.* Because the Universal's 3-A-WEEK is not merely a transmitter of such features, but is, instead, an untiring, hard-digging co-worker in their *development.*

That's why we're the biggest film manufacturing concern in the universe—and why you'll find it to your best interests to buy your necessary News Service from *us.*

Book thru your nearest Universal Exchange or communicate with the

UNIVERSAL FILM MN'FG. CO.

"Largest Film Manufacturing Concern in the Universe"

CARL LAEMMLE, President — 1600 Broadway, New York

Universal Animated Weekly
Universal Current Events
Universal Screen Magazine

In and Out of West Coast Studios

By J. G. Jessen

CHARLEY CHAPLIN made the first scenes Wednesday of last week for his first release through the First National Exhibitors' Association. The scenes made up to this time are mostly of a mob nature, more than fifty extra people being used. The only players selected to this time are Edna Purviance, who is to play lead opposite, and Henry Bergman, the heavyweight comedian.

The Chaplin Studio is now completed with the exception of work on the grounds such as building concrete walks, landscape gardening, etc., and it will be possible for Mr. Chaplin to proceed with production without further delay. He plans that his first release shall be made about March 1.

Vitagraph Stages Benefit

A benefit was given on the big stage at the Vitagraph Hollywood Studio, Friday evening, January 18, under the direction of Nell Shipman to aid Harry Smith, formerly a member of the Vitagraph stock company, who is ill with tuberculosis. A jazz band furnished music for a dance, and there were vandeville numbers at each intermission. Montgomery and Rock, by the aid of their trained duck, gave several operatic selections. Jack Pearce, former skating entertainer, operated the rollers. Harry Burns, champion bag puncher, was on for an exhibition, there was toe dancing by Madeline Marion, and several of William Duncan's prize students in the manly art, staged three-round bouts. The benefit netted nearly $500 which was given by Miss Shipman to the unfortunate actor.

William Duncan, who is making the completing scenes for the Vitagraph serial, "Vengeance and the Woman," before taking up his new work as director of serials for Pathe, was last week elected to membership to the Motion Picture Directors' Association of studio number one.

Changes at Triangle

There have been several changes at the Triangle during the past week. Ollie Sellers, manager of production at the plant, since the resignation of Frank Beresford, who was scenario editor, has taken on the duties of this department, but it is understood that this is only to be a temporary arrangement.

In the comedy department, Albert Glassmire, who has been director of production, tendered his resignation early last week, and up to this time J. Farrell Macdonald, who served as his assistant, has been looking after the duties of this office. One or two of the writers, including Walter MacNamara and Fred Bennett, left the comedy department when Mr. Glassmire resigned. Reggie Morris, director, has tendered his resignation which has been accepted, and he has left the Triangle. Because of Morris leaving the company, it has been found necessary to reduce the comedy stock, and about twenty regular people have left.

Too much work under artificial light has caused practically every member of Director Jack Dillon's troop producing "Betty Comes Home," to take time off because they are suffering from what is termed "Klieg-eye." Myrtle Lind was the first to be affected with this, and soon all were ready for the dark rooms and solitary confinement. Jack Gilbert is leading man opposite Miss Lind in this subject, he taking the role of a rich youth who seeks to make his way in the world serving as a chauffeur. A compromising situation serves to help round out the comedy drama.

Lasky States Plans

Jesse L. Lasky returned to Hollywood the first of last week and announced to the local press that owing to unsatisfactory weather conditions and fuel shortage, all the producing activities of the Famous Players-Lasky Corporation would be transferred to the west coast as speedily as possible.

Wallace Reid and Ann Little, who went East with Donald Crisp for the making of one film, are expected back within a week, and following these will come Elsie Ferguson early in February, and a little later Billie Burke and possibly Lina Cavalieri.

Joseph Kauffman is the only director to come West, and it is very probable the others will be selected from the Los Angeles film colony. In May Mr. Lasky said Fred Stone will come to the coast for one of more productions.

A large ship was destroyed by a mine in the Pacific Ocean, just off the coast at Balboa Beach during the past week, under the direction of William C. deMille, who is filming an adaptation from "The Honor of His Country," starring Sessue Hayakawa, who has Florence Vidor as his leading woman. The principals leaped to the water from the deck of the boat at the time of the explosion.

Lasky players including Louise Huff, Harrison Ford, Helen Jerome Eddy, under the direction of Horace B. Carpenter, staged "The Tragedy of Man," by John Mayfield, Friday evening of last week at the Lasky Studio theatre. An admission of $1 was charged, and the proceeds given to the Hollywood Studio Club for girls.

William C. deMille will stage four one-act playettes at the Hollywood Community theatre. The plays are, "In 1999," "The Land of the Free."

Paralta Studios Complete

Progress of the construction work on the new Paralta stages and buildings necessary has gone forward with such speed that now all are in readiness for use. In fact, all of the stages have been christened by the making of scenes thereon, and within a few days directors and players will move into their offices and dressing rooms in the new building.

Three companies are now at work at the Paralta plant. Raymond B. West during the past week directed the making of scenes showing the arrival of an aeroplane bearing an English gentleman of wealth to a Scotch village where he meets Bessie Barriscale, the lassie heroine of the "Maid of the Storm," which is the title of the production now being filmed.

Eliot Howe is ready to commence work on the next Henry Walthall subject, but the making of scenes has been delayed because of the illness of Walthall and his leading woman, Mary Charleson, who have been ill since they returned from several days spent on a ranch in Arizona where they filmed the last scenes for "Hoops of Steel."

Bessie Barriscale is supervising the Red Cross work at the Paralta Studio, and this week secured two different donations from members of the producing staff. On one occasion the second Barriscale subject, "Within the Cup" was given the final studio run, and all members of the staff were invited to attend at twenty-five cents admission. On another day Monte Katterjohn received a New Year's cake from his mother in Indiana, and Miss Barriscale, in a Hooverizing manner, took possession, and sold it at twenty-five cents per slice, thereby securing something better than $5 from the fortunate ones who desired Indiana fruit cake.

Wind Damages Universal

Damage estimated at $10,000 was wrought at Universal City last week by a wind storm which blew at a thirty-mile-an-hour velocity. The roofs of buildings were blown from their resting place, and carried hundreds of feet. Settings on the open air stages were blown down and considerable damage was done to furniture and other props, to say nothing of the great quantity of diffusing cloth that was torn to shreds. The storm also caused considerable loss as it made work impossible for nearly four hours, thus keeping the several companies at the studio from working.

Allen J. Holubar is now directing Dorothy Phillips in a five-reel Bluebird production which is known as "The Mortgaged Wife." Story for this was written by Frank H. Clark, and Holubar prepared the screen version. Supporting cast selected includes William Stowell, Edwin August, Sam deGrasse and a number of others.

A number of new players will make their Universal debut in the subject now in production of Rea Berger which is titled "Are Children Luxuries?" Winifred Greenwood, True Boardman and Harry Dunkinson are all new people for Universal and cast for important parts. Little Zoe Rae has the featured role. The story for this photoplay was written by Charles Turner Dazey, and Frank H. Clark prepared the scenario.

An Indian village in New Mexico, which is said to have heretofore escaped the eye of the camera, will serve as setting for a number of scenes in the Bluebird production, "The Heart of the Desert," which has just been filmed by Wilfred Lucas, with Monroe Salisbury and Ruth Clifford as co-stars.

Metro in 'Frisco

But one Metro company was working at the studio last week, the other having gone to San Francisco to spend five or six days to secure the water scenes for "Breakers Ahead." General Western Representative B. A. Rolfe has leased several ocean-going boats on which most of the scenes will be made. The company took with them to San Francisco more than a thousand dollars' worth of explosives needed for the night and explosion scenes that will be filmed. Clifford Bruce, who plays the masculine lead in this picture, will have a number of thrilling adventures to perform. Charles Brabin is the director, and the company includes twenty people. Russell Simpson, well-known speaking stage actor, who has been with the American and Paralta for the past several months, has been engaged for an important character role in this film which will feature Viola Dana.

Director Frank Reicher is using a number of large sets at the studios where he is working on the Edith Storey picture titled "The Claim."

Tod Browning, who directed the first two Metro-Storey pictures, is working with B. A. Rolfe in editing "Revenge." This will be completed by the end of the coming week, and Mr. Browning will then leave for New York where he will direct two pictures for Metro. It is not definitely known whether the star will be Mme. Nazimova or Ethel Barrymore.

Fox Titles in East

In the future productions made at the William Fox Studio, in Los Angeles, will not be titled at the producing plant. The important matter of selecting a name will be taken care of by the New York office of the Fox organization. At the studio the subject will be known only by number. The cause of this change is the fact that publicity matter has been confusing because of changes made in the titles after the completed film has reached the releasing offices.

Charles Kenyon has written a photoplay for Fox which will star Gladys Brockwell. The scenes are laid in France in recent years, and a part of the story will contain events in the Apache district of Paris. The principal role is spoken of as requiring portrayal of two distinct characters as represented in the same person. E. J. LeSaint will be the director, and the principal players assigned are Lucile Younge, William Scott and Bertram Grassby.

Frank Lloyd and his cameraman, Billy Foster, have secured a number of remarkable effects for the photoplay starring Bertha Mann, the plot of which deals with the divorce evil of the present day in this country. The drama is said to be a very powerful one with new situations of a decidedly unique character.

Chet Franklin and company, which is headed by Jewel Carmen, during their recent stay in the Bear Lake Valley district, secured some very attractive scenes to be used in the photoplay in contrast with those that show the crowded city. The plot of this photoplay is said to have a distinction in that characteristics both interesting and lovable are shown by the player who has a criminal record that is shown almost through the entire length of the story.

Comedy Companies Busy

Five companies are now working on Keystone and Triangle comedies. Herman Raymaker with Billy Franey, Maude Wayne, Dora Rogers and others, are still at work on "A Playwright's Wrong." Many of the scenes for this are laid within a motion picture theatre, and it is here that many of the players are forced to double in the same scene—in other words, they play the part of actors on the screen, and then have their backs to the camera as part of the audience.

"Her Bohemian Party," a society crook comedy, features Ruth Langston, supported by Eugene Corey, Arthur Moon and others, as well as Joseph "Baldy" Belmont. This will be of one reel.

Reggie Morris, director, is back at the Triangle after an absence of ten days due to la grippe, and is now at work on "Three Hats and Two Heads." The complications in this concern the mix-up of two creations by the same milliner that cause a great deal of trouble. Rae Godfrey, Frank Bond, Rose Carter, Martin Kinney, Marian Torre are principals.

Paddy Maguire is still working in "A Rough Diamond," which has a big cast that includes more than a dozen of the well-known players of the Triangle. Many of the scenes were taken this week in one of the large Los Angeles jewelry stores where the camera played upon thousands of dollars worth of gems.

By the end of the week Director Beaudine will have completed the two-reeler "Flinging It," spoken of as a muddle of mud and money, with Max Asher and Ray Griffith as principals.

Hollywood Hookum

Feb. 9, 1918 **NEWS** **MORE NEWS**

WHO STARTED THESE RUMORS?

World Film will transfer producing activities to Los Angeles.

Paralta is broke (repetition).

H. O. Davis has resigned from Triangle.

Famous Players-Lasky Corporation are losing $225,000 weekly.

Thomas H. Ince will withdraw from Paramount to produce exclusively for Al Woods.

Carl Laemmle's on the way West to install new policy at Universal City.

Harry Aitken is to dispose of his interest in the Triangle.

Metro, World and Goldwyn are to merge, according to a story which arrived via the New York Times.

Fair and warm.

George Proctor has not hoed in from the East.

Edward Hearn was seen on our street this week.

Albert Glassmire is wearing a new cap of a nonchalant type.

Doris Schroeder was seen writing continuity at Universal this week.

Lynn Fairfield Reynolds has not been affected by the many flattering remarks about his "Gown."

Ben Wilson is looking forward to the day when "The Mystery Ship" will be finished, and he can have a hair cut.

Cliff Smith, for the sake of variety, is going to make another Western subject, starring Roy Stewart.

The camera discovered that Maude Wayne has a dimple in her chin. This has been lost now because the lens was cleaned.

Herman Raymaker mistook his questionnaire for a working script, and shot seven scenes before he noticed his mistake.

Julian Lamothe, the Paralta author who was granted two week's vacation for the holidays, has not been heard from since.

Harry Depp proved to be such an original cuss as a comedian, that Triangle transferred him to the scenario department.

Martin Kinney has been accused of visiting the beauty parlors daily to get his hair curled, and we rise in defense—au natural.

Jack Cunningham has discovered a comfortable chair at the Paralta Studio, and has a well-oiled mill working overtime on Pathe stuff.

A table in one of our popular cafes was used at one time by two Russians, a Swede, Portuguese, Hebrew and Walter MacNamara.

Charley Clary, the well-known leading man, is looking so youthful these days that the casting director insists upon giving him juvenile roles.

Jack Livingston is just as handsome to-day as he was before he had had his nose broke in that rough scene for Triangle's "The Hard Rock Breed."

Through the kindness of a publicity man, we think we've learned who the most beautiful blonde in the world really is—Wanda Petit, of Fox.

R. William Neill, the director, is thanking the stars every night that the proposed trip to New York of the Ince Company has been postponed.

Wally MacDonald rode to Triangle Studio, Culver City, in a Ford, and lost two thousand souvenier photographs he had purchased to send to admirers.

Monte Katterjohn tiring of spending money for automobiles, went out this week and bought a new typewriter, that will use either red or green ribbon.

Roy Stewart laid away the chaps the other day to act as one of the judges at Ascot Park when Lewis Chevrolet and Barney Oldfield burnt up the track.

William Christy Cabanne is in our midst with his flock of automobiles, including a Dusenberg, a Speedster, and a four-passenger runabout. What's his weakness?

Charley Gunn is one of the few actors who will admit point blank that he knows anything about an automobile when it bucks. Yes sir, he can get one started.

J. Grubb and Fred were laid up this week because of a hot box in the faithful Underwood. The accident will cause no loss as they have two stories ahead for Paralta.

Tom J. Geraghty has been engaged as publicity writer for Bennie Ziedman. The publication of this information is not in any sense meant for the ruination of Bennie's career.

Gardner Bradford, sub-title writer and former P. A., is out for publicity and dares anyone to print his name. If they do, he threatens to bring around a photograph that they have made into a half tone cut.

HELPING THE ESQUIMOS!

To insure that no studio will permit a day to pass without the players receiving some solicitation for helping the needy, Walter MacNamara and Roy Del Ruth are serving as agents to secure help for the stricken Esquimos of Greenland. They are meeting with great success, and the contributions received to date include the following:

Thomas H. Ince, one dozen glass door knobs and a photo of D. W. Griffith.

Mary Pickford, autographed postcard and a fire extinguisher.

William S. Hart, gun capable of shooting around corners, and one dozen pyramids (vest pocket size.)

D. W. Griffith, life-sized picture of Thomas H. Ince and a nut cracker.

Albert Glassmire, bottle of combination hair tonic and metal polish.

J. C. Jessen, stationary elevator with revolving device and copy of M. P. News Studio Directory.

Bryant Washburn, airless electric fan and a locomotive.

Constance Talmadge, Ferris wheel and canal.

Hampton Del Ruth, lawn mower and invisible light house.

Charles Chaplin, swimming pool and a railroad station.

Mitchell Lewis, poker deck and a noiseless burglar alarm.

Polly Moran, phonograph record, "Poor Butterfly" (her own voice), and a kite.

Guy Price, lemon squeezer and folding bed.

Jack Cunningham, noiseless foghorn and a patent snore muffler.

Frank Beresford, Swiss flag and a typewriter ribbon.

Clem Pope, one well worn New Year's resolution.

Bill Worthington, one lifeboat, and carpet sweeper.

Barney Sherry, combination tooth brush.

E. V. Durling, cannon and a cigarette case.

Reggie Morris, combination tooth-pick and nail file.

George du Bois Proctor, dozen lead pencils and a pulse warmer.

A traveling salesman has written Arthur Hoyt, engaging director of Triangle, asking for a place in pictures that he may gain national prominence in order that his daughter, whom he lost years ago, can be found.

Screen Examinations

Bringing Them Into a Close-Up

By Longacre

WHEN is a five-reeler a five-reeler? When does it contain five thousand feet, forty-five hundred or fifty-one hundred feet? This question has long agitated the exhibitor, and the accepted terms by which the length of a film is judged mean little or nothing to him. The term "five reels" has long since ceased to mean five thousand feet. It only means five reels or five spools, and the amount of footage on them can vary from four thousand fifty-five hundred.

This question has only recently been brought to the attention of the trade again. The exhibitor, we are told, wants to know the exact length of his feature to guide him in booking the rest of his program. Obviously, if he used the same length short subjects to supplement a short five-reeler as he does for a feature that runs the full five thousand feet, his shows would never begin or finish at the same time, and like as not at the end of the day he would find himself forced to run another show to fill out his stipulated time.

The producers are rather loath to take the exhibitor into their confidence regarding this matter it seems, or else they have given it scant attention. Whether or not they believe it would work to their benefit is beside the point. Exhibitors know the length of the picture when they return it, and no howl has ever arisen over rental prices because of this—so they might just as well know beforehand.

One alternative of merely saying five or six "reels" has been for the reviewer to print the running time of the feature. But this method has proven of little value. Projecting room operators have no standard speed. Sometimes they run at theatre speed and often several minutes faster. One reel is sometimes sent through the machine quickly and the next slowly. So, of course, the running time as judged by the projecting room is about as inaccurate as the method now generally used in judging the length of features. It is to be hoped that the producers will come to this way of looking at the question. In England, where they sell by the number of feet, the practice has always been in vogue. A glance through any of the British trade journals will show it. They even go so far as to bring the length down to its actual measurement. Of course, such an extreme is not altogether necessary, but at least the American producer might be led to refer to the length of his product in round numbers instead of "reels" and "parts," terms so indefinite that they might as well be left out of reviews and advertising altogether.

The motion picture director who has served under D. W. Griffith long enough to learn the ways of his directing on the surface, but who has not made a serious study of his methods to learn the motives which lead to these directorial touches, is in the same class with the imitator of the popular star, regarding which reference was made here recently. Probably the most obvious of all the blunders made by the men who seek to emulate the wonderful work of Griffith is their introduction of comedy, chiefly through the medium of domestic animals, when they are forced to stop the action of their story to do so. Griffith's comedy is spontaneous, incidental—it seems to have been inspired at the moment and runs in as part of the main action. The comedy of the army of directors who "worked with Griffith," while perhaps inspired at the moment, rises not from the situations of the story but from the contemplative mind of the director himself. This is the general rule, at any rate. There are exceptions, of course, and notable ones, too, but that all powerful motif of "comedy-relief" often gets the better of the director's judgment and results in a product that is so unbalanced that much of the illusion is destroyed. In fact, comedy relief is a difficult element to gain. It should always be purely incidental, unforced, arising naturally from some major situation, and so creating the desired contrast. When it is obviously sought after and introduced without regard for its suitability it is not comedy-relief but comedy-out-of place.

George M. Cohan once waved the American flag and everyone in the house cheered; some director once took a close-up of a baby and established a precedent as popular as that introduced by the Indian when he discovered tobacco was the correct article for peace meetings. Really one can seldom wander into a theatre these days without seeing a close-up of a squirming infant. Most audiences take these shots good-naturedly, probably because a baby when sufficiently quiet is never to be taken otherwise. But the baby close-up has been used so often without due cause that it is becoming conventional and as a consequence rather a poor thing to employ in telling a story or developing a drama on the screen. Whenever a baby is called for in the scenario, nine out of ten directors cannot refrain from introducing the close-up, if for no other reason than to make the theatre rumble with "ohs" and "ahs" and expressions of appreciation. Infants have innocently put more than one weak situation over, but they have also interrupted more than one nicely running story, merely to gain a good but totally unnecessary effect.

"The Hired Man"

(Paramount-Ince—Five Reels)

Reviewed by Peter Milne

THIS is Charles Ray's latest picture and it takes a big stride beyond his previous effort, "His Mother's Boy." It introduces him as Ezry, an ambitious farm hand, who sacrifices his own rosy prospects to keep the brother of the girl he loves from jail. The part is not so much of the boob type as was his last. Of the farm hand he makes a thoroughly human character, tempering it with a mild degree of bashfulness that makes one sit back in his chair and chuckle. The story was written by Julien Josephson, and along with its comedy and romance offers several situations the suspense and human-interest value of which is unusually high.

Victor Schertzinger has given it a production that fairly teems with atmosphere. The country fair scenes are real, first and last. It is here that Ezry, in abbreviated overalls, wins the hurdle race against a field of trained contestants. The shots taken on the farm are typical in every degree and the fire scene at the end works in a good thrill before the happy ending brings the picture to a close. In the matter of photography "The Hired Man" is excellent.

Doris Lee, seen in Mr. Ray's last picture, gives a delightful interpretation of the role of Ruth Endicott. Charles French as the farmer is another human character and Gilbert Gordon as the weakling son, Lydia Knott and Carl Ullman complete a well selected cast of principals.

"The Hired Man" shows Charles Ray at his best in a vehicle, which alternately amuses and touches and which, as a consequence, makes ideal entertainment.

THE STORY AND PLAYERS

Ezry Hollins (Charles Ray), hired man on the farm of Caleb Endicott (Charles French), studies to enter the State Agricultural School and is assisted in his lessons by Ruth Endicott (Doris Lee), who greatly admires his ambition. On the day of his departure for the State center he stops off at the town bank to bid goodbye to Walter (Gilbert Gordon), his employer's son, who has embezzled bank funds amounting to five hundred dollars. Walter begs for help and Ezry, after a great struggle, turns over to him that amount—the whole of his tuition fee. He returns to the farm without a word and refuses all requests for an explanation. Ruth scorns him for a time, but later resumes her interest as he is so good-natured. She goes so far as to remain home from a harvest dance to cheer him up. When her suitor (Carl Ullman), son of the owner of the bank, appears and sees her teaching Ezry dancing steps he distorts the facts to Endicott. As a result Ezry is discharged that night. Early next morning he goes on his way, but a last look at the farm house shows him that it is afire. Walter, having come in late, much the worse for wear, is responsible. Ezry proves the hero, rouses the family and rescues Walter from his room. Walter, realizing the injustice he has done Ezry, confesses all to his family and naturally Ezry stays on the farm, and joins the Endicott family besides.

"The Studio Girl"

(Select—Five Reels)

Reviewed by Peter Milne

THIS romantic comedy-drama, adapted from the French by Paul West, gives Constance Talmadge a fitting part. She is seen as Celia Laird, a young girl with an artistic temperament, who finds life with her two maiden aunts in a simple sea coast town extremely dull and uninteresting. When an artist from the city appears for a rest her life receives a certain stimulus and while he is there she is happy. The manner in which she forces him to take her away with him and how finally they are married after the artist discovers the hypocrisy of his fiancee, puts a briskly humorous finish on a picture that has entertained from the very outset.

Extremely fragile in plot and depending on a number of situations more French than American, much of the burden of creating interest falls on the shoulders of Miss Talmadge. She rises to every situation with a sincerity and ease that is admirable. And so well does she characterize Celia Laird that anything offensive that might have found its way into the picture because of the risque situations is altogether precluded. Miss Talmadge is so real, so spirited, so full of youth and the mere joy of living that she is able to put all suggestions of sex appeal to rout. And, as in "Scandal," if she had allowed this suggestion to tint her performance in the slightest degree, "The Studio Girl" would not be the thoroughly enjoyable thing it is.

Earle Foxe opposite the star gives a good performance. Johnny Hines as Obed Daw, her small town suitor, contributes much to the comedy of the picture, as do Isabel O'Madigan and Grace Barton, who are seen as the maiden aunts. Edna Earle, Fred Tidmarsh and Gertrude Norman complete the cast. Charles Giblyn's direction is in every way adequate. The picture is based on "La Gamine," by P. Veber and H. de Gorsse.

THE STORY AND PLAYERS

Celia Laird (Constance Talmadge), lives with her maiden aunts (Isabel O'Madigan and Grace Barton) in the sea coast town of Cliff Haven. When Frazer Ordway (Earle Foxe), an artist, comes to the town for a rest, her life is brightened. In posing for Frazer she grows intimate with him and begs him to take her away from Cliff Haven before she is forced into a marriage with Obed Daw (Johnny Hines). He refuses, being affianced to Adriana Peroni (Edna Earle), and having certain qualms of conscience about taking a girl to the city unchaperoned. A foolish scandal is set moving in the town because of the companionship that has sprung up between the two, so Frazer makes his plans to leave. A desire for justice leads him to Celia's home, where he denounces the two old maids as hypocrites. While he is thus engaged Celia, in wedding gown, secrets herself in the tonneau of his car, and he is well on the road to the city before he discovers her presence. He insists on her going back, and puts her on a train, but the train leads to the city, and when Frazer arrives at his home after dining with his fiancee, he discovers that Celia is his guest. He spends the night with Dr. Grierson (Fred Tidmarsh), who learns the story. The next morning the doctor, jealous, tells Adriana of Celia's presence and she denounces Frazer. The aunts learn of their niece's whereabouts and arrive at Frazer's apartment with the police, but they are greeted by Mr. and Mrs. Frazer, off for their honeymoon, and are obliged to return to Cliff Haven with no bride for Obed Daw.

"Morok"

(Hesperia Films—Seven Reels)

Reviewed by Peter Milne

ADAPTED from a section of Eugene Sue's well-known work, "The Wandering Jew," "Morok" has the essentials of good picture melodrama without the polish or even the least coherent finish with which the producer of America completes his melodrama. "Morok" was made in France, and its chief merit is that in selected locations and settings it is successful in bringing out the atmosphere of the original work. Time and again have sections of the French countryside and ancient quarters of Paris served the director to wonderful advantage by providing him with a background for his action as realistic as it is picturesque. Their full value is always apparent for, though the cameraman has seldom bothered to move his machine to gain special effects, the photography is of that same excellent variety that we usually associate with the picture bearing a foreign brand.

But the merit of "Morok's" setting does not extend further. It requires lengthy exposition in the way to subtitles to acquaint the spectator with the various characters and their relationship and at the same time this forecasts the whole gist of the melodrama. The logical end of the picture comes with the fifth reel, when Dagobert and his wards finally triumph over the vile schemes of D'Aurigny and Rodin of the Secret Company and arrive to secure their rightful fortune. The last two reels are virtually an anti-climax, inasmuch as all the contending begins over again, winding up with a conclusion identical with that of the fifth reel. Extensive editing and re-subtitling would make fairer entertainment of "Morok." Editing because of the anti-climax and new subtitling because those now in the picture are written with so much emphasis on their explanatory side that they, too, forecast the action to a great degree.

The director of "Morok" had more appreciation for the artistry of his scenes than he did of their dramatic worth. The utter gullibility of Rose and Bianca, the wards of old Dagobert, takes on humorous proportions as the story unfolds, instead of arousing the suspense of the spectator as should rightfully be the case. Again this fault can be laid to too much repetition. While a real ship and a real theatre were used in the wrecking and fire scenes, the effect produced is not one of realism. A scene which should never have been shot is the short flash of a tiger clawing and chewing a horse to death.

The actor who takes the role of Dagobert is by all odds the best in the cast. The remaining players are sincere, but in most cases they are either guilty of over-acting or not acting enough.

THE STORY AND PLAYERS

According to a peculiar will the heirs of the Rennepont fortune are to hear the reading of their ancestor's will on the thirteenth of February in a Paris shop owned by descendents of the Jewish servant of the first Rennepont. Providing no heirs appear the fortune is to revert to the Secret Company, a greedy organization that masks as a virtuous religious body. D'Aurigny, its president, attempts to prevent the heirs from reaching their destination at the appointed time. Two of them, Rosa and Bianca, under the guardianship of Dagobert, an old soldier, set out to Paris from a rural town. Morok, an animal trainer, is commissioned by D'Aurigny to hinder their progress. This he does, first by setting his tiger on Dagobert's horse and later causing the arrest of the old soldier for attempting to enter Paris bearing firearms. The girls are imprisoned in a secluded house. Prince Jalma, another heir, en route to Paris aboard ship is attacked by his servant, a member of the Secret Order. This attempt on his life failing, the ship is sunk but the Prince escapes. His fiancee is detained in a home for the feeble-minded. On the eve of February thirteenth, D'Aurigny presents himself and demands the fortune. Only a codicil to the will prevents him from securing it. The codicil gives a month's postponement. Rodin, D'Aurigny's secretary, is then made president. His plans are better laid than D'Aurigny's, but even from these the harassed heirs finally escape in time to defeat the purpose of the Secret Company.

"Limousine Life"

(Triangle—Five Reels)

Reviewed by Peter Milne

IDA M. EVANS, author of "Limousine Life" in its original form of short story as it appeared in the Red Book, took for her central figure the "innocent country girl." But, flying in the face of tradition, convention and novelists in general, Miss Evans has drawn this central figure as considerably wiser than her sisters of fiction. In fact, the country girl, though innocent enough, is about as sophisticated as the customary smart girl on Broadway. At any rate the tables are turned and instead of the wicked city man sending her back to her parents sadder but wiser, she sends him back to his mother very much so.

This made thoroughly enjoyable reading as a story, but as transferred to the screen it falls below the stride it struck as originally presented It is some time before the observer is permitted to grasp the idea of the author and even then its subtleties of situation and its satire fail to take effect with that definiteness that pleases Olive Thomas is seen in the principal role, but aside from a charming smile and a pleasing appearance, has little to lend it in the way of characterization She is the playful salamander but fails to introduce any finer feeling in her part In a word she plays it as straight comedy when she should have handled it with some sense of its under-coverings of satire.

As the story relies wholly on this idea of the author's one tires of "Limousine Life" before the meridian of the reelage is attained. There is some comedy offered, but very little, even less than in Miss Thomas's last picture, and the results are not very satisfactory. Jack Cunningham prepared the scenario and Jack Dillon directed.

THE STORY AND PLAYERS

Minnie Wills (Olive Thomas) runs away from the farm to snatch a taste of city life in Chicago under the tutelage of Mrs. Malvin (Lottie De Vaulle), keeper of a moderate boarding-house. She secures employment in a fashionable gown shop, and meets Moncure Kelts (Lee Phelps), man-about-town, who is immediately attracted by her. One of the other shop girls (Lillian West), who has lived and learned, warns Minnie against him, but heedless of this she accepts his attentions. She indulges in the gentle pastime of "kidding" Kelts along, all the while keeping him at his proper distance. When he is finally forced to propose to her in front of his mother, he offers her a sum of money to depart, which Minnie accepts, returning to her country sweetheart, Jed (Joe Bennett) with a pocket full of money, and a wise little head to help him along in business.

Virginia Foltz, Harry Rattenberry, Alberta Lee, Lillian Langdon and Jules Friquet take the other named parts.

"The Widow's Might"

(Lasky-Paramount—Five Reels)

Reviewed by Peter Milne

JULIAN ELTINGE again doing the female impersonation act, so peculiarly adapted to comedy, is responsible for the success of "The Widow's Might," a five reel offering light and altogether lacking in dramatic suspense, but humorous time and again. The moment the star appears a la Westerner and learns from his pals that Horace Hammer has put over a land-grabbing scheme before their very unsuspicious noses, it doesn't take a great stretch of the imagination to foretell the ultimate outcome of the story. You have a sneaking idea that Dick Tavish (Mr. Eltinge) is going to don feminine regalia and beat H. H. at his own game and win a wife for himself besides.

All of which he does. But the picture has been saved from being merely the uninteresting development to a foregone conclusion by the introduction of the wealth of humorous situations arising from the complications in which Dick finds himself after donning his finery. A stray baby also finds its way into the story and is considered to be Princess Martini's (this lady being Dick). Much comedy is caused by this little codger also. The humor is quite broad and finds its way to the audience chiefly through the subtitles. It registers well too, and immediate flashes of the smiling, innocent infant serve to remove utterly the suggestion of anything offensive.

Indeed, it is the excellent production, and, of course, Mr. Eltinge, that makes "The Widow's Might" the fine piece of comedy it is. Lacking in plot and with a number of situations that demanded the most delicate kind of handling, less subtle, less artistic direction would have turned out an uninteresting and crude product. As it is the picture can be well recommended for all varieties of houses. Mr. Eltinge's novelty is still such to the screen and his talents in his particular line cannot be overestimated. He handles his various changes of character with skill and poise. Florence Vidor is a charming heroine. Gustave Von Seyffertitz is sure in every expression, every gesture as the Horrible Horace Hammer, and Mayme Kelso and James Neill have comedy roles which they carry easily.

Marion Fairfax prepared the vehicle and William C. De Mille directed.

THE STORY AND PLAYERS

Ranch-owners discover that they have been swindled by Horace Hammer (Gustave Von Seyffertitz) and appoint Dick Tavish (Julian Eltinge) and Red (James Neill) to visit him and demand reparation. Dick welcomes the opportunity because it gives him the chance to be near Irene Stuart (Florence Vidor), a girl whose picture he has always admired. Hammer laughs at Dick's threat so he decides to go through his papers. While burglarizing the safe Hammer enters and Dick is forced to take flight by the fire escape. Surrounded, he finds refuge in the room of Mrs. Pomeroy Pomfret (Mayme Kelso), who is engaged in trying on a new wig. This gives Dick the big idea. He seizes the wig and cloak and so throws his pursuers off the track. The subsequent incidents include Dick's triumph over Hammer in his disguise, his winning of Irene, to say nothing of the various complications his escapade leads him through.

"The Grain of Dust"

(Crest Pictures—Six Reels)

Reviewed by Peter Milne

BASED on David Graham Phillips' story, which originally ran in the Saturday Evening Post, "The Grain of Dust" is an unusually strong picture. And this, in face of the fact that the story offered few possibilities to the adaptor, save for its single big situation, should bring a large share of credit to the producers. Its central characters are a powerful man in the business world, a human machine, in whom all finer emotions are buried by his ambition and lust for power, and the Grain of Dust, a stenographer in his office. She works a spell over the man of business, quite unintentionally, but so powerful in its effect that he forsakes his pursuit of fame and fortune for her. He offers her love, wealth—everything but his name, and she spurns him. The man breaks with the refusal and only settles down to his work again when the Grain of Dust has for the time passed from his life. But, so great has been the lesson, that when they next meet he offers her honorable love and marriage.

It can be seen from this slight outline of the plot that the strength of "The Grain of Dust" results from the clashing of the two widely different characters. And to gain dramatic power from this clash and hold it throughout six reels must have been no easy task. Happily, though, with the skilful direction of Harry Revier, this has been accomplished. Careful and original handling on the part of Mr. Revier have worked wonders with a situation that might have remained colorless under less capable handling. Even in the straight scenes he has succeeded in bringing out the full force of Mr. Phillips' story—there remains something weirdly fascinating about it all that constantly keeps the attention.

Lillian Walker is featured in the title part, and gives a performance that is sincere at least and generally effective. The big part of "The Grain of Dust," however, is that of the business man, Frederick Norman, a part exceptionally well acted by Ramsey Wallace, an actor new to the screen. Ralph Delmore is a good type for the fighting capitalist, Edith Day succeeds as Norman's fiancee and James O'Neill, Corene Uzzell and Richard Wangerman give good performances. Jacques Tyrol, Cecil Fletcher and Elizabeth Ferris complete the cast.

Mr. Revier's settings are always in keeping with the demands of the story. Particularly does the Wall street office of Norman catch the eye for its elaborateness. The film has been expertly edited and supplied with a set of subtitles that could not be bettered.

THE STORY AND PLAYERS

Frederick Norman (Ramsey Wallace), a power in "The Street," works along like a well oiled machine until Dorothy Hallowell (Lillian Walker), a stenographer in the office, attracts his attention and proves to be the Grain of Dust which ruffles the order of his existence. Her father (Richard Wangerman), a feeble-minded experimenter, he sets up in a fine laboratory and promises Dorothy to finance his inventions. He places them in an elegant apartment, posing the while as a perfectly well-meaning protector. When he makes advances toward her she repulses him. Crazed with his desire for her, he even insults her the moment of her father's death. Tetlow (James O'Neill), rejected suitor of Dorothy's, acquaints Norman's fiancee, Josephine (Edith Day) with all this, with the result that he is forsaken by all his friends. He seeks to drown his sorrow in drink, while Dorothy makes a new start in a country town. But her innocent past rises up to damn her among her new associates, and she journeys to the city again. Disheartened, she accepts the attentions of Prince Boris (Jacques Tyrol), but, disgusted with him at the last moment, she flees from him. Her course leads her to the river, and it is here that Norman, recovered after a physical and mental breakdown and on the road to financial success again, finds her. She returns to his home, where under the care of Norman's housekeeper she regains her spirits and realizing the change in Norman accepts him.

"Out West"

(Paramount—Two Reels)

Reviewed by Peter Milne

IN "Out West" Fatty Arbuckle offers a burlesque on the Western melodrama that possesses many laughable features. William S. Hart is the main target of Arbuckle's comedy. For instance, he rolls a cigarette in one hand with miraculous ease and rapidity, volunteers to reform for the sake of a Salvation Army lassie and proceeds to rescue her at the last moment from the villain, Heartless Bill, by tickling him to unconsciousness. These points and additional clever burlesque on the "typical" barroom scene make for the general good of the comedy.

But while "Out West" is good when it comes to Arbuckle and his immediate support, consisting of Buster Keaton, Al St. John and Alice Lake, it becomes noticeably slack when these people recede from the foreground. The long shots of furious fighting possess no comedy value and are quite out of place, while Arbuckle as director has shown a marked tendency to cater directly to Arbuckle as star, sometimes to the detriment of the incidental action of the scene. However, "Out West" hands out a good supply of laughs and Fatty's popularity is never to be taken lightly.

"The Hopper"

(Triangle—Five Reels)

Reviewed by Peter Milne

MEREDITH NICHOLSON'S name on a story is generally a guarantee of originality, of novel situations and surprises, and "The Hopper" is not to be excepted from the rule. He has fashioned a most pleasing comedy-drama and toward the end a line of action that brings unusual suspense and many more laughs is introduced At the beginning he introduces two sets of characters, in station and action remotely removed from one another. Just how he will bring them together and work to a concise conclusion is something of a mystery. But he does it and cleverly with the result that "The Hopper" winds up in a burst of surprises and comedy that leaves an excellent impression.

As is the case in whatever picture he appears, George Hernandez scores a decided individual success in his interpretation of the humorously grouchy old Wilbur Talbot, antique collector. His early and later scenes when his hatred of his rival collector, Wilton, gets the better of him are exceptional in the way of

comedy. Walt Whitman as the rival gives a dignified performance, touched with a likable degree of humor that registers well. The many scenes between these two old men are the brightest spots in the entire five reels of "The Hopper." There is the love story of their children and the line of action created by the three reformed crooks, which combined ultimately result in a closing of the antagonism on the part of the antique-collecting belligerents.

Jack Cunningham did Nicholson's story into scenario form much as Nicholson might have done it himself and Thomas Heffron finished the good work with a production that is satisfactory in every department. Good performances are contributed by Irene Hunt, William V. Mong, Lillian West, Louis Durham and a clever little boy who is forced to appear under the name of "Peaches" Jackson.

THE STORY AND PLAYERS

Because Talbot (George Hernandez) secures a Ming vase which he long coveted, Wilton (Walt Whitman) breaks his friendship with him. Their children (Irene Hunt and Eugene Corey), despite paternal warfare marry. Several years later young Talbot finds it hard to support his wife and boy (Peaches Jackson), but the two old men remain obdurate to all entreaties. The Hopper (William V. Mong), a reformed crook, his wife (Lillian West), and an old pal (Louis Durham) live on a farm near the Talbots. Returning from the city one evening, the Hopper believes a detective on his trail. He jumps into Roger Talbot's roadster standing by the curb, and takes flight for home. On the trip he discovers that the little boy is with him. He returns to young Talbot's home to make an inspection, and is held up by Mary. She forces him to steal the Ming vase from old Talbot, and a greatly coveted object from Wilton. These losses almost bring the old men to blows, but when the Hopper appears with both the boy and the valuables all is settled amicably.

"The Hidden Hand"

(Pathe—Tenth Episode)

Reviewed by Peter Milne

BEARING the sensational title of "Cogs of Death," this, the tenth episode of "The Hidden Hand" sees the Hidden Hand himself brought back to the land of the living by an electrical apparatus. After a considerable amount of feinting by both sides, Verda finally manages to lead Doris to a bridge over a railroad track, where she is surrounded by agents of the Hidden Hand. A freight train is passing below and this offers the only means of escape. She makes the leap and lands in a car of coal. The car is switched to a siding and Doris is dumped into a coal bucket which revolves on an endless chain. Unconscious, she is in danger of being ground to death by the cogs which turn the bucket-chain, when the episode closes.

"The Other Woman"

(Pathe—Five Reels)

Reviewed by Peter Milne

THIS presentation of the most conventional of all the "eternal triangle" i. e., the married couple and the other woman, is lacking in characterization, too swiftly developed to bring out whatever dramatic situations the plot framework may have possessed, and shows the persons of the triangle entering upon situations which are poorly motivated as far as the mere spectator is concerned. Philip Bartholomae prepared the scenario from a story of Frederick Arnold Kummer's, a writer of ability. It is evident that Mr. Bartholomae's adaptation is chiefly at fault. He has plunged into the vitals of the action right at the start and the rate at which he proceeds to first entangle in and then unravel his characters from the usual situation gives the impression that he must have been turning out a rush order. This is such an unusual point to make in a day of padded five reelers that it may sound hypercritical. But indeed Mr. Bartholomae seems to have jumped to the other and no more praiseworthy extreme in preparing the Kummer plot for screen use.

Peggy Hyland is featured in the title part and, more or less unfortunately, shares the spotlight of sympathy along with the husband. Anna Lehr's portrayal of Mrs. Harrington is exceptionally well played but entirely without appeal despite the ability of the actress. Again this seems to be the scenario writer's fault. As Harrington eventually returns to his wife, it would have been better had he sketched in the character as possessing more of an appeal. Miss Hyland is radiantly pretty as Eleanor, the girl who makes a success at painting in New York, assumes a Greenwich Village outlook on life, only to be rudely shaken from these ideas by those of the world in general. Milton Sills as a very human husband gets the most from his role.

"The Other Woman" has been very well put on by Albert Parker. Settings and scenes are ever in good taste and the photographic work of the best.

THE STORY AND PLAYERS

Eleanor (Peggy Hyland), a successful artist, meets Harrington (Milton Sills), a man from her own town. His wife (Anna Lehr) has no interests other than those in her very household, and Harrington, tired of aimless evenings at home, turns to Eleanor for sympathy. The sympathy soon develops into love, and, with the death of the Harrington baby, the man sees less and less of his wife. Mrs. Harrington broods over her lost child, and finally, unacquainted with the identity of her husband's new love, appeals to Eleanor to paint a miniature of the baby. She pours out her whole sad story to Eleanor, who listens in horror, realizing it is she who has caused all the woe. Harrington departs for the West on business. His wife learns that Eleanor is the other woman and denounces her. Eleanor gives her a lecture on the proper treatment of husbands in return, and Mrs. Harrington comes to a realization of her own shortcomings. And though she may have Harrington for the mere asking; Eleanor, awakened to a sense of the wrong of such an act, sends him back to his wife.

"The Divine Sacrifice"

(World Film—Five Reels)

Reviewed by Peter Milne

KITTY GORDON is not the type to portray women in which the maternal instinct is the dominating characteristic, but whoever selects her screen vehicles for her seems to hold that she is. "The Divine Sacrifice" gives her as Madeline Spencer, another such part. The story, adapted from a piece of fiction bearing the authorship of Alma Speer Benzing, centers about the child-loving Madeline with a plot in which a marriage grown loveless and rather peculiar ideas on morality and propriety are the chief ingredients. The divine sacrifice is made by Madeline, who after living with Dr. Carewe for over eighteen years as his wife and having borne him a daughter, turns the girl over to the doctor's real wife that she may go to the altar and exchange a real name for her husband's. How it was that the daughter didn't learn of her parents' illegal relations is never explained. And, in the face of this, it is not reasonable for Madeline to make her divine sacrifice. In fact, after the eighteen years have passed, the story quite fails to convince because of its all too apparent disregard of fact.

Miss Gordon, beautifully gowned as usual, does not express either the passionate love or the calm sacrifice demanded of her in any realistic measure. Neither do the eighteen years make any perceptible change in her appearance, a fault of either star or director that will certainly be caught by the great majority of picture goers. It is of interest that Vera Beresford, Kitty Gordon's daughter, appears in the cast as June Carewe. Jean Angelo as the doctor is too stiff and camera-conscious to be a lifelike figure. George Archainbaud directed.

THE STORY AND PLAYERS

Because of his wife's refusal to bear him a child, Dr. David Carewe (Jean Angelo) slowly drifts away from her and devotes himself to work in his children's hospital. Here he comes in contact with Madeline Spencer (Kitty Gordon), a married woman, suffering the same sort of a life. Mrs. Carewe (Celene Johnson) leaves for Europe on the same boat as Rupert Spencer (Frank Goldsmith), Madeline's husband. By a coincidence they are both entrapped in a fire in Egypt and reported killed. Believing they are free, Madeline and Carewe are married. Later they are astounded at the return of Mrs. Carewe. Though the marriage is made void, Madeline lives on with Carewe until her daughter, June (Vera Beresford) reaches her eighteenth birthday, at which time she falls in love with Robert Spencer (Harry Fraser), son of Madeline's dead husband by a former wife. So that June may go to him with untainted name, Madeline tells June that she is merely her guardian—that her real mother is Mrs. Carewe.

"A Heart's Revenge"

(Fox—Five Reels)

Reviewed by Peter Milne

"A HEART'S REVENGE," featuring Sonia Markova, is melodrama. Rough melodrama. A glance at the name of the author, George Scarborough, might lead one to believe that the product would be a little more polished with a few of its corners smoothed off for effect, but evidently Mr. Scarborough wrote on a formula and for sensational effects before anything else. Of these "A Heart's Revenge" has aplenty. Witness the chief characters: Vera, Jim Harding, of the U. S. Aviation, and Baron Eugene Drako, villainous. With the internals of this Triangle set in motion a large amount of action results. The Baron has a fluid given him by a Chinaman that will make a man forgetful and cause him to lose all will power. So it is administered to Jim because Vera has accepted him. And then the Baron sets out to win Vera for himself, but fails dolefully. Vera is suspicious, forces the Baron's hand and in a wild motor boat chase overtakes the ship on which Jim is shanghaied.

This is what might be termed "typical" melodrama, and it is presented in like style. Oscar A. C. Lund was in charge of the direction and missed no trick passed him by the author. Miss Markova, or Mme. if you will, is an attractive leading woman, and David Herblin as hero and Frank Goldsmith as villain are active in their efforts to make "A Heart's Revenge" a success.

THE STORY AND PLAYERS

Seeing his rival, Jim Harding (David Herblin) successful in winning the love of Vera Sabouroff (Sonia Markova), Baron Drako (Frank Goldsmith) administers a poisonous potion to him and shanghaies him on a steamer bound for China. The poison works on the brain cells, deadening all initiative and making the man fretful. The Baron then attempts to win Vera for himself, but, suspicious, she proceeds to fathom the Baron's vile scheme and, by a ruse, succeeds in forcing a confession of the plot from him. After a thrilling chase she rescues Jim, while a blow on the head restores him to his right mind.

"His Hidden Purpose"

(Paramount-Mack Sennett—Two Reels)

Reviewed by Peter Milne

THE famous Mack Sennett butting ram and various kinds of trick work made "His Hidden Purpose" another riot of fun. Chester Conklin and Marie Prevost are the featured players, Conklin in his usual funny make-up and Marie in various stages of deshabille. The ram is introduced right at the start and butts into the story, completely obliterating all signs of plot. The film winds up with a chase, but not one of the usual variety. There are the two automobiles and the motorcycle, but the chase is through the pouring rain. This lends divers additional opportunities for originality in the way of gags, which Directors Eddie Cline and Clarence Badger have utilized with uproarious results.

Gene Rogers, Neal Burns and Frank Cooper complete the cast. "His Hidden Purpose" will lend the right amount of comedy to any bill, although it seems shorter than the usual run of Mack Sennett's.

"Woman and Wife"

(Select—Six Reels)

Reviewed by Joseph L. Kelley

ALICE BRADY gives one of her best impersonations in the late Select Picture, titled "Woman and Wife," adapted from Charlotte Bronte's famous novel, "Jane Eyre." The production was directed by Edward Jose. In the first reels Miss Brady is seen in the role of a young girl whose unruly temper has compelled her relatives to send her to a reform school. In the latter reels she appears as the governess in the home of a wealthy Englishman whom she later marries.

"Woman and Wife" is not the best work that Miss Brady has done for the screen, but it will stand as one of her best. The story is one that holds the interest and the character of the role permits the star to present two distinct types. Much of the story calls for deep emotion, and Miss Brady rises to dramatic heights in every scene which calls for such registration.

Edward Jose has spared nothing in giving this picture the true atmosphere as suggested by the author's work. Some of the sets used are lavish in every detail and the exteriors are examples of the beautiful. The original title would seem to be the stronger of the two. "Woman and Wife" conveys nothing to the minds of the audience whereas "Jane Eyre" is recognized as the work of an artist.

The members of the supporting cast are entitled to special notice for the convincing work which they do in this production. Eliott Dexter, playing opposite Miss Brady in the principal male role, gives an exhibition that defies adverse criticism. Mr. Dexter's work before the camera is commendable and especially so in this production. Helen Green, Helen Lindroth, Victor Benoit and Lenora Morgan are seen to fine advantage. Lenora Morgan in a character role does Class A work. She has a difficult role to present—that of a half-crazed girl whose mind has been deranged by drink—and her characterization is most praiseworthy. The photography is up-to-the-minute.

THE STORY AND PLAYERS

Jane Eyre (Alice Brady), lives with relatives who have taken a dislike to her. On the slightest pretense, they sent her to a reform school, where she is kept until she has arrived at womanhood. Her true character is discovered at the institution, and she is loved by all.

Edward Rochester (Eliott Dexter), a wealthy Englishman, who has married unwisely, Valerie (Lenora Morgan), who is addicted to drink, and becomes mentally deranged. After a child is born, Rochester learns the truth and leaves his wife in the care of her mother and brother. He advertises for a governess, and Jane applies for the position. She is accepted. Rochester, believing that his wife had died, proposes to Jane, and their engagement is announced. Valerie's brother, Roul (Victor Benoit), hears of the announcement, and determines to blackmail Rochester. He brings Valerie, heavily veiled, to the Rochester home while Ruth is out, and presents her to her husband. Rochester is dumbfounded, for he thinks her dead. He confines her in a secluded room of the house, and when Jane returns he requests that the marriage be postponed. During the night Valerie escapes from the room, and seeks to kill Rochester. She awakens Jane, who sees her enter Rochester's room. Jane finds Rochester stabbed, and Rochester explains that it was done by a burglar. The wedding day arrives, and as the ceremony is about to be performed, Valerie arrives on the scene, and the truth is disclosed.

Jane is about to leave when news is brought that Valerie who has escaped has been drowned. Rochester explains all, and they are happily married.

"The Eagle's Eye," Three Episodes

(Wharton, Inc.—Two Reels Each)

Reviewed by Joseph L. Kelley

WILLIAM J. FLYNN'S serial story, as produced by Wharton Brothers, if the first three episodes can be accepted as a criterion for the quality of the serial as a whole, is one that will hold the interest of every American and one that stands up to the end of each episode in its revelation of German intrigue in America. It is a series rather than a serial, for each episode unfolds a distinct incident in the plans of the Germany spies operating in this country. The incidents as related are founded upon fact as furnished by William J. Flynn, former Chief of the United States Secret Service.

The first three episodes were shown for review at the Strand theatre, New York. The first episode reveals the important facts incident to the German plot to torpedo the Lusitania. It is titled "The Hidden Death." The second episode discloses the activities of the German spies in attempting to dynamite the Ansonia Hotel during the Naval Ball, held at the time of the naval review in New York harbor. It is titled "The Naval Ball Conspiracy." The third episode discloses the incident which happened prior to the departure of the Atlantic fleet from New York harbor and the attempts made by German conspirators to blow up the fleet.

"The Eagle's Eye" should be a strong box-office attraction and one that will play to crowded houses whether it be in the small town or big city. All are interested in a disclosure of the facts relating to the activities of the German spies in the United States. One who sees the first episode will not miss the ones that are to follow. It is not alone a strong dramatic presentation on the screen but it carries a certain degree of sensationalism which spells success at the box-office. The German characters, von Bernstroff, von Papen and Dr. Albert, the three principals who worked in the interest of German intrigue in America, are presented by screen artists whose types closely resemble those of the German conspirators they represent. Every flash on the screen discloses some incident, based on facts submitted by ex-Chief Flynn, which spell adventure and thrill with every action registered.

King Baggot is the hero and presents the role of Harrison Grant, president of the Criminology Club, with fine appreciation for the more subtle mystery element. He has grasped the idea with both hands and hits the high spots in his dramatic portrayal of this character. Marguerite Snow, who has the principal feminine part, registers in every scene in which she appears. Miss Snow makes an ideal woman detective, and in the role of Dixie Mason, who has volunteered to assist the United States Secret Service, she executes her part with the deftness of a feminine Sherlock Holmes. Bertram Marburgh, John Wade, Frederick Jones and Paul Everton give a good account of the treachery of the Germans. Florence Short does her usual good work in the heavy character woman's role.

The photography is, in spots, a bit shady, especially noticeable in the scenes taken in the ball room of the Ansonia Hotel. The direction is due special praise. In a number of the scenes Chief Flynn appears. "The Eagle's Eye" should be considered by every exhibitor as a strong, box-office attraction. It will get the crowds and give the utmost satisfaction.

"Little Red Riding Hood"

(Wholesome—Five Reels)

Reviewed by Lisle M. Albright

"LITTLE RED RIDING HOOD" is a picturization of another of those bedside stories that children, and especially the very little tots, have loved to hear from time immemorial. And no mother can give her kiddies more of a treat than to take them to see the pictorial version of this fairy tale. Produced by the

Wholesome Film Company and directed by Otis B. Thayer, the current release of this progressive mail order film company stamps it as a concern that most certainly intends to get in solid with the coming generation.

Although a child's picture first, last and all the time, devoid of complicated plot, without the vampire or the girl who has gone astray, and stands the different twists that can be put on the eternal triangle, there is something in this Wholesome story, with its faithful depiction of the innocence of childhood play and the things that occupy the juvenile imagination, that cannot help but be refreshing even to grown ups.

In some of the scenes as many as three hundred and fifty children appear on the screen, and their acting, although at times just a trifle stiff, is on the whole the natural, unaffected kind that affords such a relief from the camera consciousness of adults. The photography throughout is noticeably clear and fine.

The first three reels of the picture deal with a children's Christmas party so that the tale of Little Red Riding Hood and the wolf doesn't appear until near the end. After the guests have all gone home and the two little girls have gone to bed, the "dream angel," seated on the hook of the moon, takes control of their destinies, and one after another bits from well known fairy tales float through their minds. The circus scenes and the bright piece of fantasy where the little folks dance on a revolving phonograph disc are a treat in themselves, and well worth the price of admission to any picture house.

Exhibitors who run a special children's matinee or have a regular night for children will find "Little Red Riding Hood" an attraction that will find high favor among their juvenile patronage.

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RAYMOND MEEKER



HARRY ARCHER

"UNIVERSAL CITY, CALIFORNIA"

"Fields of Honor"

(Goldwyn—Five Reels)

Reviewed by Joseph L. Kelley

MAE MARSH in a screen version of Irving S. Cobb's story of the same name, is stronger, more forcible and more convincing than the story itself. The author has opened with a bang but as he gets along in his story, he has resorted to the almost fanciful in order to preserve its continuity and arrive at the predestined conclusion. He has, however, written a typical Mae Marsh story and one in which she finds a wide field to display her still wider scope for versatility in action and impersonation. She endows the story with a certain strength of presentment which in the hands of other interpreters would fall flat.

"Fields of Honor," as a Mae Marsh picture, gets over. As a box-office attraction it ranks with the best and the exhibitors' receipts will prove this statement. There are many criticisms that could be made adverse to the story as a screen drama, but the fact that Miss Marsh is given such a characteristic role, sweeps all minor defects into the background. Ralph Ince, who directed, has given to the latter reels a real touch of war—war as it is waged in the night—and the lighting effects which have been obtained are wonders for their power to grip an audience and hold attention to every action that occurs during the showing of these scenes.

The improbable situations arise during the exposition of the heroine's adventures in America, are distinct drawbacks to the production considered as a perfect drama. Particularly the incident which discloses Marie looking for the charitable home. By a stretch of the imagination, one can picture such misfortunes as befall her in this search but unless the imagination is played upon, the average person can not reconcile the natural trend with the one which the author seeks to impress. The title, the author's fame and that of Director Ince, the war scenes and the name and work of Miss Marsh will put this picture over with any audience and leave in its wake a long list of thoroughly satisfied patrons.

Marguerite Marsh, Mae Marsh's sister, appears in one of the principal roles and does credit to the responsibility entrusted to her by Director Ince. George Cooper does his usual good work and for the first time leaves behind the role of the gangster and tough guy. Vernon Steele registers in the straight role. John Wessel, Neil Moran, Maud Cooling, Ned Hay and Ed Lynch are seen to good advantage. George Hill, at the camera, registers some clever photographic work.

There are a number of big scenes of the battles in Europe that are extremely vivid and which will afford the exhibitor a chance to advertise this picture in an effective manner. The fact that the story was written by a man who has been over the battlefield and has seen the armies in action should aid in the exploitation.

THE STORY AND PLAYERS

Marie (Mae Marsh) and Helen Mersereau (Marguerite Marsh), two little French girls, arrive in America with their brother Paul (George Cooper) and Helen's sweetheart Hans (John Wessel). Robert Vorhis, a young American artist returning from France, is attracted by Marie's quaint beauty and makes a sketch of her as she waits for the boat to dock.

In New York the little family engage a small flat and for a time they are happy. Marguerite is taken sick and confined to her bed. Paul works as a baker and Hans finds work in a store. Marie finds work in a florist shop. Robert, in search for flowers for his mother, stops at the florist shop and discovers his little friend, Marie. He asks her to come to his home so that he might finish the sketch which he had started on the boat. She consents and is introduced to Robert's father and mother.

In the meantime, Helen is growing worse. War is declared and Paul returns to France to join the colors. Hans returns to Germany to fight for the only country he knows. Marie is left alone with her sick sister. She finds it hard to make ends meet. Robert's cousin has invited Marie to dinner with him but she does not place trust in him. He tells Robert's father and mother that Marie has a bad character. Robert defends Marie and asks her to marry him. Robert is sent to California to forget. Marie becomes poverty stricken and her sister is near her death. The doctor advises Marie to take her sister to a home and Marie leaves in the night to find the address. She asks several men and is accused of soliciting. She is brought to court and faces Robert's father who is presiding as justice. A detective is sent to investigate Marie's home and he finds her sister dead. The judge is convinced that Marie is innocent. She is freed and prepares to leave for France. Robert returns and finds her as she is going aboard the steamer.



The "Big Four" of King Bee Films Corporation Are L. Burstein, President; Nat H. Spitzer, Vice-President and Sales Manager; L. L. Hilliar, Treasurer, and Billy West, Star

King Bee Tells of Success

Gives Spitzer Credit for Discovering Billy West and Nursing the Company to Financial Health—Now "Solid"

"NAT H. SPITZER, vice-president and sales manager of the King Bee Films Corporation," reads an announcement from the King Bee offices this week, "discovered Billy West and promoted the company that has made such headway that King Bee comedies are now exhibited in every country in the world excepting Germany, Austria and Russia.

"A great deal of the credit for the financial success of this company is due Mr. Spitzer, whose faith in the young comedian never wavered, and who has made good every promise regarding West's ability to make people laugh, when he made his trip to the state buyers throughout the United States.

"Mr. Spitzer started in the film game eleven years ago in the British Northwest. With the little money he saved he bought a Selig, Vitagraph and Edison three-reeler and went barn-storming out there, playing school rooms and town halls, charging 50 cents to $1.50 admission. The first show he gave he had to be his own operator, but for some reason the machine refused to work and he was forced to refund the money that came in. He traveled seventy-five miles to an expert operator with his machine and found that he had the lenses in the wrong way.

"By this method of showing pictures he made enough money to lease a picture house in Seattle, which has been remodeled from a store, seating 300 people. It did not take long before he had his picture theatre playing to capacity, and sold out at a handsome profit to a local manager. He then became salesman for the Warner Feature Company. When the World Film opened their Kansas City office, Nat H. Spitzer was placed in charge. The results he obtained out there caused William Fox to make him general manager for the Fox interests in Canada. His next move was to establish offices all over the United States and Canada for Bluebird. It was while promoting the Bluebird brand of film that he saw Billy West in a vaudeville theatre and made a contract with him to go in films."

Pathe Looks After the Character Roles

DRAMATIC stories, artistic portrayals of character, and high-class productions make each of "The Price of Folly" high grade attractions for every class of exhibitor, according to an official of Pathe.

"Characterizations that put over the strength and weaknesses of humanity are features of these productions," said this Pathe official. "Each and every one of them have all the strength that an episode of a serial would have, while they are complete in themselves.

"Ruth Roland and Frank Mayo, who have been big box-office winners for exhibitors in other Pathe releases, are the featured members of the cast in these stories. Will M. Ritchey, responsible for many Pathe successes, is the author and he handles the themes he selected for treatment in his ablest manner.

"The frailties and foibles of human nature are shown on the screen. The bitter price some girls are forced to pay to achieve a career is the topic dealt with in "Phantom Fame," the first of the series. This two-reel drama is really a warning for girls and young wives, who have neither talent nor capacity to achieve success in a literary way, but are always thinking what they might do along this line, while neglecting the work that lies before them—work perhaps in which they would be more congenially situated and where their real efforts would be more appreciated.

"'What happens to the girl who flirts' is the theme of another chapter of the series, called 'Counterfeit Clues'."

Bronx Exhibitors Elect Officers

The Cinema Exhibitors' Association of Bronx County held its sixth annual installation of officers at Fleischmann's, in the Bronx, on the evening of January 10. A banquet followed the business session. There was a large attendance of county officials and exhibitors.

President John J. Wittman was installed for his sixth consecutive year in that capacity.

Frohman Shows Daly Film in Camp

Through arrangements completed in cooperation with Lieut. Louis H. Frohman, O. R. C., the Frohman Amusement Corporation was host at a private showing of its latest motion picture spectacle, "My Own United States," starring Arnold Daly, at Camp Upton, Yaphank, L. I., where Lieut. Frohman is stationed.

Through courtesy of the Y. M. C. A. the large auditorium at Upton was set aside on January 25, and with more than three thousand officers and soldiers and the full military band as orchestra, the picture was presented. A return date has been set aside for early in March and the repeat of the showing.

Harold Shaw Proposes War Film

Belated newspapers from South Africa, under date of September 22, 1917, devote much space to a proposal of Harold Shaw, who produced the picture, "Voortrekkers," to produce a picture that may be used to raise money for benefiting war funds.

Mr. Shaw, of Johannesburg, S. A., has offered to produce in that country, free of all cost, a picture for distribution throughout the world, the proceeds to go to the funds utilized in behalf of soldiers. It is understood Mr. Shaw's plan provides that all moneys raised by the firms in the United States shall be given to American funds for Uncle Sam's soldiers and sailors.

The length suggested for the film is three reels.

Eight William Fox Features in February

ANNOUNCEMENT has been made by William Fox of the scheduling of eight productions for release during February. There will be two Standard Pictures, four Fox Special Features, and two Fox-Lehrman Sunshine Comedies.

June Caprice and Henry Lehrman will provide the first releases, the former appearing in "The Heart of Romance," and Mr. Lehrman's comedy offering being "Hungry Lions in a Hospital." Both of these will be available to exhibitors February 3.

The second week of the month, beginning February 10, will be a big week from the standpoint of the Fox management. The Special Feature set down for this date is 'Jack Spurlock—Prodigal," in which George Walsh is featured.

The other release of this week, considered the most important which William Fox has made this year, is "Les Miserables," the William Farnum de luxe production, that has just finished a long run at the Lyric theatre in New York. This release created considerable surprise in the trade, due to previous announcements having led to the belief that the production would be retained for some time by the producer for road company service.

Gladys Brockwell will be seen in "The Moral Law" beginning February 17. This special feature gives the actress a double role, that of two half-sisters, and makes her both heroine and villainess. Another Sunshine Comedy also will be released this week. It is titled "Are Married Policemen Safe?" and was originally scheduled for January 13.

Jane and Katherine Lee have completed a new Standard Picture which will be offered to exhibitors February 24, but which is not yet named.

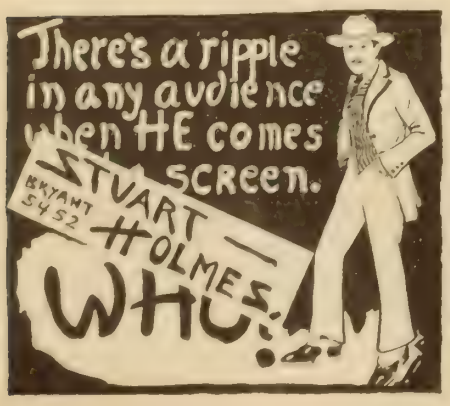
The Fox special feature for the week of February 24 will be "The Girl with the Champagne Eyes," a Western drama, in which Jewel Carmen is the star and in which she is said to shine luminously.

Surprises Aimed at by Director Tucker

"IN picturizing the story of 'Dodging a Million,'" said Goldwyn Pictures Corporation this week, "George Loane Tucker determined to aim for novelties. He shared Goldwyn's confidence in the story written by Edgar Selwyn and A. M. Kennedy ro the extent of trusting the narrative to take care of itself. But surprises in the settings, novelties of action and photographic punches, he decided would not take care of themselves.

"The scenario offered certain scope to the director's ability in this regard. He selected three episodes in the play capable of extensive development: the atelier of an exclusive creator of women's clothes, a theatre, and a skating cabaret. Each could have been treated conventionally, in the manner often seen on the screen. It was for this reason, more than any other, that Mr. Tucker resolved to make the shop, the theatre and the restaurant unlike any ever seen on the screen.

"In consultation with Hugo Ballin, art director for Goldwyn, models were prepared for these settings. The first, representing the modiste's shop, was elaborate in the extreme. For the theatre episode Mr. Tucker hit upon another device that stamps the new production as something entirely out of the ordinary. The hero, heroine and villain find themselves in a theatre where a gorgeous tale of the East is in progress against a background of Arabian Nights scenery and costumes. For the third surprise in 'Dodging a Million' a novel ice cabaret was devised, with real ice on which professional skaters go through sensational evolutions, and Miss Normand herself cuts fancy figures."



Reid's Next Picture Scheduled

Wallace Reid, who is at present appearing in "Rimrock Jones," will make his next screen appearance for Paramount in "The Thing We Love," with Kathlyn Williams.

It was with the production of this picture that Lou Tellegen returned to the field of directing photoplays.

Deer Creek to Have New Picture House

Deer Creek, Ill., has a population of only 500, but it is going to have a motion picture theatre which would be a credit to a city six times that size.

A theatre to cost $10,000 is now under construction and will be completed in the near future. J. M. Davis, a wealthy citizen of Deer Creek, and the manager of the only picture house there, is providing the new building which is to be thoroughly equipped with all modern conveniences. While this is under construction, Mr. Davis is using the Deer Creek opera house as the place for operating, but will discontinue there as soon as the new theatre is opened. His new equipment has all been purchased including one of the 1917 Motiographs and Nu-Movie Lites.



J. H. Magoon, of Honolulu, and Harold Bolster, of Goldwyn, Snapped on a Cruise

Big V Features a Rock Battle

A rock battle is said to be the feature of the current Big V Comedy featuring Larry Semon, also written and directed by him. After demolishing a building, built on the Vitagraph lot for the purpose, Semon and his followers hide behind a rock pile until they can no longer hide behind it, having thrown the rocks at their pursuers. Many black eyes resulted from the battle, it is said, and it was only a corrugated tin covering that protected the camera from the missiles. The story is "Stripes and Stumbles."

Winnipeg Exchanges Form Association

The exchange managers of Winnipeg have formed an Exchange Managers' Association. Luxurious quarters have been secured in the Kennedy Building, where regular meetings of the managers will be held every week.

Canada Theatres Dim Lobby Lights

Canadian exhibitors who formerly made a specialty of electric lobby displays, are now using other methods for dressing their lobbies. Starting January 15 no illuminated advertising and ornamental signs are allowed because of the need for power in manufacturing war material.

MONTHLY INDEX OF RELEASES

All releases of the month are listed. In the index, C. stands for "Comedy"; Cart., for "Cartoon"; C.-D., for "Comedy Drama"; D., "Drama"; Juv., "Juvenile"; Sc., "Scenic"; Top., "Topical." The figure before the abbreviation is the number of reels, date is the date of release and the figure the page of Motion Picture News on which the picture was reviewed. The second number refers to the music chart for the picture. The number in parentheses ( ) refers to the page whereon will be found the "Ready-Made Ad-Talk." Numbers preceded by an asterisk * refer to "Short Subjects in Review."

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Her Sister (Mutual-Empire), 5D, Dec. 24....127 (4347)
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High Sign, The (Universal), 5D, Dec. 31 ——
Hired Man, The (Paramount), 5D, Jan. 28 ——
His Mother's Boy (Ince-Paramount), 5D, Dec. 24....295 (241)
His Old Fashioned Dad (Falcon-General), 4D, Dec. —....4044 (3616)
His Own People (Vitagraph), 5D, Dec. 31....294 (557)
His Robe of Honor (Paralta), 7D, Jan. 15 734
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I LOVE You (Triangle), 7D, Jan. 13 443
Impostor, The (Mutual-Empire), 5D, Jan. 14....735 (407)
In Bad (Mutual-American), 5D, Jan. 21....293 (240)
In the Balance (Vitagraph-V-L-S-E), 5D, Dec. 17....4588 (86)
Innocent (Pathe), 5D, Jan. 27....737 (706)

JULES of the Strong Heart (Paramount), 5D, Jan. 4....495 (557)
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Menace, The (Vitagraph-V-L-S-E), 5D, Jan. 21....738 (707)
Miss Jackie of the Army (Mutual), 5D, Dec. 10....4398 (4170)
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Are Married Policemen Safe? (Fox Sunshine), 2C, Jan. 13 ——
Ash-Can Alley (L-Ko-Universal), 2C, Jan. 23 ——

BARBAROUS Plots (L-Ko-Universal), 2C, Jan. 30 ——
Big Idea, The (Rolin-Pathe), 1C, Jan. 20 ——
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Golden Pathway, The (Favorite Film), 2D, Dec. 3 ——
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HE Got His (Klever Komedies-Paramount), 1C, Jan. 28 ——
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Hearts in Torment (Paramount), Episode of "Who Is Number One?" Serial, 2D, Dec. 10 ——
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Land of Enchantment, The—Yosemite Valley (Educational Film Corp. of America), 1Sc, Dec. 5 ——
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NATURE'S Songsters (Ditmars), 1Ed, Dec. 24 ——
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No Surrender (Paramount), Episode of "Who Is Number One?" Serial, 2D, Jan. 28 ——
No Sweets (Favorite Film), 1C, Dec. 17 ——
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O U BOAT (Paramount), 1C, Dec. 31 ——
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Our National Parks—Yellowstone Park, 1Trav, Dec. 9 ——
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Over the Falls (Pathe), Episode of "The Seven Pearls" Serial, 2D, Dec. 9 4040
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Peanuts and Politics (Vitagraph-Big V), 1C, Jan. 14 ——
Phantom Fame (Pathe), Episode of "The Price of Folly" Serial, 2D, Jan. 20 597
Pickles, Art and Sauerkraut (Favorite Film), 2C, Dec. 31 ——
Plunge of Destruction, The (Vitagraph), 2D, Jan. 21 ——
Price of His Head, The (Triangle), 1C, Jan. 20 ——
Putting One Over (Strand-Mutual), 1C, Dec. 11 ——

RAIL Raiders, The (Paramount), Episode of "Who Is Number One?" Serial, 2D, Jan. 7 ——
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'Round About Melbourne (Burton Holmes-Paramount), 1Trav, Jan. 28 ——

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Secret Servants (Nestor-Universal), 1C, Dec. 17 ——
Seeking an Oversoul (Vitagraph), 1C, Jan. 14 ——
Seventh Pearl, The (Pathe), Episode of "The Seven Pearls" Serial, 2D, Dec. 23 4390
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Shadows of Her Pest (Fox Sunshine), 2C, Jan. 6 ——
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Suit and a Suitor, A (Kleine-General), 1C, Dec. — ——

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Dec. 31. The Girl by the Roadside (Violet Mersereau) .... —
Jan. 7. My Unmarried Wife (Carmel Myers) 5
Jan. 14. Face Value (Mae Murray) 5
Jan. 21. Broadway Love (Dorothy Philips). 5
Jan. 28. The Fighting Grin (Franklyn Farnum) 5
Feb. 4. The Wife He Bought (Carmel Myers) 5
Feb. 11. Hands Down (Monroe Salisbury, Ruth Clifford) 5

Universal Productions

Dec. 15. Beloved Jim (Priscilla Dean, Harry Carter). 5
Dec. 24. Bucking Broadway (Harry Carey, Molly Malone) 5
Dec. 31. The High Sign (H. Rawlinson, Brownie Vernon). 5
Jan. 7. The Wolf and His Mate (Louise Lovely). 5
Jan. 14. Hell's Crater (Grace Cunard) 5
Jan. 21. Madame Spy (Jack Mulhall) 5
Jan. 28. The Phantom Riders (Harry Carey, Molly Malone) 5
Feb. 4. Painted Lips (Louise Lovely) 5
Feb. 11. New Love for Old (Ella Hall, Emory Johnson) 5

Fox Film Corporation

(Special Features)

Dec. 2. The Babes in the Wood (Carpenter-Corbin) 5
Dec. 9. The Pride of New York (George Walsh) 5
Dec. 16. Unknown 274 (June Caprice) 5
Dec. 23. The Kingdom of Love (Jewel Carmen) 5
Dec. 30. For Liberty (Gladys Brockwell) 5
Jan. 6. Stolen Honor (Virginia Pearson) 5
Jan. 13. Cupid's Roundup (Tom Mix) 5
Jan. 20. A Heart's Revenge (Sonia Markova). 5
Jan. 27. Treasure Island (Carpenter-Corbin).. 6
Or Troublemakers (Jane and Katherine Lee) 7
Feb. 3. The Heart of Romance (June Caprice) 5
Feb. 10. Jack Spurlock — Prodigal (George Walsh) 5

Fox Standard Pictures

Dec. 2. A Daughter of the Gods (Annette Kellermann) .... —
Dec. 9. Troublemakers (Jane and Katherine Lee). 7
Dec. 16. The Heart of a Lion (William Farnum). 6
Dec. 30. Du Barry (Theda Bara) 7
Jan. 20. Cheating the Public 8
Jan. 27. The Forbidden Path (Theda Bara).. 6
Feb. 10. Les Miserables (Wm. Farnum) 8

Goldwyn Features Corp.

Dec. 2. The Auction Block 6
Dec. 16. The Cinderella Man (Mae Marsh).. 6
Dec. 30. Thais (Mary Garden) 6
Jan. 14. Fields of Honor (Mae Marsh) 6
Jan. 28. Dodging a Million (Mabel Normand) 6
Feb. 10. Our Little Wife (Madge Kennedy) 6

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The Manx-Man 7
For the Freedom of the World 7

W. W. Hodkinson Corporation

(Paralta Plays)

Dec. 15. A Man's Man (J. Warren Kerrigan) 7
Jan. 1. Madam Who (Bessie Barriscale) 7
Jan. 15. His Robe of Honor (Henry B. Walthall) 7

Jewel Productions, Inc.

Sept. — Come Through (Drama) .... —
Sept. — Pay Me (Drama) .... —
Sept. — Sirens of the Sea (Drama) .... —
Oct. — Man Without a Country (Patriotic). —
Oct. — The Corespondent (Drama) .... —
Nov. — The Price of a Good Time (Drama).. —
Dec. — The Grand Passion (Drama) .... —
Dec. — K (Drama). .... —

George Kleine System

(PERFECTION PICTURES)

Nov. 5. Two Bit Seats (Taylor Holmes) (Essanay). .... —
Nov. 19. Kill Joy (Essanay) 5
Nov. 26. Gift o' Gab (Essanay) 5
Dec. 3. Small Town Guy (Essanay) 5
Dec. 10. The Dream Doll (Essanay) 5
Dec. 17. Salt of the Earth (Edison) 5
Dec. 24. Sadie Goes to Heaven (Essanay)... 5

Metro Pictures Corporation

Dec. 3. The Square Deceiver (Harold Lockwood), Yorke Film. 5
Dec. 10. Alias Mrs. Jessop (Emily Stevens), Metro. 5
Dec. 10. (Special) Blue Jeans (Viola Dana). 7
Dec. 17. God's Outlaw (Francis Bushman, Beverly Bayne), Metro. 5
Dec. 24. An American Widow (Ethel Barrymore), Metro. 5
Dec. 31. The Avenging Trail (Harold Lockwood), Yorke Film. 5
Jan. 7. Daybreak (Emily Stevens) Metro... 5
Jan. 14. The Winding Trail (Viola Dana) Rolfe-Metro 5
Jan. 21. The Eyes of Mystery (Edith Storey) Rolfe-Metro 5
Jan. 28. Her Boy (Effie Shannon, Niles Welch) Metro 5
Feb. 4. Under Suspicion (Francis X. Bushman and Beverly Bayne) Metro... 5
Feb. 11. Broadway Bill (Harold Lockwood) Metro-Yorke 5

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Dec. 3. American Maid (Edna Goodrich)... 5
Dec. 10. Miss Jackie of the Army (Margarita Fischer). 5
Dec. 17. New York Luck (Wm. Russell), American. 5
Dec. 24. Her Sister (Olive Tell) Frohman.. 5
Dec. 31. Her Second Husband (Edna Goodrich). 5
Jan. 7. Molly Go Get 'Em (Margarita Fischer) 5
Jan. 14. The Imposter (Ann Murdock) Frohman 5
Jan. 21. In Bad (Wm. Russell), American... 5
Jan. 28. Beauty and the Rogue (Mary Miles Minter), American 5
Feb. 4. Who Loved Him Best? (Edna Goodrich) 5
Feb. 11. Jilted Janet (Margarita Fischer) American 5

Paramount Picture Corp.

Dec. 10. The Land of Promise (Billie Burke) 5
Dec. 10. Tom Sawyer (Jack Pickford) 5
Dec. 17. Nan of Music Mountain (Wallace Reid). 5
Dec. 17. The Fair Barbarian (Vivian Martin) 5
Dec. 24. Love Letters (Dorothy Dalton).... 5
Dec. 24. His Mother's Boy (Charles Ray)... 5
Dec. 31. The Seven Swans (Marguerite Clark) 5
Jan. 7. Mrs. Dane's Defense (Pauline Frederick) 5
Jan. 14. Jules of the Strong Heart (George Beban) 5
Jan. 14. The Spirit of '17 (Jack Pickford).. 5
Jan. 21. Rimrock Jones (Wallace Reid) 5
Jan. 21. Blackton's The World for Sale..... 5
Jan. 28. The Widow's Might (Julian Eltinge) 5
Jan. 28. The Hired Man (Charles Ray) 5
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Feb. 4. Flare-Up Sal (Dorothy Dalton)..... 5
Feb. 4. A Petticoat Pilot (Vivian Martin).. 5
Feb. 11. The Keys of the Righteous (Enid Bennett) 5

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Dec. 31. A Modern Musketeer (Douglas Fairbanks). 5
Jan. 7. Rose of the World (Elsie Ferguson). 5
Jan. 14. Dead or Alive (Wm. S. Hart)..... 5
Jan. 21. Stella Maris (Mary Pickford)..... 5
Feb. 11. The Whispering Chorus (C. B. De Mille Prod.) .... —

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Jan. 6. Convict 993 (Irene Castle, Warner Oland, Paul Everton, Etheyle Cooke, Bert Starkey) 5
Jan. 13. The German Curse in Russia (Wat Film), Donald C. Thompson..... 5
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Jan. 27. Innocent (Fannie Ward, Frederick Perry, John Miltern, Armand Kalisz), Astra 5
Feb. 3. The Other Woman (Peggy Hyland, Milton Sills, Wm. Parke, Jr.), Astra 5
Feb. 10. Loaded Dice (Frank Keenan, Florence Hillings, Guy Coombs), Pathe 5

Petrova Picture Company

Dec. 23. Daughter of Destiny (Mme. Petrova). 5
Feb. 1. The Light Within (Mme. Petrova). 5
Feb. 1. The Life Mask (Mme. Petrova).... 5

Select Pictures

Nov. — Her Silent Sacrifice (Alice Brady).. 5
Nov. — Secret of the Storm Country (Norma Talmadge) 5
Dec. — Shirley Kake (Clara Kimball Young). 5
Dec. — The Honeymoon (Constance Talmadge). 5
Jan. — Woman and Wife (Alice Brady..... —
Jan. — Ghosts of Yesterday (Norma Talmadge). .... —
Jan. — The Marionettes (Clara Kimball Young). .... —
Jan. — The Studio Girl (Constance Talmadge). .... —

Triangle Distributing Corporation

Dec. 9. Fanatics (J. Barney Sherry)..... 5
Dec. 9. The Learnin' of Jim Benton (Roy Stewart) 5
Dec. 16. Because of the Woman (Billie Bennett) 5
Dec. 16. The Maternal Spark (Irene Hunt).. 5
Dec. 23. Without Honor (Margery Wilson. 5
Dec. 23. Until They Get Me (Pauline Hart). 5
Dec. 30. The Gown of Destiny (Alma Ruebens) 5
Dec. 30. Framing Framers (Charles Gunn).. 5
Jan. 6. Betty Takes a Hand (Olive Thomas) 5
Jan. 6. Man Above the Law (Jack Richardson) 5
Jan. 13. I Love You (Alma Ruebens)..... 7
Jan. 13. Law's Outlaw (Roy Stewart)..... 5
Jan. 20. Evidence (J. Barney Sherry)..... 5
Jan. 20. Flames of Chance (Margery Wilson) 5
Jan. 27. The Gun Woman (Texas Guinan).. 5
Jan. 27. Her American Husband (Darrell Foss) 5
Feb. 3. Limousine Life (Olive Thomas)..... 5
Feb. 3. The Hopper (Wm. V. Mong)..... 5
Feb. 10. Captain of His Soul (Wm. Desmond) 5
Feb. 10. Real Folks (J. Barney Sherry)..... 5

Vitagraph V-L-S-E.

Dec. 10. The Marriage Speculation (Mildred Manning, Wallace MacDonald)... 5
Dec. 17. In the Balance (Earle Williams)... 5
Dec. 24. When Men Are Tempted (Mary Anderson, Alfred Whitman)..... 5
Dec. 31. His Own People (Harry Morey, Gladys Leslie) 5
Jan. 7. The Blind Adventure (Edward Earle, Betty Howe) 5
Jan. 14. The Wild Strain (Nell Shipman, Alfred Whitman) 5
Jan. 21. The Menace (Corinne Griffith, Evart Overton) 5
Jan. 28. A Mother's Sin (Earle Williams).... 5
Feb. 4. The Other Man (Harry Morey, Grace Darmond, Florence Deshon)..... 5
Feb. 11. The Woman Between Friends (Alice Joyce, Marc MacDermott) 5

World Pictures

Dec. 10. The Good for Nothing (Carlyle Blackwell and Evelyn Greeley)... 5
Dec. 17. The Tenth Case (June Elvidge).... 5
Dec. 24. The Volunteer (Madge Evans and Henry Hull) 5
Dec. 31. Diamonds and Pearls (Kitty Gordon) 5
Jan. 7. Stolen Hours (Ethel Clayton)..... 5
Jan. 14. The Strong Way (June Elvidge).... 5
Jan. 21. The Beautiful Mrs. Reynolds (Carlyle Blackwell, June Elvidge)..... 5
Jan. 28. Gates of Gladness (Madge Evans).. 5

Releases in the Independent Field

For Manufacturers' Addresses, Names and Addresses of Buyers handling films in any territory, or any other additional information write—State Rights Department, Motion Picture News

A. Kay Co.

Twenty Thousand Feats Under the Sea....
Golden Spoon Mary.....1 C
Some Barrier .....1 C
His Trial .....1 C
(Terry Human Interest Reels)
No. 1. Character as Revealed in the Face...Ed.
No. 2. Character as Revealed in the Eyes...1d.

American News Weekly

One reel each week exclusively on Army and Navy activities.

American Standard M. P. Corp.

May 5. Jones' Jonah Day (Sunshine), C..1 reel
May 7. When Justice Errs, D.....5 reels
May 12. (Educational Subject) .....1 reel
May 14. The Daughter of Darkness, Episode No. 1, D.....2 reels
May 19. Ghosts (Sunshine), C.....1 reel
Sept. 17. My Country First.....6 parts
Oct. 7. The Mystery of the Boule.....5 parts
Oct. 15. Blackmailer .....5 parts

Argosy Films, Inc.

The Celebrated Stielow Case.....6 reels
Where D'ye Get That Stuff.....5 reels
Absinthe (King Baggott), Universal Reissue .....5 reels

Arrow Film Corporation

The Deemster (Derwent Hall Caine).....7 reels

Bluebird Extraordinary

The Eagle's Wings (Herbert Rawlinson).
Hell Morgan's Girl (Dorothy Phillips).
Mother o' Mine (Rupert Julian, Ruth Clifford, Ruby La Fayette).

Brenon Productions

Lone Wolf .....7 parts
Fall of the Romanoffs .....8 parts
Empty Pockets .....7 parts

Jules Burnstein

Shame .....7 parts

Cardinal Film Corporation

Joan the Woman (Geraldine Farrar).....11 reels

Century Comedies

(FEATURING ALICE HOWELL)

Balloonatics .....2 reels
Automaniacs .....2 reels
Neptune's Naughty Daughter.....2 reels

Christie Film Company

Father's Bright Idea.....1 reel
With the Mummies' Help.....1 reel
The Magic Maid.....1 reel
The Milky Way.....1 reel
His Last Pill.....1 reel
The Fourteenth Man.....1 reel
Down by the Sea.....1 reel
Skirts .....1 reel
Won in a Cabaret.....1 reel
His Merry Mix-Up.....1 reel
A Smoky Love Affair.....1 reel

Cinema Distributing Corp.

The 13th Labor of Hercules.

Clune Productions

Ramona .....8 reels
Eyes of the World.....9 reels

Commonwealth Pictures Corp.

Charlotte, in The Frozen Warning.

Corona Cinema Company

The Curse of Eve (Enid Markey).....7 reels

Coronet Film Corporation

LIVING STUDIES IN NATURAL HISTORY

Animal World, No. 1 Issue.
Animal World, No. 2 Issue.
Birdland Studies.
Horticultural Phenomena.

Cosmofotofilm Company

Incomparable Mistress Bellairs.....4 reels
Liberty Hall .....4 reels
The Black Spot.....4 reels
Victoria Cross .....4 reels
On 18 .....4 reels
His Vindication .....5 reels
I Believe .....7 reels

Dixie Films

Tempest and Sunshine (Evelyn Greely)..5 reels
Just a Song at Twilight.....5 reels

Ebony Film Corporation

A Natural Born Shooter.....1 reel
Dat Blackhand Waitah Man.....1 reel
Shine Johnson and the Rabbit's Foot.....1 reel

E. I. S. Motion Picture Corp.

Trooper 44 .....5 reels

Elmont Feature Film Co.

People vs. John Doe.....6 reels
God's Law .....6 reels

Export and Import Film Co.

Robespierre .....— reels
Ivan the Terrible.....— reels

Fairmount Film Corporation

Hate .....7 reels

Flora Finch Film Co.

War Prides .....2 reels

First National Exhibitors' Circuit, Inc.

On Trial.
Charles Chaplin.
Daughter of Destiny (Mme. Petrova).
Herbert Brenon's "Empty Pockets."
The Sign Invisible (Big Mitch Lewis).

Fort Pitt Corporation

The Italian Battlefront.

Fox Film Corp.

(Standard Pictures)

The Spy.
The Honor System.
Jack and the Beanstalk.
The Conqueror.
Camille.
Oct. 18. Aladdin and the Wonderful Lamp.
Nov. 18. The Babes in the Wood.

Frieder Film Corporation

The Birds' Christmas Carol (Mary Louise).5 reels
A Bit O' Heaven (Mary Louise).....5 reels

Friedman Enterprises

A Mormon Maid (Mae Murray).....6 reels

Frohman Amusement Corp.

The Witching Hour (C. Aubrey Smith, Jack Sherrill, Helen Arnold, Marie Shotwell and Robert Conness.....6 reels
Conquest of Canaan.....5 reels
God's Man .....9 reels

General Enterprises, Inc.

Mother (Elizabeth Risdon, McClure)....6 parts
The Warrior (Maciste) (McClure).....7 parts
The Liar (Jane Gail, Stanley Walpole)...6 parts

Gold Medal Photoplays

The Web of Life (Hilda Nord, James Cruze, George Spencer).....5 reels

Golden Features

A Bit of Life.....1 reel

Grand Feature Film Company

Rex Beach on the Spanish Main.....5 reels
Rex Beach in Pirate Haunts.....5 reels
Rex Beach in Footsteps of Capt. Kidd....5 reels

Graphic Features

The Woman and the Beast.....5 reels

D. W. Griffith

Intolerance .....9 reels

Hanover Film Company

Maciste .....— reels
How Uncle Sam Prepares.....4 reels

William S. Hart

The Cold Deck .....5 D
The Two Gun Man.....5 D

Hawk Film Corporation

Monster of Fate.....— reels

Herald Film Corporation

Around the World in 80 Days.....6 reels

Hiller & Wilk, Inc.

The Battle of Gettysburg.....— reels
The Wrath of the Gods (Sessue Hayakawa).5 reels

Historic Features

Christus .....8 reels

M. H. Hoffman, Inc.

One Hour (Zeena Keefe and Alan Hale).6 reels
The Silent Witness (Gertrude McCoy)...6 reels
A Trip Through China (Brodsky's Art Pictures) .....8 reels
Her Fighting Chance (Jane Grey).....6 reels
Should She Obey? (Alice Wilson, Gene Genung and Norbert Myles).....6 reels
Whither Thou Goest (Rhea Mitchell and Orrin Johnson) .....5 reels
The Great White Trail (Doris Kenyon)..6 reels

Iliodor Picture Corporation

The Fall of the Romanoffs (Iliodor, Nance O'Neil, Ekaterina Galanta, Alfred Hickman and Conway Tearle).....— reels

Inter Ocean Film Corp.

Enlighten Thy Daughter.....— reels

Ivan Feature Productions

One Law for Both (Rita Jolivet, Vincent Serrano, Leah Baird, Pedro De Cordoba, James Morrison).....7 reels
Babbling Tongues (Grace Valentine, James Morrison, Arthur Donaldson).....7 reels
Married in Name Only (Gretchen Hartman, Milton Sills, Marie Shotwell).....6 reels
Sins of Ambition (Barbara Castleton, Wilfred Lucas, Leah Baird, James Morrison) .....7 reels
Human Clay (Mollie King).....5 reels

Jester Comedies

Feb. 15. The Recruit (Twede Dan).....2 parts
Mar. 15. His Golden Romance (Twede Dan) .....2 parts
April 15. All "Fur" Her (Twede Dan)..2 parts
May 15. In and Out (Twede Dan).....2 parts

Juvenile Film Corporation

World War in Kidland.....1 reel
A Chip Off the Old Block.....1 reel
Chip's Elopement .....1 reel
Chip's Backyard Barn-Stormers.....2 reels
Chip's Rivals .....1 reel
For Sale, a Daddy.....1 reel
Chip's Carmen .....2 reels

Klotz and Streimer

Whither Thou Goest.....5 reels
The Secret Treaty.....5 reels

Lincoln Motion Picture Company

The Realization of a Negro's Ambitions...2 reels
Trooper of Troop K.....3 reels

Marine Film Co.

Lorelei of the Sea.....— reels

Masterpiece Drama Productions

Who's Your Neighbor?..... —

Masterpictures

LION COMEDIES

Oct. 29. Nathan Busts Into the Movies....1 C
Nov. 5. A Village Villain.....1 C
Nov. 12. Her Fatal Resemblance.....1 C
Nov. 19. An Account of a No-Account Count.1 C
Nov. 26. Hicks and Hornets.....1 C
Dec. 3. Waves and Wimmen.....1 C
Dec. 10. Fizzled Finance .....1 C

Mayfair Film Corp.

Persuasive Peggy.....— reels

B. S. Moss M. P. Corporation

Birth Control .....6 reels
The Power of Evil.....5 reels
Boots and Saddles.....5 reels
The Girl Who Doesn't Know.....5 reels
In the Hands of the Law.....5 reels
One Hour (Sequel to "Three Weeks").. ....

Ogden Pictures Corp.

The Lust of the Ages.....— reels

Paragon Films

The Whip .....8 reels

(Continued on page 898)

Short Subjects Current and Coming

Educational Film Corp. of Amer.

SCENICS—EDUCATIONAL

Oct. 24. From Studio to Screen.
Oct. 31. A Trip Through Japan, No. 1.
Nov. 7. A Flying Trip Through the Hawaiian Islands, No. 1.
Nov. 14. A Flying Trip Through the Hawaiian Islands, No. 2.
Nov. 21. Me and My Dog.
Nov. 28. The Chain Gang.
Dec. 5. The Land of Enchantment (Yosemite Valley).
Dec. 12. Fishing for Fish.
Dec. 19. A Trip Through Japan, No. 2.
Dec. 26. Beside the Glimmer Glass.

DITMARS "LIVING BOOK OF NATURE"

Nov. 19. The Animals of Australia.
Nov. 26. The Smaller Monkeys.
Dec. 3. Enemies of the Garden.
Dec. 10. Our Vanishing Game.
Dec. 17. Nature's Weavers.
Dec. 24. Nature's Songsters.
Dec. 31. The Animals in Midsummer.

Fox Sunshine Comedies

Nov. 11. Roaring Lions and Wedding Bells..2 C
Nov. 18. A Milk-Fed Vamp.....2 C
Dec. 9. His Smashing Career.....2 C
Dec. 23. Damaged—No Goods .....2 C
Jan. 6. Shadows of Her Pest.....2 C
Jan. 13. Are Married Policemen Safe?.....2 C
Feb. 3. Son of a Gun.....2 C

General Film Company

BROADWAY STAR FEATURES
(O. HENRY STORIES)

The Fifth Wheel (W. L. Rodgers, Chet Ryan, Patricia Palmer).....2 D
Compliments of the Season (Herbert Prior, Betty Blythe, Aida Horton)...2 D
The Moment of Victory (W. L. Rodgers, Chet Ryan) .....2 C-D
The Trimmed Lamp (Mildred Manning, Alice Terry) .....2 C-D

ESSANAY
GEORGE ADE FABLES

The Fable of the Toilsome Ascent and the Shining Table Land.....2 C
The Fable of the Back Trackers from the Hot Sidewalks.....2 C

ESSANAY COMEDIES (1 reel)

Lunch .....1 C
Nut Stuff .....1 C
He Loved Her So.....1 C
One Night .....1 C
Next .....1 C
The Soup and the Fish Ball.....1 C
A Tough Knight.....1 C

ESSANAY SCENICS

Water Powers of Western Canada.....1 Sc.
Through Canada from Coast to Coast.....1 Sc.
How Canada and the Farmer Co-operate in Grain Raising .....1 Sc.
Agricultural Opportunities in Western Canada .....1 Sc.
Water Powers of Eastern Canada.....1 Sc.
The Two Biggest Things in the World.....1 Sc.
Electrification of Railroads.....1 Sc.

CHAPLIN COMEDIES

By the Sea.....1 C
In the Park.....1 C
Work .....2 C
A Woman .....2 C

GRANT, POLICE REPORTER SERIES

The Mystery of Room 422.....1 D
A Deal in Bonds.....1 D
The Sign of the Scarf.....1 D
The Man with the Limp.....1 D

A DAUGHTER OF DARING SERIES

A Race to the Drawbridge.....1 D
The Munitions Plot.....1 D
The Detective's Danger.....1 D
The Railroad Smugglers.....1 D
The Deserted Engine.....1 D

JAXON FILM CORP.

"A DAUGHTER OF UNCLE SAM" SERIAL (Jane Vance, Wm. Sorelle) 12 Episodes .....1 D

JAXON COMEDIES

Breaking In .....1 C
Blundering Boobs .....1 C
Disappointed Love .....1 C
He's In Again.....1 C
How It Worked.....1 C
Their Model Careers.....1 C
His Fishy Footsteps.....1 C
Out and In (Finn & Haddie).....1 C
The Inspector's Wife.....1 C
In Wrong (Finn & Haddie).....1 C
Anybody's Money .....1 C
Her Fatal Shot (Finn & Haddie).....1 C
Marooned .....1 C
Sherman Was Right.....1 C
What Will Happen Next?.....1 C
Which Was Lucky?.....1 C

JUDGE BROWN STORIES

Bud's Recruit .....2 C-D
Chocolate of the Gang.....2 C-D
The Lost Lie.....2 C-D
Tad's Swimming Hole.....2 C-D
Marrying Off Dad.....2 C-D
The Preacher's Son.....2 C-D

SPARKLE COMEDIES

Monkey-Maid-Man .....1 C
On the Love Line.....1 C
The Detective .....1 C
Smashing the Plot.....1 C
After the Matinee.....1 C
Double Cross .....1 C
The Best of a Bad Bargain.....1 C

THREE C COMEDIES

Stealing a Sweetheart (Lou Marks, Pearl Shepard, Oom Paul).....1 C
A Hash House Romance (Lou Marks, Pearl Shepard, Oom Paul).....1 C
The Hod Carrier's Million (Claude Cooper, Virginia Tracy Clark, Kenneth Clarendon) .....1 C

HANOVER FILM COMPANY

Camille (Helen Hesperia).....6 D
The Marvelous Maciste.....6 D

PHYSICAL CULTURE PHOTO PLAYS CO.

Physical Culture Magazine (Issued Monthly) .....1 Edc.

PIEDMONT PICTURES CORPORATION
(SELBURN COMEDIES)

Hubby's Holiday.....2 C
Too Much Elephant.....1 C
Wedding Bells and Lunatics.....1 C
His College Proxy.....1 C

King Bee Comedies

Nov. 1. The Hobo .....2 reels
Nov. 15. The Pest .....2 reels
Dec. 1. The Bandmaster .....2 reels
Dec. 15. The Slave.....2 reels
Jan. 1. The Stranger.....2 reels

SELIG-HOYT COMEDIES

Aug. 6. A Dog in the Manger.....2 C
Aug. 20. A Trip to Chinatown.....2 C
Sept. 3. A Midnight Bell.....2 C
Sept. 17. A Contented Woman.....2 C

Metro Pictures Corporation

METRO-DREW COMEDIES

Jan. 14. Why Henry Left Home.....1 C
Jan. 21. Their First Love.....1 C
Jan. 28. Under the Influence.....1 C
Feb. 4. Help Wanted.....1 C
Feb. 11. The Bright Lights Dimmed.....1 C

Mutual Film Corporation

STRAND (BILLIE RHODES)

Jan. 15. Burglars .....1 reel
Jan. 22. Their Little Kid.....1 reel
Jan. 29. Somebody's Widow.....1 reel
Feb. 5. Her Friend Brown.....1 reel
Feb. 12. Three Times and Out.....1 reel

Mutual Weekly Issued Every Monday

Serials

Dec. 3. The Lost Express, No. 12 (Daring Death) .....
Dec. 10. The Lost Express, No. 13 (The Escape) .....2 D
Dec. 17. The Lost Express, No. 14 (Unmasked) .....2 D
Dec. 24. The Lost Express, No. 15 (The Return of the Lost Express).....2 D

MUTUAL-CHAPLINS

Oct. 29. The Adventurer.....2 C

Paramount Pictures Corporation

KLEVER KOMEDIES (Victor Moore).

Dec. 3. Toothaches nad Heartaches.....1 C
Dec. 19. The Instalment Plan.....1 C
Dec. 31. O. U. Boat.....1 C
Jan. 14. Meatless Days and Sleepless Nights.1 C
Jan. 28. He Got His.....1 C
Feb. 3. Watch Your Neighbor.....2 C

BLACK DIAMOND COMEDIES

Oct. 15. Nearly a Baker.....1 C
Nov. 12. A Society Scrimmage.....1 C

ARBUCKLE COMEDIES

Dec. 10. A Country Hero.....1 C
Dec. 20. Out West .....2 C

BURTON HOLMES TRAVEL PICTURES

Dec. 3. Osaka to Nagasaki.....1 Trav.
Dec. 10. Canning Time in California.....1 Trav.
Dec. 17. In Glacier Park.....1 Trav.
Dec. 24. Going to the Sun.....1 Trav.
Dec. 31. On the Farm Where the Food Comes From.....1 Trav.
Jan. 7. Sydney, the Antipodean Metropolis.1 reel
Jan. 14. A Trip to the Jenolan Caves of Australia .....1 reel
Jan. 21. Melbourne, the Magnificent.....1 reel
Jan. 28. 'Round About Melbourne.....1 reel
Feb. 24. Adelaide, Capital of South Australia .....1 reel

WHO IS NUMBER ONE? (Serial)

Jan. 7. Episode 11. The Rail Raiders.....2 D
Jan. 14. Episode 12. The Show Down.....2 D
Jan. 21. Episode 13. Cornered .....2 D
Jan. 28. Episode 14. No Surrender .....2 D
Feb. 4. Episode 15. The Round-Up.....2 D

MACK SENNETT COMEDIES

Jan. 13. The Kitchen Lady.....2 C
Jan. 27. His Hidden Purpose.....2 C

PARAMOUNT-BRAY. PICTOGRAPHS

Jan. 6. The New Art of Dress; Destructive Power of T-N-T; Goodrich Dirt and Duke de Whatanob.
Jan. 12. The Panama Canal; Evolution of the Dance; Flour from Potatoes.

Pathe Exchange, Inc.

Sunday, February 3, 1918

The Hidden Hand, No. 11 (Trapped by Treachery), Pathe .....2 D
The Price of Folly, No. 3 (The Catspaw), Balboa .....2 D
The Lamb (Harold Lloyd, Harry Pollard, Bebe Daniels), Rolin.....1 C
Picturesque Brittany and Bonnets of Brittany (colored), Pathe.....Split reel
Katzenjammer Kids, "Policy and Pie" (Cartoon) and "For Dessert" (Ed.), International .....Split reel

Wednesday, February 6, 1918

Hearst-Pathe News, No. 12.....1 top

Saturday, February 9, 1918

Hearst-Pathe News, No. 13.....1 top

Sunday, February 10, 1918

The Hidden Hand, No. 12 (The Eyes in the Wall), Pathe.....2 D
The Price of Folly, No. 4 (The Sin of Innocence), Balboa.....2 D
Hello Teacher (Harry Pollard, Bebe Daniels), Rolin .....1 C
Argus Pictorial, No. 7 (Educ.), Argus....1 reel
Rocamadour and the Valley of Lot, France (colored), and The Horse in Action (Educ.) .....Split reel
Happy Hooligan, "All for the Ladies" (Cartoon), and "American Arms" (Educ.), International .....Split reel

Wednesday, February 13, 1918

Hearst-Pathe News No. 14.....1 top

Saturday, February 16, 1918

Hearst-Pathe News, No. 14.....1 top

Triangle Distributing Corp.

TRIANGLE COMEDIES

Jan. 20. Their Indian Uncle.....1 C
Jan. 20. The Price of His Head.....1 C
Jan. 27. A Butler Bust-Up.....1 C
Jan. 27. Too Many Husbands.....1 C
Feb. 3. Airing Their Troubles.....1 C
Feb. 3. A Safe Disaster.....1 C
Feb. 10. His Nine Lives.....1 C
Feb. 10. A Game Gambler.....1 C

KEYSTONE RELEASES

Jan. 20. Dimples and Dangers (Harry Gribbon, Dora Rogers, Frank Bond, Claire Anderson) .....2 C
Jan. 27. Courts and Cab Ants (Peggy Pearce, Baldy Belmont, Marianne Delatorre, Max Asher) .....2 C
Feb. 3. A Sea Serpent's Desire (Wm. Franey, Dale Fuller, Milt Sims, Maude Wayne).2 C
Feb. 10. Wronged by Mistake (Harry Gribbon, Myrtle Lind, Frank Bond, Dora Rogers, Carolyne Rankin).....2 C

Universal Film Company

Monday, February 4, 1918

NESTOR—The Great Sea Scandal (Dave Morris, Gladys Tennyson).....1 C

Wednesday, February 6, 1918

L-KO—The Donkey Did It (Merta Sterling, Al Forbes, Babe Emerson).....2 C

UNIVERSAL ANIMATED WEEKLY—Weekly No. 10.
Saturday, February 9, 1918
UNIVERSAL SCREEN MAGAZINE—Issue No. 57.
UNIVERSAL CURRENT EVENTS—Issue No. 39. (Shipping date Feb. 2).
UNIVERSAL SPECIAL—The Line of Death (Eleventh Episode of "The Mystery Ship" Serial).....2 D
UNIVERSAL SPECIAL—First Blood (First Episode of "The Bull's Eye" Serial)..2 D
SPECIAL—Finley Nature Studies No. 4 (Birds of Crag and Cavern; Gems of the Adriatic) Sc.....Split reel
Monday, February 11, 1918
NESTOR—A Devil with the Wimmin (Max Asher, Beatrice Van).....1 C
Wednesday, February 13, 1918
L-KO—Pearls and Girls (Hughie Mack, Eva Novak).....2 C
UNIVERSAL ANIMATED WEEKLY—Weekly No. 11.
Saturday, February 16, 1918
UNIVERSAL SCREEN MAGAZINE—Issue No. 58.
UNIVERSAL CURRENT EVENTS—Issue No. 40 (Shipping date Feb. 9).
UNIVERSAL SPECIAL—The Rain of Fire (Twelfth Episode of "The Mystery Ship" Serial).....2 D
UNIVERSAL SPECIAL—The Fearless One (Second Episode of "The Bull's Eye" Serial).....2 D
SPECIAL—Finley Nature Studies No. 5 (The Salmon Fisheries of the Columbia and The Drum Dancers of Java) Sc.Split reel

Vitagraph

BIG V COMEDIES

Jan. 7. Sleuths and Surprises.
Jan. 14. Peanuts and Politics.
Jan. 21. Jumbles and Jokers.
Jan. 28. Guns and Greasers.
Feb. 4. Telephones and Troubles.
Feb. 11. Babes and Boobs.

VITAGRAPH COMEDIES

Jan. 7. A Little Quija Work.
Jan. 14. Seeking An Oversoul.
Jan. 21. A Four-Cornered Triangle.
Jan. 28. Their Anniversary Feast.

VENGEANCE AND THE WOMAN (Serial)

Jan. 7. The Unscaled Peak (Third Episode).
Jan. 14. The Signaling Cipher (Fourth Episode).
Jan. 21. The Plunge of Destruction (Fifth Episode).
Jan. 28. The Lure of Hate (Sixth Episode).
Feb. 4. The Wolf Trap (Seventh Episode).
Feb. 11. The Mountain of Devastation (Eighth Episode).

Favorite Film Features

Jan. 7. The Trap.....2 D
Jan. 7. A Change in Baggage Checks.....1 C
Jan. 14. Under the Daisies.....2 D
Jan. 14. A Model Young Man.....1 C
Jan. 21. The Next Generation.....2 D
Jan. 21. And His Wife Came Back.....1 C
Jan. 28. Children of the Feud.....2 D
Jan. 28. Getting Up a Practice.....1 C
Feb. 4. The Pirates.....2 C
Feb. 4. The Wings of a Moth.....1 D
Feb. 11. The Sacrifice of Kathleen.....2 D
Feb. 11. Art for A Heart.....1 C

RELEASES IN THE INDEPENDENT FIELD

(Continued from page 896)

Photoplay Magazine

Screen Supplement—One-reel releases, giving intimate interviews of all the stars. (Through independent exchanges).

Popular Picture Corporation

Corruption.....6 reels

Public Rights Film Corporation

The Public Be Damned (Charles Richman and Mary Fuller).....5 reels

Renowned Pictures Corporation

The Public Defender.....6 reels
Naked Hands.....5 reels
Weavers of Life.....6 reels
Souls Redeemed.....6 reels
Mother Love and the Law.....7 reels
In Treason's Grasp.....5 reels
Should She Obey?.....7 reels

Selig Special

Beware of Strangers.....7 reels
The Ne'er-Do-Well.....8 reels
The Garden of Allah (Selig).....10 reels
Who Shall Take My Life?.....— reels

Frank J. Seng

Parentage.....7 reels

Sherman Eliot, Inc.

The Crisis.....10 reels

Sherman Pictures Corporation

I Believe.....7 reels
The Land of the Rising Sun

Julius Steger

Redemption.....6 reels

Sterling Pictures Corporation

Peg o' the Sea (Jean Sothern feature)....6 parts
A Mute Appeal (Jean Sothern feature)...5 parts
The Lash of Destiny (Gertrude McCoy feature).....5 parts
Her Good Name (Jean Sothern feature)..5 parts
Rosie O'Grady (Viola Dana feature).....5 parts
The Cloud (Jean Sothern feature).....5 parts
The God of Little Children (Alma Hanlon feature).....5 parts
A Mother's Ordeal (Jean Sothern feature) 5 parts
Pride and the Devil (Alma Hanlon feature)6 parts
Miss Deception (Jean Sothern feature)...5 parts
The Law that Failed (Alma Hanlon f'ture)5 parts
Great Bradley Mystery (Alma Hanlon feature).....5 parts
The Mystic Hour (Alma Hanlon feature).6 parts
When You and I Were Young (Alma Hanlon feature).....5 parts
The Golden God (Alma Hanlon feature)..5 parts
She Was a Dangerous Girl (Cartoon comedy).....500 ft.
Zippy the Fireman (Cartoon comedy)....500 ft.
Zippy in a Sanatorium (Cartoon comedy).500 ft.
Zippy Buys a Pet Pup (Cartoon comedy).500 ft.
Slick and Tricky (Cartoon comedy).....500 ft.
Doctor Bunny's Zoo (Cartoon comedy)...500 ft.
The Old Forty-Niner (Cartoon comedy)..500 ft.
Mr. Coon (Cartoon comedy).....500 ft.
Mose Is Cured (Cartoon comedy).....500 ft.
Zippy's Insurance (Cartoon comedy).....500 ft.
Zippy's Pets (Cartoon comedy).....500 ft.
The Unknown (Cartoon comedy).....500 ft.

Moe Streimer

A Daughter of the Don.....10 reels

Submarine Film Corporation

The Submarine Eye.....7 reels

W. H. Productions Co.

William S. Hart as Two Gun Man in "The Bargain".....6 reels
William S. Hart in "The Bandit and the Preacher".....5 reels
William S. Hart in "The Hell Hound of Alaska".....5 reels
Also Series of two-reel W. H. Hart productions.

Wholesome Films Corporation

The Penny Philanthropist (Peggy O'Neil and Ralph Morgan), D..... 5
Cinderella and the Magic Slipper (Special Children's Cast), Juv..... 4
His Awful Downfall (Rex Adams), 1,000 feet, C.
Little Red Riding Hood (Juvenile), 4,000 feet.

World Pictures

Over Here.....5 reels

EXHIBITORS' PERSONALS

ARKANSAS.—F. B. Garrett has rented the building in the New South Inn Block, Clarendon, formerly occupied as a picture show, and will open a modern moving picture theatre within the next few days.

CALIFORNIA.—J. W. Bascom has rented the Opera House at Sisson, and is redecorating same and fitting it up for motion picture purposes.

The Strand theatre, San Francisco, was recently sold to M. L. Markowitz, manager of the California Film Exchange. The consideration is reported as a little over $100,000. Leo Weinberger, resident manager of the Strand, will retain his position with the new owner.

C. L. Langley, of San Francisco, has bought the T. and D. theatre at Hanford, and already assumed the active management of same.

IDAHO.—Martyn E. Mallory has secured a lease on the Hailey Opera House, Hailey, beginning about June 1. At the meeting of the Odd Fellows held recently, three bids were submitted. Brooks & Jackson, the present lessees, put in a bid for $100 per month rental; George D. Wheeler, $125 per month and Martyn E. Mallory, $125 per month.

It is presumed that Mr. Mallory will conduct a picture show in the building. Messrs. Brooks & Jackson are undecided as to whether they will sell out their show business or secure new quarters in which to conduct the same.

ILLINOIS.—The new theatre in Herrin, recently completed at a cost of $40,000, was badly damaged by fire recently. Joe Berra, of Murphysboro, owner of the property, will reconstruct the building as soon as weather conditions permit.

Thomas Gray, who has been managing the Washington theatre at Granite City for the past five years, took over the management of the New Grand theatre a few days ago.

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That Night (Sennett-Paramount), 1C, Dec. 16..... —
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Their First Love (Metro Drew), 2C, Jan. 21..... —
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Their Little Kid (Mutual-Strand), 1C, Jan. 22..... 737
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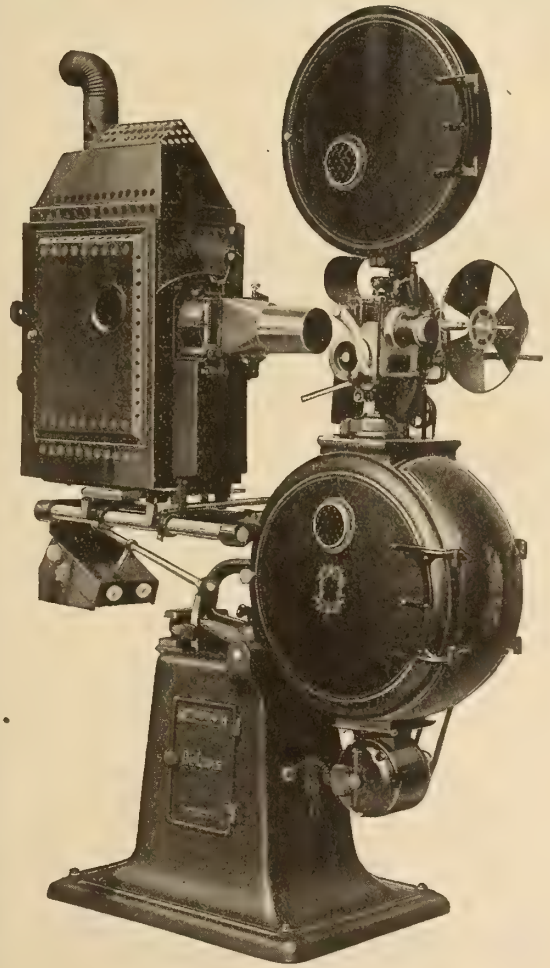
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Water on the Brain (Joker-Universal), 1C, Dec. 10..... —
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Accessory News

— SECTION OF MOTION PICTURE NEWS —

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Has many points of advantage

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9. Motor switch enclosed in base. Is invisible but convenient.
10. Speed control adjustable to a fine degree.
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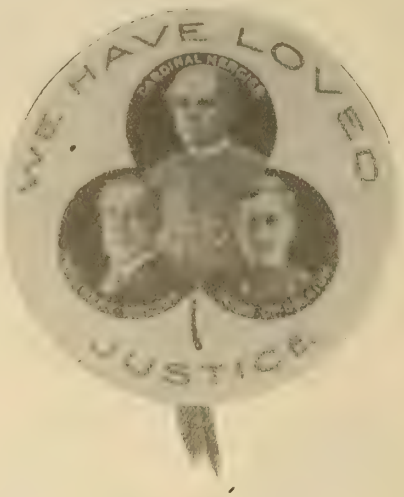
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564-572 West Randolph Street
Chicago, Illinois

WESTERN OFFICE:
833 Market Street, San Francisco, Cal.

To Proprietors of Picture Houses

Help Starving



Little Children

The sale of Buttons and Flags in Picture Houses has proved a great means of raising huge sums of money for War Charities in Europe.

For our *Appeal* for Starving Belgian Children we propose to sell a special button. The likenesses of Cardinal Mercier, President Wilson, and King Albert of Belgium, with the motto they have so well justified "We Have Loved Justice" will appeal to liberty loving Americans.

Will *You* organize a special Button Day for this fund, set aside, if possible, a week for the sale of The Button, and by the aid of your generous Patrons, save some thousands of helpless little ones from slow starvation.

Messrs. Bastian Bros., Woolworth Building, New York, will supply *you* with any quantity of buttons, 5,000, 10,000, 20,000, or even smaller quantities. (Use official paper when ordering).

Proceeds of sale and donations to be sent *direct* to Alexander Brown & Sons, Bankers, Baltimore. No money to be sent to Messrs. Bastian Bros. for buttons. The buttons are sold from 5 cents upwards.

In this appeal to America the land of prompt decision and hustle, it needs no apology to remind them that "He gives twice who gives quickly."

President, Cardinal Mercier.

Vice Presidents, N. Van de Werre, Princesse Albert De Ligne, Comtesse Philippe d'Oultremont, A. De Bueger, G. Van Der A. A. Boissevain.

Treasurer, Mother Mary Duggan, Holly Mount, Bury, England.

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Accessory News

SECTION OF MOTION PICTURE NEWS

Devoted to the technical branches of the motion picture industry, containing records of the latest accomplishments in the mechanical and scientific field; projection helps, inventions and suggestions; camera devices analyzed and commented upon; musical cue sheets for important feature pictures; improvements and innovations in the building and furnishing field.

No charge is made in these departments for answering questions of any nature. Correspondence is invited.

E. KENDALL GILLETT.....*Editor*

ALFRED S. CORY.....*Technical Editor*

More Co-operation Guaranteed

THAT the National Anti-Misframe League has taken its place permanently in the Motion Picture industry is an assured fact. We have had this demonstrated by letters which we have published in the past from some of the leading film exchanges. This co-operation is going ahead rapidly as will be seen from the letters published below.

M. H. Hoffman of the Foursquare Pictures, Inc., has written us the following letter which speaks for itself:

M. H. HOFFMAN
729 Seventh Avenue, New York City.

December 31, 1917.

Mr. E. K. Gillett,
MOTION PICTURE NEWS, INC.,
729 Seventh Avenue,
New York City.

DEAR MR. GILLETT: Your letter of December 26, relative to the National Anti-Misframe League has had my attention. I want to say in reply that all of our film is carefully gone over each and every day and any misframes and poor patches are immediately remedied.

We also take special care to see that the film is clean at all times as your League requests.

You will notice from the above that, though we will co-operate at all times, there is nothing more that can be done with our film in this line.

Wishing you success for the coming year, I am

Very truly yours,
FOURSQUARE PICTURES, INC.
(Signed) M. H. Hoffman.

Further evidence of this co-operation is shown by the letter printed below from A. S. Kane of the Select Pictures Corporation. Mr. Kane has done more than merely write to the League guaranteeing his co-operation and help. He has written a letter which has gone out to all the branches of the Select Pictures Corporation, calling the attention of the exchange managers to the League and insisting upon their co-operation locally.

SELECT PICTURES CORPORATION
729 Seventh Avenue, New York City.

January 7, 1918.

MOTION PICTURE NEWS, INC.,
729 Seventh Avenue,
New York, N. Y.

Attention Mr. E. Kendall Gillett, Secretary and Treasurer.

GENTLEMEN: With regard to your letter of December 7, we are pleased to co-operate with you and the National Anti-Misframe League. The attached circular letter to our branches will give you some of our ideas along this subject.

Very truly yours,
SELECT PICTURES CORPORATION.
(Signed) A. S. Kane,
General Manager.

The following letter was sent out to all branches of the Select Pictures Corporation:

SELECT PICTURES CORPORATION
729 Seventh Avenue, New York City.

January 7, 1918.

TO ALL BRANCHES:

GENTLEMEN: Doubtless you are aware of the existence of the National Anti-Misframe League which was started by the MOTION PICTURE NEWS some time ago.

This splendid movement was inaugurated by the NEWS for the purpose of eradicating the following evils:

Misframe bad patches,
Punch holes,
Receipt of films without bands,
Film pinned together,
Careless inspection,
Oil soaked film,
Important scenes missing.

At present there are six hundred loyal members of this League who have pledged themselves to do everything within their power to remedy the above conditions. They are reporting promptly to the exchange managers when film is received in bad condition—whether film comes direct from exchange or from another exhibitor. This information is valuable to you, as it gives you an excellent check on the work of your inspectors. It also throws the spot light on the careless operator, etc.

We want all Select exhibitors to keep us informed should they receive one of our productions not in perfect condition. Therefore, you must co-operate with the members of the League in every way possible to support them in their commendable efforts.

Select stands squarely behind any move which has for its object the general uplift of the industry. The League and the MOTION PICTURE NEWS deserve our fullest co-operation—and they must receive it.

Very truly yours,
SELECT PICTURES CORPORATION.
_____, _____,
Sales Manager.

In the case of the two exchange managers whose letters are printed above, as well as in the case of those who have written us previously, and whose letters have been printed, it has been stated that whenever just complaints can be made by the members of the League it is the hope of the exchange managers that they will write immediately to the head office of the exchange in question and make their complaints. This can also be done through the headquarters of the League in the office of MOTION PICTURE NEWS if the members of the League prefer.

E. K. GILLETT.

Equipment Operating — Projection — Questions Answered

The Regulation of the Rays

in Cinematographic Projection Systems

IN spite of the extensive amount of experimental work on the optics of motion picture projection, the subject still seems to be in a state of vexed confusion in so far as the average operator is concerned, and in the various experimental endeavors to ascertain "where the light ray crosses," and to establish other points relative to the refracting action of the projector optical system, some fundamental points have been overlooked which are of capital importance from the viewpoint of efficiency, or, in other words, the utilization of the greatest possible proportion of the available light source in the formation of the screen image.

The study of projector optics is complicated by the fact that the condenser lens system is uncorrected, and hence its performance is hampered by a severe amount of aberration, and it is of importance to note that a corrected condenser system is a requisite item in any scheme for really improving the performance and efficiency of the motion picture projector. In view of the extensive aberration of the condenser system it is difficult, if not impossible, to exactly trace the paths of the rays from the condenser to the aperture or the objective, but some fundamental relationships between objective and condensers can be traced without consideration of the refracting effects of any of the lenses, which comprise the projector optical system.

To derive these relationships it is necessary to fall back upon geometrical optics and to consider the relationship of an object on one side of a lens with respect to its image on the other side, after the manner of the noted theorist, Dr. E. Abbe. If, from a plane object perpendicular to the axis on one side of the lens, there is reproduced, point for point, a plane image perpendicular to the axis on the other side of that lens, the object space and the image space are said to be in collinear relationship, and we can use this assumption as the basis of geometrical diagrams whereby to illustrate the manner in which the passage of light rays from object to image is regulated by any intervening optical system.

In the case of the motion picture projector the film aperture is the object and the screen picture is the image, and we have to see whether anything intervenes to prevent every point of the object (*or aperture*) from being represented within the geometrical limits of the image (*or screen picture*). We know from observation that every point in the object is reproduced in the image in everyday motion picture projection, but we have on the present occasion to extend our geometrical inquiry and determine if every point in the image receives as much illumination as may possibly be derived from the customary light source and optical system of the cine projector.

To ascertain this we have again to fall back upon the teachings of Abbe, and to discover what parts of the projecting machine or its optical system cut off, or intercept, any part of the light rays in their passage from the light source to the projected image on the screen. The most direct way of securing this information will naturally be by passing light through the optical system and then looking through the system from various points of the image field. We will then find out very readily what are the limitations imposed upon the light rays traversing the system.

Every optical system must present some limiting boundary to the rays which it can transmit, as the simplest example of which may be cited the edges of a simple lens. When we look through a centered system of lenses we note that the diameter of the bundle of rays which can traverse that system is regulated at various points by the edges of the lens mountings, by diaphragms, etc. The smallest opening through which the light passes in traversing an optical system is known as the "aperture stop," and it follows geometrically that this aperture stop must represent the widest cross-section of the bundle of rays which can traverse the system.

In the case of a double photographic objective, with a diaphragm between the two components, we note some other factors which can regulate the rays in passing through the system. When we stop down a double objective (*with diaphragm between the components*) and look at the diaphragm through the front component, we see a virtual image of the diaphragm opening which is situated somewhat back of the actual plane of the diaphragm. The image is virtual because the diaphragm is closer to the front component than its principal focal length. Reversing the process, and regarding the diaphragm through the rear component of the lens we see a similar virtual image of the stop which is located somewhat to the front of the diaphragm plane.

These two virtual images of the stop (*seen through the front and back elements of the lens*) were termed by Abbe the "entrance-pupil" and the "exit-pupil" of a lens system, and some of their properties are as follows:

As each pupil is the image of the other regarded through the complete lens, they are conjugate to one another, and as both the "entrance-pupil" and the "exit-pupil" are images of the diaphragm opening (*or stop*) it follows, of course, that all rays which pass through the stop must pass through the pupils. Of importance to our present inquiry is the fact that the center of the entrance-pupil is the center of perspective of the object space and the center of the exit-pupil is the center of perspective of the image space. With the positions of the pupils ascertained we can, therefore, show geometrically what are the boundaries of the object and image spaces as regulated by the stops in the optical system under examination.

When, now, we regard the light traversing a projector optical system from a point in front of the lens, it becomes apparent that the machine aperture is the smallest stop in the system and therefore limits the diameter of the bundle of *image-forming* rays which can enter the objective. As the business of projecting the pictures consists, however, of reproducing this aperture (*as object*) upon the screen, we cannot consider the machine aperture as a stop with respect to the *action* of the objective lens.

Assuming the use of a conventional objective of good quality, which has no diaphragm between its components, we, therefore, see that the diaphragms of this objective are the edges of the lens mount at each end. The image of the front (*end towards the screen*) rim of the lens mount regarded through the back component of the lens is therefore the entrance-pupil of the objective, while the image of the rear (*end towards film*) rim of the lens mount is the exit pupil of this objective. In a compound lens of this type, with no intervening diaphragms, the entrance- and exit-pupils are, as a matter of fact, images of each other and interchangeable. We will therefore be sufficiently accurate in the present demonstration if we designate as entrance-pupil the front component of the projection lens, and as exit-pupil the rear component of the same lens, when the lens is in place and focused for projecting pictures.

As we propose to trace the origin of the rays which are effective in illuminating the object, we have next to decide upon what we will term the light source, and the light source will evidently be the illuminant as seen through the projector optical system. When we look through the optical system of a motion picture projector with the light passing in the usual manner, we see as the light-source, the bright front surface of the forward condenser lens, or at least some portion of the same. In the present geometrical inquiry, we therefore term the bright front surface of the forward condenser the light-source, and are concerned with its position (*or distance*) and area, but not at all concerned with its refracting properties and aberrations.

Coming now to a practical case, we see in Fig. 1 a projector optical system consisting of a light source S, the machine aperture A and the objective O. We now require to find out if the aperture A (*or object to be projected*) is receiving all the light

which it is possible to direct upon it from the source S. We said that the center of perspective of the object space was at the center of the entrance-pupil, and as the object (*or aperture A*) must be illuminated before its image can be projected by the objective O, we have to regard the light-source S from the center of the entrance-pupil P, and see if it subtends a sufficient angle at the pupil center P to completely cover the object to be projected (*the aperture A*) with light. This is ascertained geometrically, as shown, by drawing lines from the pupil center P, which touch the edges of the object (*or aperture A*) and are prolonged until they meet the light source S. If these lines meet the light source, as in the drawing, then the objective O is receiving the largest bundle of light which can possibly pass through the aperture.

Suppose, that with the distances, dimensions, etc., of the objective, the aperture and the source remaining the same, we move the light source somewhat further back from the aperture A to a point designated S′ in Fig. 1. When, now, we follow the course of the lines we have drawn from the center of the pupil P and touching the sides of the aperture A, we see that no matter how far backward these lines are produced they do not meet the light source in its new position at S′. It is, therefore, now apparent

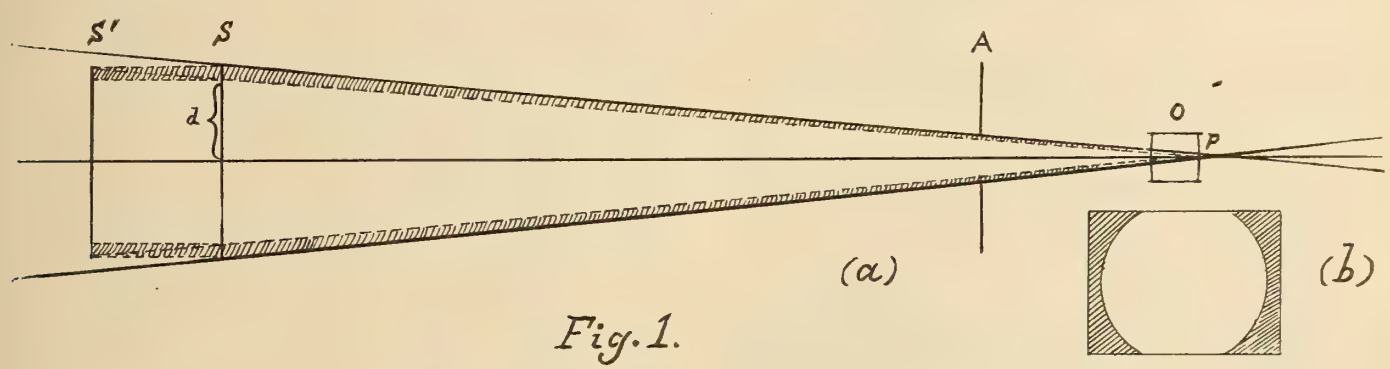


Fig. 1.

(*as indicated by the shading*) that the light source in its more distant position S′ no longer completely fills the aperture A with light. We see at once, therefore, that in order to fill the aperture A with light, and thus transmit to the lens the largest bundle of rays which the aperture will allow to pass, we must either increase the area of the source at S′ or restore it to its original position at S. As it appears upon consideration to be in no way advisable to increase the size of the source (*condensers*), it is clear that in order to utilize as much light as possible we must advance the source to a point where its margin subtends at least as large an angle at the center of the entrance pupil (P) as does the object to be projected (*the aperture A*).

A study of Fig. 1 will clearly show that a considerable loss in illumination results from placing the condensers at too great a distance from the aperture of the projector, but this point seems to have been generally overlooked, with the result that most all the tables of condenser distances published to date represent a very poor utilization of the available light source. In so far as we are aware Mr. J. A. Orange was the first to point this fact out, in his paper on "Optic Projection," which we recently reprinted.

The effect of too great a distance between the light source and aperture (*as at Fig.* 1) is the same as if we reduced the dimensions of the source to the diameter *2d*, and the only benefit derived from such procedure is a more even intensity distribution at the screen. (*See the curves reproduced with Mr. Orange's paper.*)

A further proof that the aperture is not evenly illuminated when the source is at too great a distance is the existence, when projecting, of a circular image of the light source at some distance in front of the projection objective. This has incorrectly been termed an "aerial image" by some writers, and is stated by J. A. Orange to act as a stop which limits the cone of rays proceeding to the screen. As both of these terms are a bit misleading it will be well to comment briefly upon the matter. This so-called "aerial image" is sometimes seen upon the revolving shutter blades and may be readily located by exploring the region in front of the objective with a piece of paper, so it is apparent that it is not an aerial (*or virtual*) image but a real image, and we have a right to assume that it is the conjugate representation of the incomplete illumination of the aperture A. It acts as a stop, as Mr. Orange asserts, but it would hardly be proper to call it a stop, as it merely shows the limits of the bundle of image-forming rays with a certain arrangement of the light source, while with a different arrangement of the light source but the same arrangement of objective and aperture there would be no diaphragming effect at that point. We have seen that if the distance is too great between aperture and light source the aperture, instead of being completely covered by the direct (*and most intense*) rays from the source, will be illuminated in a manner similar to (*b*) Fig. 1, and the circular disc of light just ahead of the objective, therefore represents the resulting aperture illumination as shown by (*b*).

The practical operator will inquire why it is that if the spot more than covers the aperture even in the case of too great a source distance, we have any right to assume that the light intensity is not equal all over the aperture. That such is the case is apparent, however, from the circular image ahead of the lens, and the reason is that the edges of what appears to be a generous sized spot will be formed of scattered light when the source is at too great a distance from the aperture. By decreasing the distance between light source and aperture the entire area of the condenser can be utilized, and this is one of the first points to be considered by those who seek to increase the efficiency of the motion picture projector.

When we undertake to view the light source from the margins of the image field (*or edges of the screen picture*) we see that in order to have limiting illumination (*the utmost that can be derived from a source of given dimensions and brightness*) at all points of the screen, the requirements are even more strict than the requirement of passing to the objective the largest possible bundle of rays. The limits of space prevent us from extending our investigation to the projection screen on the present occasion, but we shall return to the subject in the near future.

Operator's Inquiries

WE would draw attention to a special column which starts, under the above title, in this week's issue, and which will hereafter be a regular feature of the Projection Department.

As a glance through the current budget of inquiries and replies will show, the new column will supply the answers to such inquiries as may be very briefly replied to, and therefore do not warrant the use of extensive space in the Projection Department.

It is not to be thought, however, that lengthy inquiries will not receive our attention, for, as a matter of fact, the more detailed or complete a correspondent's inquiry is, the more extensive will be the consideration it receives, and the more complete will be the answer, if necessary to the thorough elucidation of the problem.

New or important items and questions submitted to the Projection Department will, as heretofore, be printed and commented upon in the leading pages, while the special column of answers to Operators' Inquiries will provide ready assistance to the operators or managers who are confronted by some minor difficulty, or who have written in haste without providing sufficient information.

It is our aim to render speedy assistance to all correspondents who are confronted with difficulties in the operating-room, and we can point with pride to the fact that we do not allow our correspondence to "snow us under" to the extent that we are always three weeks or a month behind time.

Details that are Important

Each detail connected with the projection of your pictures is worth your careful attention.

Those details combine to help make, or mar, the success of your theatre.

Whatever your projection equipment, remember that every ray of light is controlled by the lens, and that to get perfectly even illumination and sharp definition you want the best lens obtainable.

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lenses invariably give thoroughly satisfactory results because they combine the latest optical and mechanical improvements in the science of projection.

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Motion Picture Machines, not merely as good but far superior to any other. We are exclusive agents for Pennsylvania, New Jersey, Delaware and Maryland.

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Operators Inquiries

P. E. EVERTS, Marshalltown, Ia., "Would the Power Company put a new bearing in a main frame casting that is worn out? The machine is a No. 6."

REPLY: Try them and see. Their address is 90 Gold Street, New York City. Some repair shops would doubtless undertake to re-bush the worn bearings.

E. WOOD, Mattoon, Ill., "What is the most suitable glass to use in port-holes? I have tried everything from glass to mica but it always throws my picture out of focus."

REPLY: The most suitable glass to use in port-holes would be optical crown with the surfaces ground plane, which is an expensive proposition. Some claim to have secured satisfactory definition through selected pieces of plate glass, but we were never able to secure the utmost in definition without recourse to accurately surfaced homogeneous (optical) glass.

G. M. HOWARD, Saginaw, Mich., "I have tried a piece of copper ground down to the shape of a carbon, and with the size I used in the lower carbon-holder could get a brilliant blue-white light, but the copper melts. Could I in my experiments get away from this melting? It can be done some way."

REPLY: The correspondent is correct in his last premise; it can be done and it has been done. We have seen arc electrodes which appeared to be made of copper, and which would, moreover, stand the heat of the arc without melting at an unduly rapid rate, although the electrode must melt, or boil, at the tip prior to volatilizing. Although we have not been able to secure any information as to the constituency or the manufacturer of the electrodes we saw, it is safe to say that they are not pure copper, but an alloy of copper and some other elements. The spectrum of the arc produced between such electrodes showed scores of iron lines.

A. W. LANDMESSER, Hartford, Conn., "Does the light increase or decrease when the machine is speeded up? What effect has it on the picture? The amperes at the arc to be the same in both cases."

REPLY: The answer to this question, which has been raised several times of late, should be perfectly obvious. We have a shutter with a given number of openings revolving in a beam of light of given intensity, and we require to find what is the integral effect of the successive light flashes which occur in unit time. It is obvious that if the shutter is revolving slowly there will be a certain number of light flashes of comparatively long duration in the time interval we select as unit. When the shutter is speeded up the flashes are of shorter duration, but there are more light flashes within the unit time interval and the sum of the intensities of either series of flashes will approximately equal the other. The manner in which rapidly succeeding light flashes integrate themselves upon the retina of the eye is of fundamental importance in the study of flicker.

F. L. McKIEL, Tyler, Texas, "Why do my lenses on Power 6 A machines get out of focus so frequently? The tubes fit good and tight but still they get out of focus 3 or 4 times a day. Where does the light cross after leaving condenser?"

REPLY: Maybe it is not the lenses that get out of focus so persistently. If, for instance, the tension-shoes are not set to give sufficient pressure, the film will be travelling past the aperture in a different plane from time to time. In increasing gate tension do not make the same too severe, as is frequently done, for then damage to the film and rapid wearing of the intermittent will result. Although the lens tubes appear to fit tight in the focussing jackets it is possible, and probable, that the lost motion is in the focussing jackets. Then the vibration of the machine can cause the shift in focal distance. It may be found that the focus is being destroyed by oil splashed onto the rear component of the objective.

In general, the light rays from the condenser are converged just ahead of the front element of the projection lens.

E. M. GIBSON, Washburn, Me., "Will you please give me a formula for a non-freezing slide ink?"

REPLY: It occurs to us that any compound suitable for lettering slides with the pen would be susceptible to freezing if the same were kept, or allowed to remain, in a freezing temperature. The remedy is to keep the slide-lettering compound in a reasonably warm place, or to adopt the following procedure: Secure some photographer's opaque from any photographic supply house, such as G. Gennert & Co., 24-26 E. 13th Street, New York, and opaque a supply of clean slides, or cover glasses. Then when it is desired to make up a slide, scratch the lettering through the opaque coating with any suitable sharp metal point or stylus. The slide so prepared projects white letters on a dark ground.

H. L. GRAY, Southwest Harbor, Me., "Do you know of any equipment that can be used on a motion picture machine that will enable one to give a continuous performance without using two machines?"

REPLY: We are not aware that any device has been placed on the market which will allow one projector to function as a continuous performer, and it is in no wise to be desired that such a device should come into regular use at present. The objections need not be enumerated here, but after two or three thousand feet of continued operation any projector will benefit by a brief respite, and this gives the necessary opportunity for looking to the carbons and any other adjustments which it may be advisable to make while the other machine is running. All of the professional projectors may be equipped with magazines accommodating 2,000-foot reels of film, and it will be noted in the advertising pages that a 3,000-foot Motiograph is now available. All things considered we think that available machines satisfy the requirements of continuous performances, and there is no doubt whatever that two projectors are essential to the proper presentation of multiple-reel shows.

J. M. DeWOLFE, Bessemer, Ala., "Kindly state Ohm's law, as a great many cities use this in license examinations."

REPLY: Ohm's law states that the current is directly proportional to the E. M. F. or voltage that is exerted in a circuit, and is inversely proportional to the resistance of a circuit. Expressed as a formula, it is: $\frac{E}{R} = I$. Where E represents the E. M. F. (in volts) R represents the resistance (in ohms) and I represents the resultant current strength (in amperes).

G. W. BOSSARD, Rochester, N. Y., "Will you kindly tell me of something to clean a projector with, which has been through a film fire?"

REPLY: Unless recourse is had to abrasives the deposit left on the mechanism by burning cine film can hardly be entirely removed, but the machine can be sufficiently cleansed to permit of its use, if otherwise all right, by immersion in kerosene. The kerosene will soften the adherent deposit, so that a great deal of it can ultimately be scraped or wiped away, but unsightly traces will remain which could only be removed by polishing or re-finishing.

National Anti-Misframe League
Pledge

AS a motion picture operator who has the interest of his profession at heart and is willing to assist in eliminating some of the evils practised in the operating-room, I promise that I will to the best of my ability return films to the exchange in first-class condition. Furthermore, I will when it becomes necessary remedy all misframes, bad patches, etc., that may be in the film which I receive and in this way co-operate with my brother operators and give greater pleasure to those who make up the motion picture audience by showing films that are free from such defects. I also promise that I will not make punch marks in film, and when film is received by me, with punch holes, I will notify the exchange to that effect so that they may use their efforts to correct this evil.

Roll of Honor

W. E. Busha	Muskegon, Mich.
Robert S. Mix	Williamsport, Pa.
A. R. Tate	Williamsport, Pa.
Everette Gardner	Cairo, Ill.
Anthony Koll	Mankato, Minn.
George Homer	Mankato, Minn.
Rex Van Allen	Ambia, Ind.
Melvin R. Patterson	Ambia, Ind.
Daniel B. Copeland	Benton Harbor, Mich.
A. E. Percival	Neoga, Ill.

Members Previously Recorded	708
Members Recorded This Week	10
Total Membership to Date	718

Notice! Anti-Misframe League Members

Membership cards are now ready and are being sent out as fast as possible. There are a number of operators, however, who have neglected to send in the desired information. If you will fill out the blank and mail to this office, button and membership card will be forwarded.

Member's name .....

Home address .....

Name of theatre where employed.....

Address of theatre and name of manager.....

League Member Enjoys Army Life

THE nation's call for soldiers has been answered by quite a number of members of the National Anti-Misframe League in the past few months, and we have just received the following letter from Mr. Ernest Lissard of Sault Ste. Marie, Mich.:

"I thought that you would be interested to learn that I have joined the Forty-first Infantry at Fort Brady here in Sault Ste. Marie. It is very nice in the army, and I am going to operate the motion picture machine which they have here in the Y. M. C. A. I hope that the N. A. M. L. is improving every day, and that I am still counted among its members."

If our correspondent has the opportunity of glancing through an occasional issue of the NEWS he will see that the League is, indeed, gaining steadily in membership, and that the purposes of the League are being recognized by an ever increasing circle of exchange-men and exhibitors.

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The Camera

Chapters on Photographic Optics—IV

FOR the purpose of providing an accurate insight into the action of lenses and optical systems, we have in the preceding chapters given an outline of optical imagery from the viewpoint of the wave theory, but we now enter a more practical channel and shall consider some fundamental properties of lenses.

A most necessary requirement for all users of, and experimenters with, lenses is the knowledge of how to determine their focal length, and it is surprising to note that many photographers and users of projection apparatus do not know how to accomplish this in a practical way. This is generally the result of clinging to antiquated and empirical methods, but is frequently due to lack of knowledge on the part of the experimenter of some of the elementary characteristics of lens action.

In the old treatises on optics the focal length of a lens was measured from the so-called "optical center," which point was determined by drawing two parallel lines, one from the centre of curvature of each surface, and connecting the points where these parallel lines touched the curved surfaces of the lens by a straight line. The point where this connecting line cut the axis was termed the optical center of the lens, and it was from this so-called optical center that focal lengths were measured. It is unnecessary for us to reproduce diagrammatically this archaic method of determining the optical center of a lens, because measurements made therefrom are incorrect from the present day standpoint, but the method still survives in some of the textbooks, where it may be consulted by those who are interested.

Nowadays, focal lengths are determined from the "principal points" of a lens or lens system, and a knowledge of the location and properties of the principal points is of fundamental importance to the maker and user of lenses.

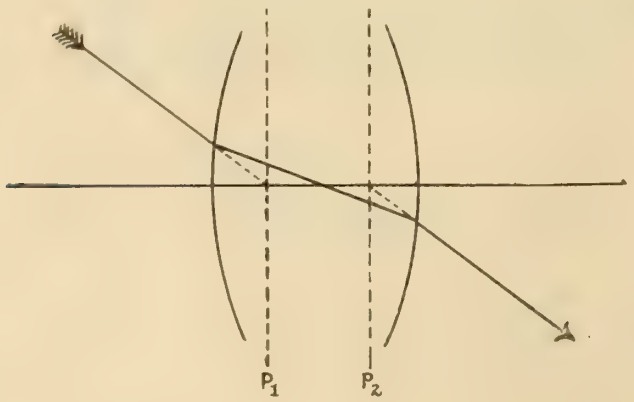


Fig. 1.

According to the well-known action of refracting surfaces, a ray of light which enters a lens at an angle is always bent twice in traversing the lens, as shown in Fig. 1. If, now, we extend the direction of the incident ray until it intersects the axis of the lens (*as shown by dotted lines*) and also extend the direction of the emergent ray straight back to the axis (*also shown by dotted lines*) we find that we have located two points which have the property that a light ray which passes through one of these points upon entering the lens always emerges through the other point in a direction *parallel to the direction of its entrance*, although somewhat laterally displaced, of course.

These are the "principal points" of the lens, and the planes passing through these points (*at right angles to the axis of the lens*) are termed the "principal planes" of the lens. These points are very generally referred to as the "nodal points," and in the case of photographic objectives and projection lenses this is permissably correct, but there is a difference between the nodal points (*properly so called*) and the principal points which we now proceed to outline. In the case of a lens in air the nodal points and the principal points coincide, and their action is therefore identical, but if the lens is in contact with a denser medium than air on one side, the nodal points are shifted along the axis toward the medium of higher index, and the customary action of the principal points then takes place through the nodal points. As an example of this we might mention the human eye, wherein the nodal points are situated further back than the principal points of the crystalline lens. In the case of a lens in contact with air on one side and water on the other, the nodal points would be separated from the principal points (*toward the side in contact with water*) and would replace the principal points in their action as the optical center of the lens.

As the position of the principal points and the nodal points is not always identical it seems advisable, therefore, to distinguish definitely between them, and instead of following customary usage we shall not refer to nodal points when considering lenses in air, but will consistently refer to the "principal points" of lenses or lens systems.

The introduction of principal points into practical optics was at the hands of the noted mathematician, Carl Friedrich Gauss[1], but it will interest many students of optics to learn that it has been pointed out by the late Dr. Hugo Schroeder[2] that the properties of the principal points had been previously discovered and worked out many years before the publication of the important investigations of Gauss. The following is a free translation of Dr. Schroeder's remarks on this prior usage of the principal points in optical calculations:

"In studying through the older optical works I have come across the not uninteresting fact that the theory of the Gaussian 'principal points' with reference to lenses, and also conforming to the case of the Gaussian treatment where the first and last media are the same, has been previously [to 1841] published in full detail, with the necessary formulæ and copper-engraved diagrams covering all practical kinds of simple lenses, in the year 1775 by Joseph Harris, late his Majesty's Assay Master of the Mint. It is to be found in 'A Treatise of Optics': containing Elements of the Science in two books by Joseph Harris, London. Sold by B. White at Horace's Head, Fleet St., page 50, par. 2. Of oblique pencil of rays—Harris designated the first principal point *v*, the second principal point *s*, and the optical center O. In none of the earlier optical works, neither in Newton's work [Opticks, 1704] nor in the work of 'The History and Present State of Discoveries Relating to Vision, Light and Colours,' published by Priestly in 1772, can I find even an intimation concerning them [*the principal-points*], and the same is true of the later works, for, as is known, it is not even stated by Herschel in his classical work 'On Light' [1827], in which the focal length is still erroneously measured from the optical center, so that this praiseworthy treatment of geometrical optics [*Harris's treatise*] has fallen entirely into oblivion until it was again revived at the authoritative hands of Gauss in his well known 'Dioptrische Unterschungen,' 1841."

In spite of this early anticipation of his optical researches, Gauss is clearly entitled to the credit of having pointed out the utility of the principal points in the measurement and calcula-

[1] "Dioptrische Unterschungen," Göttingen, 1841. So far as we can discover, no translation of Gauss' "Dioptric Investigations" has ever been published in English, but Gauss' methods have been very comprehensively demonstrated in a work by Charles Pendlebury entitled: "Lenses and Systems of Lenses, Treated After the Manner of Gauss." Cambridge, 1884. A good outline of the Gauss theory is also to be found in R. S. Heath's "Treatise on Geometrical Optics," second edition, Cambridge, 1895.

[2] "Astronomische Nachrichten," vol. 111 (1885), No. 2652.

tion of lenses and the principal points and planes are accordingly often termed the Gauss points and planes by opticians.

To return, therefore, to the practical utility of the principal points, it is apparent that if we can locate with accuracy their situation in any lens or lens system we then have the necessary data whereby to determine the actual focal length. The position of the principal points depends upon the form of the lens and the refractive index of the material of which it is made. The principal points are, therefore, found in different positions in the various forms of lenses, and the approximate positions of the principal points in a variety of well-known forms of simple lenses are shown in Fig. 2. It is evident from Fig. 2 that the principal points are generally found nearest to the face of greatest curvature of any given lens.

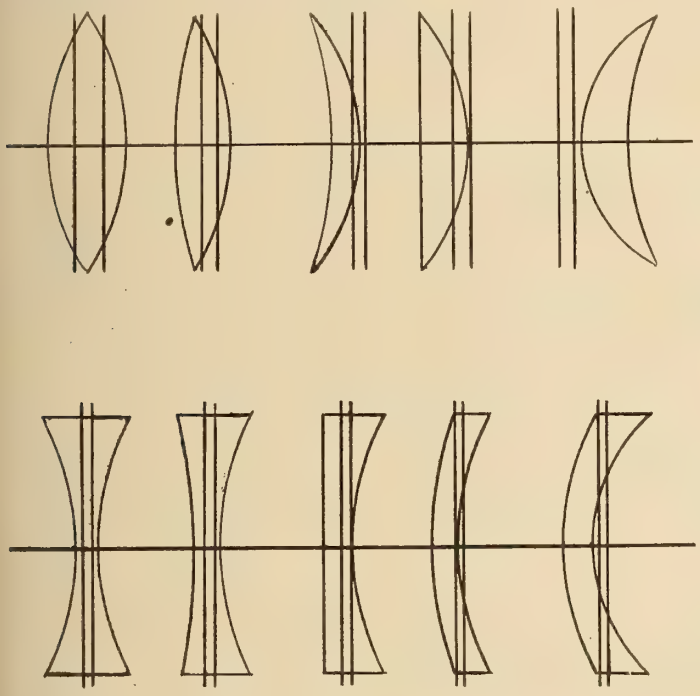


Fig. 2.

It is convenient to be able to calculate the positions of the principal points of simple lenses and this may be accomplished by the use of the following formulæ:

Let r_1 = radius of first surface,
Let r_2 = radius of second surface,
Let v_1 = vertex of first surface,
Let v_2 = vertex of second surface,
Let d = thickness of lens, or distance between v_1 and v_2,
Let p_1 = first principal point,
Let p_2 = second principal point,
Let n = refractive index of the glass.

The distance from the vertex of the first surface (v_1) to the first principal point (p_1) measured inwards is given by

$$\frac{r_1 d}{n(r_1 + r_2 - d) + d}$$

and the distance from the vertex of the second surface (v_2) to the second principal point (p_2) measured inwards is equal to

$$\frac{r_2 d}{n(r_1 + r_2 - d) + d}$$

while the equivalent thickness, or distance between p_1 and p_2 is found from

$$\frac{d(r_1 + r_2 - d)(n-1)}{n(r_1 + r_2 - d) + d}$$

which, when d is small compared with r_1 and r_2, reduces to

$$d \times \frac{(n-1)}{n}$$

The true focal lengths f_1p_1 (*front*) and p_2f_2 (*back*) may be derived from the formula

$$f = \frac{n}{(n-1)} \times \left(\frac{r_1 r_2}{n(r_1 + r_2 - d) + d} \right)$$

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With a knowledge of the action and location of the principal points it is possible to locate graphically the image of any object as formed by a lens. In Fig. 3, A is an object situated in front of the lens, and we require to find where its image will be

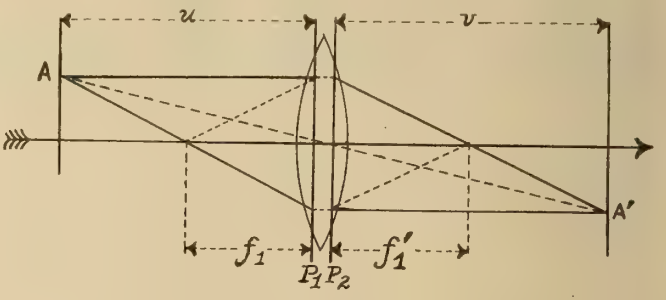


Fig.3.

found. We therefore draw a line, parallel to the axis, from A to the first principal plane p_1 (*corresponding to the first principal point*). We know that the action of the principal planes is such that a ray when it reaches the first plane, after entering the lens, appears to travel right straight across to the other plane before emerging from the lens. We therefore prolong the parallel ray from A right straight across the space between the planes p_1 and p_2, and as we know that parallel rays will always come to a focus at the equivalent focal point of a lens we continue the ray right through the (*back*) focal point f_1' after its emergence from the lens. We now draw another ray from the object A, so that it passes through the (*front*) focal point f_1 and continue the same to the principal plane p_1 and thence straight across to p_2. We are justified in doing this because if a parallel incident ray passes through the focal point of a lens upon emergence, an incident ray which passes through the focal point must be parallel on emergence, so we continue this second ray after emergence as a line parallel to the axis until it intersects the first ray carried through, and the point of intersection is the image A′ of the object A. It requires to be pointed out that the actual paths of the rays from object to image, as refracted by the lens, are not identical with the directions of the rays shown in Fig. 3, but it is nevertheless true that the action of the lens in forming an image leads to the same result as the graphic method of the diagram, and the location of images may be plotted in this way without any knowledge of the refracting action at the surfaces of the lens.

(*To be continued*)

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Music and the Picture

Review of Latest Musical Compositions

1—"Heart of Mine," by Ralph C. Smith. This wonderful number, first played by the composer as a Solo, is a monument to his genius. It is a charming ¾ Moderato Cantabile, most appropriate for Love Scenes. (Sam Fox Edition.)

2—"A Selection" and "One-Step" from "Chu-Chin-Chow." The Musical Sensation of London and New York are now obtainable from J. W. Stern, 102 W. 38th St., New York City.

3—"In the Land of Wedding Bells," a splendid dancing arrangement, "Fox Trot" of this new novelty song by Geo. W. Meyer is now obtainable from Leo Feist, New York City.

4—"Master Melodies," No. 2, from "Light Operas," arranged for Orchestra by Chas. J. Roberts. An interesting number for your program—compiled of hits from "Beggar Student," "Mikado," "Erminie," etc. (Carl Fischer Edition.)

5—"The Hymn of Free Russia," by Alex Gretchaninoff—an exceptional fine composition of standard quality, orchestrated by Otto Langey and published by G. Schirmer.

6—"Constance"—Theme and Romance, by Earnest S. Golden. A Concert number of serious intent with a melodious theme that will allow for musical synchronization to tense and emotional situations, on the Photoplay Screen. The Romance is a natural illustration for passion. (J. W. Stern, 102 W. 38th St., New York City.)

7—"Heavy Mysterioso," by Sol. P. Levy. The title signifies the purpose. (Cinema Music Co., Columbia Theatre Bld., New York City.)

8—"Give Me the Right to Love You," by Abe Glatt. Considered by many and competent judges to be the finest composition of its kind—most appropriate for Love Themes and scenes. (Published by Harry von Tilzer.)

9—"Chasing the Chickens," a great Jazz number. (Published by Foster Music Co., Chicago, Ill.)

10—"Jazzing Around," One-Step, by Earl Fuller. A snappy and melodious composition, which every leader can use to good advantage. (Leo Feist Edition.)

11—"Longing for My Dixie Home," by Shannon. A 4/4, Andante moderato, movement—very melodious and very effective. (Published by the Vandersloot Music Co.)

12—"Stolen Sweets," a beautiful and melodious waltz movement, by Harry von Tilzer. (Published by Harry von Tilzer.)

13—"In A Garden of Shadows and Tears," by A. Manlowe. A very attractive melody of pathetic character. (Vanderlost Pub. Co., Williamsport, Pa.)

14—"Hail, Hail, the Gang's Here," by Theodore Morse. Every musician knows the famous old song hit, "We Won't Go Home Till Morning." "Hail, Hail" is better. (Leo Feist Edition.)

Take An Example from Albert F. Wayne

AS Musical Director for the Stanley theatre, over a period of nearly four years, with a large orchestra and organ at my command, it has always been my rule to give to the public all that is best in the world's great Library of Music.

The Motion Picture depicts the human passions. The composers of the world depict in tones, these same emotions. With this as a common ground, it should not be hard to combine the two and give to the public the best music of the world with your picture. It is but natural that the opinions of those having this work to do, should vary, but nevertheless, I am positive that artistic results to satisfy the most exacting, can be secured if the proper thought is given to each scene of the picture.

My Musical Library is classified, not by title or composer, but by the emotion it conveys to the public. Every composition is played as printed, and as the composer intended it to be played, giving as perfect a rendition musically, as it is possible for the orchestra to give, believing that this is the way to educate those needing the education and to satisfy those capable of judging a musical composition and its rendition. The words "fitting a picture" should be discarded. It is my object to find music that absolutely HARMONIZES with the scene on the screen. In other words, I place myself in the position of the man who would compose original music of the picture.

The senseless repetition of a number is something to which I have always been strongly opposed, or the sudden termination of a piece, to grab the next cue. Someone in the audience knows what you are playing and is left unsatisfied. The picture is at all times the jewel and the orchestra the setting.

I study all musical plots to see what other minds have chosen. If their choice is good, I use it; if not, it has aided me in selecting another composition. My first rule is to see the picture, get the story, the length of the scenes, etc. Then the music is selected and the picture run again to see if everything harmonizes; if not, changes are made and when it does go before the public it is as nearly perfect as we can make it.

The success of my work here is due to the fact that the Managing Director, Mr. Stanley V. Mastbaum, is a man of the highest type, and has never permitted us to give the public anything but the best. He personally supervises every projection and his knowledge of music and artistic taste does not allow anything to pass which might mar an otherwise perfect performance.

Let us have music if the picture is to live. There is life, love and hope in it, joy, inspiration and heart. Let us have music, for if ever the world needed music, it needs it now, but let it be good music, played the best we know how, and I am sure the results will be most gratifying all around.

Selections by Ban-Joe Wallace

MR. WALLACE is one of the best known banjo players in the country. He never lacks good engagements, not bebause he has more friends than any other performer in the show business, but simply because he knows how to select the proper kind of music for the various gatherings that he entertains. One day Wallace may be rendering selections for the elite in a fashionable hotel or for the guests in a millionaire's mansion, and the following day he may be booked to play at the annual entertainment of the Lady Conductors' Association. When about to take a car or a cab to the hotel, mansion or public hall where the affair is to be held, Wallace does not grab a bundle of music and hurry off, regardless of what kind of music the bundle contains, for if he did, instead of having plenty of engagements booked far ahead, he would have a great deal of idle time on his hands and a few benefits.

As soon as Wallace knows that he is billed to play as a certain affair he makes a study of the kind of people he will very likely face, and then maps out a program that he thinks will most appeal to them, and the program that he chooses for the Fifth avenue crowd will be somewhat different from that selected for the Lady Conductors. Experience has taught him that the high brows like some good popular music and that the middle classes appreciate certain classical numbers, and by mixing the light and heavy stuff, as well as picking out special numbers appropriate for the different occasions, Wallace has built up a big and profitable following.

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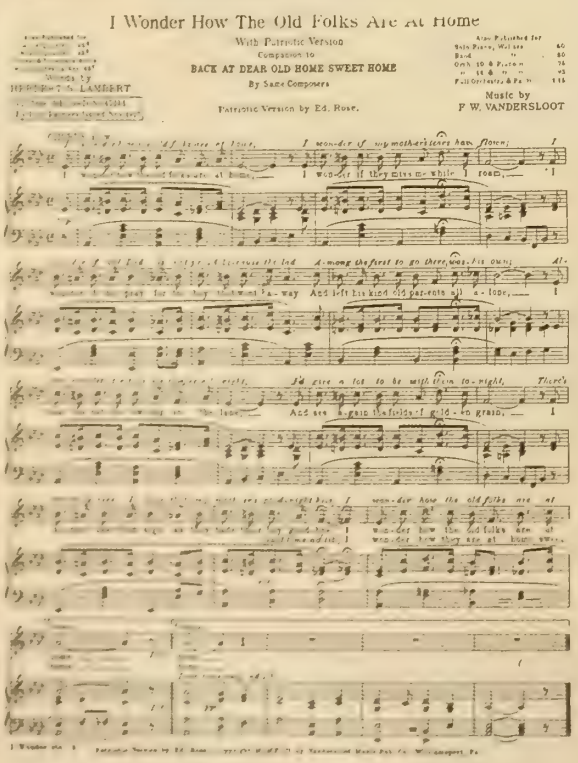
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Motion picture exhibitors would be doing a wise thing if they made it their business to see that their musicians did likewise. Wise musicians do without being told, whether they are playing for pictures or any other form of entertainment, but it is nothing unusual to see a pianist grab a stack of music at the last moment and begin to play just as the title of a picture is thrown on the screen and continue to play, whether the music fits the picture or not. There is not a situation shown in photoplays that the musician cannot find at least twenty numbers from different publishers that will dovetail with the scene. And the right music at the right time will do a great deal towards making a picture more interesting, as well as adding to the comfort and enjoyment of the audience. Classical music offered in conjunction with some pictures is just as detrimental as all popular numbers offered with others. If music publishers followed the careless methods adopted by some musicians and exhibitors there would be no music publishers of any account. A publisher aims to build up a catalogue that will have something in it for everybody, just the same as a magazine editor does. Successful magazine editors do not grab the first batch of stories that comes to their desks—it would be fatal and would drive away thousands of subscribers. The reading text is at least fifty per cent of a magazine, just as music is fifty per cent of motion picture entertainment, but few exhibitors give the same attention to the music that goes with their pictures as editors do with stories and articles, and when business falls off the exhibitor is puzzled and discouraged and gets the idea that there is no money in the game. He shoulders the loss, while the man who failed to produce the proper kind of music moves on and secures another job. E. M. WICKES.

General Comments

MEYER COHEN, for many years business manager for Charles K. Harris and Harry Von Tilzer, has taken offices in the Astor Theatre Building, where he will publish under the name of the Meyer Cohen Music Co. He has been fortunate in getting hold of several excellent numbers from well-known writers. Meyer should have little difficulty in winning success, for there is no one in the game who knows the many angles better.

CLEVELAND can boast of other things besides having had Lajoie for a number of years. It has a live newspaper in the Cleveland News, live in motion pictures and musical events. Last week it ran a big song story with pictures of Frederick Knight Logan, the waltz king; Teddy Moore, Fred, Rath, Bailey and Cowan, L. Wolfe Gilbert, Jack Mahoney, Harry Von Tilzer, Ed. Rose and Earl Carroll.

JAMES W. CASEY, head of The Echo Music Co., has been doing a wonderful business during the past month with "My Golden West," "Come Along Ma Honey" and "My Hawaii, I Hear You Calling Me."

FISCHER AND McCARTHY have a great picture number in "Alsace Lorraine." Fred Fischer wrote the melody, which should be sufficient to get it a hearing with all musicians.

THE only thing that bothers Joe Hollander, manager for Joe Morris, these days is where he will get goods to fill orders for half a million copies. "We're Going Over" and "There's a Service Flag in Our House" are the best sellers at present.

GILBERT AND FRIEDLAND are playing in Chicago this week and are featuring "Are You From Heaven?" If you have not tried this with pictures you are missing a great deal.

"STOLEN HONOR"

(Wm. Fox Production)

Theme: "Love Theme" (Melodious) by Herzberg

1—"Valse Lente" by Schuett until—T: "The sensation of the art world."
2—"A La Bien Aimee" (Valse) by Schuett until—T: "December and May."
3—Piano improvise to action until—S: Girl stops playing.
4—Theme until—T: "Some months later."
5—"Jasmine" by Kretschmer (Allegretto) until—T: "The event of the season."
6—"Missouri Waltz" (Vandersloot Edition) until—T: "You have had your taste of fame."
7—Theme until—T: "Won't you come and dine?"

8—"The Vampire" (A Dramatic Theme) by Sol P. Levy until—T: "As the strains of, etc."
9—"Home, Sweet Home" (Waltz) by Margis Berger until—T: "Riccio visits the Carson Art Gallery."
10—"Grazielle" (Valse Halienne) by Kretschmer until—S: Telephoning.
11—Continue to action until—T: "When birds of a feather, etc."
12—"Dramatic Recitative" by Sol P. Levy until—T:—"While Belfield and his little wife."
13—Continue ff until—T: "While at Virginia's home."
14—"Flirtation" (Valse Intermezzo) by Meyer Helmund until—T: "Hollister's business transactions, etc."
15—"L'Adieu" (12/8 Dramatic) by Favarger until—T: "The night of the Italian, etc."
16—"Sunny Italy" (Waltz—on Italian songs) by Tobani until—T: "Luck is with us."
17—"Heavy Mysterioso" by Sol P. Levy until—S: Interior of bedroom.
18—Continue to action until—T: "The Vulture and his prey."
19—"Dramatic Agitato" by H. Hough until—T: "Next morning."
20—"Dramatic Narrative" by Pauline Pement until—T: "That little infernal affair."
21—"Dramatic Tension" by Sol P. Levy until—T: "Virginia having been the victim of, etc."
22—Piano improvise to action (Scenes of various dances, etc.) until—T: "Paul Hollister is here."
23—Tragic Theme by Paul Vely until—T: "You had such success, etc."
24—"Dramatic Tension" by Winkler until—T: "I humbly apologize."
25—Theme until * * * * END.

"MAN ABOVE THE LAW"

(Triangle Production)

Theme: "Adieu" (Dramatic Melody) by Friml

1—"Indian Theme" (Chracteristic) by Winkler until—T: "With childish glee she, etc."
2—"Berceuse" (Lento) by Karganoff until—S: Interior of store.
3—"Indian Song" by Lake until—T: "The system of credits, etc."
4—"Dramatic Recitative" by Sol P. Levy until—T: "His imagination conjured."
5—"Indian Dance" by George Smith until—S: Flashback to former scene.
6—"Pathetic Andante" by Paul Vely until—T: "The Duke of Mesa detests."
7—Continue ff until—T: "Some weeks later Esther Brown, etc."
8—Theme until—T: "You'd do anything for money."
9—"Ramona' (Indian Intermezzo) by L. Johnson until—T: "The less you learn, etc."
10—Theme until—T: "The first class."
11—Organ solo to action until—T: "Tonah, I think I shall appoint you, etc."
Note.—Watch screen and play to action.
12—"Dramatic Andante" by Borsch until—T: "After a lonely supper."
13—Theme until T: "After this you treat that white girl, etc."
14—"Heavy Mysterioso" by Sol P. Levy until—T: "I left God in town, etc."
15—"Dramatic Tension" by Reissiger until—T: "Dear God, give me strength."
16—Organ Solo (Scene of Prayer) until—T: "During a night of, etc."
17—"Intermezzo" (Moderato) by Bohm until—T: "My father said I could come here."
18—"Dramatic Agitato" by Hough until—T: "As times passes."
19—"In Lover's Lane" (Intermezzo Characteristic) by Pryor until—T: "Here, my man. You go away!"
20—Theme until—T: "On a great rock, etc."
21—"Indian Theme" by Winkler until—T: "While Esther pondering, etc."
22—"Ave Maria" (Lento) by Ascher until—T: "Matcha appeals to her own people."
23—Repeat "Indian Theme" (same as Cue 21) until—T: "Then came the annual feast."
24—"Torch Dance" from "Henry VIII" by Ed. German until—T: "This in the white sorceress, etc."
25—"Heavy Agitato" to action pp or ff until—G: After the fight.
26—Theme until—T: "The primitive instinct to protect."
27—"Storm Furioso" to action until—T: "As the late afternoon sun, etc."
28—Theme until * * * * END.

"MRS. DANE'S DEFENSE"

(Paramount Production)

(Reviewed on page 444)

Theme: "Heart's Devotion (4/4 And. esp.) by Hurst

1—"Extase" (Dramatic) by Ganne until—T: "May I speak to you alone?".
2—Theme until—T: "Three years ago, while, etc."
3—"Lost Happiness" by Eilenberg until—T: "Later the inevitable happened."
4—"Ein Maerchen" (Fantasia) by Bach until—T: "Then followed the awful tragedy."
5—Theme until—T: "Later in England, Felicia visits, etc.
6—"Intermezzo" by Huerter until—T: "At Sunning-water—Mrs. Dane attends, etc."
7—"Ballabile" (Grand Waltz) from the "Prinze Ador Suite" by C. Ruebner until—T: "I could almost swear, etc."
8—"Pierrot Serenade" by Randegger until—T: "We will have a little chat, my dear."
9—Theme until—T: The following day.
10—"A Poet's Dream" (Monologue) by MacDowell until—T: "It would be foolish to deny."
11—Theme ff until—T: "To discredit the scandal mongers."
12—"Two Waltzes" from Opus 54 by Ant. Dvorak until—T: "Come let us show them all, etc."
13—"Extase D'Amour" by Roze until—T: "Tell me something of your early life."
14—"Adagio Molto" and "Allegro Vivace" from Fourth Symphony by Schubert until—T: "She went to Canada as Companion, etc."
15—"Adagio Lamentoso" from "Symphony Pathetique" by Tschaikowsky until—T: "Tell him who you are!"
16—Theme to action until * * * * END.

"OH! MARY BE CAREFUL"

(Goldwyn Production)

Theme: "In Lover's Lane" (Characteristic Intermezzo) by A. Pryor

1—"Illusion" (2/4 Moderato Intermezzo) by Bustanoby until—T: "The Old Meacham home."
2—"Whispering Flowers" (¾ Moderato-Characteristic) by Blon until—T: "The Mistress of Black hills"
3—"The Vampire" (A Dramatic Theme) by Sol. Levy until—T: "Corinne, the French Canadian housekeeper."
4—"Pizzicato-Bluette (¾ Andantino Grazioso) by Theo. Lack until—T: "Ahead of time, as usual."
5—"Reve D'Amour" (2/4 Allegretto Grazioso) by Zameznik until—T: "Oh! Mary, be Careful."
6—Theme until—T: "You can occupy yourself with these."
7—"Gavotte" (4/4 Mod.) by E. Lutz until—T: "I'll attend to your case young man."
8—Theme until—T: "Were they as bad as all the rest?"
9—American Patriotic Song (Such as "Marching through Georgia," etc.) until—S: Mary and Aunt at breakfast table.
10—Silence until—T: "And so it came to pass."
11—"Funeral March" by Chopin until—T: "But hope springs eternal."
12—"Valse Poudree" (Intermezzo-Valse Lente) by Popy until—T: "And strange as it may seem."
13—"Sweet Jasmine" (Melodious Allegretto) by Benndix until—T: "Your friend Susie Winkleman, etc."
14—"Air de Ballet" (¾ Allegro) by Chaminade until—T: "Footsteps of Angels, etc."
15—Theme until—T: "Kate Lester with a mind of her own."
16—"Intermezzo" (2/4 Moderato grazioso) by Huerter until—T: "What's the funny little book?"
17—Theme until—T: "If you'll excuse me, etc."
18—"Romance" (4/4 Andanteconmoto) by Gruenfeld until—T: "I'm sorroy you've been bored, etc."
19—Theme until—T: "It was no way to start a day."
20—"Gavotte and Musette" (2/4 Allegro) by Raff until—T: "That's a good idea, we'll, etc."
21—"Valse Caprice" by Rubinstein until—S: Bull running wild.
22—Hurry to action until—T: "He's not dead—he's swearing."
23—Continue pp until—T: "Shades of Aunt Myra."
24—"Dramatic Narrative" by Pauline Pement until—T: "Judge Adams is downstairs."
25—"Dramatic Recitative" by Sol. P. Levy until—T: "It was the wish of your Aunt, etc."
26—"Le Retour" (Allegro) by Bizet until—T: "You've stood the three tests."
27—Theme until * * * * END.

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Theatres Worth While



Lobby, Exterior and General Interior View of the Stratford Theatre, Poughkeepsie, N. Y.

Splendid New House Opens in Poughkeepsie

POUGHKEEPSIE has a real institution in the new $100,000 theatre, the Stratford, which opened on January 21 with Mae Marsh in "The Cinderella Man." It is distinctly a city institution and has been made possible by the public spirit of Ely Elting, Herbert R. Gurney, John Lurie, De Garmo Smith, D. W. Wilbur, Dr. H. L. Salisbury, Alfred F. Schwartz, John H. Doherty, Edward E. Perkins and C. W. H. Arnold. It is located at the corner of Liberty and Cannon streets, and is the largest house for the exclusive presentation of photoplays in that section of New York State. The main floor seats 1,000 and the balcony 500.

The theatre is modeled along the lines of the Rialto, New York, and is promised as the last word in modern construction and equipment. It includes even the parking space for fifty automobiles, as there will be a large appeal to that patronage.

The Stratford was designed by W. H. McElfatrick, of New York. It is absolutely fireproof and there are twelve emergency exits and all the known safety devices employed.

The decorations follow very closely those of the Rialto, the general effects being Roman gold and antique ivory, these colors being carried through the house, varied with other tints and mural decorations that harmonize with the general scheme.

The house has a large ventilating system, the air being subject to constant changes by exhaust fans. In cold weather the fresh air, warmed in a plenum chamber, enters the auditorium through mushrooms under the seats and ventilators in the way and passes out through vents in the ceiling.

In the summer time the same system is used for forcing fresh, cool air into the theatre. In the hottest weather outside, the Stratford will afford a cool, refreshing atmosphere to patrons.

The lighting system is a decided novelty, not to be found elsewhere in the State. It is technically known as the X-Ray indirect self-suffusing light, by which there may be produced any desired effect—moonlight, sunlight, twilight or dawn—as the nature of the picture may make appropriate.

The musical feature of the Stratford is given special emphasis by the engagement of Frank L. Scofield as director. For thirty years Mr. Scofield has been leader of the Twenty-first Regiment Band, and Scofield's Orchestra has played on countless occasions at Vassar College and wherever, in fact, the best music has been demanded and appreciated. Mr. Scofield's plans for orchestral performances in the Stratford, where he will have the support of talented instrumentalists, give promise of an uncommonly high order of music.

The Stratford is under the management of T. W. Williams, who has had fifteen years' experience in the theatrical business in New York City.

Howard Theatre Cost $500,000

IN a recent issue of Motion Picture News the statement that the Howard Theatre which has recently been erected in Chicago was erected at a cost of $500. In order that our readers may not be misled as to the importance of this house we want to state that this is a typographical error and that it was erected at a cost of $500,000.

The new De Luxe model Motiograph is being used. The entire equipment of the projection room has been chosen with the greatest care, so that the picture on the screen is of the highest order.

Directory of New Theatres

ALABAMA

The Sterling Amusement Company of Alabama is about to erect a new motion picture theatre at Sheffield, with a seating capacity of 400. The name of the theatre is to be decided by popular vote.

CALIFORNIA

The new motion picture theatre at Los Banos being erected by Gennelly Bros. is rapidly approaching completion and A. Gennelly, a member of the firm, announces that 500 opera chairs are to be installed this week. The walls and ceilings have received their finish coats and are ready for the decorators. Due to many delays and disappointments, the management has not yet definitely announced the opening date.

Samuel H. Levin, a pioneer motion picture man of San Francisco, has bought, through the agency of Umbsen, Kerner and Eisert, the southeast corner of Clement street and Ninth avenue, Richmond, upon which he intends to erect a substantial, modern theatre to be devoted to the silent drama. The lot has an area of 11,250 square feet. Levin's plans call for the erection of a Gothic structure with steel frame, and work upon same will be commenced as soon as preliminary details are arranged.

Plans have been prepared and contracts let for a motion picture theatre at San Jose to cost about $100,000.

The contractor for the J. B. Lankershim theatre building improvement at Los Angeles will soon start operations. The permit has been granted by the city building department. The building will be erected on the east side of Main, near Eighth street, and when completed will be known as Miller's new theatre. The structure will be one of the handsomest of its class in the West and will have a seating capacity of about 3,000.

The new Iris theatre at Hollywood was formally opened January 17 to capacity business, under the ownership and personal management of Frank R. Alexander. A notable feature of the new building is the beautiful decorations obtained under the direction of Howard Verbeck of the Potter Park studios. Mr. Verbeck endeavored to present a cheerful and inviting

entrance, and, without question, he has accomplished this end by the brilliant and harmonious blending of the colors used. The interior also is beautifully decorated with colors which rest the eyes.

The new Rex theatre, Oroville, was opened recently and is already proving its popularity, and Manager Slissman is rejoiced with its outlook.

To Charles W. Kent and Son of Glendale has been awarded the contract for the construction and remodeling work in connection with the alteration of the present Hampshire Hotel, at 814-16 South Broadway, Los Angeles, into a motion picture theatre for J. A. Quinn. Plans for the project have been prepared by A. R. Walker. The hotel interior is to be gutted to make space for the theatre auditorium, and the front of the building will be completely changed. The property is owned by the Katherine Hooker estate and has been secured by Mr. Quinn under a long-term lease.

Complete remodeling of the theatre section of the Majestic theatre building, owned by the Hamburger Realty Company, south of Eighth street on Broadway and near Ninth street, Los Angeles, will be made in the near future under the direction of Architect Albert C. Martin. The auditorium floor, balcony, gallery, auditorium ceiling and stairways will be removed and rebuilt to conform with the approved plans made by the architect. The seating capacity is to be increased and ramps constructed to replace some of the present stairways. The construction work required for the new balcony and gallery will be of reinforced concrete.

INDIANA

The Family theatre at Lafayette was formally opened a week ago with a mixed program of vaudeville and motion pictures, to the entire satisfaction of management and patronage alike.

KANSAS

The new playhouse now under construction at Council Grove to be known as the Stella Opera House will be opened to the public early in April if present plans do not miscarry.

The Colonial theatre, 117 North Market street, Wichita, which has been owned by J. C. Mackey of Denver ever since it was established in 1910, has just been taken over by a number of Wichita business men, headed by O. K. Mason and Frank Krehbiel. For the first time in eight years Wichita men are going to be behind the proposition. Mr. Mackey, former owner, died not long ago and the property has just been secured from the estate.

KENTUCKY

The Pastime theatre, Winchester, is to be enlarged to a seating capacity of 650. The interior will be redecorated.

MISSOURI

The Shubert interests recently acquired control of the Jefferson theatre, St. Louis, which they will run in conjunction with the Shubert-Garrick. George H. Lighton, present manager of the Shubert-Garrick, will also assume the management of their recent acquisition.

NEW YORK

Plans for the proposed new theatre at the corner of Main and Elm streets, Lockport, as being promoted by W. N. Cross, a former Lockport theatrical man, were prepared by Architects Esenwein and Johnson of Buffalo. Mr. Cross is presenting a stock company proposition to Lockportians. He proposes an expenditure of about $100,000.

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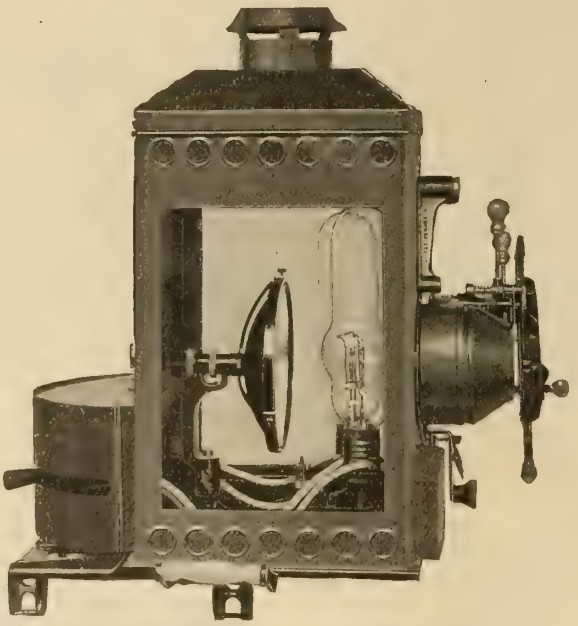
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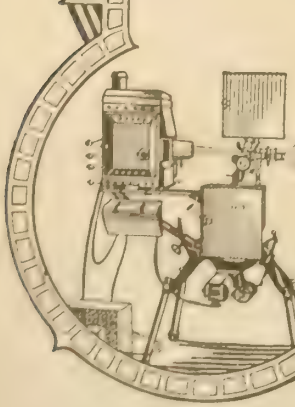
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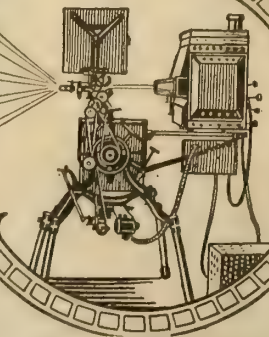
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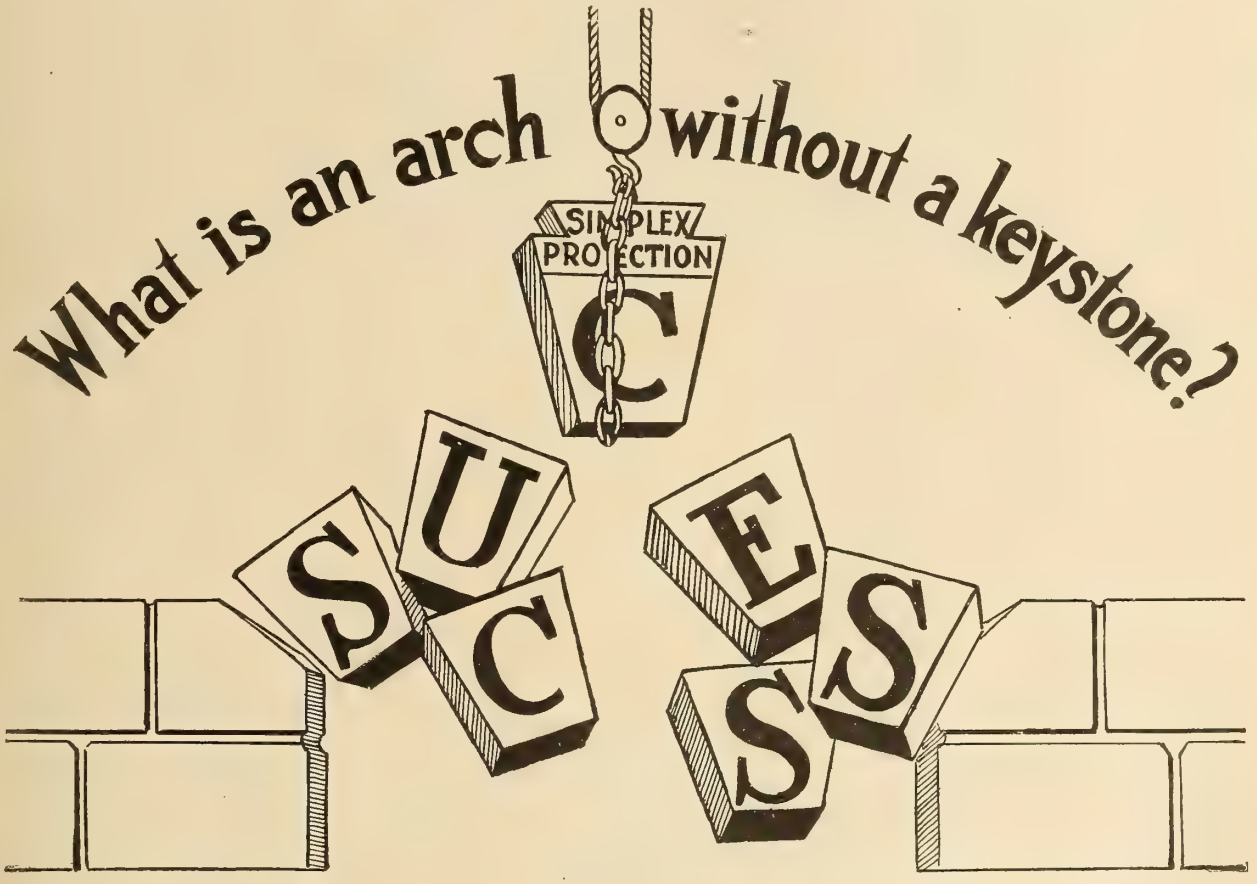
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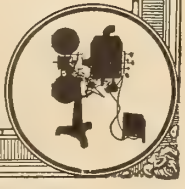
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Motion Picture News

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in
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BY WILLIAM J. LOCKE, SCENARIO BY FRANCES MARION
DIRECTED BY MARSHALL NEILAN

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The Tribune—"Mary Pickford did wonderful character work as the little waif who bore slight resemblance to her beautiful Stella Maris. If any there be who think that Mary Pickford is not a great actress let him go to see 'Stella Maris' and be converted."

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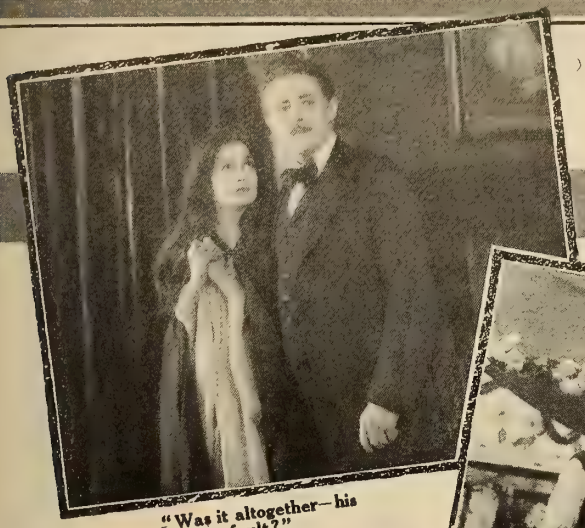


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"Your wife? I knew her only as—as Mrs. Graylock!"



Graylock's first meeting with Cecile.



Drene learns of Graylock's infamy.

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IN

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by

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Directed by Tom Terriss



Cecile, the flower girl, poses for the statue of "Purity."

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Here is a winning combination in story, star, cast and production—another of the 100 per cent features that are making the Vitagraph program dominant in box-office value.

"The Woman Between Friends" is a truly powerful drama from the pen of one of the world's greatest authors—probably the best known fiction writer in America—presenting beautiful Alice Joyce, supported by Marc Mac Dermott, Mary Maurice, Robert Walker and a splendid cast of Vitagraph favorites.

Against a gay background of carnival and revelry, this dramatic story stands out with striking intensity. Its appeal will be eagerly awaited by the ready-made audience of millions that the book has created.

VITAGRAPH

Goldwyn Pictures

MABEL NORMAND
in "Dodging A Million"

by Edgar Selwyn & A.M. Kennedy

GEORGE LOANE TUCKER'S brilliant picturization of "Dodging a Million," which signalizes the triumphant return to the screen of this star of world-wide popularity became—as we knew it would—a box-office event for exhibitors everywhere. Every picture that this master of production touches *at once becomes a profit-maker.* These remarkable indorsements tell the story.

WID GUNNING: By Telegraph from Albuquerque, N. M.: Congratulations on Mabel Normand in "Dodging a Million." It will surely clean up for every exhibitor. Cannot remember ever seeing before such an enjoyable combination of mystery, farce, speed and class, with touches of pathos and romance.

BOSTON RECORD: Tamar Lane: Mabel Normand's return in "Dodging a Million" is more than triumphant. There is no one who could take her place as a star; she's the queen comedienne of the screen.

MOVING PICTURE WORLD Louis Reeves Harrison: "Dodging a Million" is a genuine photodrama—swift, with plenty of zip. A new Mabel Normand indeed, and a joyously surprising one.

N. Y. TELEGRAPH: Frances Agnew: Mabel Normand in "Dodging a Million" registers an entertainment value of 100 per cent. plus. George Loane Tucker at his best; Goldwyn exhibitors have a treat in store.

EXHIBITORS' TRADE REVIEW: Geo. T. Pardy: One of the brightest mystery dramas the screen has known in a decade is "Dodging a Million," which launches Mabel Normand as a Goldwyn star under happy auspices. This is a picture destined to go down in film history as one of the most brilliant offerings on record. George Loane Tucker's direction is an exhibition of perfect craftsmanship. Exhibitors will find this unique picture a valuable attraction.

VARIETY: Sime: The combination of star, director and story in "Dodging a Million" is irresistible. George Loane Tucker never lost a chance in making this splendid picture, which proved pure entertainment to capacity houses at the Strand. "Dodging a Million" will be liked all over.

CHICAGO HERALD: Welcome, twice welcome to Mabel Normand in "Dodging a Million." This Goldwyn production is of George Loane Tucker's make, which is as big a boost pictorially as Worth was when applied to a Paris frock twenty-five years ago. This production has brought the crowds flocking to the Orpheum.

DRAMATIC MIRROR: "Dodging a Million" is a splendid production and a novel mystery drama which serves as a wonderful medium for bringing Mabel Normand back to the screen. It will delight her legion of admirers.

GOLDWYN PICTURES CORPORATION
16 East 42d Street New York City

Goldwyn Pictures

BRINGS CAPACITY BUSINESS to the Theatres of America

—winning Unanimous Praise

EXHIBITORS, newspapers and the motion picture trade press unanimously agree in hailing Mabel Normand in "Dodging a Million" *as one of the sensational screen successes of the year.* Capacity business resulted instantly in New York, Chicago, Boston—in Goldwyn's sixty odd first-run cities. Only a money-making production arouses enthusiasm like this:

STRAND THEATRE, Harold Edel, Managing Director: "Dodging a Million is one of the finest productions The Strand has ever had. There is magic in Mabel Normand's name; we were crowded all week.

ALHAMBRA THEATRE, Toledo, O., H C. Horator, Manager: In the face of zero weather Mabel Normand in "Dodging a Million" opened to splendid business. We have had a remarkable week with this popular star and unusual production.

N Y GLOBE "Dodging a Million" is one of the most entertaining pictures ever presented at the Strand Theatre Mabel Normand's return to the screen after a year's absence is a veritable triumph. At once she resumes her place in the very foremost rank of screen stars

N. Y HERALD Why Mabel Normand's grace and beauty remained for three or four years concealed under grotesque comedy make-up is a question that would puzzle anyone seeing her in "Dodging a Million." This is one of the most splendid and popular productions seen in a long time.

N. Y EVE. SUN "Dodging a Million" shows Mabel Normand as an actress of unsuspected emotional range. Her good looks and vivacity combine at once to give this photoplay wide popularity This corking good mystery drama has brought crowds to the Strand.

N. Y. TRIBUNE: Once upon a time we may have seen a picture that we liked better than we did "Dodging a Million" but, if so, we cannot recall what it was. There is something new under the sun in motion pictures and it is "Dodging a Million." It is to be hoped that Mabel Normand will never again see fit to stay away from the screen again, and the only trouble with "Dodging a Million" is that it is going to make everyone dissatisfied with just ordinarily good pictures. Never once does your interest relax.

CHICAGO NEWS Mabel Normand is still irresistible. Surprising things follow in rapid succession in "Dodging a Million," in which all of the detail is typical of Goldwyn productions — another way of saying "excellent."

CHICAGO EXAMINER "Dodging a Million" is a cleverly devised mystery drama filled with complicating incident and it keeps an audience on edge every minute.

CHICAGO POST: Mabel Normand's return to the screen is an item of tremendous interest to many. The combination of Mabel Normand George Loane Tucker and "Dodging a Million" is an unbeatable trinity.

CHICAGO TRIBUNE: With George Loane Tucker directing, Mabel Normand in "Dodging a Million" has a vehicle that suits her down to the ground and has come back with a flourish, the same captivating star as when she disappeared. This is one of those "sure things" that the gang will all be there to see. A surprise packet picture. . . . H'raay for Mabel.

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Now breaking records at the Lyric Theatre, New York

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The Evening World. "Affords onlookers more excitement in ten minutes than the average film thriller does in an hour · Holds interest from start to finish · Replete with stirring incidents · Jolivet admirable as the heroine ·"

THE EVENING MAIL "Splendidly acted throughout · Miss Jolivet carrying off the honors."

The Evening Call "Logical and sane · Dignified, unbiased indictment of German militarism."

NEW YORK COMMERCIAL "Calculated to give lovers of military pictures all the thrills they require · Jolivet most capable actress that could be chosen for part of heroine · Equal to any that have been shown ·"

The Morning Telegraph "Public will go in force to see this production."

Arrange bookings now for this wonder spectacle immortalizing the sinking of the Lusitania

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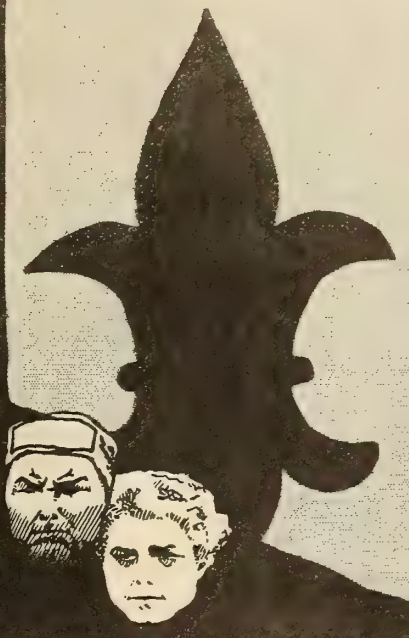
WILLIAM FARNUM

in LES MISERABLES



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Morning Telegraph
"The Grain of Dust" in picture form, preserves an astonishing amount of the spirit of the novel's gifted author, much of the sweep and compelling interest that made him one of the most widely read of our fiction writers.

Exhibitors' Herald
A thrilling page from life that holds one spellbound... Better than a sermon. No expense spared in making the picture complete in every detail.. Cast, particularly good.

Wid's
As a drama for big business, this feature is the candy... Powerful story, splendidly acted and well presented makes gripping feature.

New York Review
A picture which bears the stamp of artistic merit in every detail, rich in dramatic contrast and conflict, and rich, too, in its revelation of men and women's souls.

The GRAIN of DUST
By David Graham Phillips

Dramatic Mirror
"The Grain of Dust" will be a rock of success for any exhibitor. It contains the type of story that will always prove popular, and it is interpreted with artistic emphasis.

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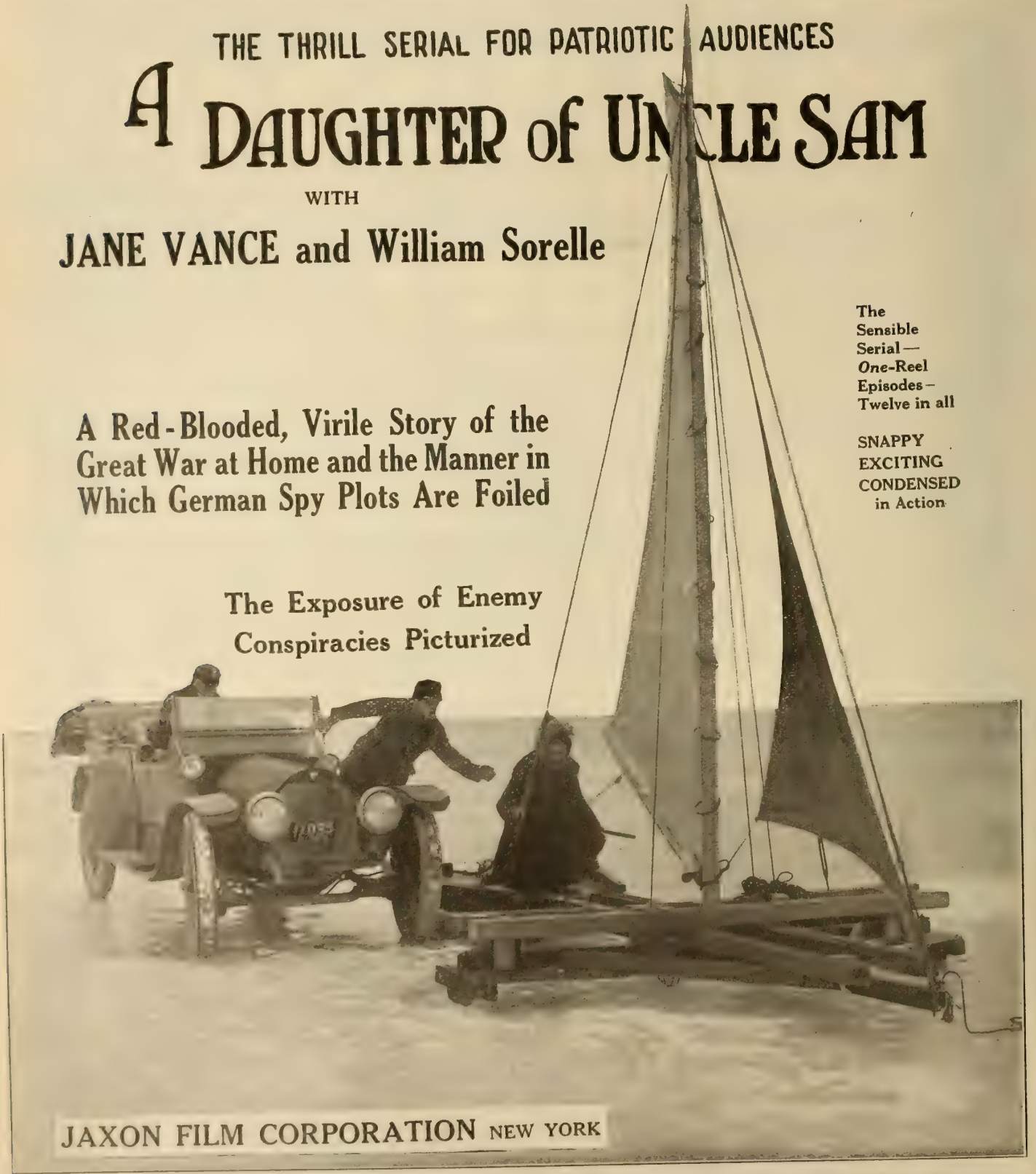
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(Continued on opposite page)

TRIANGLE

(Continued from preceding page)

augurated the system of paying salaries that were within reasonable bounds—a fair and sane policy which met with the instant approval of exhibitors.

Consequently Triangle indicated "thumbs down" to the policy of charging impossibly high prices on films.

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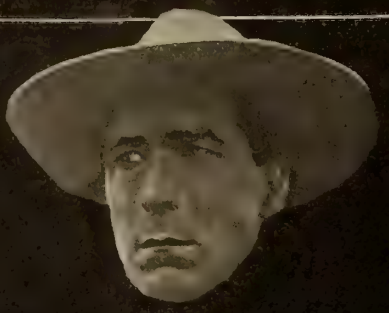
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WILL BE A SWEEPING SUCCESS

"THE LITTLE GIRL YOU WILL NEVER FORGET"



TO BE RELEASED SOON

THE LONG WAITED FOR MACK SENNETT $300,000 PRODUCTION

~AND WELL WORTH WAITING FOR!

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WESTERN IMPORT CO.

1010 BROKAW BLDG. ~ N.Y.

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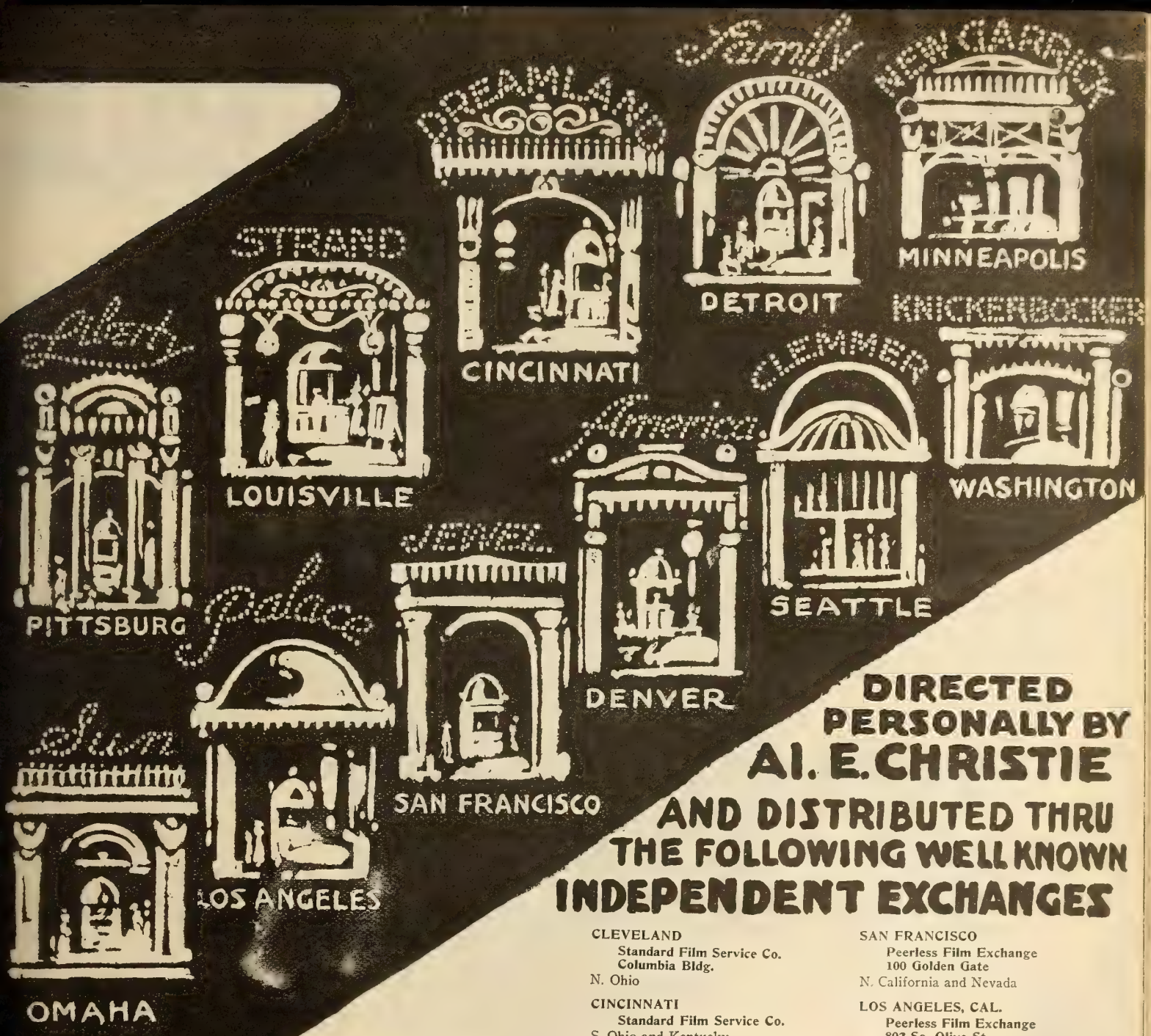
BEST THEATRES EVERYWHERE

ARE SHOWING THESE

HIGH CLASS PICTURES

REGULARLY EACH WEEK





DIRECTED PERSONALLY BY AL. E. CHRISTIE

AND DISTRIBUTED THRU THE FOLLOWING WELL KNOWN INDEPENDENT EXCHANGES

CLEVELAND
Standard Film Service Co.
Columbia Bldg.
N. Ohio

CINCINNATI
Standard Film Service Co.
S. Ohio and Kentucky

DETROIT
Standard Film Service Co.
Michigan

OKLAHOMA CITY
R. D. Lewis Film Co.
1004 Campbell Bldg.
Texas, Oklahoma, Arkansas

PITTSBURG
Liberty Film Renting Co.
940 Penn. Ave.
W Pennsylvania and West Virginia

KANSAS CITY
Standard Film Corporation
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Missouri and Kansas

OMAHA
Standard Film Corporation
Nebraska and Iowa

ST. LOUIS
Standard Film Corp.
Eastern Mo.

SAN FRANCISCO
Peerless Film Exchange
100 Golden Gate
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Peerless Film Exchange
802 So. Olive St.
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CHICAGO
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Reiban Film Co.
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Greater New York and N New Jersey

MINNEAPOLIS
The Film Library and Exchange
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Wisconsin, Minnesota, Montana, North and South Dakota

PHILADELPHIA
Peerless Film Exchange
940 Penn. Ave.
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INDIANAPOLIS
Indianapolis Exchange
Z. H. Hodutt
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MILWAUKEE
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Film Library and Exchange, Inc.
Babcock Theatre Bldg.

BOSTON
Boston Photoplay Co.
New England States

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Metro Film Service, Inc.
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Super Film Attractions, Inc.
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CHRISTIE FILM CO. Los Angeles, Cal.

BROADWAY'S FIRST

5000 people turned away opening night.

$2180 taken in in two performances day following opening.

Police reserves called out to handle crowds after opening.

Extra box office opened to accommodate lines of patrons two blocks long EVERY PERFORMANCE.

Only 100 free tickets issued during entire week.

ADMISSION PRICES

Matinees: 25c, 50c, 75c. Evenings: 25c to $1.50



A FEW PERSONAL COMMENTS

I. E. CHADWICK
Head of Ivan Film Co.
"It is the biggest money maker I've ever seen."

N. L. BROWN
General Manager, Paralta Pictures
"It is wonderful. The only spectacle I've ever seen with dramatic interest."

WILLARD MACK
Author of "Tiger Rose", the present biggest Broadway hit,
"It is a masterpiece. A true marvel."

FRED WARREN
Goldwyn Corporation
"It is a great picture. A real winner."

And opposite are a few excerpts from statements in the New York Daily Papers

40 MILLION PEOPLE KNOW THE

THRILL IN TEN YEARS



NEW YORK SUN
It is more interesting than the book. It is thrilling and realistic.

NEW YORK HERALD
Broadway was treated to a genuine novelty last night when "Tarzan of the Apes" was shown. Never was a play so loaded with plot. The book lends itself with perfect gusto to the films.

NEW YORK EVENING TELEGRAM
"Tarzan of the Apes" is gripping and full of thrills. The company which produced it is deserving of great praise.

NEW YORK EVENING SUN
It is just the kind of picture the fans will adore.

TIMES
It is thrilling and educational.

NEW YORK GLOBE
"Tarzan of the Apes" is a real $300,000 picture. All the wild beasts of the jungle romped over the screen in the most magnificent of films. Its strange tale and remarkable atmosphere will appeal to all people.

NEW YORK TRIBUNE
The magnitude of this production will not be realized until you see the picture.

BROOKLYN CITIZEN
"Tarzan of the Apes" is a sensational film. It is indeed a great production.

NEW YORK EVENING POST
It is the wierdest and most interesting ever shown.

BROOKLYN EAGLE
It is a real thriller, an amazing photoplay.

NEW YORK EVENING WORLD
Only one word fits this picture—it is "MARVELOUS"
IT GIVES BROADWAY REAL THRILLS

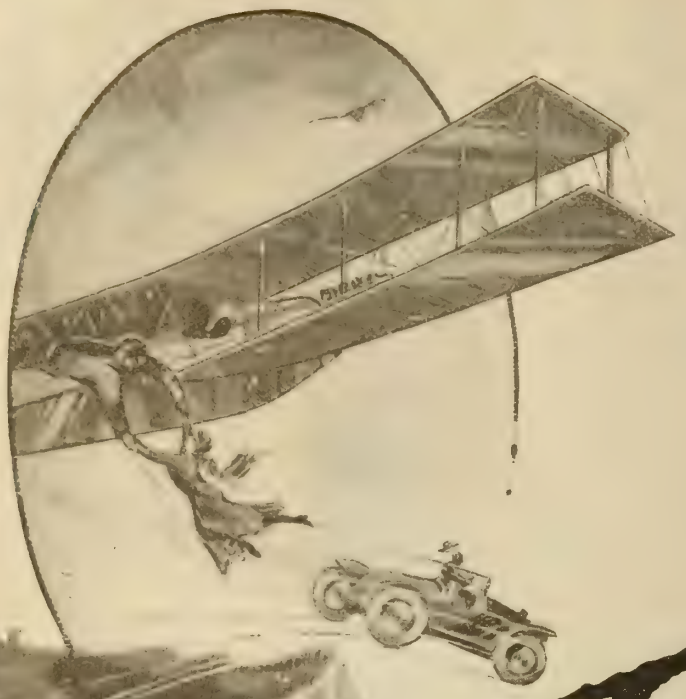
NATIONAL FILM CORPORATION
OF AMERICA

NEW YORK OFFICES 1604 BROADWAY
PHONE BRYANT 8825-8826

MAIN OFFICE AND STUDIOS HOLLYWOOD, CAL.

WILLIAM PARSONS, President

STORY AND AWAIT THE FILM



Bernarr Macfadden

presents

GEORGE LARKIN

The Popular Athletic Star

in

ZONGAR

THE DARE-DEVIL OF ROMANCE



Abounding in spectacular performances and sensational thrills. The dramatic interest is sustained throughout, while the artistic element is created by beautiful girls with superb athletic figures.

For Territorial Rights Communicate with

PHYSICAL CULTURE PHOTO PLAYS, INC.

FLATIRON BUILDING NEW YORK CITY

Petrova Picture Company presents

MME PETROVA

in two tremendous box-office successes



"Daughter of Destiny"

THE FIRST PETROVA PICTURE now booking

IT PACKED THE RIALTO

IT PACKED GORDON'S of BOSTON

IT IS PACKING THEATRES EVERYWHERE

"The Light Within"

THE SECOND PETROVA PICTURE a February release

A HEART-GRIPPING FEATURE THAT WILL BRING BIG PROFITS TO THOSE WHO BOOK IT

Exchanges of the First National Exhibitors' Circuit

Petrova Picture Company
Frederick L. Collins..President

CO. INC.

"Those Who Pay" is without doubt the most powerful modern drama that has ever been seen on screen or stage, and it is safe to predict that the present generation will never see this great Bessie Barriscale Production surpassed."

Special Pictures That You Can Make a Big Noise With Sensational Subjects That Stir Up the Neighborhood

THAT MAKE YOUR THEATRE

The Main Topic of Conversation

ARE ABSOLUTELY NECESSARY AT THIS TIME



YOU CAN CAUSE MORE EXCITEMENT WITH THE BIG THOS. H. INCE SENSATION "THOSE WHO PAY"

THAN WITH ANYTHING ELSE NOW ON THE MARKET

BECAUSE EVERYBODY THAT SEES IT RAVES ABOUT IT

U·S·EXHIBITORS' BOOKING CORPORATION

FRANK G. HALL, President

Top O' The Times Bldg., New York

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DENVER—1724 Welton St.
SEATTLE—2014 Third Ave.
PITTSBURGH—127 Fourth Ave.
LOS ANGELES—514 W. 8th St.

PHILADELPHIA—1325 Vine St.
CINCINNATI—301 Strand Theatre Bldg.
ST. LOUIS—301 Empress Theatre Bldg.
CLEVELAND—310 Sloan Bldg.
WASHINGTON—8 E St., N. W.
KANSAS CITY—1120 Walnut St.
SAN FRANCISCO—191 Golden Gate Ave.
MINNEAPOLIS—206 Film Exchange Bldg.

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DALLAS—1900 Commerce St.
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FRANK GERSTEN, Inc.:
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SUPER FEATURE FILM CO.:
CANADA—59-61 Victoria St., Toronto, Ont.

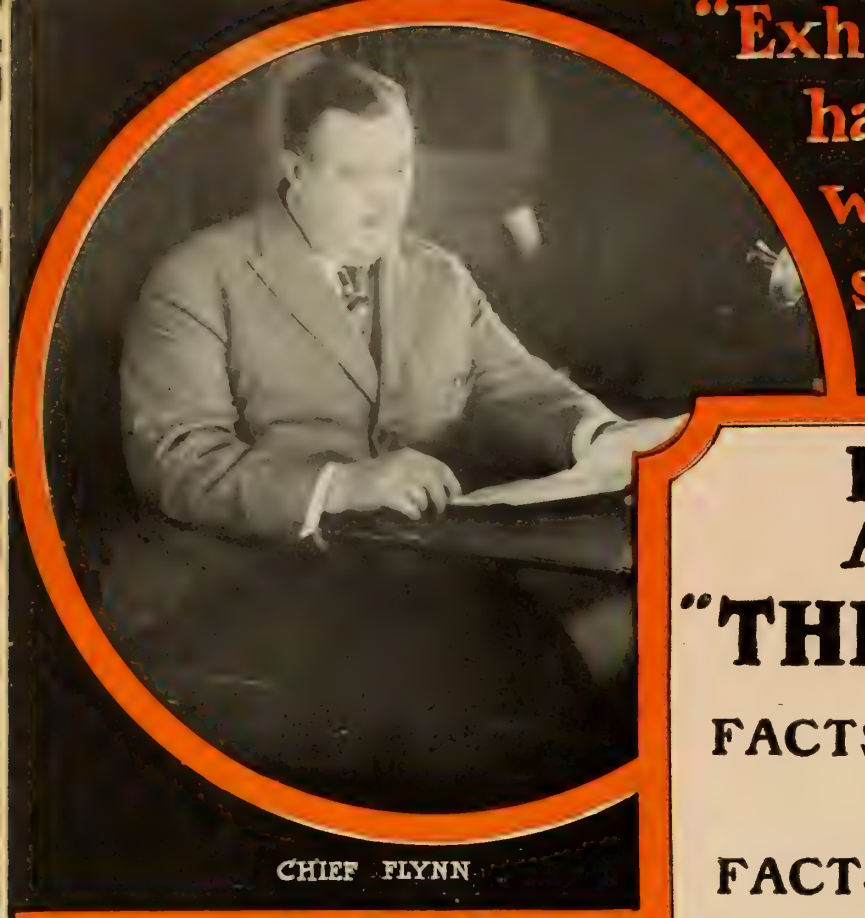
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The "NEWS" advertisers believe YOU worth while; justify them.


COMPLETE
ADVERTISING
& PUBLICITY
CAMPAIGNS
AMERICA'S
SERIAL
SUPREME
THE EAGLE'S EYE
by WILLIAM J. FLYNN
RECENTLY RETIRED
CHIEF OF THE U.S. SECRET SERVICE

"Exhibitors in any theater have not room enough who will want to see serial"

Dramatic Mirror



CHIEF FLYNN

FACTS Mirrored in "THE EAGLE'S EYE"

FACTS about Imperial Germany's spies and plots in America are the foundation of the marvelous story in each of the twenty episodes of "The Eagle's Eye"—

FACTS obtained by William J. Flynn, recently retired Chief of the Secret Service, when he was combating the enemy plotters against American lives and American industries—

FACTS in the first episode—"The Hidden Death"—show how Imperial German agents in America made plans for torpedoing the Lusitania.

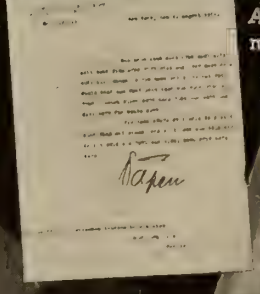
FACTS about how Imperial German Secret agents conspired to blow up the Hotel Ansonia in New York City the night of the Naval Ball, are pictured with powerful dramatic tensity in the second episode—"The Naval Ball Conspiracy."

FACTS of how the Kaiser's arch-conspirators schemed to destroy a part of the Atlantic Fleet with electrically controlled torpedoes, while it steamed down the Hudson river on Presidential Review, are pictured with exciting suspense in the third episode, "The Plot Against the Fleet."





Dr. HEINRICH ALBERT, custodian of Imperial German funds for crimes of arson, bombing and incendiarism



A German code message



MARGUERITE SNOW as Dixie Maso

vill find that they
to hold the people
and follow this



FACTS for you to consider in figuring the box office value of "The Eagle's Eye."

A serial unequalled in timeliness and appeal.

Sponsored by Chief Flynn.

That the revelations in "The Eagle's Eye" are the greatest topic of interest in every newspaper in the country—excepting only the world war itself.

That you are booking the picturization of a great national drama, touching intimately the welfare and interest of every one of your patrons.

That its leading characters,

KING BAGGOT
AND
MARGUERITE SNOW

are box office values.

That you can be assured of splendid dramatic action, thrills, and perfect photography because it is produced by

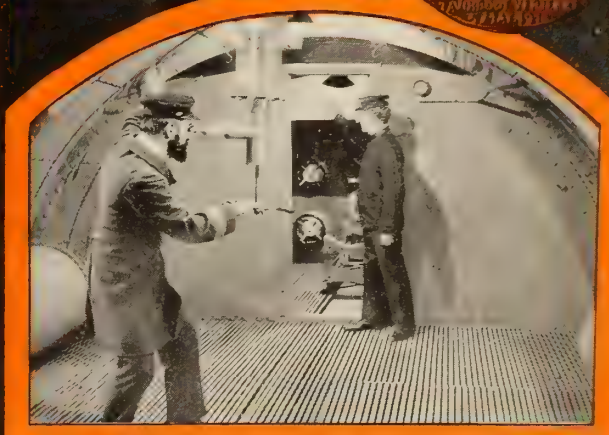
THE WHARTONS

Distributed by

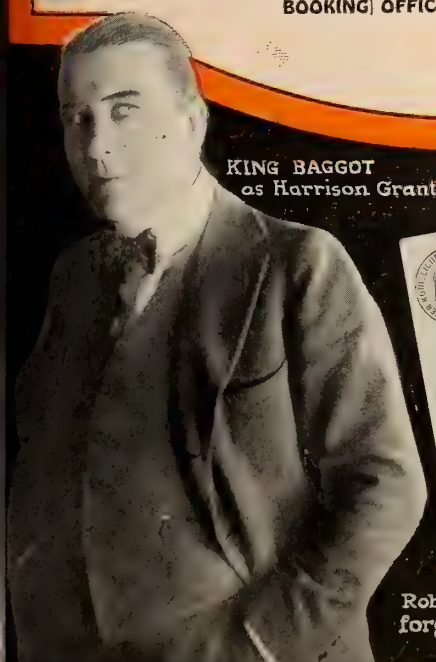
FOURSQUARE EXCHANGES

BOOKING OFFICES IN PRINCIPAL CITIES





Ready to torpedo the LUSITANIA



KING BAGGOT as Harrison Grant



Robert Fay's forged passport



Count von BERNSTORFF

ITHACA, N.Y.

THE WHARTONS PRESENT-

THE EAGLE'S EYE"

with KING BAGGOT & MARGUERITE SNOW.



A SERIAL IN TWENTY EPISODES
DISTRIBUTED THROUGH
FOUR-SQUARE EXCHANGES



"I will not stand for any nonsense from America after the war"

Ambassador

JAMES W. GERARD'S MY FOUR YEARS IN GERMANY

Adapted for the screen by Chas. A. Logue

Directed by William Nigh

Laboratory Insurance

By Placing Your Orders for Developing and Printing with Us You Insure Against a Shortage of **Coal, Chemicals** *and* **Cans** *(Shipping)*



You Also Insure Yourself to Receive

Prompt Delivery—Quality Work—Low Price

Gaumont Company

Flushing, Long Island, New York

"Thirty Minutes from Times Square"

Our Collection and Delivery Service Calls in Your Neighborhood Daily

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers

On and After March 3rd

Gaumont News Service

(NOW KNOWN AS THE MUTUAL WEEKLY)

Will be Released Under the

GAUMONT TRADE-MARK

Watch for Next Week's Announcement

Gaumont Co.

FLUSHING, NEW YORK

ALONE

In the month of January MOTION PICTURE NEWS carried over 20 more pages of paid advertising than any other trade paper in the field —and in the last issue, over 10 pages more.

This is but a recent indication of a constant and consistent lead in advertising which in the course of a year carries the "NEWS" ahead of any other trade paper by as much as a total of several hundred pages of paid advertising.

There's a reason—

A reason as solid and consistent as is our lead in advertising.

MOTION PICTURE NEWS *dominates the field* —in editorial value, in circulation value—*and therefore in advertising value.*

You can reach every buyer in this business through MOTION PICTURE NEWS *ALONE.*

SPEAKING OF CIRCULATION!

Subscriptions to MOTION PICTURE NEWS for the week ending January 31st total $480.00. Orders, percentage of renewals, a complete record and analysis shown to any advertiser.

WILLIAM A. BRADY'S
BIG PICTURE

Did you play "The Whip"?

If you did you know what a box office bear it is.

Well, there is a companion picture to "THE WHIP" in the making.

Over $100,000 has already been spent on it.

The last reel alone remains unfinished and it shows a battle in mid-air between a monster Zeppelin (not a model—a real one) made on government lines at a cost of over $25,000, with a war hydroplane over the real ocean.

The real actors go in the clouds, not faked—the real thing.

Its Title

"STOLEN ORDERS"

founded on the Drury Lane play "Sealed Orders," written by Cecil Raleigh and Henry Hamilton, authors of "The Whip," which ran at the Drury Lane longer than "The Whip" did. The title, "Sealed Orders" was appropriated by a Danish picture some years ago, hence the change of name to "Stolen Orders."

Directed by Harley Knoles, George Kelson and William A. Brady

ACTED BY 6 STARS

CARLYLE BLACKWELL	KITTY GORDON	MONTAGU LOVE
GEORGE MacQUARRIE	MADGE EVANS	JUNE ELVIDGE

Guaranteed bigger than "THE WHIP."
It's in 8 Reels, just jammed full of Love, Sport, Passion, Jealousy, Crime and Thrills. No war.

A picture with a solar plexus in every reel.

For sale the world over on a territorial basis.

Many a packed house is directly traceable to an advertisement in the "News."



"TO HELL WITH PRUSSIANISM"

STATE RIGHTS

THE CRUCIBLE OF LIFE

SEVEN REELS OF THRILLS, SUSPENSE, ACTION

FROM THE DISTRIBUTORS OF BIG SUCCESSES

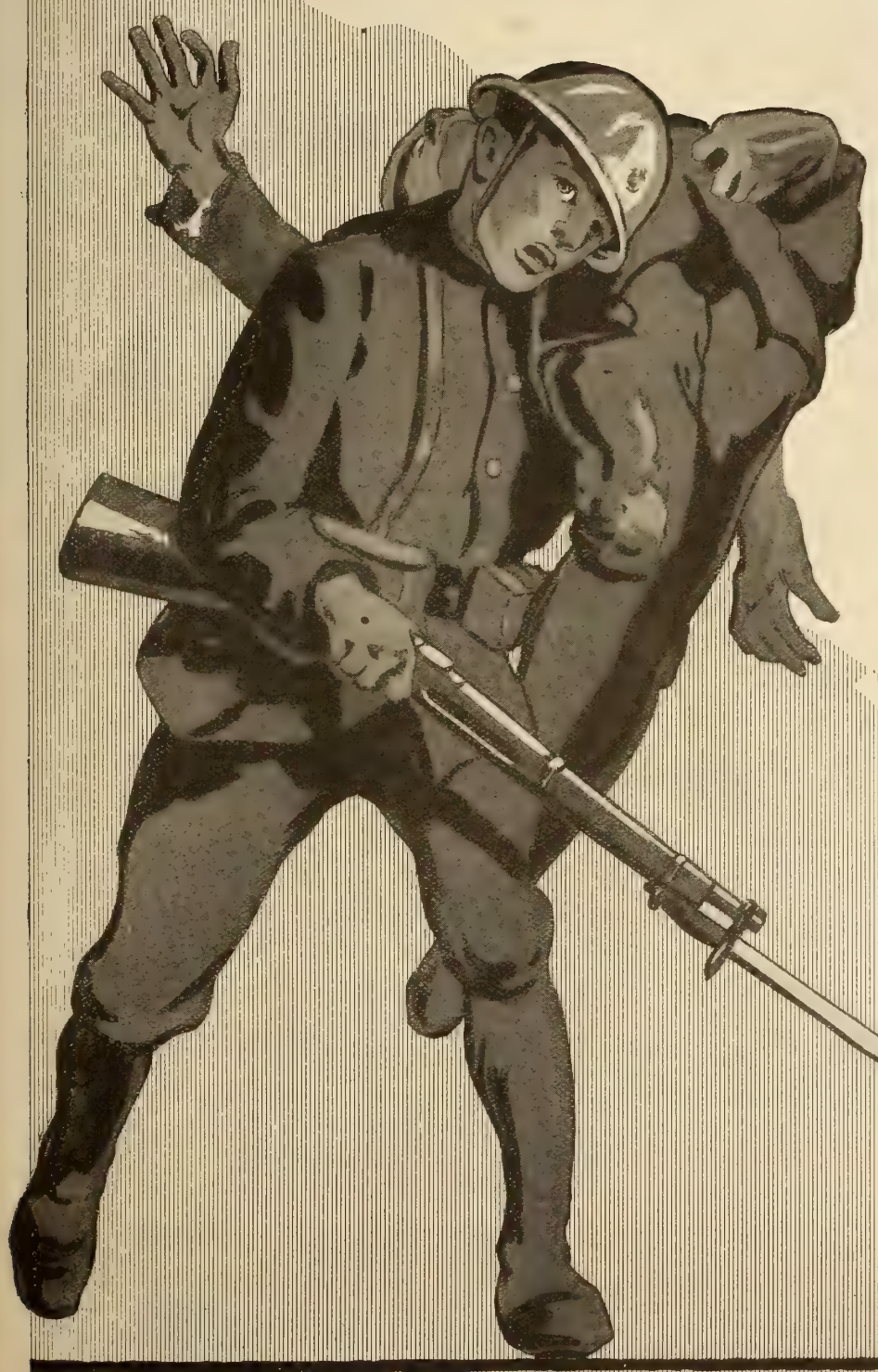
GENERAL ENTERPRISES, INC.

A. H. SAWYER 1476 BROADWAY HERBERT LUBIN



The Thomas A. Edison Studios present

"The UNBELIEVER"



A super-feature of romance and action based upon the story "THE THREE THINGS" by *Mary Raymond Shipman Andrews*

featuring

Raymond McKee *and* Marguerite Courtot

Produced in co-operation with

THE UNITED STATES MARINE CORPS

Distributed through

THE GEORGE KLEINE SYSTEM

63 ADAMS STREET · · CHICAGO

Branches in all principal cities

Perfection Pictures

The Highest Standard In Motion Pictures

We have secured good advertisers to talk to YOU. Listen to them!

WINS BIG SUCCESS

with

TAYLOR HOLMES

in the George K. Spoor feature

"UNEASY MONEY"



E. C. Bostick, of the Merrill Theatre, Milwaukee, says:

"We did exceptionally big business with 'Uneasy Money,' and it is gratifying to say that Taylor Holmes is becoming more and more popular in this house every time he appears."

PICTURE HITS OF THE YEAR!

Look over this list and if you have missed any you and your patrons have something in store:

"SADIE GOES TO HEAVEN"
presenting Mary McAlister

"THE SMALL TOWN GUY"
presenting Taylor Holmes

"TWO BIT SEATS"
presenting Taylor Holmes

"THE FIBBERS"
presenting Bryant Washburn

"MEN OF THE DESERT"
presenting Jack Gardner

"EFFICIENCY EDGAR'S COURTSHIP"
presenting Taylor Holmes

"SKINNER'S BABY"
presenting Bryant Washburn

"THE RANGE BOSS"
presenting Jack Gardner

"THE DREAM DOLL"
Written and directed by Howard S. Moss

"GIFT O' GAB"
presenting Jack Gardner

"YOUNG MOTHER HUBBARD"
presenting Mary McAlister

"FOOLS FOR LUCK"
presenting Taylor Holmes

"PANTS"
presenting Mary McAlister

"OPEN PLACES"
presenting Jack Gardner

"THE GOLDEN IDIOT"
presenting Bryant Washburn

"THE MAN WHO WAS AFRAID"
presenting Bryant Washburn

Essanay

Distributed by George Kleine System throughout the United States

Perfection Pictures

Motion Picture News

Vol. 17 No. 7. Feb. 16, 1918

The Week in the Film World at a Glance

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WM. A. JOHNSTON, *Pres. and Editor.* HENRY F. SEWALL, *Vice-Pres.* E. KENDALL GILLETT, *Sec. and Treas.*

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GEORGE K. SPOOR presents

TAYLOR HOLMES

WITH ALL STAR CAST

in

"Ruggles of Red Gap"

By HARRY LEON WILSON

ARRANGE YOUR BOOKINGS FOR THIS ULTRA PICTURE NOW. BACKED BY A NATIONAL BILLBOARD ADVERTISING CAMPAIGN.

Distributed by George Kleine System
Throughout the United States

Perfection Pictures

FEB -7 1918 ©CLB408278

"When you see it in 'The News' It's News"

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

"The Exhibitors' Medium of Communication"

Volume 17. No. 7 February 16, 1918

Prosperity and Pictures

IT is gratifying to have the Evening Post of New York take up the motion picture in the intelligent fashion it observes.

It is also gratifying to have several leaders in the industry express themselves in its columns in an intelligent fashion.

Exhibitors who are asking themselves about the future will find much reassurance in the statement from D. W. Griffith, who has seen much of Europe and of European theatres under war conditions and who generally knows what he is talking about. We like his sane and repressed optimism. He says:

"We are passing through a natural period of depression just at present. We are going through a process of readjustment, due to the altered conditions of our national life. This will work itself out and then people will turn again to the houses where entertainment is to be had. I consider amusements a very serviceable part of our affairs, even in war-times, and think it poor economics to retrench along too many lines.

"The quality of America's motion picture productions is constantly improving, and that improvement is sure to find its reward in larger patronage. The turn from present conditions is likely to come any week now, and then you will see a decided improvement in all amusement enterprises."

* * * *

S. L. ROTHAPFEL, who finds that the new Rivoli has called forth—from somewhere—a new audience that has filled its seats from the opening night on, has this to say:

"The admission price brings the motion picture within the reach of all and by careful attention to the several units of our programs we manage to present an entertainment which is restful, amusing, bright and clean—in short, just the sort of diversion to take people's minds off the horrors of the war and give them two hours of much-needed relaxation.

"I think as the war proceeds the public will feel more and more the need of that sort of light entertainment and the motion picture theatres throughout the country, if properly handled, will not only do a real public service by supplying that need, but will earn a legitimate profit at the same time. Naturally if the theatres flourish the whole great industry will flourish, and that is my reason for believing that the picture business was never a sounder field for investment than it is at present and will continue to be for a long time to come."

It will be noted that Mr. Rothapfel says theatres will succeed "*if properly handled.*"

WE heartily second the emphasis.

We believe that the soundest advice that can be offered the exhibitor or anyone else in the industry today is to add several hours to his working day.

That there is no place for the slacker in war-times is just as true in a commercial as in a patriotic way.

Work! Work harder! Conserve in everything, but *work*. Work doesn't add to expenses. It will add to the receipts.

And in these war-times it will behoove the manufacturer to remember that his retailer-to-the-public—the exhibitor—needs the manufacturers' help as he has never needed it before. There is no reason why the exhibitor should weather the storm alone. There is every reason why the manufacturer should want him to continue doing business and doing business profitably.

* * * *

THE Evening Post interview also contains some remarks on production which interest us exceedingly.

It is significant to note that the two producers interviewed, William Fox and Jesse L. Lasky, are as one on the future character of pictures.

"The lavish and purely spectacular," says Mr. Lasky, "have been developed almost to the limit of human ingenuity. But the merely lavish and the merely spectacular fail to thrill indefinitely.

"The public is not interested so much in how much a production costs as it is in the amount of brains and intelligence which have been applied to the expenditure of that money.

"Great plays and novels," he concludes, "will, in our case, be employed largely as the basis for many of our star vehicles."

* * * *

WILLIAM FOX is much more definite in stating the same thought. He says:

"Greater stories than ever before will be told on the screen; the themes will be closer to the heart of the American public, and the action of the photoplays will be more human. Productions, while not more lavish, will depict actual occurrences in a more convincing way than ever before.

"The great film play of the future will not necessarily be the spectacular. It will be a straightforward story, naturally acted, staged with newly invented lighting effects and directed without exaggeration. That character of story will appeal to every clean human mind."

In other words, the play will be the thing, as it always has been and always must be.

(*Continued on following page*)

Speaking Editorially:

A Word from Calcutta

LAST week, in commenting upon the growth and size of MOTION PICTURE NEWS, it was mentioned that if all of the pages in last year's volume were laid end to end they would stretch from New York to Bombay, India, *via* London.

Before that comparison had chance to grow cold a copy of a magazine published in India came to our desk. One of the editorial items contained therein attracted our attention; and in our opinion the subject deserves thoughtful consideration.

In substance, it was as follows:

"We are looking now to America to rally from the first depressing effects of the war just as Great Britain has rallied. What will the United States do? Turn sour—or turn to the other cheek? We film men in India consider that we have grandstand seats, from which we can watch and judge, coldly and analytically, the rise or fall of business in the far-away countries.

"What will the United States do? We are interested because much of the film we depend upon to amuse our patrons is American made. We like the gingery productions from that country."

The Indian Gazette goes on to say that conditions in that section of the world have not been sensitive so far to the war depression, not, at least, to the great extent of the mother countries. But all eyes of India's filmdom are turned upon the United States. As a market, India isn't a gold mine. As a critic—well, we are going to watch for the subsequent issues of the Indian Gazette with what President Wilson calls "a particular and profound interest."

The Reaction Is Here

WE don't believe we are unduly hasty in stating that the reaction to war pessimism is already here.

Our correspondence indicates this; first-hand reports from typical neighborhood houses in Brooklyn has laid stress on it. "Business has *never* been better," one or two cheery exhibitors went so far as to say.

MOTION PICTURE NEWS has pointed to the experience of England in rebounding from the first effects of war to an era of prosperity for picture amusement. We have sought, sincerely and continuously, to bring home assurance that the cycle would be duplicated here.

And now, as our interpretation of the ticker decries a bull market, we deny any feeling of haste to record the practical completion of the cycle.

Virginia Starts the Ball

THE legislative ball has started rolling. The yearly influx of censorship bills is with us.

And we fear that the records will have to list a defeat for the motion picture in the first skirmish of the spring drive.

For Virginia's politicians are entering battle with their standard bearing the alleged admission from a motion picture man that "We want censorship."

Not very encouraging business. Not at all a sign that, with our National Association and all, we have progressed very far in co-ordination of thought and action in the past few years.

The Third Liberty Loan

THE Government will soon be asking for subscriptions to a third Liberty Loan. From good sources, the whisper has gone out that the loan this time will aggregate ten billion dollars.

In the first and second loan drives film men, from producers to exhibitors, have come forward in a way that ought to make everyone connected with this big business of ours very proud and happy.

What are we going to do when the third Liberty Loan comes 'round?

There has been lots of squealing lately, from many quarters. But on the other hand, the nation is at war. The nation needs money. Lots of it!

The shoe many pinch a little bit.

Despite hardships, we believe film men will dig down—deeper than before, to be sure—but nevertheless they will dig, and they will buy bonds of the third Loan issue, and the fourth, and the fifth.

Our representatives, headed by Adolph Zukor, have told the President that we are with him.

Let's prove it!

Watching the Cat

THREE times in the last three days we have asked different film men a question something like this: "You don't seem very active just now; what are your plans?"

Three times in the last three days men have given us the same answer to the question:

"Who? Me?" they say. "Oh, I'm just waiting for the cat to jump."

Which may or may not be good business. It has always seemed to us that it doesn't do much good to know which way the cat jumped if that feline has already nabbed the prize. There's little nourishment in following anyone else's trail.

These are the times for original thinking, confident courage and sharpened wits that will enable you to "beat the cat to it."

Only—jump *forward;* never to the rear.

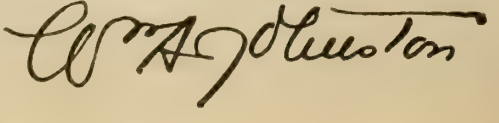
Pictures and Prosperity

(*Continued from preceding page*)

WE will, in 1918, if the prophesies come true, say goodbye to the "million-dollar" spectacle. We will stop circusing the trade and the public; and so, in one way, we will stop making the public laugh at us. We will put away the ballyhoo and the bag of tricks and tell the plainly human stories of life in a plainly human way.

And the greatest of all the results will be this: that by making the play the thing we shall put the star and the star's salary back where each belong. We shall first acquire great stories and then select the star to fit them—reversing the wrong process of today.

Not in 1918, perhaps—but the time *will* come.



Serving It with Speed and Ginger

LEANDER RICHARDSON has passed into the Valley.

Filmland has suffered a real loss.

Leander Richardson made friends—many of them—and *kept* them. But it has always seemed to us that Leander was too efficiently busy to have time for the earning of that much-abused word "Popular."

Too unassumingly quiet, too unswervingly loyal to the interests of his Chief. Leander Richardson gained sincere admiration—where he might have had hollow praise.

Sturdy, strong, smiling—

Leander Richardson has passed into the Valley.

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* * * *

FATE seems to have worn a wry smile when she chose the same sheet of the calendar to record the passing of Leander Richardson and the withdrawal of William A. Brady from World Film.

It's over quite a stretch of years that it might have been said that Leander Richardson was William A. Brady's best friend—and employee; and William A. Brady was Leander Richardson's best friend—and employer.

* * * *

WILLIAM A. BRADY'S resignation from a $100,000 a year job makes interesting reading. His new plans are interesting, also. But Interest with a capital "I" is spelled for us—and we feel sure for you—in the interview on producing conditions that he times with the resignation.

Remember our little "Practical Play For Busy Producers" last week? We've got another one planned for next week.

But in between the Brady interview says all of the things we said last week, a few of the things we are going to say in the weeks to come—and some things we wouldn't have the nerve to say at any time.

Because we are mere trade paper persons. "Pish, tush," a magnate is apt to say to us when we tell him a little common sense in his studio could save him his war tax three times over.

But William A. ought to know.

And we dare anyone to "Pish, tush!" him.

* * * *

BROTHER BRADY doesn't confine his remarks to producing conditions. He has a few words to say regarding the National Association, about his fellow manufacturers and—well, about everything.

And everything with typical William A. Brady ginger. You'd better read it now.

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* * * *

THIS week our "Feature Article" goes out into the broad highways. "Why is a Salesman?" it asks.

But that is only because a short question looks better in the heading. The article itself doesn't exactly ask "Why on earth are film salesmen," nor "Why are film salesmen on earth?"

No, it merely intends to throw a broad questioning beam on the general methods of selling a motion picture.

The conditions shown in the article are pretty typical of affairs in many sections that we happen to know. Of course, it doesn't apply to every section, to every exchange nor to every salesmen.

This last being said to forestall the flood of indignant letters from some of the really top-notch, A1 managers and salesmen we have in this jamboreed fillum game.

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CARL LAEMMLE breaks into print rather broadly this issue. First there's an interesting interview on general picture conditions, then there's a William A. Johnston interview draped in horse-shoe shape around a Harry Palmer cartoon. And then there's a story about how Arthur Leslie's guiding hand enabled President Wilson to mark his "X" on that Laemmle album to Pershing. Being, we are told, the second time in as many weeks that President Wilson has done something or other for Carl.

* * * *

THAT'S a pretty censorship mess they are having down in Virginia. It makes a readable story, if not an entirely new one.

For the reformers (?) haven't changed their spots, and the methods being used in Virginia are the same old hack collection of weird and ridiculous untruths. Lobbying for motion picture censorship bills doesn't show a new trick as the years roll by.

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* * * *

AS we go to press Washington administrators of one thing and another are still making up their chameleon-like minds—so we can't say definitely that the Monday holidays are over.

But it is as near to being certain as anything can be in these war times. Back to the routine sort of existence we shall go.

We know of a number of exhibitors who squealed a blue streak when the one-day-a-week fuel holiday was proposed who will yell even louder now that they are off.

For in more than one instance the exhibitors found that throwing an extra holiday in the week gave them just the difference between "breaking even" and clearing a profit.

Figure it out for yourself: Just add an average dull Monday and Tuesday business and then balance it against a packed-to-the-doors holiday house from noon to eleven.

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* * * *

THOMAS D. SORIERO, the New England exhibitor, was a visitor to MOTION PICTURE NEWS office last week. Soriero is one of those ever-thinking type of exhibitors who are a delight to meet.

He has a story in this issue on what picture people are doing to drive the dimes back to vaudeville. It's worth reading.

Manager Soriero has promised us other articles that you should look forward to. They are the product of an unusual first-hand experience. At his Park theatre in Boston, this exhibitor caters to an upper-level audience. His Lowell houses, however, get their patronage from a strictly factory-town class.

The varying methods of appeal are interesting—to all of us; the lessons taught by experience are of value—to other exhibitor readers.

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Why The Film Salesman?

By Guy Leavitt

[Editor's Note—Perhaps all salesmen are not in the classification outlined in this fact story from the Midwest. Indeed, as we go to press a letter comes to our desk from a salesman in the South, who says: "The present time motion picture representative to be successful must be straightforward, have character and personality. He must be able to explain the merits of his wares to an exhibitor without resorting to the tactics of putting every production that has ever been made 'on the pan,' stating that everything is rotten but what he is trying to sell."

The frankness of the following article leads us to believe that, as has happened with previous articles of our "From the Field" series, no small storm of criticism both for and against the writer's viewpoint will be forthcoming.]

TWELVE motion picture film salesmen sat about a stove in the Hotel Keeler, Grand Island, Neb., one cold night last week.

Three motion picture exhibitors busied themselves in their theatres, entertaining their patrons. Little they knew of the army of film salesmen that would pour in upon them the next morning! More than that, little did they care!

For be it known, the Grand Island exhibitors, and all other exhibitors in the Middle West, big and little, are expert at dealing with film salesmen. Why? Simply because they have to deal with so many.

"I was in the business just twenty-five minutes when I received my first call from a film salesman," said an exhibitor, telling of his experiences. "I had been in to the exchanges to book my first few pictures. I felt honored at the prompt attention paid me by this salesman and readily signed some contracts with him. Before the day was out I was dismayed.

"At one time I looked up from my desk and there, sticking their heads in the doorway to my tiny office under the machine booth, were three salesmen. Eight called on me that first day. Now film salesmen are as common to me as are my trips to the postoffice—about five a day."

"Sure, I can go out on the streets of my town almost any day and shoot from two to six film salesmen if I had a mind to," said another exhibitor. "They are more common than jack rabbits, and you know Nebraska is no back number when it comes to jack rabbit population."

Film salesmen admit it. They admit they are numerous. More than that, partly because they are so numerous, they admit their number is guilty of some of the most underhanded dealing that ever degraded any business. One of the best salesmen in the Omaha territory; a man who has been on the job as long as any of them, admitted this: *"There are more misrepresentations and broken promises in the motion picture film business, as practiced out of the exchanges, than in any other line of business there is."*



Dream of the film salesman who finds himself in the midst of exhibitors he has cheated, swindled and filled with lies.

Here are some of the things, according to this salesman, that are common to the trade:

To promise a big lobby display, to promise extra paper, to promise big advertising of the film by the exchange, then, when they have secured the contract, to forget all about their promises.

To sell film, not according to the size of the town, not according to the prominence and popularity of the theatre, not with regard to how much the exhibitor can pay, but on the principle of "How much can I get for it?" "A salesman was in to see me the other day, offered me a picture for $25, and before he left he had come down to $12.50 and would undoubtedly have come lower," said an exhibitor.

To get a contract signed and use it as a club to make other exhibitors offer more. Then put the matter up to the exchange manager, who writes the first exhibitor, "Sorry, but we cannot book the picture at the price for which you contracted with my road man."

To sell a picture to an exhibitor in one town for a certain sum and go to the next town and sell it for less.

Why do they do this? Are film salesmen naturally a low class of brigands, lying in wait to take advantage of the poor, innocent exhibitor? The film salesmen deny they are brigands by nature, and they are right.

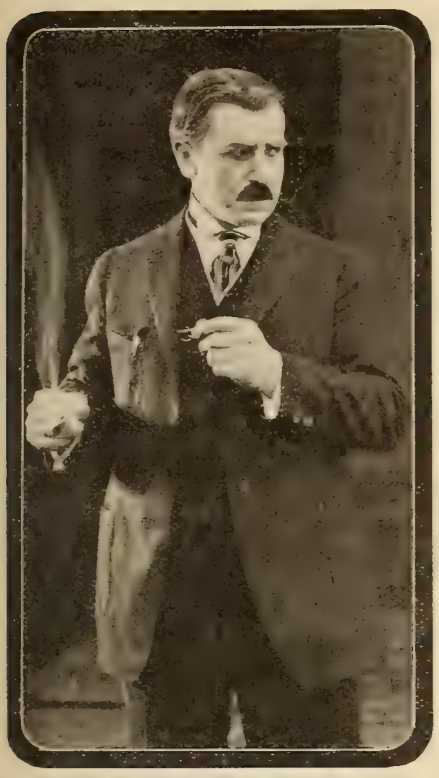
Here is why they take such steps:

"For every day the exhibitor has open, here are twenty film salesmen waiting to get his contract for that day. I've got to make a showing, so I'll do almost anything to get his business. If we get him once, he'll be a regular patron. Over production! That's the trouble. We shove film at the exhibitor, we'll almost give it to him, just to keep it off our shelves!" Thus one road man—one who has been on the road for years, gave his reason. "Why isn't the class of film salesmen higher? Because we are paid less than salesmen for any other business. We get from $20 to $40 a week, and our job is nothing but a temporary affair anyway," said another.

In the Omaha territory it is unusual for one film salesman to stay with one company for a year, although there are several that have been in the same territory for several years.

"The higher-ups in New York invest a lot of money in a lemon, and then tell us to urge the exhibitor to put it on for extra days. After that they want us to go again to that exhibitor and get business!" said another salesman, quoting an instance of where such a "lemon" was urged on the exhibitor and later a division manager for the company admitted they knew it was "a rotten picture, but

In Next Week's NEWS: *"The Scenario's the Thing"*



we had to get our money out of it." The picture in this instance proved a boomerang, the exchange losing several good customers.

Ask an exchange manager about the

Exhibitor:

Oh, hell; You said that last time, and all I got was five tin cans filled with the worst picture we ever put on.

situation, and what does he say?

"None of my men practice such things; I'd fire 'em in a minute. We have one price for every town, and that price goes. The salesman who goes out and sells film at a higher rental than the exhibitor can pay and make a profit is the poorest kind of a salesman an exchange can have. We can't see the exhibitor personally, we have to depend upon our salesmen. I am square with the exhibitor, and expect my salesmen to be square with him. But you ought to see some of the stuff the exhibitor pulls over on me! Signs a contract for my picture on a certain day, then along comes a salesman for another exchange and he ignores my contract to sign for a cheaper picture, later taking the pains to write me he made a mistake and overlooked the fact he had booked the other picture—etc., etc., etc."

All of which is well and good. But when a number of salesmen out of Omaha were asked about conditions, they substantially upheld the one who said, "There are more misrepresentations and broken promises in the film game than in any other line of business."

Dave Block, sales manager for the Triangle exchange in Omaha, has been in the territory for three years.

"We haven't a salesman on the road; I'm doing it all right from my little desk here in the office," he proclaimed the other day. "I know the exhibitors after three years calling on them; I can call them by their first names. I can write a personal letter that will be as real as if I were talking to them. I know exactly what I am offering, and there is no chance for a slip on our deals. We have never enjoyed better business and it is getting better every day.

"I don't say we won't have salesmen later on. We probably will, but I will pay close attention to their goings and comings.

"I stayed in this territory for three years by being square. I count every exhibitor in the territory my friend. I can look back over my record and be proud." Mr. Block admitted most film salesmen couldn't look back over their records and be proud—they'd be scared of the Judgment day.

A common story in the Omaha territory is of a salesman who sold an exhibitor at one price and went to the next town, where he sold it at one-half that price. The wronged exhibitor threatened to shoot the salesman on sight. The salesman still travels out of Omaha—but he doesn't call on this particular exhibitor.

Another film salesman lasted about a week by going to exhibitors in bone-dry Nebraska and offering them drinks from a bottle of whiskey

Salesman:

Our company will give you the Statue of Liberty, the U. S. Mint and the White House for a lobby display. Anything else you want? Give you that too.

before he talked film.



Several things stand out in a review of film salesmanship:

There are too many film salesmen.

There are too many pictures. There is too much cut-throat competition.

All resulting in underhanded tactics that degrade the trade; that would be a disgrace to any business, and that must be eliminated before the motion picture industry can rest on the secure foundation that is certain to be its position within a few years.

Betzwood Film Enters Industry

ANNOUNCEMENT of the organization of the Betzwood Film Company, of Philadelphia, was made this week by Clarence Wolf, president of the company, from headquarters in the banking establishment of the Wolf Brothers & Co., in the Empire Building in the Quaker City.

The initial step in the enterprise was the purchase outright and for cash of the Betzwood plant from Siegmund Lubin. The plant covers over 400 acres, with three-quarters of a mile fronting on the Schuylkill River, about a mile from Valley Forge and twenty miles from Philadelphia. There is a Pennsylvania Railroad station on the grounds, with a Philadelphia and Reading station several hundred feet from the gates. Daylight studios with room for production of any size, and equipped with up-to-the-minute lighting systems; separate dressing rooms for companies and storage structures with plenty of sets are located on the grounds.

At the technical end of affairs the Betzwood plant has Ira M. Lowry, whose picture, "For the Freedom of the World," is now being shown throughout the country. Leonard A. Blumberg and Norman Jeffries are also connected with the new organization.

One interesting point in the proposed operations of the Betzwood plant is that the company will not engage at the offset any recognized stars.

THE editors desire to express thanks for the stills used to illustrate this article to the following producers: Universal, for the triangular scene on the opposite page, a scene from "Madame Spy"; Paralta for the scene in the upper left hand corner of this page, a scene from Henry Walthall's "His Robe of Honor," and the Fox Film Corporation for the picture in the upper right hand corner, which is from "Jack Spurlock, Prodigal," featuring George Walsh.

Crandall Closes Realty Deal

Crandall Theatre Company Passes Under Control of the Washington Exhibitor, in Association with Bulkleys

HARRY M. CRANDALL, head of the Crandall circuit of theatres in Washington, D. C., has returned to the Capital City following a visit to New York, where he closed some important film contracts and secured title to the new Metropolitan theatre, now building in Washington.

The latter deal, which is considered the biggest event of the year in Washington theatrical and real estate circles, includes the purchase by Mr. Crandall, Barry Bulkley and R. W. Bulkley of all right and title in the Crandall Theatre Company, controlling the new Metropolitan. The new house is at F and Tenth Streets, North West, and was to have been opened in March, but a partial collapse of the roof last week will delay the opening about two months. When it throws open its doors the Metropolitan will be under the direction of Mr. Crandall.

The new officers of the company are Harry M. Crandall, president; Barry Bulkley, vice president and secretary, and R. W. Bulkley, treasurer, who, together with Peter A. Drury and Michael J. Keane, of the Merchants' Bank, constitute the Board of Directors. In the transaction Peter A. Drury conveyed to Harry M. Crandall nineteen parcels of real estate for a consideration of $175,000. The capitalization of the new Crandall Theatre Company is placed at $700,000.

In addition to the Metropolitan theatre, Messrs, Crandall, B. and R. W. Bulkley and A. E. Beitzell have purchased outright the recently opened and finely appointed Crandall's Knickerbocker theatre, at Columbia Road and Eighteenth Street, Washington. Messrs. Tucker K. Sands, Fred S. Swindell and A. Muehleisen have retired from this corporation. The capitalization of Crandall's Knickerbocker Theatre Company is placed at $250,000.

Upon his return to Washington from New York Mr. Crandall expressed much gratification at the outcome of the above transactions. "The addition of the Metropolitan theatre augments and properly cements the Crandall circuit of theatres in Washington," said Mr. Crandall, "and gives me one of the strongest chains of motion picture houses in the country. Each and every one of these theatres is a representative house and is absolutely owned by myself and my associates. The Crandall Theatre Company is not a mere booking organization; it absolutely controls every house booked by it and owns more theatres than any other firm or company in Washington."

Selznick Backs Up Crandall

Says Fair Dealing Between Producer and Exhibitor Is Not Unknown—Agrees with Crandall in Statements

LEWIS J. SELZNICK this week said, in reference to H. M. Crandall's statement last week:—"I have read with intense interest the statement in last week's MOTION PICTURE NEWS of that eminent exhibitor, H. M. Crandall, concerning his splendid chain of motion picture theatres in Washington, D. C.

"My hat is off to Mr. Crandall!

"Mr. Crandall's remarks are an able exposition of the progressive conduct of a big business. They are of a special significance, in view of the many less business-like contradictory statements which have been given out concerning the relationship between the big producer and the exhibitor.

"Mr. Crandall states that 'he has never been bulldozed by producer or exchange' and that 'he has been oversold at times, but has also been undersold at times.' He also says that 'he has always obtained fair adjustments' from the exchanges when he has sought them. This is a fine, fair and square statement, straight from the shoulder. But, in justice to Mr. Crandall—and in all my experience in the motion picture business I have never met a fairer man than Mr. Crandall—I wish to record that Mr. Crandall has modestly told only part of the truth.

"The whole truth is that Mr. Crandall has voluntarily raised the price he has paid me for pictures in the past. Let the strife breeders take note of that fact. Isn't it a complete contradiction of the usual representation of the relation existing between exhibitor and producer? Here is the result. If Mr. Crandall were to inform me that he was paying too great a price for my pictures, and that in consequence he required an adjustment of prices, he would find me ready and willing to accommodate him and happy to do so. When a man has raised the price he is paying me voluntarily, he will never have to ask the second time for an adjustment on what he considered an unfair price.

"There are all sorts of men in the motion picture industry. If more of them were imbued with the fair spirit of H. M. Crandall and conducted their business along the same principles of rock bottom justice and fair play, there would be less talk of trouble between exchange and exhibitor, and there would be fewer calamity howlers."

Lesser Buys Series of Re-Issues

Sol L. Lesser announces that he has closed a contract with Y. Freeman, of S. A. Lynch Enterprises, Inc., for the Hart-Fairbanks-Keenan-Talmadge re-issues which have been released on the Triangle program. By virtue of this deal, Mr. Lesser becomes sole owner of all the re-issues featuring the above stars. It is announced that the price which changed hands runs into six figures.

New Corporations

THE following new corporations within the industry were included in the records of the Corporation Trust Company, of Jersey City, for the week ending January 26:

DELAWARE

EDWARD WARREN PRODUCTIONS, INC. To conduct public and private theatricals and other entertainments; incorporated for $5,000 at Dover. Arthur W. Britton, Samuel B. Howard and George V. Reilly, all of New York, are the interest parties.

BRANDYWINE MOVIES PICTURE COMPANY. To exhibit moving pictures and other amusements. Incorporated for $50,000 at Wilmington. Emily M. Anderson, Evelyn Culver and Aaron Finger, all of Wilmington, are the incorporators.

MAINE

MASTERCRAFT PHOTOPLAY CORPORATION. To exhibit and deal in motion pictures, all kinds of manufacturing, trading, contracting, building, and do all things incident. Incorporated for $1,000,000 at Kittery. Horace Mitchell, Kittery, Maine; Fred R. Jefferson, Allston, Mass.; Edward H. Wood, Wellington, Mass., are the incorporators.

NEW JERSEY

COURTLAND EXHIBITING COMPANY. Amusement enterprises; incorporated for $100,000 at Jersey City. H. Charles Hespe, 390 Central avenue, Jersey City, N. J.; Frances E. Hespe, 390 Central avenue, Jersey City, N. J., and William Hackett, 8 Charles street, Jersey City, N. J., are the incorporators.

Hammell Manages General Film Office

John A. Hammell, associate manager of Pathe Film Company, has resigned his position with Pathe to become general office manager of the General Film Company.

Mr. Hammell is one of the pioneers in the motion picture business, and he is one of the most popular managers in the industry.

His first experience in the film business was as an exhibitor in New York, leaving this to become general manager of the Moss and Brill chain of vaudeville and picture houses. In his new position, as manager of the New York sales forces of the General Film Company, Mr. Hammell has many ideas and innovations which will soon be put in force.

Sweaters Supplied to Army Men

The Stage Women's War Relief Association, of 356 Fifth Avenue, New York, is bending every effort to keep men who have joined the colors from the motion picture industry well supplied with sweaters and other things necessary to comfort.

Men from the industry now in the ranks have been requested to send their names to Mrs. Julia Hurley, of the Stage Women's War Relief Association, and they will get special attention.

Exhibitor Joins Colors

George C. Brown, formerly assistant manager of the Victoria theatre, a vaudeville and motion picture house of Baltimore, has been appointed to the Purchasing Bureau of the Ordnance Department of the U. S. Government.

Brady Plans to Cut Out the Waste

In Withdrawing from Active Service in World Film Producer Aims to Continue Making Pictures Unrestricted—Steger Rumored as World Successor

WILLIAM A. BRADY has resigned as director-general of World Film Corporation, and statements which he has made concerning his withdrawal and future intentions indicate that his decision is another feather in the cap of "efficiency," beginning with cutting out the waste all the way from scenario to finished product, and then through the distribution courses.

However, Mr. Brady does not completely sever with World, as he retains his interest in the company and a seat as director, according to announcements. His latest move, after two years as head of the World organization, is to test out the idea of conservation as applied to the production of pictures.

Time Clock for Stars

The announced fact that World Film Corporation could ill afford, considering conditions at present, to pay Mr. Brady $100,000 a year as director-general appears to have less bearing on the case following the producer's statement to MOTION PICTURE NEWS February 2. In this interview he asserted that his plans include an attempt to avoid precedents, which, in effect, will make conditions as set forth in the article, "The Solemn Truth Satirized," in MOTION PICTURE NEWS last week, impossible.

"Yes, I am going to continue to produce unrestricted by any rules or precedents," said Mr. Brady. "A man said to me today: 'You say in one breath that things are wrong and can't go on, and in the next you say you are going to continue producing. How do you reconcile the two statements?' My answer is that I am going to continue producing, but on an equitable basis. I don't want or I don't propose to stand around a studio and see a star come in at 11 o'clock, do a couple of scenes, go out at 12 o'clock for lunch, stay away for a couple of hours more, come back and put in an hour or two and then have an engagement which requires immediate departure.

"I have been supposed to install an efficient system, and I have got tired of trying to put up with some things as I have outlined. If a man or woman is to be paid five hundred or a thousand dollars a week by a company for whose expenditures I am responsible the player must deliver the goods.

People Avoid Real Issue

"I took the job as president of the National Association, and have tried to make good. I found all the people arguing about conditions, but nobody ever approached the producing condition. Asked to get at the root of things they sidestepped. I have traveled over the country talking to exhibitors, spending my own money, trying to get them to harmonize. You know those efforts have been successful. But it is different with the producers and distributors. At a dinner the other night at which all the heads of the business were present I talked about the fundamental wrongs of the trade. When I got through I was alone.

"I have resigned a position paying a hundred thousand dollars a year because I don't feel that I can earn it, as conditions are at present. You know if a stage producer puts on a play and he feels that it is not going to be a success at first he can explain the situation to his players and obtain a temporary concession in the way of salaries. Do you think anything like that can be done in the picture business. Conditions mean nothing to some motion picture players, they will tell you they can't cut salaries.

"As head of the industry, I am supposed to represent the exhibitor as well as anybody else. The exhibitor doesn't believe that. The only way I can prove I am in earnest about my public job is by throwing up my private job. I know that this business needs reconstruction. If you don't have reconstruction you are going to have bankruptcy—just as sure as we are sitting in this room.

Big Future for Films

"I know I am connected with one of the greatest businesses in the world. There is no business in the world to-day that has so great a future as the motion picture business.

"For the past eighteen months I have been in a studio working with my coat off, and I know what goes on in studios. I have seen with my own eyes what some of these people do. I know many industrious and conscientious directors, actors and studio employees—people who really work. I am not referring to these, because their honest efforts are blocked by the incompetent ingrates who refuse to give value received. Howard Kyle is one of the foremost figures and a man of influence in the Actors' Equity. Recently I put Mr. Kyle in a picture—the first he has appeared in—and did it with the particular purpose of giving Mr. Kyle the opportunity to observe at first hand in the studios the deplorable conditions which the producer is forced to stomach in his relations with many overpaid actors who hardly earn their salt.

"The exhibitors got together. Now, I am going to make the producers get together. I am going to try and lick producing and distributing conditions.

"I am leaving the World Film in excellent shape. The product is provided for up to June 1. 'Stolen Orders,' on which I am working, is not to be a World Film production. It is an all-star subject, on the lines of 'The Whip.' I have met the expense of the subject out of my own pocket.

"I shall continue as president of the National Association until August, and I am going to work along the same lines as in the past."

In connection with the rumor that Julius Steger is to be the successor of Mr. Brady as director-general of World Film Corporation, a representative of MOTION PICTURE NEWS asked the former to verify the report.

Mr. Steger was reluctant to volunteer information, neither denying nor affirming the rumor. He did admit, however, that negotiations to that effect were pending, and his decision in the matter will largely depend upon Joseph M. Schenck, who is Mr. Steger's friend and business associate.

Mr. Steger feels that nothing could induce him to assume the great responsibilities of that position if, thereby, his partnership with Mr. Schenck would have to be severed. He wishes to retain the privilege of serving Mr. Schenck's interests in an advisory capacity, thereby insuring for himself Mr. Schenck's co-operation in fulfilling his duties as director-general of the World Film Corporation. Mr. Schenck is taking an active part in the negotiations now pending.

$2,000 OR BUST!

Bullets First—
Then "Smokes"

BULLETS fired by American rifles and machine guns will clear the road to Berlin. But—

The first question a wounded man asks when picked up off the field is, "Smoke?"

Our lady Nicotine is a wonderful pain killer.

The boys in the trenches need and appreciate cigarettes and tobacco more than anything you can give them. Are you doing your share?

If you don't know all about MOTION PICTURE NEWS' campaign for sending cigarettes and smoking tobacco to France, please write for the information. Your patrons will help—willingly.

Get in line! Help boost this figure to the $2,000 mark!

Previously acknowledged		$1,480.39
Orpheum Theatre, Muncie, Ind., John J. Meehan.	$2.05	
Strand Theatre, Poplar, Mont., H. C. Walker, Manager	5.11	
Miss Thelma Morehead, Port Gibson, Miss.....	5.00	12.26
		$1,492.56
Grand total of the "Our Boys in France" tobacco fund		$147,202.04

Directors Score Social Hit

Initial Supper-Dance of Motion Picture Directors' Association Sets the Town Talking Stars and Officials Present

DIRECTORS, ever on the qui vive for originality and perfection in their accomplishments, had their first big social inning in New York the evening of January 26, when the Motion Picture Directors' Association held its initial supper-dance at the Biltmore Hotel.

To say that the affair was a big success is but a vague compliment to the directors, who threw not only their efforts into making the event one of the most talked-about receptions of the season, but their personalities as well. To revert to tried and true studio language, "the blowout was a riot." Already one of the strongest club organizations within the motion picture industry, it is safe to say the Motion Picture Directors' Association was given added impetus through this ten-strike carefully planned as the best thing of its kind ever held in film circles, and carried out along the same lines.

In speaking of the supper-dance it is well to start with the directors who were prime movers in the affair, and to whom unusual credit is due. Among them are Wally Van, William F. Haddock and Carroll Fleming. They worked thriftily and with zeal unceasing for the success of the event. After it is over, and the great babble of complimentary exclamations has been noted, it is difficult to think of "work" being associated with the reception. But, nevertheless, the directors behind it did their full share, and are no more than repaid in reaping the harvest of "well-

To begin with, they called upon Joseph Urban, considered by some the dean of scenic designers, to do the special decorations. The peculiar charm of Urban curtains, hangings, draperies and decorations is well known throughout the entire theatrical world, and the directors are of the opinion his reputation will not suffer through his efforts in providing something unusual for the supper-dance. The music was by Nicholas Orlando, and further instrumentalities in the way of skirls and syncopation were provided by a Scotch bagpipe band, composed of champions of Scotland and a colored jazz band that jazzed through melody after melody in regular style.

To supplement this were Spanish dancers from "The Land of Joy," a patriotic novelty in which a flag shower, including flags of all the allies, figured prominently, and colored entertainers. Dancing, of course, cut a large swath in the trend of events, and in the midst of this were noted not alone directors but film stars of international reputation and officials and others high in picture circles.

Among those present were: Mr. and Mrs. Adolph Zukor, Mr. and Mrs. William A. Johnson, Doris Kenyon, Nat C. Goodwin, Mr. and Mrs. Sidney Drew, Mr. and Mrs. Sidney Jarvis, Grace Valentine, Sheldon Lewis, Virginia Pearson, I. E. Chadwick, Geo. LeGuere, Mr. and Mrs. William Fox, Mr. and Mrs. Jack Loeb, Pearl White, Lord Innes Ker, Baron DeWitt, Lois Meredith, Tom Moore, Betty Howe, Miriam Nesbit, Mr. and Mrs. Max Karger, Mr. and Mrs. Richard Rowland, Jules Rancourt, Fred Block, Mr. and Mrs. Tom Terris, G. M. Anderson, Lawrence Webber, Capt. E. H. Lambert, Raymond McKee, Mr. and Mrs. James Huff, Lieut, Earl Felter, Gertrude McCoy, Phil Lang, Sam Spedon, Nathan Burkan, Mr. and Mrs. Edgar Selden, Capt. Lansky, Mr. and Mrs. Herbert Blache, Ted Barron, Crawford Kent, Elsie Ferguson, J. F. Chalmers, Carlton King, J. W. Rumsey, William Russell, Carlyle Blackwell, O. A. C. Lund, Geo. L. Derr.

Clara Kimball Young, Pauline Frederick, Willard Mack, Harry Garson, Oscar Apfel, S. L. Rothapfel, Alice Joyce, Antonio Moreno, Duncan McRea, James Kirkwood, Maude Fealy, Mrs. Jay Hunt, Arthur Albertson, Courtland Young, Normal Selby, A. M. Werner, Mr. and Mrs. Chas Abrams, Mr. and Mrs. Harry Morey, C. A. Kracht, Mr. and Mrs. C. A. Willat, Mr. and Mrs. John Rock, Daniel Frohman, Madge Evans, Mr. and Mrs. Frank Losee, Mr. and Mrs. E. J. Connelly, Alice Hollister, Herbert Brenon, Mr. and Mrs. L. J. Selznick, John Emerson, Anita Loos, Ouida Bergere, Marjorie Rambeau, Alan Dale, Sonia Markova, Lieut. Albert Kaufman, Chas. Maigne, Jack Pickford, Olive Thomas, Owen Moore, Victor Morley, Jules Powers, Edwards Davies, Valentine Grant, June Caprice, Edgar Selwyn, Margaret Mayo and Samuel Goldfish.

The officers of the association are: J. Searle Dawley, director; Maurice Tourneur, assistant director; Edwin Carewe, technical director; James Vincent, scenarioist; Robert G. Vignola, treaturer; Paul Scardon, inner guard; Wally Van, outer guard, and Sid Olcott, Barry O'Neill and Travers Vale, trustees.

Wally Van was chairman of the dance committee; Vignola and Crane, tickets; Carroll Fleming, door; James Vincent, refreshments; Wally Van, music; Dell Henderson, supper; Sid Olcott, reception. These chairmen had scores of able directors as assistants, but lack of space crowds their names out of this issue.

President Signs Laemmle Album

Gold-Mounted Booklet with Signatures of Prominent Men Sent to France for Delivery to General Pershing in Person

THE Laemmle gold mounted album from the house of Tiffany has been dispatched to France, for delivery to General Pershing as a message of good cheer from America, and in it are the names of numerous men prominent in affairs of the United States. President Wilson personally autographed the album, and commended Carl Laemmle, of the Universal Film Manufacturing Co., highly for his suggestion which resulted in the materialization of the album.

Mr. Laemmle last week received word from Washington that the album had been signed by the President and that it had been sent to France by Secretary of War Baker for delivery to General Pershing. It is expected that the American commander will receive the token of esteem and cheer this week, or next week at the latest.

Universal's director-general conceived the idea of sending an album, with autographs of prominent men in the country's affairs, a few months ago, and at that time was roundly praised for his move. An order was immediately placed with Tiffany for a booklet appropriate in every sense of the word, and following its completion it was sent to Washington for the signature of the President. It is said that the nation's head was greatly pleased with the idea, and did not hesitate to place his name with the others. In addition, he caused a letter to be sent to Carl Laemmle, commending him, and conveying the further information that the album was being sent to France in the care of a responsible representative of the Government, who would personally see that General Pershing received it.

This latest patriotic move of Carl Laemmle has been given much attention all over the country, not alone by the public which has read about it in the news columns, but by the editors of the leading newspapers, who have taken the action as another of the public-spirited ideas advanced by Mr. Laemmle. The result has been editorials in many of the newspapers, in which Universal's chief was praised not a little.

Motion Picture News of February 2 carried a notice which President Laemmle issued to Universal employees, in which it was made clear the company was entirely out of sympathy with the committees from the various industries which were flying toward Washington to protest against the order of the fuel administrator. The fact that the order had the approval of President Wilson was pronounced as quite enough for Universal. A letter of acknowledgment and thanks was also received by Mr. Laemmle from Washington concerning the notice.

When requests from the Capital were sent out to producers, asking them to use trailers on films to help Food Controller Hoover, Universal was among the first to receive attention, and has thrown itself into the cause wholly.

Joseph Kaufman Buried Sunday

Funeral services for Joseph Kaufman, director for Famous Players, who died Saturday morning, were held at Campbell Funeral Church, Broadway and Sixty-sixth street, Sunday. Reverend Dr. Goldsmith of the Free Tabernacle officiated.

Mr. Kaufman was the husband of Ethel Clayton, the actress, and had been one of Famous Players' leading directors. He was founder of the Motion Picture Directors' Association. He was born in Washington, D. C., in 1882.

Noted Writer and Critic Dies

LEANDER RICHARDSON, publicity director for World Film Corporation, dramatic critic, author and newspaper man, died early Saturday morning at his residence, 130 West Forty-seventh street, New York, after an illness of little more than a week, due to bronchial-pneumonia. He is survived by his widow, two daughters and two sons. Funeral service were held from St. Malachy's Roman Catholic Church, Monday morning. Interment was in St. Raymond's Cemetery, Westchester, New York. The ballbearers were Daniel Frohman, William A. Pinkerton, Henry Dixie, Edward E. Rice, Al Hayman, A. O. Brown, Robert McIntyre, Charles Stone, Joseph Lowe and Frederick McCloy. The deceased was sixty-two years of age.

Mr. Richardson was a widely known dramatic critic and writer. Three years ago he entered the editorial branch of the motion picture business, and for that period of time was publicity director for World Film Corporation. He was a close friend of William A. Brady, Daniel Frohman and was personally acquainted with every one of importance in the theatrical world. He was the son of Albert Dean Richardson, for many years editor of the New York Tribune. He was born in Cincinnati, and his first introduction in the theatrical business was his affiliation with Charles Albert Byrne, A. C. Wheeler and Archie Gordon, and others who at that time were heads of the New York Dramatic Times, the leading theatrical publication of that time.

Mr. Richardson wrote several works of note some of which were adapted for stage presentation. Among his books are, "The Dark City," "Lord Dunmersley" and "As Ye Sow." His "Olivette," "The Snake Charmer," "Anselma" and "The Nominee" were adapted and presented on the stage. "Under the City Lamps" and "The Millionaire" were written also by Mr. Richardson.

Mr. Richardson lived for many years with Captain Gustave Frohman, father of Charles and Daniel Frohman. For many years Mr. Richardson was dramatic critic and general news writer on the staff of the New York Times, and as writer on current topics of the stage for the Morning Telegraph. He was one of the foremost men of the times in the profession of journalism. With the death of Mr. Richardson the theatrical world loses one of its foremost authorities and critics.

Cleveland Exhibitors Appear Satisfied

Motion picture exhibitors of Cleveland are more than satisfied with the results of the Tuesday closing proposition. All of them reported excellent business for Monday. In most cases they said that they had done fully as well in the one day as they usually do in two days, and several exhibitors confessed to a margin over and above that taken in in the two days. So the storm, which broke so violently on Saturday, subsided into a sudden calm by the middle of the week.

Virginia Fights Censor Bill

Exhibitors Gather in Richmond and Ask That Measure Be Amended to Strike Out Three Censors—National Board Favored

THE State of Virginia this week comes more closely face to face with censorship by three censors appointed by the governor than it has yet experienced. The Motion Picture Exhibitors' League of Virginia is, however, strongly opposing the pending legislation, and telegrams, as announced in last week's MOTION PICTURE NEWS, have been sent broadcast by Jake Wells in an effort to get the exhibitors together to combat the alleged evil.

It is contended by the Virginia exhibitors that censorship is unnecessary by three persons in a state, as it is discriminatory. They are not opposed, however, to having the pictures they use passed upon by the National Board of Review.

It seems though, the exhibitors say, that nothing but a miracle can stop the present movement on the part of the Legislature. Up to January 29 it appeared there was a possible chance of killing the bill. On that day, however, any possible effort that might have been made towards helping the legislators to see the matter in the same light as the exhibitors was probably set at naught by the assertion of Jake Wells, in opening the conference which had been called in Richmond. He expressed himself in favor of "censorship," and the assembled exhibitors endorsed the move. The House and Senate patrons will now be urged to amend the censorship bill so as to read: "To bar all pictures unless passed upon by the National Board of Review or by some board of censors or review created by the laws of some state of the American Union."

This, the exhibitors explain, will do away with a three-person censorship, which has been proven practically worthless in other states. They cited Maryland as an example, in which state they claim the censor board has been a financial failure as well as a political blunder.

It remains now for the legislators to interpret the resolution adopted by the exhibitors in the proper light, which will strike out the clause for three censors and substitute one permitting the National Board to view the pictures and pass upon them. The opinion seems to be, however, that the legislators will not swerve from the original bill, though clinging to the exhibitors' statement, "We want censorship."

A representative of organized labor, present at the Richmond meeting, spoke against censorship, declaring it to be against the spirit and feeling of any true American. He denounced censorship itself from every angle and added that there is no stability in it because no two people even censor alike. He said that one film denounced by a local Richmond newspaper had been viewed by himself and his wife and that they were still wondering what there could possibly be that was objectionable in that film.

Carl Senning, of the Fox Film Corporation, summed the case up for the manufacturers. He pointed out that the proposed censorship measure would cost the industry approximately $30,000 to $35,000 per year—an expense which would fall heavily on the exhibitors of the State, since the film producers themselves would be unable to stand this extra tax. This, in turn, he pointed out, would fall upon the people in increased admissions to theatres. He also asked the committee for time to prove by an appeal to the people themselves that censorship is not a popular measure, but is the reformer's plea for publicity. This drew down the wrath of Mr. Wells, who publicly rebuked Mr. Senning on the floor of the Senate, stating that none of the Wells's theatres would be used for the purpose of getting a public expression from the people along these lines.

The adherents of the bill then took the floor, and by inference and such evidence as they could bring to bear endeavored to show the Senate Committee how baneful is the influence of the "movies" upon children.

The second witness to be called by the reformers was a woman who said she did not represent organized society, but was a mother pleading for mothers; that she and other mothers of Richmond had been lured to go to see a motion picture recently that they believed to be especially good for children. But when they got inside of the theatre her child and some of the others cried and hid their eyes at the cruelty depicted on the screen—that some of the children did not sleep for three nights afterward. She implored the legislators to stop such pictures for the children's sakes.

Her description so fitted "Jack and the Beanstalk" that Mr. Senning rose to his feet; offered to have the film brought down specially by special messenger from Washington, to show to the Senate Committee, so that they could judge what a horrible scene it was that the woman was describing. The chairman of the Senate Committee told Mr. Senning that there was no

(*Continued on next page*)

THE FUEL SITUATION

Probable Let-up Next Monday

ANNOUNCEMENTS from Washington last Saturday indicated that the fuel holiday would be called off next Monday. Inasmuch as the printers were permitted to work this Monday there is every likelihood that all industries will be allowed to resume work next week.

Mary MacLaren With Universal

Differences Between Star and Producer Are Bridged, and Plans Are Laid for New Picture —Two Directors

MARY MacLAREN, former Bluebird star, who within the past twelve months has had court difficulties with Universal, has signed a new contract with that company, which gives the organization her services exclusively for a period of a year.

Miss MacLaren left the Universal ranks about a year ago, following which difficulties arose when she attempted, Universal declares, to sign contracts with another company under the name of Mary MacLaren, which name Universal claims. Before joining the company Miss MacLaren was called Mary MacDonald.

Miss Lois Weber is given credit for "discovering" Miss MacLaren. The first picture in which she appeared was "Where Are My Children," in which she had the role of a maid. Then came "Shoes," and with it a fair measure of success. Based upon a story written by Edith Wynne Herron, which appeared in *Collier's*, and which in turn was based upon a report made to the Chicago Vice Commission by Jane Addams of Hull House, the Bluebird feature did well when it was released in June, 1916. The feature carried with it the girl who played the stellar role.

Followed in turn "Saving the Family Name," "Wanted, a Home," "The Mysterious Mrs. M.," "Money Madness" and finally "The Plough Woman." Each of these productions added to the player's popularity, Universal asserts, and helped make her the asset the Universal considered her.

According to Carl Laemmle, president and director general of Universal, Miss MacLaren will work under the direction of either Lynn Reynolds, another prominent member of the film world to return to the Universal ranks, or Wilfred Lucas. In any event, the next few days will see the actress hard at work in the first of a series of new productions.

Farrell Goes to Select Forces

Was Formerly Manager of Metro's Boston Exchange—Louis B. Mayer Takes His Place with Latter Organization

AN interesting and important change in the personnel of the Select Pictures Corporation branch in Boston became effective February 4, when E. J. Farrell, late manager of the Metro exchange in that city, became Select's Boston manager.

Mr. Farrell has been secured, it is understood, to further the management of the corporation's rapidly growing business in the New England territory. He was probably the first traveling representative of the picture distributing organizations in the New England field, and was employed in that capacity by George Kleine when the latter established his Kosmic Film Exchange in Boston in 1909. When George Kleine sold out his business to General Film in 1910, Mr. Farrell was retained, working first in the capacity of traveling representative, then as assistant manager and finally as manager.

In connection with the change, C. E. Shurtleff, sales manager of Select, has gone to Boston to spend two or more weeks. He was accompanied by Myron Selznick, son of Lewis J. Selznick, president of Select Pictures. The younger Selznick will, it is said, spend several weeks in the Boston territory, looking after the Exhibitors' Service Department of the company.

Louis B. Mayer, formerly with Metro, has resumed the management of the Metro branch in Boston, filling the position vacated by E. J. Farrell. As his assistant Mr. Mayer will have Thomas Spry, recently with Select Pictures. While with the company in Boston Mr. Spry is said to have made such excellent progress that he was presented with a watch by Lewis J. Selznick.

Pathe Makes Several Changes

Joseph Dunn Is Named Title Editor, After Year with the Company —Winchester Does Serial Publicity

SEVERAL changes in department heads have recently been made by J. A. Berst, vice president and general manager of Pathe Exchange, Inc.

Joseph Dunn, who has been with Pathe for something over a year and as a former newspaper man has a wide acquaintance in New York, has been placed in charge of the title editing department. Mr. Berst appreciates the importance of this department, and has determined that in titles and film editing the Pathe releases shall be beyond criticism. Mr. Dunn has been in charge of the Pathe serial publicity department.

Tarleton Winchester, who, in addition to special sales and publicity work, has been the editor of the Pathe Sun has been given the serial publicity department. Mr. Winchester has been in the motion picture business for a number of years and came to Pathe about two years ago from Paramount, where he was publicity director.

Tom North becomes the editor of the *Pathe Sun*. Mr. North made a big hit with exhibitors in Seattle, where he was manager of the V. L. S. E. Exchange, and where he published the V-L-S-E Pals, a sheet which had wide vogue with theatre men. He has been in charge of the Pathe super-feature department.

In and Out of Town

W. H. Drummond, prominent independent buyer and distributor of Knoxville, Tenn., arrived in New York last week to look over the current features. Mr. Drummond is distributing "The Warrior" and other big features in his territory.

William Parsons, National Film Company of America, who has been in New York for several weeks arranging for the opening of "Tarzan of the Apes," returned to Los Angeles last week. Mr. Parsons will produce comedies.

Don J Bell, Bell and Howell, Chicago, returned to Chicago last week after a business trip to New York.

William A. Brady who announced last week his resignation from World Film Corporation, left last Saturday for Detroit on business.

The Virginia Convention

(*Continued from preceding page*)

need of so doing since he himself has seen the picture; saw nothing objectionable in it, and would not have cut the film had he himself been censoring it for a Richmond public. Another Senator spoke up, and said: "Nor would I—I saw nothing in it which was objectionable."

Nevertheless, though thus convicted of the unreasonableness of their claim, the opponents of freedom of speech and liberty of the individual continued their tirade against motion pictures. A minister denounced them roundly. The president of a bank in Richmond who had fought as a rebel in the Civil War in commenting upon the cruelties of the Germans in the present war attributed the present degredation of woman to the evil influence of the screen upon humanity. A young physician of Richmond who said he had made an especial study of defectives ascribed much of the present mental deficiency of babies—not to their parents—but to the "movies." Thus the tidings went on until the weary committee called a halt, and declared the hearings of the Senate Committee on the question of Film Censhopship closed.

No cognizance was apparently taken by the committee of the fact that censorship is not a static quantity; that no two persons ever agree as to the moral quality of a film; that the man's or woman's judgment in viewing a film is governed by his or her environment, education or experience and travel.

Much stress was laid by the adherents upon the fact that Virginia is a sovereign State, and as such is entitled to censor her own films—with the evils of political, religious and social and perhaps racial prejudices properly camouflaged by carefully chosen phrases to hide the real underlying hydraheaded curse—censorship—which, if not stamped out by the people themselves has within itself the latest power to attack the American Independence which to a real American is treasured as his most priceless possession.

Laemmle Sees Industry Solidified

Believes Present Crisis Will Convert Motion Pictures from Inflated Bubble to Gibraltar-Like Rock—Reasserts That Waste Is Too Great

PRESIDENT AND DIRECTOR GENERAL CARL LAEMMLE, of Universal Film Manufacturing Company, last week reasserted his recently made statement that waste within the motion picture industry is too great. He still contends, also, that producers are sugaring their announcements regarding stars' salaries too much, and this has caused a souring of the general public against the industry.

However, Mr. Laemmle has announced himself as a firm optimist in the crisis which has made itself more or less known at the present time, and is sincere in his belief that in time to come the present period will be looked upon as the era which converted the motion picture from an inflated bubble to a rock-solid industry.

Ignores Opposite Assertions

Disregarding the reasons put forth by the men prominent in the field who have voiced their opinions on the present state of affairs, Mr. Laemmle again comes forward with the assertion that waste—and nothing else—is responsible for the present condition of affairs.

Waste has made the industry top-heavy, according to the Universal's head. It has piled cost expense so terrifically high as to preclude all possibility of profit for manufacturer, exchange or exhibitor. It has been the means of attracting the fly-by-nighter and the direct cause in many instances of unfair taxation by municipal and state governments.

"In spite of all we read and hear about the efficiency methods adopted by the various film organizations, there isn't another industry in the world in which waste is so common, or so complacently regarded," declared Mr. Laemmle in the course of an interview granted to a representative of this paper.

"The item of stars' salaries is an old, old story—but an all-important one, nevertheless. Needless extravagance in production is another. Excess advertising of weak productions is a third. Slipshod distributing methods a fourth—but I could go on and detail an almost unending list.

Neglect Loses Money

"Let me cite you an instance of gross negligence that recently occurred in connection with a certain big feature—what I say to you was in turn told me by one of the men connected with the organization which produced the picture.

"The producers engaged a certain world-famous star at a staggering salary. It was agreed that the player was to commence work on a certain date. Yet not until almost three weeks from the date agreed upon was the first set used in the production ready. In the meantime the star's salary had to be paid. I understand that when the picture was finally completed its cost reached a six-figure total—and not a small part of it was merely represented in the money handed to the central figure.

"Here's another instance," said Mr. Laemmle. "In reading a story published in a magazine possessing wide circulation the other day, I came across a few paragraphs telling of the terrific expense to which one company had gone to erect a set which was subsequently destroyed to obtain certain effects. Press agent camouflage? Not at all! The writer told the truth. Perfectly good money, and lots of it, did go up in smoke—and all for a scene which really could have been dispensed with, without in the slightest way detracting from the interest of the story."

Little Cost—Big Success

"You probably know that the most successful productions the industry has known, cost comparatively little. Take 'Traffic in Souls.' Not another of the many imitations that followed in its train ever came within hailing distance of the money it made. They cost anywhere from two to ten times as much as did our picture, too.

"'Where Are My Children?' is another feature that made real money. Cost? Way down in the five figures. Imitations which followed it all cost at least again as much. We produced for Jewel Productions, 'The Price of a Good Time' and right now that picture is making more money than ninety-nine out of every hundred features on the market. 'Shoes,' and such serials as 'Liberty,' 'The Voice on the Wire' and 'The Red Ace,' all made money without the necessity of our wasting fortunes in producing them.

"Frankly, we have stopped producing spectacles because the public would rather pay to see stories—stories dealing with plain people in a plain, human way. We are not paying tremendous salaries to stars for the same reason. Neither 'Where Are My Children,' 'Shoes' or 'The Price of a Good Time' contained world-famous stars, but they did contain the all-important element—the story!"

"As far as distribution is concerned, we have still much to learn from the lowliest organization in the commercial field. As far as I can see, it is the burning ambition of every fledgling film organization to immediately establish a string of exchanges reaching from New York to San Francisco, and from Chicago to Dallas.

"That the wise old policy of 'make haste slowly' is the proper one to follow, apparently never occurs to the average film head. So offices are opened and overhead piled up with the usual result.

Cut Out Weak Spots

"Manufacturers in other fields do things better. If a branch prove unprofitable, they simply withdraw from the territory until conditions are more favorable for success. The Universal has no hesitancy in declaring that it has pursued this policy from time to time. Were this practice general, the market for pictures in the various territories would not be glutted.

"What has been the result of all this extravagance, waste and bad management? The unscrupulous chap who had been living off the fat pickings of the fake mine-promoting game and the oil stock swindle drifted into the business. Thank heaven, he didn't stay long, but he remained with us long enough to do considerable harm.

"Politicians looking for bright prospects for taxation also lit upon us as fair game. The result is that we are probably the most heavily taxed of all legitimate industries.

"We've proudly proclaimed ourselves the 'fifth greatest industry' so long and so loudly that we've almost come to believe it," Mr. Laemmle concluded. "But the truth of the matter is simply this. After we've gotten down to a sane and sensible method of doing business, and by this I include all ends of the industry, we'll find that we are not the fifth nor perhaps the sixth or seventh. What we will find, however, is that we've swapped pretension for rocksolid fact—bubble inflation for genuine profit."

LIKES IT ALL

What a South Dakota Exhibitor Thinks of The News

J. C. LAKIN, president of the Cosmo Theatre Company, Inc., of Winner, South Dakota, writes:

"We take great interest in your exhibitor advertising talks and think they are a great institution in your valuable paper. We also take great interest in Mr. Rothapfel's page as well as in all your special departments and wish to compliment you on the all around make up of the NEWS. Personally I think that it is the ONLY dope on the motion picture game.

"I agree perfectly with your ideas as expressed frequently in your editorial and feel exactly as you do in regard to these many matters which are baffling so many of us today, and the quicker we exhibitors and the producers remedy these evils, which you so thoroughly cover, the better off we will all be."

Album from Universal Goes Abroad

Universal this week announced that it expects General Pershing to receive, either this week or next, the Laemmle gold mounted album containing a message of good cheer from prominent Americans.

WAR-TIME EXTRAVAGANCE

Why Running a Garage and a Picture Machine Frequently Incurs Wastage

"NOPE, we're not in the East, where every operator is an expert, and where the unions are strict with every one of them," said Manager J. H. Calvert of the Laemmle exchange in Omaha, commenting on the damage done film by the exhibitors.

"Out here the proprietor of the motion picture theatre in the small town, who is also the operator, probably runs the garage. He has distinctly original ideas about making his machine behave. Often I have gone into an exhibitor's booth, where he was worrying over his pictures being out of focus, and by wiping a spot of oil from his lens put his machine in good condition. 'And I have torn it to pieces several times, hunting for the trouble,' they said.

"Recently I bought a thousand pretty little boxes for slides, intending for them to go and come with the reels. Now I haven't a one of the thousand left.

"I wish we could tell the exhibitors in some way that we put in an order for advertising material when we get the picture; the manufacturer makes just enough advertising material to fill each demand because with the present high prices he doesn't want a lot wasted, then when we run out, what can we do, We can't get any more from headquarters, for there isn't any more. The other exchanges are having the same trouble as we are. And we can't send out a picture with no advertising. If he knew this, the exhibitor in these close, war-time days would be more careful; I know he would."

"Destroys All Confidence"

Exchangeman Uses the Term in Taking Exception to Editorial in Trade Paper — Picks the Argument to Pieces

"I TAKE exception to a recent editorial in a trade paper—not Motion Picture News—in which the exhibitor was warned not to come near the exchange, but to do business with our road men," said John W. Hicks, Jr., manager of the General exchange in Omaha, Neb.

"It is just such things as this that make the big problem in the business today. Here I am, doing my best to establish confidence between the exhibitor and the exchange; inviting exhibitors in to see me for personal chats, and along comes such advice. What are the exhibitors to think? That I am an ogre, waiting in my den to devour them?

"I was an exhibitor for years before I was an exchange manager. I can talk with the exhibitors about their theatre problems. I can, and I want to be, a personal friend of every exhibitor in my territory.

"When an exhibitor comes to the exchange he eliminates the cost of sending a road man to him. I'll be willing to sell any film just as cheaply; I'll give the exhibitor the best of everything, if he'll come to the exchange to buy it.

"The editorial warned the exhibitor not to come near the exchange, as the exchange manager would say to himself, 'Ah, he's here to buy or he wouldn't be here. I'll just stick the bayonet into him and turn it around a couple of times!'

"When an Omaha merchant goes East to sit down and talk over with the managers of the big dry goods houses his purchases for the spring season, does the manager indulge in such meditation? Do I, when an exhibitor comes in? I do not. I try my best to entertain him; I tell him in actions that I want to be his friend, that I want his confidence.

"I have just written personal letters to one hundred exhibitors, inviting them to come in, as I have something that will interest them. To show how far off that trade paper's opinion of the exhibitor is, let me tell you every one of those one hundred exhibitors answered my personal letter. Some are coming in to see me. Others sent their regrets and said why they cannot come. They appreciated my interest in them. I am working hard to establish confidence between the exchange and the exhibitor—then along comes such an editorial.

"I tell you, it is hurting the motion picture business, not helping it. And, goodness knows, the motion picture business needs helping nowadays."

Plans Progress for the Exposition

Plans for the National Motion Picture Exposition, which has been postponed from February 2 to 10 to October 5-13, are reported to be progressing nicely. The exposition will be held under the auspices of the N. A. M. P. I. and the M. P. E. L. of A.

To promote the exposition in the manner the organizations desire means a concentrated drive in all branches of the industry. President William A. Brady and Executive Secretary Frederick H. Elliott, as well as the directors of the two national bodies concerned, believe that this could be done more advantageously in the fall when it is to be hoped that many, if not all of the problems confronting the nation at the present moment will have been effectively solved.

Bach Joins Hodkinson Forces

The sales department of the home office of the W. W. Hodkinson Corporation was increased last week by the addition of W. A. Bach as assistant to Sales Manager P. N. Brinch. Mr. Bach has just finished a five months' tour of the country for the Universal Film Manufacturing Company as representative of the general manager. On this trip Mr. Bach investigated and reported on conditions in both exchanges and the territories generally and in addition established publicity and exhibitor service departments in the various branches.

Mr. Bach began his motion picture career with Uniyersal in Canada, but last April joined M. H. Hoffman at the beginning of his independent distribution plans. He left Mr. Hoffman to make a tour for the Universal, winding up that work just previous to his connection with the W. W. Hodkinson Corporation.

Finley Films Through General

L. Case Russell, who is writing the scenarios for production by Ned Finley, announced this week that the pictures will be released through General Film.

As stated previously in Motion Picture News, Mr. Finley has organized his own company, which has been incorporated, and the first picture, called "The Return of O'Garry," is now under way in North Carolina. It is understood that two productions will be released each month.

Maryland Feels Secure in Censorship

Members of the committee of the campaign against motion picture censorship in the State of Maryland are daily expecting the bill repealing the act to be introduced into the Legislature at Annapolis. The legislator who will introduce the bill has already been chosen, but his name for the present is being withheld. The exhibitors of Maryland feel that success will be theirs, and already a great sentiment has been aroused in Baltimore against the censoring of pictures, which has been going on now for nearly three years. Slides are being shown in nearly every motion picture house in Baltimore and the people are awakening rapidly to the alleged injustice of allowing three people to decide what the masses shall view.

Metro Photographer Goes to Front

Lucien Andriot, chief of the photographers who took the scenes for Metro's screen spectacle of international war events, "Lest We Forget," starring Rita Jolivet, which is now playing at the Lyric theatre, New York, is in government service and expects soon to be taking actual scenes of war at the front.

Andriot is in training to become photographer with the Aviation Corps for service in France.

What Kind of a Fellow Is—Laemmle?

Being a Glance at the Real Human Side of the Big Men of the Picture Game Caught in Action

By William A. Johnston

"GOOD afternoon. Mr. Laemmle," we said, poking our head in his office door. "We thought you'd like to know that we've just interviewed you."

Mr. Laemmle arose quickly—he doesn't have to go far—and stuck his hands in his pockets.

"Where is it?" he asked.

We cite this to show that Mr. Laemmle is a very practical man. He goes straight to the point quicker than any man we have ever met.

When we refused to show him the interview—he having mistaken us for a press agent—he got even by interviewing us. And he pretty nearly pumped us dry.

For acquiring information, Mr. Laemmle is a human sponge. He dissolves into ears.

He assumes an attitude of bland and simple innocence that is almost pathetic. This prompts you to treat him in a fatherly and almost pedagogic manner which in turn gives Mr. Laemmle everything he wants to know.

He has a marvelous memory. So it behooves you to remember all the stuff you teach him. Otherwise he'll look up suddenly at you with that bland smile and make you feel foolish.

Be careful, too, in using figures.

Once, on the way to California, we told Mr. Laemmle—in a pedagogic way—the costs of publishing a magazine. We were swimming around placidly when he suddenly and sharply hooked us. He told us we were wrong and we were.

There's a foreign expression somewhat to this effect: He started out with you but was coming back home while you were still going out. That's the way Mr. Laemmle is with figures.

He not only knows just what each of about seventy-five exchanges is doing each week, but he'll tell you within a few dollars what any exchange did the same week last year. If you question him he says: "I'll bet you."

And then you lose.

He has said: "I'll bet you" oftener than John W. Gates ever did.

You know, of course, that horseshoe which always framed his head in bygone advertisements, and the trademark phrase, "Laemmle Luck."

He believes in that luck. It's part of him—an intense superstition—a symbolic horseshoe which aureoles his head wherever he goes, whatever he does.

We got our first impression of Mr. Laemmle from that head within a horseshoe and the blunt, domineering remarks he made in type. We pictured him as a burly individual standing at least six feet in his stockings and weighing many stone.

Our first glimpse of him was got in a Chicago hotel. It was a rainy, misty morning and before a window, peering out into the fog we saw a little man with his hands timidly clasped.

"That's Carl Laemmle," some one said.

And we said: "Holy smoke!"

This same little man has been the storm center of the picture business. In the early days he fought patent litigation with one hand, and with the other ran a business that was jumping in forty directions at once.

Most men would have got shell shock and retired. But he kept patiently on in the front trenches, through the thick and thin of it. He's a very patient man.

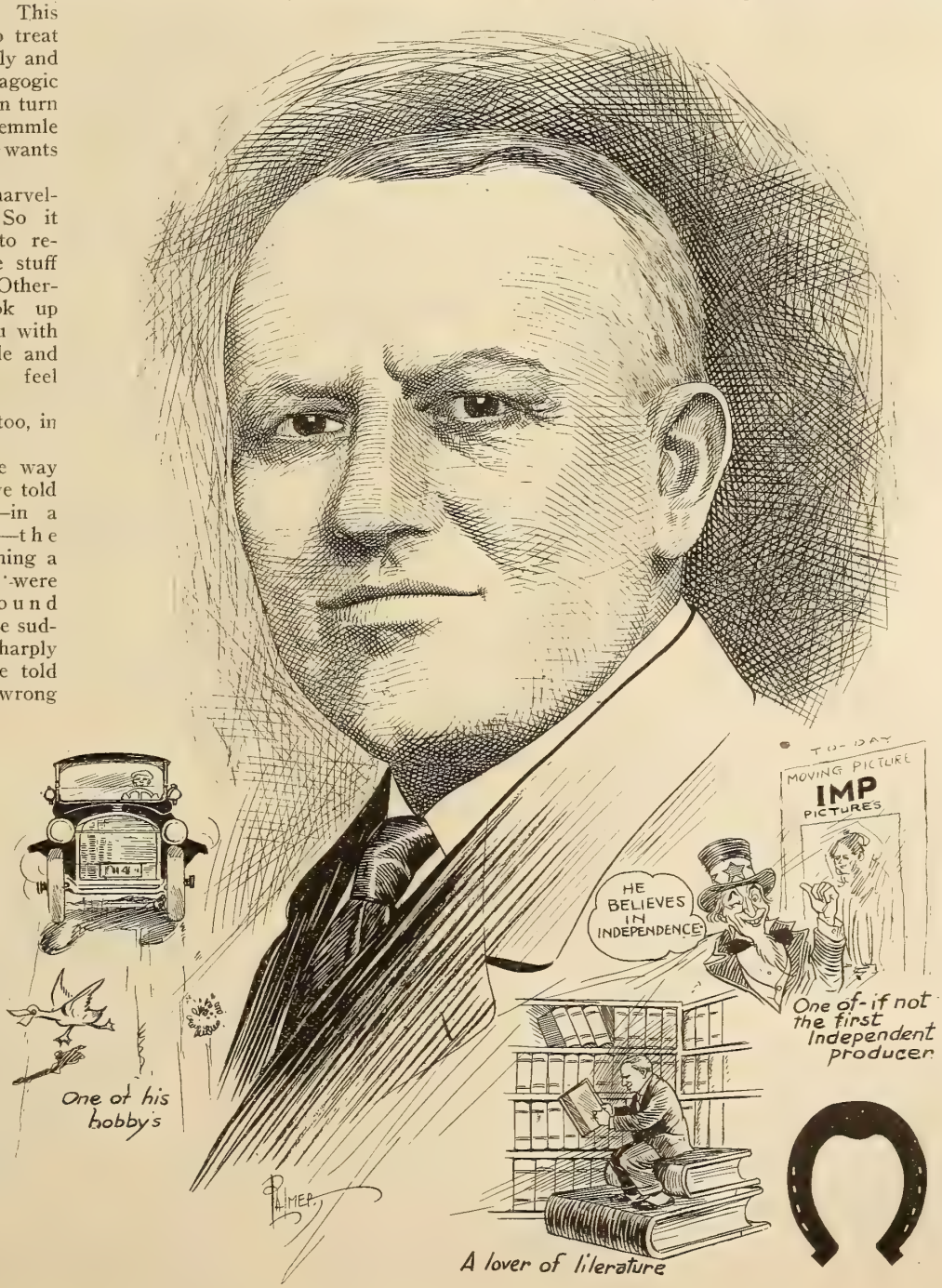
It must have been a strain. It's hard enough to roll a big stone up hill on smooth ground; but imagine meeting bulwarks every few yards and some one pot-shotting you every now and then.

That's what makes little fellows big; and big ones—who fail—little.

He never quit struggling and for his pluck he has our sincere, abiding American respect.

He shows the strain—any man would. He's nervous and jumpy at times and again he suddenly looks a little old, though he's only

(*Continued on page 982*)



Parsons Helps Tobacco Fund

Ten Per Cent. of Receipts of "Tarzan of the Apes" Will Buy Smokes for Soldiers—Letter to Ennis

THROUGH the patriotism displayed by the National Film Corporation, of which P. A. Parsons is the president, it was announced this week that arrangements had been consummated whereby the organization known as Our Boys In France Tobacco Fund will receive ten per cent of the receipts from the showing of "Tarzan of the Apes," which opened as a Metropolitan film attraction at the Broadway theatre Sunday, January 27.

The arrangements involving this donation to Our Boys In France Tobacco Fund were handled respectively by Harry Reichenbach, publicity director of the National Film Corporation, and Bert Ennis, who, acting in a similar capacity for the Petrova Picture Company and McClure Films, is also directing the exploitation matter for the fund. It has been arranged that the organization which is supplying our boys in France with tobacco from its headquarters at 25 West Forty-fourth Street will receive ten per cent of the proceeds from the showing of "Tarzan of the Apes," commencing with Sunday, January 27. The following letter is an individual and sincere indication of the patriotic effort which is being made by many of the leading film manufacturers to do their share in helping to supply the American boys in khaki now in France with smoke comforts:

"Dear Mr. Ennis:

"Pursuant to our recent conversation, this is an acknowledgement of the fact that we are giving you ten per cent of the proceeds at the Broadway theatre for the week of January 27th of the engagement of 'Tarzan of the Apes' for Our Boys In France Tobacco Fund.

"I hope we will be able to turn a big check over to you. We are not going to make any capital of this fact, except on the banner across Broadway.

"We will render a statement each night as to the receipts, minus war tax, and we will submit check at the end of the week.

"Sincerely yours,

"Harry Reichenbach,

"National Film Corporation of America."

Memphis Claims Loyal Public

Out of Twenty-eight Theatres None Is Finding the Sledding Too Steep—New House Is Being Planned

MEMPHIS exhibitors, congratulating themselves upon having weathered the trials of 1917, collided headon with ten days of snow, sleet, rain, blizzard and slush—never equalled before in the annals of Dixie—and came up smiling.

The Majestic Amusement Company (owning five film houses) and the Marcus Loew Enterprises (owning two) told a representative of MOTION PICTURE NEWS that Memphis was the home of the most loyal screen fans in the country. There are twenty-eight houses there—and nearly every one of them is making money.

Furthermore, just as soon as B. M. Stainback, manager of Loew's Lyceum theatre and representative in Memphis for Marcus Loew, can obtain enough steel and construction material and close contracts for labor, a new, mammoth motion picture theatre, seating 2,800 persons—to be one of the largest theatres of its kind in the South, will be erected in the heart of Memphis.

C. F. Bridges, secretary and treasurer of the Majestic Amusement Company, operating the Majestic No. 1, the New Majestic No. 1, the Majestic No. 2 and Empire No. 1 and Empire No. 2, said that each of the five houses was doing good business. Taking the five houses as a whole, nearly every film manufacturer in America is represented. Three of the houses show first-run features. The two Empires, five-cent admission, play comedies and serials mainly.

Seven colored motion picture houses, under white management, are doing S. R. O. business daily. These houses are fully equipped and have seating capacities from 250 to 1,200.

The majority of the Memphis motion picture houses have made arrangements to comply with the Garfield fuel order and operate every day.

Hal Roach, of Rolin, Visits New York

Managing Director Hal Roach, of Rolin, is in town from Los Angeles and is making his headquarters at the Pathe offices.

Mr. Roach reports that now that Pathe is releasing a one-reel Lloyd comedy every week there is a speeding up at the Rolin studios and that whatever curtailment there is in other quarters has not affected his company. He expresses himself as being much pleased at the success which has been attained by these comedies and prophesies that the new Toto comedies, which are personally directed by him, will score a pronounced hit.

Shows Only Two Days Each Week

Manager William F. Seitz, of the Star theatre, Sandusky, Ohio, in order to save fuel, announces that shows will be given in that theatre only on Saturday and Sunday. Mr. Seitz says that this schedule will be followed throughout the cold season, or until such time as the fuel situation shows improvement.

WHAT KIND OF A FELLOW IS —LAEMMLE?

(*Continued from page* 981)

just turned fifty-one. But at any moment he's apt to fool you.

He'll grin quickly and youthfully, dig his hands in his pockets, look up with a curving, optimistic smile and say:

"I'll bet you."

THEY SAY

He's chicken hearted about firing employes. When it has to be done he goes away and hides his head in the sand till it's all over.

He still reads exhibitor letters, and carries them around in his pockets. He even pores over them in directors' meetings, giving incidental attention to board matters brought up.

He's democratic—sees everybody who calls. Too democratic, his business associates say. He wastes time that way.

He's strong on home-folks stuff. Any man from Oshkosh can get a job with him.

He's a natural born advertiser.

He's very sensitive to criticism upon his pictures; he doesn't mind criticism directed at himself.

He consults his young son—only nine years old—on every picture. The boy has an uncanny knowledge of box-office values.

His door is open to all employes. Stenographers don't greet him with bated breath. He listens to all.

New Sections Submitted in Shipping

The Bureau of Explosives has submitted to the Transportation Committee of the National Association of the Motion Picture Industry several new sections to be included in the proposed amended paragraph No. 43 of the regulations governing the transportation of explosives and other dangerous articles by express.

The new sections, c, d, e and f refer to shipments of unexposed motion picture film, non-inflammable film and shipments of film with advertising matter. It is expected that the recommendations will be filed with the Interstate Commerce Commission at Washington for final approval at an early date.

The amended paragraph No. 43 as revised to date by the Bureau of Explosives follows.

43 (a) Motion Picture films must be packed in spark-proof metal boxes of cans complying with Specification No. 32. Not more than eight reels (approximately 1,000 feet each) may be packed in one such outside container.

(b) Motion picture films may also be packed in outside wooden boxes complying with Specification No. 19, provided each reel is placed in a tightly closed inside metal container. The gross weight of such a package must not exceed 400 pounds.

(c) Unexposed motion picture film in tight rolls must be packed in interior metal cans not to exceed five rolls (approximately 2,000 feet) in one inside can; the cover of each inside can must fit tightly and be held in place by a strip of adhesive tape or paper. The interior cans must be securely packed in outside wooden boxes complying with Specification No. 19. The gross weight of one outside container must not exceed 400 pounds.

(d) Non-inflammable motion picture (cellulose acetate) films may be accepted without other restrictions when securely packed in strong packages of sufficient strength to carry to destination without rupture or leakage of contents; each outside container must be plainly marked "MOTION PICTURE FILM" and in addition must be marked, "NOT DANGEROUS" as prescribed by paragraph 34 (c).

Exhibitors Box Office Reports

TITLE, STAR, AND BRAND	E.	N.	S.	W.	EXHIBITORS' OWN REPORTS OF BOX-OFFICE VALUE
ALIAS MRS. JESSOP (Emily Stevens—Met.)	Ave.	Ave.	Ave.	Ave.	"Good show, star not popular." "Very good picture." "Title killed it." "Very good, really funny, pleased small crowd." "Very satisfactory."
ALIMONY (Lois Wilson—First National)	Big	Big	Big	Big	"Nicely presented play that thoroughly pleased our patrons."
ALL FOR A HUSBAND (Virginia Pearson—Fox)	Poor	Ave.	Ave.	Ave.	"Big business, but without any exception the biggest piece of cheese I ever ran" (N.). "Worth the money—good comedy" (N.). "Story all mixed up, poor" (W.). "6000 feet of film absolutely wasted; most worthless picture I have seen in five years" (N.). "A regular farce, audience hissed" (E.). (For further comments, see issue of Jan. 12.)
AMERICAN MAID (Edna Goodrich—Mut.)	Ave.	Ave.	Ave.	Ave.	"Much patriotism, very pleasing" (N.). "Very poor picture" (S.).
AMERICAN WIDOW, AN (Ethel Barrymore—Met.)	Ave.	Ave.	Ave.	Ave.	"Good, clean, average business getter." "Good, but patrons like Ethel Barrymore in dramatic roles better" (N.). "Good entertainment" (S.). "Average picture" (W.). "Don't care for her in this" (N.). "Very good" (N.).
AVENGING TRAIL (Harold Lockwood—Met.)	Ave.	Ave.	Ave.	Big	"Very pleasing play." "Good picture, beautiful scenes, good photography—Lockwood a drawing card." "Unsuited to star."
AUCTION BLOCK, THE (Rex Beach Production—Gold.)	Extra	Big	Big	Extra	"Strong play well acted." "Too much action, but got by with it." "Typical Goldwyn—made 'em come again." "Good picture, pleased." "Great picture." "This picture has drawing power." (For further comments, see issues of Jan. 12 and Feb. 2.)
AWAKENING, THE (Montagu Love, Dor. Kelly—World)	Ave.	Ave.	Ave.	Ave.	"A good interest sustaining picture." "Better than average." "Photography excellent, average production." "Star rapidly gaining in favor."
BABES IN THE WOOD (Fox Kiddies—Fox St.)	Ave.	Ave.	Ave.	Ave.	"Fairy tales don't draw." "For kids only." "Good kid subject." "Extra good for children." "Good kid picture, fine work." "Does not draw adults."
BABBLING TONGUES (Ivan Production—St. R.)	Ave.	Ave.	Ave.	Ave.	"One of best acted dramas ever produced, good surprise finish" (S.). "Fine picture." "A very good picture" (S.). "People seemed to like it" (N.). "Nothing to it but title, poor picture, big business first day" (S.).
BECAUSE OF A WOMAN (Belle Bennett—Tri.)	Ave.	Ave.	Ave.	Ave.	"Good show." "Pleasing picture, but would stand trimming—too long."
BLIND ADVENTURE, THE (Edw. Earle—Vit.)	Ave.	Ave.	Ave.	Ave.	"Above average program release."
BOTTOM OF THE WELL, THE (Evart Overton—Vita.)	Ave.	Ave.	Ave.	Ave.	"A good interest holding picture."
BRANDED SOUL, A (Gladys Brockwell—Fox)	Ave.	Ave.	Ave.	Ave.	"Melo—pleased; elaborate production" (S.). "Too much sex; program stuff." "Poor." "Public does not like Mexican stories." "Poorest of the week—poorest Fox picture for many weeks. Brockwell not at her best."
CAMILLE (Theda Bara—Fox)	Big	Big	Big	Big	"Great" (E.). "Patrons well pleased" (N.). "Great picture, Bara fine in part" "Best production of Camille ever offered—pleased my audiences" (E.). (For further comment, see issue of Feb. 2.)
CASE AT LAW, A (Triangle)	Poor	Poor	Poor	Ave.	"Pleased about one fourth of the people" (S.). "Did not please patrons" (N.).
CINDERELLA MAN, THE (Mae Marsh—Gold.)	Big	Big	Extra	Big	"Kind that pleases all." "Best Marsh release." "A very good picture." "Best Goldwyn since 'Polly'." "Great, we want more like this." (For further comments, see issue of Feb. 9.)
COLD DECK, THE (William S. Hart—Lynch)	Big	Extra	Big	Extra	"A picture that pleased." "He is a good drawing card." "Dandy Hart picture." "Best Hart ever made." "Pleased, big business." "Too dark—photography poor." "Good box-office attraction." "Good Hart subject."
COME THROUGH (Herbert Rawlinson—Jewel)	Ave.	Big	Ave.	Big	"Rattling good picture." "Four big days on this." "Did greater business on this than Hart two weeks before" (W.). "Patrons well pleased." "Photography splendid." "Too much footage." "Good picture, pleased all." "A very good picture, drew well for four days." "Very fine subject."
DAUGHTER OF DESTINY (Madame Petrova—First Nat.)	Big	Big	Big	Big	" 'Petrova's best,' was the comment of my audience."
DAUGHTER OF THE GODS (Annette Kellermann—Fox St.)	Big	Big	Big	Big	"Broke all records" (S.).
DAYBREAK (Emily Stevens—Met.)	Ave.	Ave.	Ave.	Ave.	"Very good picture—star is liked here" (E.).
DEVIL STONE, THE (Geraldine Farrar—Art.)	Big	Ave.	Big	Ave.	"Fine production, very pleasing, star excellent" (E.). "Did not appeal very strong to our patrons, just an average business" (N.). "Splendid picture, but box-office said otherwise" (W.). "Not Farrar's best." "Great picture, but did not get us much business; on two days."
DIAMONDS AND PEARLS (Kitty Gordon—World)	Ave.	Ave.	Ave.	Ave.	"Fair picture."
DOOR BETWEEN, THE (Ruth Clifford—Blue)	Ave.	Ave.	Ave.	Ave.	"Not as pleasing as most Bluebirds, not a good character for Salisbury" (E.). "Very good" (N.).
DRAFT 258 (Mabel Talliaferro—Met.)	Extra	Extra	Extra	Big	"Very nice picture for this time" (E.). "A great patriotic picture (N.). "A strong patriotic picture, not quite up to our expectations as a business getter." "Excellent, but public confuses with 'Slacker'; Miss Talliaferro's acting specially commented on as superb" (N.). "We change every day as a rule; ran this three days, to better business third than first—a winner." "Good drawing card." "Very good feature." "Best picture we have had—not a kick—left fine impression." "Gave good satisfaction."
EASY MONEY (Ethel Clayton—World)	Ave.	Ave.	Ave.	Ave.	"A pleasing picture—this star improving" (W.). "Star fine, show good" (N.). "Star very popular" (N.). "Ethel Clayton pleases always."
ETERNAL TEMPTRESS (Lina Cavalieri—Para.)	Ave.	Ave.	Ave.	Ave.	"Just a picture—nothing to rave over." "Star does not register, poor picture." "Very good" (S.). "Fine production, poor box-office attraction." "Very good, poor business." "Too heavy, not enough laugh" (W.).
FAIR BARBARIAN (Vivian Martin—Para.)	Ave.	Ave.	Ave.	Ave.	"Extra good." "Good comedy, but 'local color' simply awful." "Best Paramount picture in many months." "Fine comedy drama—kept them laughing."
FANATICS (J. Barney Sherry—Tri.)	Ave.	Ave.	Ave.	Ave.	"Very good picture, star no draw here" (S.). "Not up to standard, but drew rather good here" (W.).
FETTERED WOMAN, THE (Alice Joyce—Vita.)	Ave.	Ave.	Ave.	Ave.	"Ordinary picture." "Program stuff." "Poor picture, but drew well" (W.).
FOR LIBERTY (Gladys Brockwell—Fox)	Ave.	Ave.	Big	Big	"Very good picture." "Fine picture, good business." "Timely subject, good."
FOR THE FREEDOM OF THE WORLD (Special—Gold.)	Big	Big	Big	Big	"Good picture." "Nice picture." "Two days' capacity and pleased everyone." "Good picture of its kind, well liked, big business" (W.).
FRANCE IN ARMS (Pathe)	Big	Big	Big	Big	"Great picture." "Too monotonous." "Great stuff—should go big." "Good drawing power."
FUEL OF LIFE, THE (Belle Bennett—Tri.)	Ave.	Ave.	Ave.	Ave.	"Pleased average audience." "Poor." "Title Very Bad" (S.). "Does not hold the interest" (N.). "Good cast, but poor story."
GAME OF WITS, A (Gail Kane—Mutual)	Big	Big	Big	Big	"Best Mutual we have ever played" (S.). "Patrons all satisfied." "Very good picture."
GARDEN OF ALLAH, THE (Selig Special Production)	Big	Ave.	...	Big	"Too dry—yet good picture. Not a money getter" (N.). "Great big money-getter, fine picture" (N.). "An elaborate picture, but didn't draw."
GIFT O' GAB (Jack Gardner—K.E.S.E.)	Ave.	Ave.	Ave.	Ave.	"Very pleasing; Gardner a comer." "Good picture, but failed to repeat after first day" (W.). "Light comedy, very entertaining." "Fair picture." "Fine." "A clean picture that pleased."
GOOD FOR NOTHING, THE (Blackwell-Greeley—W.)	Ave.	Ave.	Ave.	Ave.	"Good picture." "Average picture." "Fair program picture."
GOWN OF DESTINY, THE (Alma Reubens—Tri.)	Ave.	Ave.	Ave.	Ave.	"No end—four different stories."
GRELL MYSTERY, THE (Earl Williams—Vita.)	Ave.	Ave.	Ave.	Ave.	"Excellent picture." "Best Williams picture in some time—held the interest too." "Good picture" (N.). "Rattling good detective story" (E.) "Not up to Williams' standard." "Not pleasing as some." "Good picture, pleased audience." "O. K."
HEART OF A LION (Wm. Farnum—Fox St.)	Big	Big	Big	Big	"Getting back to his old drawing power." "Very good picture." "Good picture."

TITLE, STAR, AND BRAND	E.	N.	S.	W.	EXHIBITORS' OWN REPORTS OF BOX-OFFICE VALUE
HER HOUR (Kitty Gordon—World)	Ave.	Ave.	Ave.	Ave.	"Very good." "Kitty Gordon popular, story good." "Average program." "Best picture Kitty Gordon has appeared in."
HER SILENT SACRIFICE (Alice Brady—Sel.)	Ave.	Ave.	Ave.	Ave.	"Good." "Not consistent with Select Standard—star good."
HIGH SIGN, THE (Herb. Rawlinson—Uni.)	Ave.	Ave.	Ave.	Ave	"Very good—great" (N.).
HIS MOTHER'S BOY (Charles Ray—Para.)	Ave.	Ave.	Ave.	Ave.	"Very good picture, star will draw better in time." "Too much 'silly kid' stuff." "Did not please or do as well as previous Ray pictures."
HONEYMOON, THE (Const. Talmadge—Sel.)	Ave.	Ave.	Big	Big	"Very pleasing picture, clever direction."
IN THE BALANCE (Earl Williams—Vita.)	Ave.	Ave.	Ave.	Ave.	"The usual Earl Williams picture; pleases some, but star does not vary recently in his characterizations." "Biggest business we have ever done on Williams" (S.). "Excellent; gave entire satisfaction." "Publicity of 'The Hillman,' from which it is taken, will get the money if exploited properly." "Good picture."
INDISCREET CORINNE (Olive Thomas—Triangle)	Big	Big	Big	Big	"Olive Thomas is a comer." "Fine picture." "Pleased my patrons." "This star getting very popular." "Ordinary." "Fair picture." "A great picture."
JACK AND JILL (Pickford-Huff—Para.)	Ave.	Ave.	Ave.	Ave.	"Pickford a young Douglas Fairbanks. Huff also clever. "Only fair." "Very good." "Name hurts this." "Pleased men only." "Play it—a sure-fire hit—I shall repeat it." "Very good picture." "Good picture." "Terrible title—fair picture." "Fair only." "Pleasing little picture, but poor title—should have called it 'The Fighting Kid' or something similar" (N.). "We covered title Jack and Jill on all posters." "Fair, too much kid." "Typical of this star, goes over nicely." "Will satisfy any audience."
JUDGMENT HOUSE (Stuart Blackton Production—Para.)	Ave.	Poor	Ave.	Ave.	"Only a fair production." "Fair picture only." "Will do business if handled well, it pleased all." "Fairly interesting production of a big story." "Very hard to understand—poorly connected, not liked" (W.). "Great picture, no box-office power" (N.). "No better than anybody's regular service" (N.).
KILL-JOY, THE (Mary McAlister—K.E.S.E.)	Ave.	Ave.	Ave.	Ave.	"Pleasing, no drawing power; McAlister clever, but the story is absolutely unreasonable, and director on location bad" (W.). "Fair picture" (N.).
KINGDOM OF LOVE, THE (Jewel Carmen—Fox)	Ave.	Ave.	Ave.	Ave.	"Good attraction" (S.). "Does not draw" (E.). "No drawing card" (W.). "Fair business, good picture" (W.).
LAND OF PROMISE (Billie Burke—Para.)	Ave.	Ave.	Ave.	Ave.	"Has the merit of being different, only my patrons did not care for the story "Opinion divided. Just a fair picture and average drawing card." "Fair picture." "Well done, and pleased." "Fair." "Extra good picture."
LASH OF POWER (Carmel Myers—Blue.)	Ave.	Ave.	Ave.	Ave.	"Excellent picture." "Poor for Bluebird." "Good picture, up to standard in every way." "Only fair."
LEARNIN' OF JIM BENTON (Roy Stewart—Tri.)	Ave.	Ave.	Ave.	Poor	"Good Western." "Poor production."
LITTLE PATRIOT, THE (Baby Osborne—Pathe)	Big	Big	Big	Big	"Good enough for any theatre to show."
LITTLE PRINCESS, THE (Mary Pickford—Art.)	Ave.	Ave.	Ave.	Ave.	"Good picture." "Picture too kiddish, did not pass at all." "A good picture for a kids' Saturday matinee." "No box-office value." "Satisfactory." "Only fair." "Not up to recent plays, only fair business." "Fine picture." "Very good." "Fair only." "Nothing extra, didn't draw." "Adults passed it up, too kiddish. Just a fair production." (For other comment, see issues of Jan. 19 and Feb. 2.)
LOVE LETTERS (Dorothy Dalton—Para.)	Ave.	Ave.	Ave.	Ave.	"Good production, ordinary story."
LONE WOLF, THE (Brenon Production—Sel.)	Big	Big	Big	Big	"Excellent." "Return business to capacity." "Going big on second week" (W.) "Extra big entire week." "Swell picture" (N.). "A great picture, and a good drawing card, with plenty of exciting situations." "Could recomme nd this subject for any theatre." "Average picture." "Excellent."
LUST OF THE AGES (Lillian Walker—Ogden Pict. Co.)	Big	Big	Ave.	Big	"Fine production—good theme." "Fair box-office picture—draggy" (W.). "Fine—artistic, but didn't draw, or please any too well." "Very good feature, story great; big money-getter if handled right." "Pleased."
MAGDA (Clara Kimball Young—Sel.)	Ave.	Ave.	Ave.	Ave.	"Very good picture." "Good picture but did not draw." "Big business, pleased" (W.). (For other comment, see issue of Jan. 19.)
MAID OF BELGIUM (Alice Brady—World)	Ave.	Ave.	Ave.	Ave.	"Very good." "This star always does average business." "Good picture and very pleasing." "Fine, good photography." "Star popular, picture pleased " "A great picture—a wonder." "Very pleasing picture, went over well in my house" (E.). "Anything but 'pleasing'" (S.).
MAN FROM MONTANA (Neal Hart—Uni.)	Ave.	Ave.	Ave.	Ave.	"Very good." "Fair picture."
MAN TRAP, THE (Herbert Rawlinson—Blue.)	Ave.	Ave.	Ave.	Ave.	"Not especially well liked, about 50-50." "Interesting, entertaining, big business." "High class picture."
MANX MAN, THE (Geo. Loane Tucker Production—Gold.)	Ave.	Big	Ave.	Big	"Turned hundreds away first night" (N.). "Very good picture, not so much pulling power" (W.). "Wonderful picture—a little too long" (N.). "Fine picture." "Should have drawn better." "Drew well, though rather too long due to English style of directing and acting."
MAN WITHOUT A COUNTRY (Jewel Production)	Big	Big	Big	Big	"Great, if publicity is properly handled." "Fine patriotic production that any American audience will like." "Extra good attraction." "Great busines second day."
MARKED MAN, A (Harry Carey—Blue.)	Ave.	Big	Ave.	Ave	"Good business, fine, pleased."
MARK OF CAIN (Mrs. Castle-A. Moreno—Pathe)	Ave.	Ave.	Ave.	Ave.	"Good picture, excellent photography, beautiful settings, no pulling power" (W) "Nothing extra—patrons satisfied." "This picture pleased and drew extra big business two days" (E.). "Fair picture—best Mrs. Castle has appeared in, no pulling power." "Very good plot—exceptional."
MARRIAGE SPECULATION, THE (Mildred Manning—Vita.)	Ave.	Ave.	Ave.	Ave.	"Very good, different sort of story."
MATERNAL SPARK, THE (Irene Hunt—Tri.)	Ave.	Ave.	Poor	Poor	"Not a drawing card." "Good."
MATE OF THE SALLY ANN (Mary Miles Minter—Mut.)	Ave	Ave.	Ave.	Ave.	"Very good offering" (N.). "Great entertainment." "Not popular kind picture" (N.). "Very pleasing subject, star O. K." (N.).
MEDICINE MAN, THE (Roy Stewart—Tri.)	Ave.	Ave.	Ave.	Ave.	"Good Western." "Average production." "Good business, hardly up to standard of previous Stewart productions."
MISS JACKIE OF THE ARMY (Margarita Fischer—Mut.)	Ave.	Ave.	Ave.	Ave.	"A pleasing little picture—not big." "Fair, not good business-getter." "Bad—not much." "This star never draws with us" (N.). "Good, people liked it very much" (N.).
MISS U. S. A. (June Caprice—Fox)	Ave.	Ave.	Ave.	Ave.	"Good." "Best program picture in long time; S. R. O. the second day." "Great matinee picture." "Poor direction" (W.). "Fine patriotic picture" (N.). "A very pretty picture, delighted all; up to the Fox standard—pleasing subject, very patriotic" (N.). "Went over on account of its patriotic appeal."
MODERN MUSKETEER, A (Doug. Fairbanks—Art.)	Extra	Extra	Extra	Extra	"Splendid, a knockout" (E.). "Best Fairbanks yet" (S.). "Best thing Doug. has done." "Very satisfactory feature from every standpoint." "First good laughs we have heard in our house for some time."
MOLLY ENTANGLED (Vivian Martin—Para.)	Ave.	Ave.	Ave.	Ave.	"Good picture." "Very nice, star well liked." "Good." "Another like this and 'good night'." "Pretty good picture." "Very good picture." "Ordinary." "Just a picture."
MRS DANE'S DEFENSE (Pauline Frederick—Para.)	Ave.	Big	Big	Big	"Very good." "Excellent picture, but hardly a show for the tired business man." "Good production; story did not register." "Very good picture, but expected more from Pauline." "Unsatisfactory ending—leading man not popular here" (N.).
MY LITTLE BOY (Ella Hall—Blue.)	Big	Big	Ave.	Ave.	"Fine Christmas picture, pleased everyone." "One of the best Bluebird has made." "Everyone satisfied, splendid cast, went over big in high class locality." "Fine feature." "Beautiful, very well liked."
NAN OF MUSIC MOUNTAIN (Wallace Reid—Para.)	Big	Ave.	Ave.	Big	"Good." "In a dress suit would make a bigger hit." "Very good." "Exciting Western with very pleasing effects." "Great picture." "Extra good show" (W.).
NEARLY MARRIED (Madge Kennedy—Gold.)	Ave.	Ave.	Ave.	Ave.	"Comedy one of best shown; star rapidly coming to front." Photography wonderful, star has advantage of appearing in best Goldwyn has put out." "Great." "Well liked, clean comedy." "A magnetic star." (For other comment, see issue of Jan. 26.)
NEW YORK LUCK (William Russell—Mut.)	Ave.	Ave.	Ave.	Ave.	"A very good picture."
OVER THERE (Charles Richman, Alice Q. Nielson—Sel.)	Ave.	Ave.	Ave.	Ave.	"Very good war picture—drew good business at advanced prices."

TITLE, STAR, AND BRAND	E.	N.	S.	W.	EXHIBITORS' OWN REPORTS OF BOX-OFFICE VALUE
PAINTED MADONNA, THE (Sonia Markova—Fox)	Ave.	Ave.	Ave.	Ave	"Good picture, star not known." "New star, did not draw." "Just gets by, not especially pleasing" (N.). "New star, but pleased all" (N.). "The tar is very poor in this subject" (N.).
PAY ME (Jewel Production)	Big	Big	Ave.	Big	"Fine Western." "Great production that lives up to its advertising."
PLEASE HELP EMILY (Ann Murdock—Mut.)	Ave.	Ave.	Ave.	Ave.	"Light entertainment." "Not as good as other Empires." "Pleasing comedy drama." "Fairly good." "An extra good comedy."
POPPY (Norma Talmadge—Sel.)	Big	Big	Big	Big	"Above the average." "Good production." "Very good business."
PRIDE OF NEW YORK, THE (Geo. Walsh—Fox)	Big	Big	Big	Big	"This is a dandy." "Great favorite here." "Ran close second to Fairbanks 'Reaching for Moon.'" "Fast gaining in popularity in all our houses." "Great show." "Star always pleases."
PRINCESS VIRTUE (Mae Murray—Blue.)	Ave.	Ave.	Ave.	Ave.	"Very artistic." "Liked by some, not by others." "Too high class for mob." "Just ordinary." "Pleased some, disappointed others."
REACHING FOR THE MOON (Douglas Fairbanks—(Art.)	Big	Big	Big	Big	"Good." "Not up to Fairbanks' standard." "Not his best." "Not as good as usual." "Pulled him off fourth day." "Fair—star great card." "Same old smile gets 'em, and they like it." "Just a moving picture, but Fairbanks popular as ever." "Very good, but not his best." "Went over great." "Only fair—big drawing card." (For further comment, see issue of Jan. 19.)
REDEMPTION (Evelyn Nesbit Thaw—State R.)	Big	Extra	Big	Big	"An exceptionally good picture, well acted, good attendance at raised prices." "Drew big, picture liked." (For other comment, see issue of Dec. 29.)
RED, WHITE AND BLUE BLOOD (Bushman-Bayne—Met.)	Big	Big	Big	Big	"Bushman and Bayne are coming back strong." "Very good picture." "Good—good business getter." "Classy picture, mighty good entertainment." "Bushman's best."
REGENERATES (Alma Reubens—Tri.)	Ave.	Ave.	Ave.	Ave.	"Show good." "Fine picture, no pulling power." "Good, but no business." "Patrons well pleased."
RISE OF JENNIE CUSHING (Elsie Ferguson—Para.)	Ave.	Ave.	Ave.	Ave.	"Very pleasing subject." "Pleased—fair crowds." "Pleasing to look at but did not get over for me." "Too much art—a little more 'hokum,' please." "Very good." "Good picture—Ferguson will prove box-office attraction after she gets known." "Unfavorable title killed it." "Just a fair picture." "Good." (For other comment, see issue of Jan. 12.)
RUNAWAY ROMANY (Marion Davies—Pathe Sp.)	Ave.	Ave.	Ave.	Ave.	"Very pretty picture; beautiful scenes; star good."
SAVAGE, THE (Ruth Clifford—Blue.)	Ave.	Ave.	Ave.	Ave.	"Fine picture." "Good of its kind, beautiful scenery." "Very good."
SCANDAL (Constance Talmadge—Sel.)	Big	Big	Big	Big	"A very fine picture, will absolutely please patrons of any house" (N.). "Miss Talmadge is great in this part." "Went over well" (S.). (For further comment, see issue of Feb. 2.)
SECRET GAME, THE (Sessue Hayakawa—Para.)	Ave.	Ave.	Ave.	Ave.	"Great, one of Jap's best yet." "Dandy picture, very interesting" (N.). "Good enough picture, star does not draw here" (N.). "Excellent picture" (W.).
SECRET OF THE STORM COUNTRY (Norma Talmadge—Sel.)	Big	Big	Big	Big	"Good picture; star always draws; best she has done." "Fairly good picture—star deserves better vehicle than this. In my opinion star in 6 months will be biggest box-office attraction in the business" (S.). "Very pleasing, well liked by all" (N.). "Well liked" (W.).
SEVEN SWANS, THE (Marguerite Clark—Para.)	Ave.	Ave.	Big	Big	"An excellent Christmas fairy tale." "Excellent photography." "Good matinees, poor evenings." "Very good picture of its kind, well suited to women and kiddies." "Draws for children mostly—children's pictures keep away an adult patronage." "Great holiday bill for kids." "A very fine picture." "Biggest Clark day."
SHIRLEY KAYE (C. K. Young—Sel.)	Big	Ave.	Ave.	Ave.	"Clara Kimball Young never better than in this picture." "Business better second day than first." "Very nice story." "Best C. K. Young picture yet."
SILENT MAN, THE (Wm. S. Hart—Art.)	Big	Big	Big	Big	"History repeats—they are killing off the Westerns" (W.). "Not up to Hart standard" (N.). "Hart pictures seem to all look alike, guns, cowboys, cards, saloons, gambling." "Give Hart a change, like 'Between Men'—dress him up, if only for a reel or two; my patrons say, 'The same old Hart with the same old gun.'" "Getting tired of his pictures" (N.). "Good" (N.). "Good picture and went over well" (E.). "One of his best, great drawing card for anyone." "Second run—capacity." "Very good." "Best Hart Artcraft."
SIRENS OF THE SEA (Jewel Production)	Big	Big	Big	Big	"Patrons liked this." "A beautiful production." "Well liked."
SMALL TOWN GUY, THE (Taylor Holmes—K.E.S.E.)	Ave.	Ave.	Ave.	Ave.	"Pleasing, but not up to other Taylor Holmes pictures."
SNAP JUDGMENT (William Russell—Mut.)	Ave.	Ave.	Big	Big	"One of Russell's best." "Good." "Pleased, good Western." "Fine picture." "Very good."
SQUARE DECEIVER, THE (Harold Lockwood—Met.)	Big	Big	Big	Big	"Lockwood always draws." "Much better than average." "Good picture." "Very pleasing picture." "Production good, star a good card." "Lockwood at his best." "Very good." "Well liked." "Good picture, didn't draw." "Excellent, like Lockwood in this kind." "Good picture."
STOLEN HONOR (Virginia Pearson—Fox)	Ave.	Ave.	Ave.	Ave.	"Good story, poor photography." "Average picture."
SUDDEN GENTLEMAN, THE (Wm. Desmond—Tri.)	Ave.	Ave.	Ave.	Ave.	"Very good program picture." "Fine picture, drew extra." "Very good."
SYLVIA OF THE SECRET SERVICE (Mrs. Castle—Pathe)	Ave.	Big	Ave.	Big	"Seemed to please Castle fans." "Fair picture, don't care for star here." "Unsuited to star." "Nothing to brag about."
TENDERFOOT, THE (Duncan-Holloway—Vita.)	Ave.	Ave.	Ave.	Ave.	"One of the best Westerns we have ever played" (S.). "Excellent Western with plenty of comedy." "Good Western." "Average Western." "Good picture." "Very fair Western, no draft for this theatre."
TENTH CASE, THE (June Elvidge—World)	Ave.	Ave.	Ave.	Ave.	"Good picture." "Fine picture, but didn't draw."
THAIS (Mary Garden—Gold.)	Extra	Extra	Extra	Extra	"Record for the house—wonderful production, remarkable achievement even for Goldwyn" (S.). "Big business, but not as good second day" (W.). "Well liked, big business at advanced prices." "Wonderful—went over some of their heads" (E.). "A knockout" (S.). "Pleased some, others thought it rotten; costume stuff don't please here—extraordinary business" (N.). "Weather awful—business great" (S.). "Story not liked" (S.). "Did not please, but drew tremendous business" (W.).
TOM SAWYER (Jack Pickford—Para.)	Big	Big	Big	Big	"Bully picture, had us guessing to handle the crowds." "Excellent—pleased greatly." "The kind we need more of—PLAY IT!"
UNKNOWN 274 (June Caprice—Fox)	Ave.	Ave.	Ave.	Ave.	"A dandy picture" (N.). "The dog carries off the honors." "Acceptable, gets over fairly well." "First half good, last drags."
UNTIL THEY GET ME (Pauline Hart—Tri.)	Ave.	Ave.	Ave.	Ave.	"Excellent." "Unknown star hurt it."
UP OR DOWN (Geo. Hernandez—Tri.)					"Very poor picture" (N.). "Fair, that's all" (N.). "Fair production" (W.) "Rotten" (W.). "Entertaining comedy drama" (W.).
VENGEANCE IS MINE (Irene Castle—Pathe)	Ave.	Ave.	Ave.	Ave.	"Very good—excellent."
VOICE OF CONSCIENCE, THE (Bushman-Bayne—Met.)	Ave.	Ave.	Ave.	Ave.	"An excellent picture." "This picture is good, I think star is getting better." "Fair picture." "One of the best pictures we have run this season—too much Bushman" (W.). "Very good, liked by all" (N.). "Very good." "Good picture." "Negro boy very good."
VOLUNTEER, THE (Madge Evans—World)	Ave.	Ave.	Ave.	Ave.	"Fine picture."
WHEN MEN ARE TEMPTED (Mary Anderson—Vita.)	Ave.	Ave.	Ave.	Ave.	"Not up to Vitagraph standard" (N.). "Not much picture" (S.). "Poor picture, but for some unknown reason drew big" (S.).
WHO GOES THERE? (Harry Morey—Vita.)	Ave.	Ave.	Ave.	Ave.	"Not up to standard" (S.). "Star popular and picture fine" (N.). "Harry Morey popular here" (N.). "No punch, always expecting one and don't come" (W.).
WILD GIRL, THE (Eva Tanguay—Sel.)	Big	Poor	Ave.	Ave.	"Nothing to picture only the direction." "Glad she's making only one picture." "Very poor, public disgusted."
WOLVES OF THE RAIL (Wm. S. Hart—Art.)	Big	Big	Big	Extra	"Would have broken record, but for the blizzard" (W.).
ZEPPELIN'S LAST RAID (U. S. Exh. B. Corp.)	Big	Big	Ave.	Big	"Good spectacle, generally pleased—more because of the wonders of it than the story."

Exhibitor Service Bureau

Making Your House Organ Pay

Some Things To Avoid in Taking Advertising and How To Make Your Program Merit Patronage

UNQUESTIONABLY the ideal program is one that devotes its entire attention to the theatre. It should not only fill the purposes of informing the patrons on the essential facts about the current bill, but it should also convey enough information about attractions for the remainder of the period that it covers to bring the patrons back to the house again. A third function that it has to fill is to make the people who receive it through the mails read it and bring them to the theatre to see at least one of the features announced for the week.

But one cannot always be governed by ideals; in most cases we have to get down to the bed rock of the practical. In our talks we have firmly controverted the excuses of those who have cried that they could not afford it, and equally so do we deny the contention of those who declare that they cannot afford a program. But by that we do not mean that every manager can plunge into the expenditure of a hundred dollars or more for each weekly program. There are two choices, either to keep the program simple, like those we illustrated last week, or to give a bigger booklet and make the advertising pay for it.

Just one matter before we go into the question of advertising solicitation. You want to remember here, and every time that you do anything, that your business is that of running a motion picture theatre. More than in nearly any other line of business you need to keep the good will of every person in your community. You need to have everyone a booster. *You have enough to do in competing with your legitimate rivals without getting into new trouble.* We recently disagreed with a promoter who urged the exhibitor to go into the business of selling motion picture magazines at his box-office through screen announcements, because we believed that aside from the acknowledged good that the wide circulation of these periodicals would do his theatre, he should devote his screen to pictures and he should not put himself up in opposition to the newsdealers, whose co-operation he must often seek.

This same rule applies to program advertising. If you are living in a community where there is a newspaper published, you need every aid of that newspaper. You have got to have it to get the fullest amount of your success. If we were starting a theatre in such a town we would go to the editor and enlist his co-operation, and we would try to so conduct ourselves that we would deserve his help. Our reason for saying this is the immediate temptation that besets the manager when he goes out to solicit advertising for his program. It is the old game of "Ours is the best." Instead of being content to ask for business on the service that the program affords, some managers start in to tell the merchant how much better such advertising is than newspaper advertising. Result: antagonism of the newspaper. You have to remember that the newspaper has two things to sell, circulation and and advertising. *And that the one thing that you are aiming at is circulation, i. e., patronage.*

We know of the case of a representative of one of the syndicates owning seven houses in a principal city who went to advertisers and immediately started soliciting business on the ground that this sort of advertising was better than that obtainable by the newspapers. It was a sort of uncalled for competition, not the sort of solicitation that brought business, but certainly the sort that tended to estrange the papers, on whose good will the prosperity of the seven houses depended. There isn't the slightest reason for the two classes of advertising to conflict. In the first place, the theatre should strive for the neighborhood advertising, from merchants who cannot afford to pay for the general circulation of a newspaper but want to reach the people of their neighborhoods. Then there is "class" advertising, such as that of restaurants, soda fountains, etc., which will appeal especially to the trade of the patrons while they are down town. There is plenty of good advertising that you can get, but get it on the grounds that the displays will bring the merchants business, and not on the sort of impossible comparisons that will estrange your newspaper. We have gone into this subject at length because the method in soliciting business may far more than offset the good your program does.

Now, there is another warning. Most exhibitors should be content if the advertising pays two-thirds of the cost of the program; certainly they should be willing to rest if it pays entirely for the program. *Don't get into the idea of making money from your program advertising, or you will find yourself paying more attention to getting the shekels from the merchants than in bringing patrons to your theatre.*

You have got to give your advertisers good positions, but don't ruin the appearance of your house organ by going to the extreme. First, avoid heavy black type in these displays. It would be a good idea to use the style known as De Vinne Open Face, which you will find in nearly every printing office, for the displays. Never let Black Gothic or any of the big, heavy types which will dominate and smother the neat appearance of the rest of your program find their way in. You can meet the argument of the merchants who want this sort of type by explaining to him that you must make your program attractive to have it retained and that by so making it his advertising will be worth much more to him. And it will.

A little later we are going to have something to say about program covers, but for the present we'll pass that by, with this warning: *Never sell an advertisement on your front cover. You need the space worse than you need the money.*

Where you can do so it is better to devote the right hand pages to reading matter and the left hand pages to advertising. That will give you a much better effect, if you can get away with it, though advertisers are very prone to demand position "next to reading matter." None of the programs that we have illustrated on the opposite page have succeeded in entirely separating reading matter and advertising.

Victoria theatre, Buffalo, one of the largest and best managed neighborhood houses in the country, allows its advertisers to use space alongside the announcement of the bill for the day, as is shown in the lower right hand corner. Of course, Buffalo is a big city and the advertisers there are "wise," and they demand good position before they will come in, but it would have been much better if the Victoria could have devoted the whole page to the program for the day and have added the cast of each production. We refer to the cast matter here, but we shall not attempt to call attention to the various points that we covered in the first article on house organs.

Majestic theatre, Jackson, Mich., four of whose eight program pages are reproduced at the upper left of the cut, combines with the Colonial, under the same management, in issuing its program and devotes only part of a single page to the weekly announcement for each theatre. We don't like that arrangement, for this organ, which is 7¾ x 8¾, should be more of a program that it is, making the bare announcement of the star and the title of the production. Yet it devotes much reading matter to these attractions, but this is something to which we will refer in a little while.

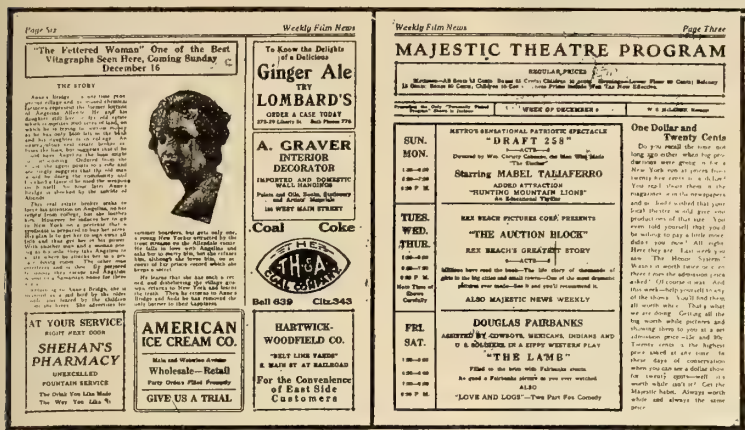
In this program and that of the Franklin theatre, Saginaw, four pages of which are shown just below, keep the advertising well toward the bottom of the page so that they will not hurt the eye, and in most cases use light enough type. The Franklin program is slightly larger than that of the Majestic and also consists of eight pages.
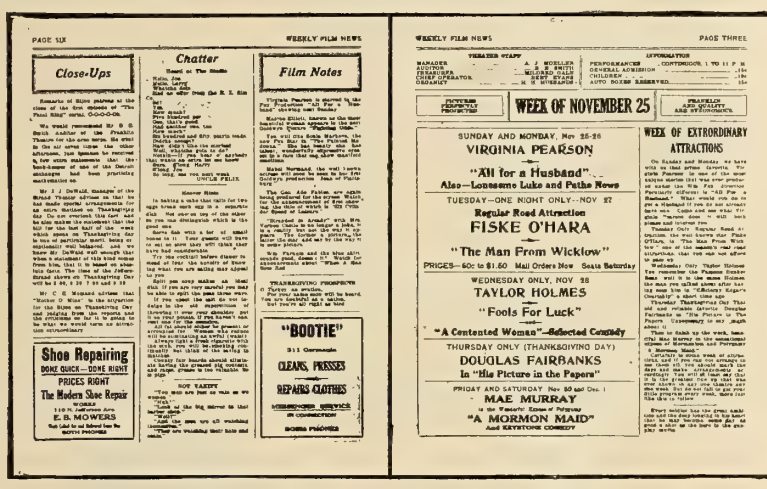
Now, before we enter into the second part of this discussion, let us say that no theatre which simply makes of its program a list

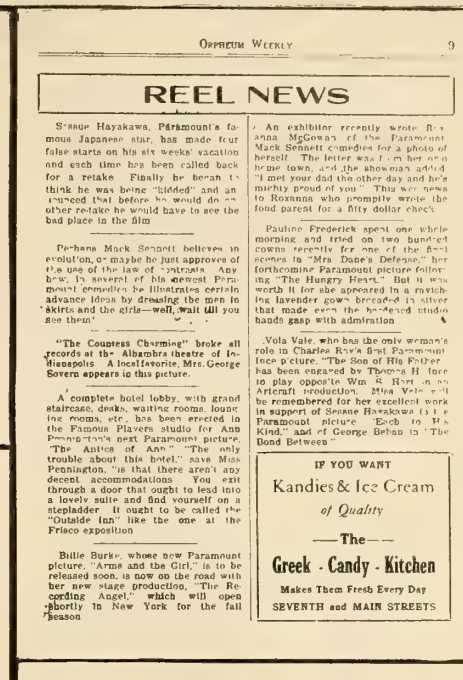
(*Continued on page* 995)

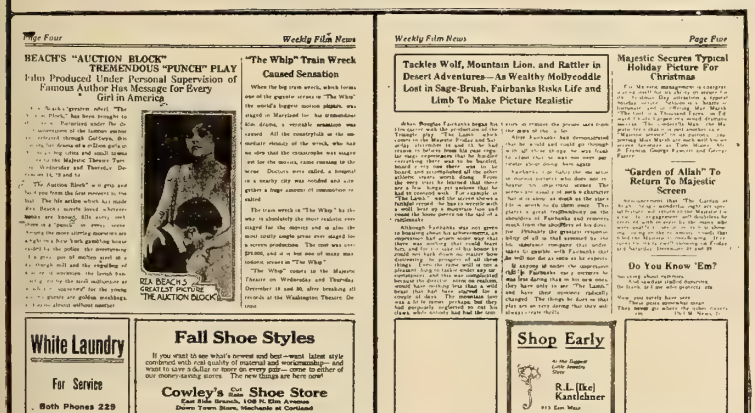
Pages From Programs Which Offer Some Interesting Pointers

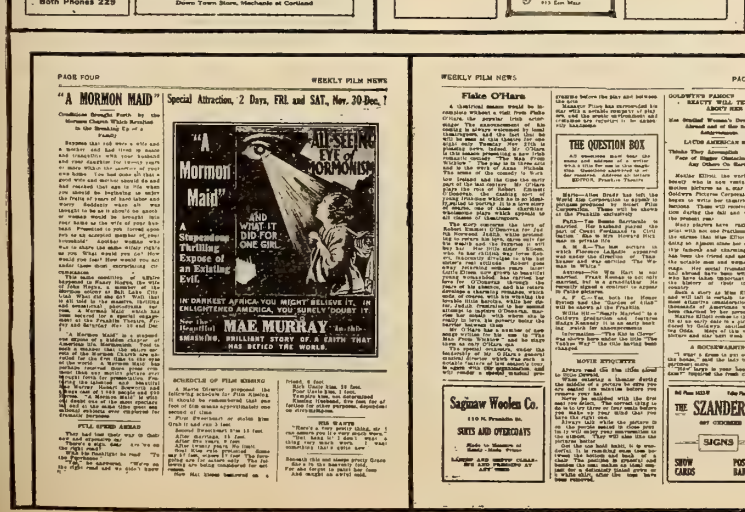
At the top, at the left, are four pages from the house organ of the Franklin, Saginaw, Mich., and below four from that of the Majestic, Jackson, Mich. At the right are two pages from the Orpheum, Terre Haute, Ind., and in the corner two pages from the Victoria, Buffalo.

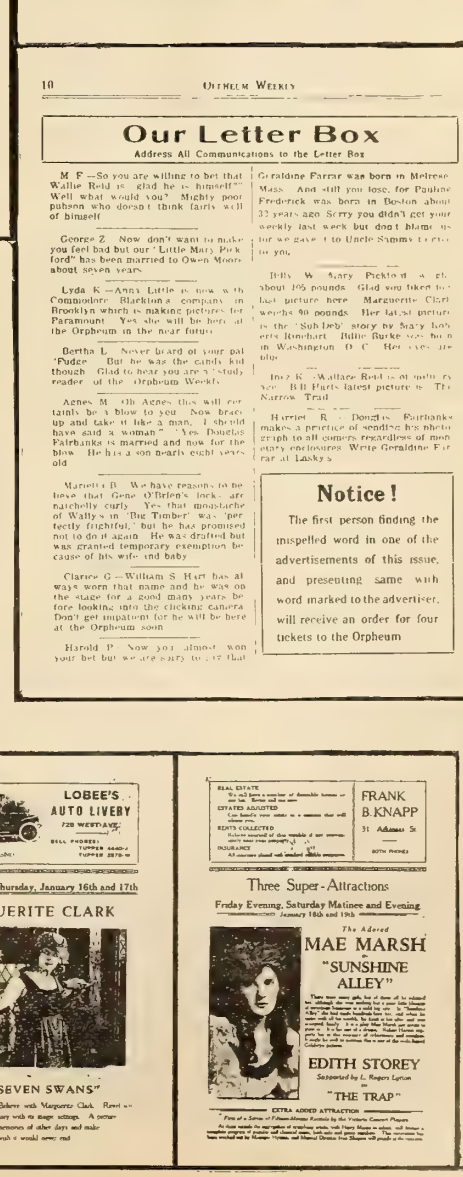












Seeing the Rialto with Rothapfel

"DISTINCTLY different" from the feature through to the end of the bill is the best description of the week's offering at the Rialto. Probably every one knows that "I Mary MacLane" is different from all other features, and the same difference has been carried through practically every number. The result is a remarkably well rounded performance of the "pleasing" type.

And that is the sort of bill that all exhibitors should try to have. Don't make good things stand out by contract with poor ones, but synchronize (yes, we mean that word) so that the verdict of the audience will be not that this or that was a splendid picture, but that "it was a great show." The answer is not alone in the care in the selection of the entire bill, but in always having the sort of a presentation that leaves the audience not knowing what to expect. It is by no means only the feature that draws thousands to the Rialto and the Rivoli—but the conviction that every one has that the entire performance will be most satisfying, that there will be no jarring.

And speaking of jars recalls a little lesson from the week's bill. The Animated ended with some Swiss pictures. When Mr. Rothapfel asked our view of the Animated we confessed that we did not care for this particular bit. "But don't you see why it was put in?" he asked. "Just before that were volcano scenes and we could not end it up with a jar and then go into the dainty gavotte number that was to follow." Which was very true, when one thinks of it. The strikingly contrastic things may be used for a purpose at times, but they do not make for a finished presentation unless they exactly fit. He had just come from conducting the orchestra, one of the many things that he does so well, and was full of the music of it—and you know what music means to the Rothapfel houses.

Rialto orchestra, under the direction of Dr. Reisenfeld, never did finer work than in the rendition of Liszt's "Les Preludes," a symphonic poem that brings into action and into definite interpretation every piece in the huge orchestra. It got a storm of applause.

The Animated this week really hasn't a war picture in it. *That is most unusual and this was done with the purpose of being different.* Yet, to show you how the enthusiasm of the audiences may be brought out, two of the numbers brought actual shouts. The first of these was the launching of the first government-made ship (Mutual), and cheer after cheer came. Then Hearst-Pathe pictures of the former German "Vaterland," now become the "Leviathan," and defying the U-boats got another roar from the audience. With both of these "Honor Thy Nation" march was played. A splendid intimate touch was given with "Bill" Snyder, for years in charge of the animals at the Central Park Zoo, bidding farewell to the various animals. "Auld Lang Syne," softly played, had the whole audience humming and brought a clever touch to this intimate Universal selection. Propaganda for the nation came with the throwing of the screen of the Hoover editorial on wheatless and meatless days, with "This Is the Life" being played and a Hy Mayer cartoon on the same subject had the same music. Hearst-Pathe pictures showed the recent volcanic eruption in Guatemala, shown to "The Tempest," played with special effects and with the red lights from the lava flashing on the screen. This same music was carried through Mutual pictures of the destruction of a church steeple in St. Louis to obtain the copper, and then followed pictures of Switzerland, played with a "shaconne," and leading up to the gavotte, a dainty little number danced by Reilie Dorree and Yvonne Robert to "La Cinquantaine."

Robert C. Bruce's remarkable eye for wonderful scenes and his clever titles that add much to the humanness of his Educational Film pictures was again shown in "From Here to Summerland," a picture with some remarkable views of mountains, water and clouds and leading one up to what appeared to be the most beautiful place in the world.

Mme. Maubourg made a splendid impression with her rendition of "Habanera," from "Carmen." Now there is another thing to note in that the Spanish harmony seemed to run through the performance, for the other big musical number was the march from the same opera played by the orchestra and sung by the full male and female Rialto chorus. Of course, the singers were in costume and they carried out especially well the spirit of the song, for they have come to be not only excellent singers, but under the careful training that they have been they get the finer points and are not merely wooden-like figures on the stage.

Special music was arranged for the feature picture, there being a number of intimate touches like "My Wife's Gone to the Country," which were introduced just at the right moment. While we are not going into detail here to the various numbers played, let us direct your attention to the fact that music has a wonderful thing to do with a picture like this. To a considerable extent it is a recital by Mary MacLane of the way six different men made love to her, and certainly a picture of this sort might grow tiresome if the same music was played all the way through it. *But by breaking it up, using different airs that have an evident association with the scenes that are being shown, any possibility of monotony is relieved.*

"Five to Five," a clever Christy comedy with Bobbie Vernon and Ethel Lynne, made a big hit. It is of the milder type of comedy, but there are plenty of laughs in it, and the catchy music added to the gaiety of the spirit.

Above everything else, we hate to sit in front of people who are always talking about the pictures, but in a way this is interesting at the Rialto, for the comments that are made on the pictures, the music and the surprise effects are a good index to what the people want. They want things that cause them to say aloud to themselves, "wonderful." And when we saw this bill there were three such persons sitting behind us who said "wonderful" every moment or so, and as a matter of fact there were not wonderful things about the show *—except that it is wonderful how a man with care to every detail can weld everything together and leave a smooth entertainment that gives each patron the sense of one thing—"delight."*

Of course your pictures have a whole lot to do with it, but there's more in what you do with the picture.

This Week at the Strand

TWO effective settings are employed by Manager Harold Edel at the Strand this week. The first comes during the first part of the overture Luigi's "Egyptian Ballet." Here the setting showed the Sphinx with the pyramids in the background, the moon rising and a caravan passing along. The second was with a duet, "Barcarolle" from "Tales of Hoffman," a duet sung by Rosa Lind and Anita Tagel. There was a Venetian effect for this with boats in the harbor carrying their lights, the singers being shown in costume and reclining on a gondola in the foreground. The number got repeated applause.

There is an unusual combination in the scenic this week, including "Picturesque Huelgohe, Brittany" and "Bonnets of Brittany," both Pathes, and then a Paramount-Bray cartoon, "Goodrich Dirt's Bear Hunt."

This week's scenic opens with pictures of the Guatemala earthquake, and then follow skiing at Cary, Ill., a Paramount-Bray exposing magic tricks, Tommies returning from a German prison camp to Boston, England, and then another Paramount-Bray showing Royal Dixon, nature writer and his birds. An old-fashioned wagon train at San Diego showed that the nation is using every resource to meet the Huns and the similar fashion followed the "Vaterland." "With the Stars and Stripes Abroad" showed some training scenes, and then the weekly ended with remarkable pictures of soldiers at Camp Upton marching in the snow. It brought down the house.

The feature is Pauline Frederick in "Madame Jealousy," and the comedy, Billie Rhodes in "Her Friend Brown." The other musical number is Andre Enrico singing "Lolita."

Fullerton Uses Some Striking Ideas in Making His Newspaper Appeals "Different"

ONE of the reasons that George F. Fullerton (commonly known as "Hundred Per Cent") has attracted so much attention among motion picture advertisers is that he is constantly experimenting, constantly doing things new and things that other advertising managers would hesitate to do.

Within one week he has so successfully used several ideas in two of the three Seattle, Wash., theatres for which he writes the advertising, the Liberty and the Coliseum, that comment on his work is taken out of the "Your Idea and Ours" department this week for special comment here.

During the week of January 13 the same cuts were used in the advertising of the Liberty and the Coliseum, the only changes being in the size of these, in conformity to the different quantities of space used and the regular weekly schedules of advertising. In most cases we prefer the use of different cuts on the different days, but here Fullerton determined to drive one idea home on each of these features and he succeeded so well that both pictures played to remarkably big business.

On looking at the Fairbanks advertisement the first thing that catches one's eye is the fact that the theatre has deliberately changed the name of the Fairbanks picture



from "A Modern Musketeer" to "A Kansas Musketeer." There was a very definite reason for doing this in the opinion of Fullerton. The last Fairbanks picture has been largely a costume picture and the Seattle theatres found that the energetic star was not so well liked in this class of productions. So it was feared that the title of "A Modern Musketeer" would leave the same impression and hurt business, so, without using the ordinary line "not a costume picture" that is so frequently seen, he changed the title itself. It's a rather daring thing to do and one that we would not advise the average exhibitor to do unless he is very sure of the ground, and thoroughly familiar with his patrons.

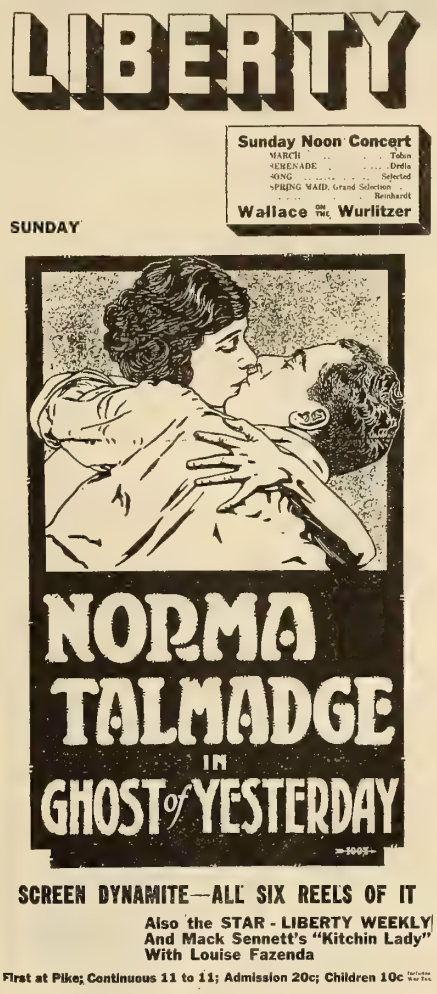
The same thing was done with "Wolves of the Rail," the latest W. S. Hart picture, where the original working title, "Dead or Alive," was used because it was believed to be a more typical Hart title.

As we have mentioned, Fullerton changed the reading matter on the various days. With the Fairbanks picture he used such as:

"Like the Kansas cyclone, it moves fast and makes a clean sweep."

"Like the Grand Canyon of Arizona, where it was filmed, it must be seen to be appreciated."

"Scenery and smiles are strewn all over Doug Fairbanks' 'Kansas Musketeer.'"



HOLIDAYS

They Count, but "Regular" Days Count, Too

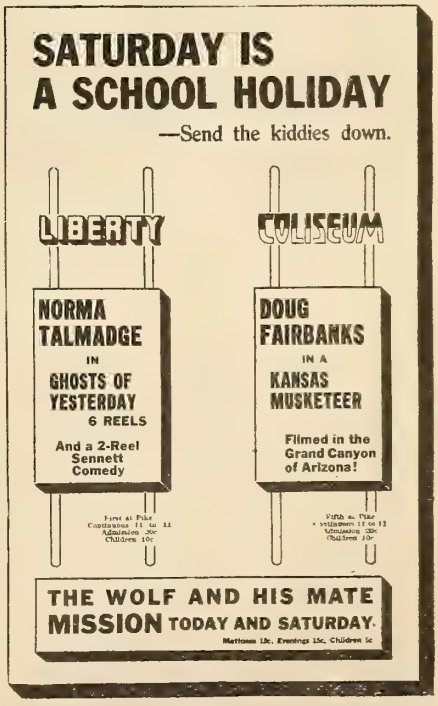
WE would be very glad to have accounts from exhibitors of special things that they do in the way of advertising, lobby decorations or special settings for Washington's Birthday. Send photographs where possible, as they are more eloquent than long descriptions.

This is a special invitation, but the invitation is always open for you to send what you are doing on the "regular" days as well. Of course a particular holiday makes a particular sort of stunt appropriate, but you ought to keep thinking about things that you can do any old day.

"Kansas cyclones aren't in it with Doug when he gets into action. See it in 'A Kansas Musketeer,' filmed in the Grand Canyon of Arizona."

In the case of "Ghosts of Yesterday," the reading matter was devoted to the Mack Sennett comedy on the same program, "The Kitchen Lady," and attention was directed day after day to the cat comedian and the fish that it "caught."

Fullerton used another good idea in a special advertisement in the Saturday issue the same week, combining the attractions at the three theatres, and making a special appeal for the attendance of the children. It simply called attention to the fact that Saturday was a holiday and gave the title of the pictures. Of course, everyone knew it was Saturday and a holiday, but it's a mighty good idea to call attention to the obvious every once in a while and you are sure to get quick results.



Your Idea---and Ours

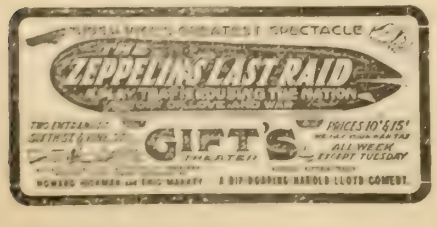
IN the last issue of the NEWS we published an account of the opening of the Stratford theatre, Poughkeepsie, N. Y., one of the finest houses in the country in proportion to the population of the city. And the day of the opening a page ad-



vertisement in the local paper evidenced the worth while co-operation of Goldwyn pictures. Inasmuch as "The Cinderella Man" was the first feature to be shown at that theatre it was good advertising to take this opportunity of getting the public fully acquainted with the Goldwyn stars. Just at the time that a new house is about to open the public is eager to know all about it and this sort of exploitation will leave an impression that will last many a day.

It's what the reader of your display BELIEVES that brings him to your theatre.

A FEW weeks since we reproduced a page from the Cincinnati Enquirer as an example of about the worst aggregate lot of display matter that we had seen. You will recall that we paid attention to the narrow display strips running across the top of the page. We were mighty glad to pick up last Sunday's issue and find that only one theatre was now following that idea (?). A little later we called your attention to some very poor advertising from Gift's theatre in that city, and now we are glad to even matters up by showing you that the same house with the same space can



get attractive display. It cost the management a little something to have this lettering done by an artist, but it is well worth it and the display stands out on the page among a mass of mostly bad advertising because it is different and because it offers some reason why the reader's eye should stop. And the writer has achieved the desirable in keeping the wording down to the limit. He has covered the essentials only.

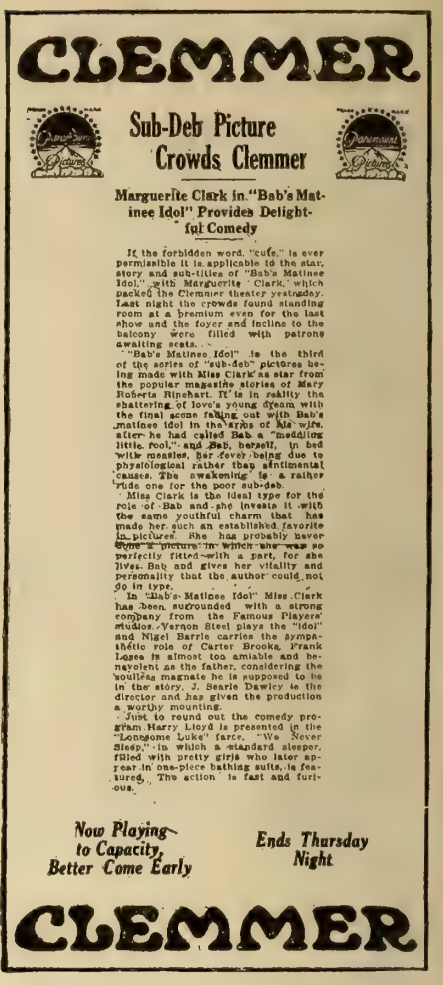
The manager who works on the old joke motto of "Tell your troubles to the policeman" when his patrons complain, is likely to be soon telling his own to the bankruptcy court.

AS an ordinary propostion we are very violently opposed to the "bargain day" method of advertising. It is this policy that is responsible for some of the theatres in some cities giving twelve and fifteen reels of pictures for ordinary prices, the sort of program that makes people come to the theatre once in a while instead of regularly.

S. Barret McCormick, managing di-



rector of the Circle theatre, Indianapolis, has achieved the "bargain day" effect without any loss of dignity. Here is one of his Sunday displays on "Intolerance." He has played the reduced price against the immensity and cost of the production in something of circus style, but he has achieved the purpose he sought. This is advertising that is an exception to the general rule because he had a picture that comes in the exceptional class. It is good advertising on "Intolerance," but don't try this style unless the film that you are advertising can deliver the goods.



HERE is certainly a novelty in advertising, and it is the work of the Clemmer theatre, Spokane, Wash. It is simply a reproduction of the criticism on "Bab, a Matinee Idol," which appeared in the news columns of the Spokesman-Review the day after the opening of the picture. The manager of the Clemmer figured that some of the public might have missed the review tucked away in the news columns and he wanted to be sure that all saw it Certainly the purchase of space and the use of plenty of white around the type brought it out strong and we will guess that most everyone read it because of the novelty. That's the secret of attracting attention.

Even hot air fills space, but it doesn't make much impression when the balloon bursts. Think of that in connection with your exploitation.

ALHAMBRA THEATRE, Toledo, O., enters our ranks of interesting advertisers with the display on "Dodging a Million." It is a combination of halftone, line work and type matter and the advertiser has used enough space to avoid the criticism of too much reading matter, though on the ordinary picture we would hold strictly to our warning "Use as few words as possible." Here is a case of a star that has been off the screen for some time, though her wonderful popularity has lasted. Now here is a case where the display could have been improved. We would have used the two paragraphs toward the bottom of the advertisement

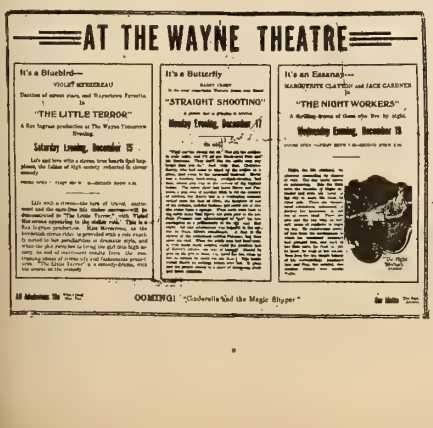
What Live Wires Are Doing



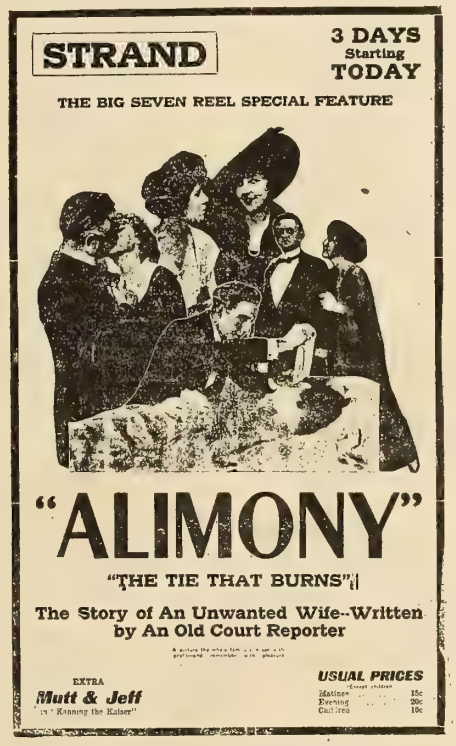
immediately under the title and then would have followed with the other matter in the smaller type. In other words we believe that the advertiser should have played more on the personality of the star than the character of the picture, though we would have gone into this as the Alhambra did because her last appearances were in two-reel slapstick comedies. But the writer of this advertisement shows he had generally good sense of values, for he know the popularity of Tom Moore in his section and brought his name into the announcement. But it's an ad that attracts attention and one that will be read all the way through—the main thing.

A smile for your patron may bring you a hee-haw over your competitor.

MANAGER E. B. MOORE of the Wayne theatre, Waynetown, Ind., sends some specimens of the advertising that he does in his home paper, an eight-page publication which is issued each Friday. He has been showing three nights a week, but recently cut to two. Naturally having only a weekly paper for his use he has to use his whole week's bill, but he could do very much better than this by getting better display and cutting out so much of the type. Another feature which he uses and which gets very tiresome are the lines "It's a Bluebird," "It's an Essanay." Such lines mean nothing when you keep repeating them with every picture. In this display which occupies a half-page he tries to tell too much about the picture and as the result he has to crowd and the name of the star and the title are lost in the mass of type. We are sure that the editor of the paper would co-operate by giving Mr. Moore some free reading matter and he should devote that space to stories about the plays, short paragraphs about the players, and save his advertising space for real display.



WITH practically every issue we have cited some advertising of Pacific Coast advertising as good work. It is



epidemic out that way and it's going to be a mighty good sign for the interior and for the portion of the East that thinks it knows everything when the epidemic gets all over the country. Here is a display taken from the Strand theatre, Walla Walla, Wash., where the people have seen the work of George Fullerton and others of the progressive type. It is another example of the striking use of cuts instead of a mass of type. But the use of cuts can be overdone as well as anything else. At first glimpse this seems to be a single scene picture, but upon analysis it appears that there are four different pictures used and when you come to wonder what it is all about the cut fails to carry any definite punch over. The same characters are repeated and only confusion stands out. We warn against too many words because a mass of language detracts from the interest. Don't use cuts for the reason that they are cuts or you will achieve the same unwanted effect.

MOVIE DEPARTMENT

Coming Attractions at Cosmo Theater

Sunday, January 27
Triangle Presents
"The Regenerates"
featuring
Alma Reubens and Walt Whitman
"HIS CROOKED CAREER"
Keystone Comedy
Cosmo Concert Orchestra

Saturday, January 26
"The Secret Man"
with
HARRY CAREY
as "Cheyenne Charley"
During riding and shooting. Wonderful story of the west, free of an outlaw for the sake of a child.
"FALSE ALARM"
Triangle Comedy

Monday and Tuesday, January 28 and 29
"THE EASIEST WAY"
CLARA KIMBALL YOUNG
Lately presented at the Cosmo in "The Price She Paid"
A Great Play and a Wonderful Star
Two Days - No Advance in Prices

Wednesday, January 30
Triangle Presents
"For Valour"
with
Winifred Allen and Henry Weaver
Presenting the slacker question in a forceful and dramatic manner
"TOUGH TURKEY TROT"
Triangle Komedy
Cosmo Concert Orchestra

Thursday, January 31
Pathe Presents
"Her Life and His"
Gold Rooster Feature
A big picture with a big theme, and one with a world-wide appeal.

Dope for the Movie Fans

WINIFRED ALLEN MAKES BIG HIT WITH SOLDIERS

Winifred Allen star of the Triangle play, "For Valour," at the Cosmo Theater on Wednesday, January 30th, has more swagger sticks than any other girl could possibly use But she's not in the least to blame for the corner in the swagger market.

The scenes in "For Valour" are laid in Canada and a great deal of the filming of the picture was done in and around Toronto. While there Miss Allen's sunny and loving personality made her the idol of the men who are back from the trenches either convalescing from wounds or for the purpose of training raw recruits for service

The swagger sticks she received were all presented to her by the young Canadian officers whom she met.

Carey's Favorite Role.

Harry Carey's screen creation, "Cheyenne Harry," bids fair to become as famous as any of the great characters of literature, even Sherlock Holmes himself Carey has played this role in numerous short pictures, and his Butterfly picture, "Straight Shooting," in which Cheyenne appeared as the hero of a five reel feature, was so tremendously successful that another Butterfly picture with the same winning combination, called "The Secret Man" has been produced and will be seen at the Cosmo Theater on Saturday, January 26th This picture, like "Straight Shooting," was directed by Jack Ford, and is bound to equal the success of that production It tells the story of the outlaw's sacrifice for the sake of a child, in a series of scenes in which feeling is strung up to an intense pitch.

Camera Man Said Things.

An overzealous traffic officer in Westlake Park spoiled a good many feet of film and severely rumpled the cameraman's temper when a thrilling runaway was staged in the Triangle play, "Regenerates," featuring Alma Reubens. This picture will be shown at the Cosmo Theater on Sunday, January 27

The script called for the rescue of Alma Reubens to be accomplished by the hero But the copper hadn't read the script, and when he saw Miss Reubens approaching at break-neck speed, and calling frantically for help, he could not resist the appeal of the beauty in distress.

Launching himself from the bridal path in a flying tackle, which would have done credit to an all-American end, the cop brought the horse to a stop, but the "thanks" he received from the camera man didn't make a pause like a Carnegie medal.

CLARA KIMBALL YOUNG IN "THE EASIEST WAY"

As fourth in the series of the Cosmo super features, at regular program prices, the management has arranged to present another of the famous Select Features starring beautiful Clara Kimball Young in that great dramatic success which had such sensational successes all over the country, namely, "The Easiest Way."

This wonder picture comes to the Cosmo for two days, showing on Monday and Tuesday, January 28 and 29, and added to the fact that there is to be no advance in prices, the truly greatness of the attraction is founded for the prediction that capacity business will reign during the engagement.

MARVELOUS SET IN PLAY "THE REGENERATES"

One of the largest, most elaborate and richest furnished sets ever built at the Triangle Culver City studio was used for the interior scenes in "Regenerates," the Triangle film play at the Cosmo Theater on Sunday, Jan 20.

The set called for a New York mansion, the home of a proud old family for generations, and an entire stage was covered, the work being a masterpiece of scenic artistry. The vast Triangle property room, housing furniture enough for hundreds of homes, was stripped of its most priceless articles for this interior and an entire first floor of a palace, which any multi-millionaire would be proud to own, was produced.

Hospital Benefit Performance.

By courtesy of the Cosmo theater managements, there will be given in the near future—probably the first week in February—a hospital benefit performance, at which time will be presented one of the most novel and entertaining programs ever offered to the theater-going public of Winner

The program will consist of musical selections, both vocal and instrumental, by popular local artists, as well as orchestra numbers and possibly several short vaudeville specialties, also by local talent, of which we have a plenty, as will be remembered from the one local talent play lately produced here for the Red Cross.

In addition to this, the management has promised to supply one of their excellent feature plays, which will no doubt be a leading feature of the evening's entertainment.

It is an undisputed fact that the people of Winner and territory are "there" wherever it comes to contributing to a good and noble cause, as is evidenced by their splendid Red Cross and other public work, and we are confident that they will come forward nobly in this cause and that it will be a great success financially as we l as from an entertainment standpoint.

Frames from the Reels

Little Elizabeth Janes, one of the cleverest of child actresses, supports Harry Carey in the Butterfly picture, "The Secret Man," which comes to the Cosmo theatre on Saturday, Jan. 26.

Allan (Tilly) Sears, one of the latest additions to the Triangle playing force at Culver City, was cast for the first time in the new Triangle masterpiece, "Regenerates." He acts the role of Paul LaFarge, favored suitor of the proud old house of Van Dyun.

In advertising for Thursday, January 24th, we wish to make a correction Instead of the feature, "Her Life and His," the Pathe Gold Rooster Play, "Her New York," will be presented In this production Gladys Hulette is featured and graphically portrays the adventures of an innocent country girl s experience on her first trip to the distant city of magic.

Covering an entire stage, 50 by 150 feet, a mansion was erected at the Triangle's Culver City studio for the Triangle play, "Regenerates," at the Cosmo theater on Sunday, January 27th, in which Alma Reubens and Walt Whitman are co-starred. The furniture alone, which included some of the finest pieces of antiques in the huge Triangle property storehouse, was valued at more than $30,000, while the costuming for this elaborate picture cost a huge sum more

There will be no picture programs on Friday, January 25th, and Friday, February 1st, owing to the fact these are the lecture course dates

Harry Carey will be seen at the Cosmo Theater on Saturday, January, 26th, in his favorite screen character of "Cheyenne Harry," when the Butterfly picture, "The Secret Man," is shown at that theater.

Most of the scenes in the Triangle play, "For Valour," at Cosmo theater on night of Wednesday, Jan 30 were taken in Canada. It is a difficult task these war-days to get permiss on to take motion pictures on Canadian soil, but Mr. Parker, the director, obtained the much desired permit. Most of the scenes were taken in Toronto, but the thrilling acting in the trenches was seen at Camp Borden, 50 miles from Toronto. Here the boys learn the art of warfare before leaving for the front, and the trenches are exact reproductions of those on the other side

FOR SALE OR TRADE—Eight room house two blocks east Lamro Stati Rack Exner R. Grebe, Stock Yards National Bank, south St. Paul Minn

LIKE the case of the Wayne theatre, the Cosmo theatre, Winner, S. D., has to rely on weeklies for its advertising and we have seen two of them which accord the house reading matter in return for the advertising. Here is the display and reading matter from the Winner Journal with the advertising at the top of the page and reading matter filling the three columns under the display. There has been a little bobble made by placing the announcement of the Sunday show ahead of the Saturday. And as we have said where the exhibitor has only a weekly he has to advertise the bill for the entire week, but even in this case we believe that he should try to sell his first show first and that he should have put more emphasis on his announcement for Saturday.

But at any rate this theatre shows that it has grasped the way to advertise in a country weekly and we are glad to be able to print this example of newspaper co-operation.

Rothapfel's Answers to Exhibitors

Mr. Rothapfel Will Answer Here any Questions Regarding Problems in Exhibition. The Only Conditions Are That the Questions Must Not Bear on the Merits of Particular Pictures or Services and That They Must Come Through the NEWS. Address Your Inquiries "ROTHAPFEL ADVICE, EXHIBITORS' SERVICE BUREAU, MOTION PICTURE NEWS."

XXIX—I read your interesting answers every week, and I must say that your optimism is very inspiring indeed. Ours is a little town of 2,000 and we occupy the Opera House, which is a pretty auditorium with about 300 seating capacity, but which is upstairs. Our patronage now, however, is good and I can see nothing but bright prospects for business here. About 50 per cent of the population are negroes and the other 50 per cent are, as a rule, the higher class of people. We now have a player-piano. I am an organist and am considering installing a $3,000 pipe organ. Would you, with the possibilities so limited by the smallness of the town, do this? The only expense would be the cost of the organ, for after the pictures are on, I have nothing much to do. We have no opposition, nor any danger of it. While I know that business would pick up at first, would people get used to it and take it as a matter of course when the novelty wore off?—ALABAMA.

I WOULD suggest that you do not make any outlay for the instrument you speak of. I would withhold the investment until after the war, but in the meantime try to improve your music a little. Later on you can—if business warrants—make added expenditures. Because you have no competition is the one reason why you have to be careful to live up to what your patrons expect, and a little more. This will insure you against new competitors entering your field. In the end it will have paid you, not because you were compelled to do it, but because you did your very best when sailing was easy.

XXX—Permit me to ask your opinion on one phase of the business that is, to my surprise, never so much as touched upon. That is the necessity for and adoption of some method whereby the exhibitor may determine the moral aspect of a subject, in addition to its other characteristics as now given in the various articles and periodicals under "Screen Opinions." Not one, so far as I have seen, ever alludes to the subject.

My patronage consists mainly of the cultured class, in the majority of instances being children who will not tolerate anything but morally clean plays, shunning vampires, sensuous and suggestive types. Conditions forbid my reviewing my service, so that I am at the mercy of film companies in this respect. Twice recently I have closed down my show on the first reel because of some immoral trend of the subject, at which time scores of patrons began to leave the house. Both subjects happened to be from the best film companies and lauded by various screen opinions in the trade papers.

While I am aware that in the cities and certain neighborhoods this class of pictures goes over all right, yet there are innumerable communities where its elimination is of paramount importance in building up your business. It most certainly applies in my case and has been the means of greater injury to my success than any one factor. Should not trade papers cover this phase of the subject as well as other elements?—L. G. T.

YOUR question is one that I should like to answer personally and in a closed room. I would not dare to put into print what I think of conditions today. The ways are few in which a man may speak the truth as he wishes to speak it. A high ethical standard has not yet been attained. I know exhibitors who will deliberately book a picture just because it is off color. These men should be driven out of the industry. If the exhibitor himself wouldn't take that kind of stuff, the manufacturer wouldn't make it.

A very good way of judging what you ought to give your patrons is to imagine you have a sixteen-year-old girl or boy with eyes and mind wide open—and then ask yourself whether you would let them see the show or the picture. The answer is a good criterion to act on. I can't enter into the merits or demerits of trade papers and screen opinions, because they are so confusing to interpret, and so many different theories can be obtained from them.

After all, the only way is to see them for yourself. Or rely on the director, the producing company, and the story. That is the way I work as a rule.

Another way—if you will pardon my being personal or egotistical—is to watch whatever the Rialto and the Rivoli run. You will not need to bow your head or feel ashamed if you follow these theatres. Time and time again I have turned down films which, if shown, might have packed the theatre to the doors. Time and time again I have turned down films because I did not think them conducive, not alone to the best interests of the theatre, but to the best interests of the industry. I have been offered huge sums of money to show some films, but there is not enough money in the world to make me run any picture which I do not think ought to be run.

The sooner the manufacturer gets away from sensationalism, grewsomeness, bad taste, illiteracy and, above all, vulgarity and obscenity, the better for everybody. A high ethical standard in motion pictures is coming as sure as you are a foot high.

Better minds are coming into the business; men with principles; men who will build a sound and lasting foundation; men who are not striving for the almighty dollar—no matter how obtained; men of high moral attributes; men with ideals; men with an eye to the future.

In the hands of these men lies the real future of the industry, a future which will see the industry surmount all these obstacles and come out on top—clean, wholesome, triumphant.

XXXI—I note that you have been asked several questions about news reels, but I am going to have to disturb you again. I am convinced that these pictures are important, especially since I am in a town not far from one of the larger cities, where the big city papers have a daily circulation of a couple of thousand. These people who take the big city papers are my very best patrons, and I want to appeal to them as much as possible. Now, it is impossible for me to get the various weeklies and cut them up as you do. I am satisfied with the weekly that I am getting, but I know that I have not put the punch in it that I should. I am more impressed with the necessity of music with this news reel and not the ordinary piano playing. I have long considered installing a four or five-piece orchestra, which I can get for $100 a week, but I have got to get further business to justify it. Do you think that it would be worth while going to this expense and at the same time getting the second or third run on my news weekly so as to bring it up to date? I wish you would analyze this question for me, as so much additional expense needs serious consideration and I admit that I am up in the air about it—N. L.

I CERTAINLY cannot in justice advise you to run more than one weekly—it is too expensive. And as for cutting, the manufacturer will not tolerate this from every exhibitor. There has been a great improvement in the way weeklies are assembled today. Make the most of what you can get and you will still have an interesting topical. To do what we are doing will cost you more than you are taking in, which would be silly. The idea of having a weekly with every performance is excellent.

Adding $100 a week for an orchestra is a good investment, and will probably supply a punch to your weekly if you can choose good interpretive music. Try it. But advertise that you are going to do it. And advertise that you *are* doing it. Results may not be apparent for two or three weeks after you have made the innovation.

XXXII—As a general rule, I never worry about what my competitor is doing, but I am up against it now. I have been running one feature picture and one comedy and two days a week an instalment or a serial, and that has been the prevailing custom here where there are two theatres with 90 per cent working people. Now, my competitor is running two five-reel features. One of these is always old, but because there are only two houses and because many of the pictures have never been shown here he can get these old features at a very low price and the public doesn't know any difference, though all must realize that they show the wear and tear very badly. My competitor has eaten into my business, for the reason that I cannot afford two reasonably new subjects and I am not going to fool the people by giving them old stuff. Would you advise me to stand pat, or what?—L. & N.

STICK to it. Make your show better. Don't worry about the other fellow. *Two features is cheap stuff, bad policy, and will never yield anything.*

People don't want to sit through two features. They tire of it. Rather get a snappy, varied program—a weekly, a scenic, a comedy, a feature, and so forth, and make these as good as you can.

Then stand pat on your policy. I would like to have you keep in touch with me.

Selling Myself to My Patrons

This is the fifth of our series of articles, "The Diary of a Successful Exhibitor," by an exhibitor who tells each week what he is doing to develop his house, the lessons that he learns and the errors that he discovers. It is a frank discussion of the pleasures and evils of exhibition in a town of 15,000, and the tips contained here will probably be of value to managers in all sections.

By a Successful Exhibitor

IN my last article I spoke of the fact that some of the exchange managers seemed to be worried that I was not following the policies of some of the other exhibitors. But they appeared to be equally worried because I did not carry out a great many of suggestions from them or from their home offices.

One instance of this was the enormous amount of throw-aways, circular letters, etc., that I was urged to use. If I had followed the advice and had employed all the material that was suggested to me the local post-office receipts would have doubled, I would have had a dozen mail clerks on my payroll—and the gross receipts of the house wouldn't have been enough to pay this expense. Aside from the financial side, your patrons don't want to be flooded with a lot of advertising material, even though they live in a country town.

I regret that my experience showed that the average exchange manager seemed to figure on the basis that the patron in the smaller city and in the rural districts were very ignorant so far as motion pictures were concerned, and that one could "put over" almost anything on them. I think that comes from studying "conditions" from the home office and knowing nothing about the realities of the situation. While my experience has been limited to my home town, I can readily see that conditions might be diametrically opposite in two different towns.

But here is one thing that every exhibitor in a small city or a semi-rural community should remember. *What the people read they read thoroughly—and they remember.* The city man in his rush for time and seeing scores of papers, etc., may remember that he read a certain thing "somewhere," but it will be pretty hard for him to recall just where. But the patron in a community such as mine will know where, and, believe me, *he is going to put the responsibility for the claims you make in your printed matter right up to you and hold YOU responsible.* Too much of this matter that is prepared by the producer and distributor appears to have been written largely for the purpose of selling the picture to the exhibitor. It deals in exaggeration and sometimes in distortion. But, let me say, that there has been a marked tendency lately to get away from this sort of matter, and I believe that the improvement will continue.

It is impossible for the exhibitor in the small town to see the pictures before he books them. I know well enough that this would be the ideal way to arrange your program, and that you could give a much better bill if you could reject any film that failed to come up to your standard. But with that impossible, only the next best thing can be done: Don't let any one else say for you things the truth of which you do not know. If you do you will regret it. Of course, you have to become acquainted with the various companies through experience and learn how far you can trust their various statements, but it is always the safe thing to do to avoid superlatives and big promises.

I know this to my regret, for during the early weeks on my management I sent out one of the folders supplied by the producers. In my rush I failed to read it through before the copies were mailed, and when I did I found in it such statements as the old favorite, "Greater than 'The Birth of a Nation,'" and similar matter. When I saw the picture a couple of hours before I was to show it to the public, I found that it was merely an average picture, and there was nothing really great about it. While I had not raised my prices for this picture, I did a daring thing. I printed a small sign announcing the fact that the prices had been lowered for the run of this picture, and after the feature was shown I flashed a slide on the screen stating that this picture had not come up to advance promises, and for that reason I had lowered the admission, but that if any one was still dissatisfied that person could get his money back at the box-office. One person took advantage of the offer during the two days. If I had done this thing deliberately it would not have worked for better results. It inspired confidence in me and my theatre; it convinced the public that I had their interests at heart, and that as soon as I learned that I had made a mistake I was not going to make them pay for it.

I have been told that this was very bad business on my part to ever lower my prices or admit that I had made an error. I was asked whether I intended to do this on other pictures that failed to come up to the highest standard. I replied that of course I did not, but that I never again expected to let slip by me an announcement that any picture was the greatest that the world had ever seen, and that when there went out again any unequivocal statement about a picture that it was going out because I knew that it was true. Now, of course, this is an exception, for most producers avoid this class of statements, but every exhibitor can afford the time to read over carefully any printed matter that he does send out.

But I was referring to my general policy about circular matter. Certainly with a theatre such as mine, changing three times a week, it would be foolish to send out circular matter on each production, for the whole value would be lost. However, I did determine on one policy. Not less than once a month I went to my exchange city, and I made it a point then to see as many of the pictures that I had booked for the next month as possible. Then I would pick out one or possibly two of these for what I called my "special drives." It was not necessarily an unusual picture, but it had to be a good one, one that met the acid test of being thoroughly interesting. Then I sat down and wrote myself a letter about this picture, and sent it under letter postage to every one on my list.

I did not do this because this was a better picture than my standard, but merely for the purpose of calling the attention of all of the people to my theatre. This was not done for the purpose of increasing the business on that particular picture, but to bring back to the habit of coming to my house any persons that were tending to drift away. In the first couple of months on my management I found that there were such drifts, and I could not lay them to bad pictures, to bad weather or business conditions or anything else. The only way that I could define it was that some of the patrons seemed to be "getting out of the habit."

My personal letters, I am sure, saved me hundreds of patrons that might have been lost permanently. I had allowed the drift to continue. Because I hadn't been flooding my patrons with reading matter on every production I found they gave attention to the matter that they did get. An illustration: In one of the special letters that I prepared I started off with the statement, "I haven't seen you at our theatre for quite a few days." I had no less than nine people to come up to me to call my attention to the fact that they had been in my house on specific days during that period. I excused it on the ground that I had failed

(*Continued on page* 995)

HEADS UP

Put Yourself in Your Theatre and Stand for It

THIS week Successful Exhibitor touches on putting his personality into his theatre—on making his guarantee stand for the picture that he is to show.

His attitude is in direct contrast to the man who is trying to bunk the public and to the fellow who tries to argue with his patron that his offering is a good one, when the patron doesn't like it.

It is a policy in direct contrast to the "best ever" system. And there are many others who have tried it. We want to hear from the men who are making successes because they make their houses the CLASS of their communities.

Scores of them are doing things that others ought to know. Let us hear from you about them.



Lobby Display at Midway Theatre, Montreal, on First Episode of "The Mystery Ship."

How Scenics Link In with the Music with a Real Motif Shown At Rivoli

RIVOLI, on account of a peculiarity in its arrangement, offers a splendid opportunity to study the effect of music and pictures on an audience. And Rothapfel furnishes that combination of music and pictures and lighting that causes the swaying of the audiences almost at will. It is really something that the greater majority of exhibitors could study to good account.

Looking down from the first mezzanine floor there is a large oval well which allows one on the mezzanine an opportunity to look down upon the rear portion of the audience. On the mezzanine one cannot see the screen, but one may hear the music and especially after one has seen the show it is a study to watch an audience, the way it sits in its strain at some serious moment, and then, with the music, is carried into laughter or into cheers. *It is a sure sign that Mr. Rothapfel has succeeded in establishing a motif for each of his presentations.*

That statement is fully borne out by an effect that is achieved this week with two of the Robert Bruce-Educational Film scenics used as a double number. Of wonderful beauty and worthy of showing in themselves it was the music with them and the coupling up of them with the number that had gone before and the one that followed gave the atmosphere. Watch the effect:

After the overture and the Rivoli Animated, Miss Annie David rendered "Aeolus' Harp" with delightful skill and giving it a dramatic interpretation at the end. Then came the first of the scenics, "Where the Clouds Come From." "Cameno Ostrow" was played with the harp and organ effects through it. *It seemed that the soloist's number was echoing back through the wonderful cloud pictures that were being thrown on the screen.* This picture was a remarkable study in cloud effects and included some of the most unusual shots that have been recorded. Then came the second of the scenics, "White Water and Windy Willie," an amusing record of outdoor sport, and with this there were played selections from "Princess Pat." They were most appropriate in themselves, but one saw the purpose at the end of the scenic when the curtain parted, revealing Miss Helena Morrill seated in the rose garden and opening with the words of "Love Is the Best of All" from "Princess Pat." *Why, of course, no one in the audience could fail to "get it."* This musical number was rendered with the Rivoli female chorus. Again the lightings were notable, the central dome of the theatre being in blue and the stage settings in red and gold with the exception of the dome of the stage, which was also in blue.

There was a third big musical number with the full Rialto chorus rendering the "Bell Chorus" from "I Pagliacci."

To the tune of "Dough Boy" the Animated opens with a Universal picture of our boys in France, which got a big hand and the same tune continued through a cartoon of Uncle Sam and Pershing. Universal also furnished pictures of cutting Great Lake steamers in half to bring them to the coast, shown to "Nautical Fantasy," which continued through Pathe pictures of constructing wooden ships. Mutual views of harvesting ice on Lake Hopatcong was shown to "Maid of U. S. A." and then pictures of Rodin and his funeral appeared with "Grave Allegro Funeber." Finley's "Rambles With a Naturalist," a study of young birds. "Flowerette" was played piccolo obligato with the effect of bird calls, delighted the audience. Then came another human touch with an educational picture, "Playmates," showing a parrot and a cat at their fun, for which the music was "I Don't Care If You Never Come Back." The Animated ended with Pathe pictures of Veterans of '61 at Camp Kearney. "Memories of 61" was played and at the opening bars of it the resemblance to the national air caused a number of people to start to rise.

Very effective musical effects were used during the showing of Charles Ray in "The Hired Man," with special descriptive work for the fire scene. There is a delightful patriotic touch to the Drew comedy this week, "Help Wanted," a story of the war knitters. At one point pictures of the Red Cross parade are shown and there "Onward, Christian Soldiers," is used. Opening the comedy was "What Sort of an American Are You," and then a fox trot, closing with "Over There."

Goldmark's "Sakuntala" was the overture.

Volcano Effect in Lobby Display Brings Crowd to Montreal House

WORK of A. J. Laurie, manager of the Midway theatre, Montreal, has been printed in the NEWS from time to time and his lobby displays have attracted much attention because he has kept up the good work that brought M. Kashin to the front as probably the best-known designer of the country today.

Those who read the series of articles printed in this department on the exploitation of serials, will remember that we urged big displays on opening of these chaptered stories. Mr. Laurie followed this policy to the letter on the showing of the initial episode of "The Mystery Ship," a Universal serial.

This part of the display has a volcano as the chief figure in the background and in the front the figures of the two stars, Ben Wilson and Neva Gerber fleeing in a launch from the ship which is in danger of destruction from the volcano. In the center of the crater of this artificial volcano, Mr. Laurie placed a huge red electric globe which kept costantly flashing to give the effect of the eruption, the lobby lights being turned off for a few minutes every half hour so that the entire display would be in a brilliant red effect.

One of the things to recommend this display is that it costs very little and it is one that every exhibitor can make. On every picture you ought to try to create the talk of your community, but especially in the case of opening a serial, you ought to make the display so original that everyone will stop to learn what it is all about. Small lettering explained this without interfering with the display and the Midway did big business.

Jap Lanterns Supply This House Light

Reading electric signs by candle light is one of the odd conditions brought about by the war. When the "lightless night" order issued by the federal fuel administrator went into effect in Cincinnati, O., the manager of a theatre there contracted for a large number of Japanese lanterns, which were hung around the marquee in front of the theatre.



Here are two views of the display of P. E. Noble, manager of the American theatre, Butte, Montana, on W. S. Hart in "The Silent Man." He used the twenty-four sheets supplied by Artcraft and cut out the two dominating figures, mounted them at either side of the lobby and used real rope for the lariat. Another one of his famous sidewalk electric signs, done in red and green, with white lights shining through. These were cut out of one sheet

Making Your House Organ Pay and at the Same Time More Attractive

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of attractions should take advertising, at least not more than one small display, if it is possible to avoid it, and the small cost of such a program should not make it worth while to worry about the advertising. As we have said, it is better to avoid advertising matter if you can afford to do so, but if you want to have one of the larger and more attractive programs you cannot afford to do it.

Now, once that you have entered into this larger class and have determined that you can get the advertising to pay the expenses, you want to fix in your mind another thing. To justify the increased size, to make it interesting enough for the patron to preserve and read and to keep the advertising patron, you must add something of interest. We don't know of any better way to do this than to run interesting little stories about the players. At the right of the cut we have reproduced two pages from the program of the Orpheum, Terre Haute, Ind. There is an excellent feature in the "Questions and Answers" department and one of great local interest if you have in your employ some one with sufficient information to answer them. The *Studio Directory*, published by the MOTION PICTURE NEWS, will afford you most of the information that you need, and you can gather other matter yourself from watching the NEWS and the motion picture magazines and gathering the data on ages, who is married, to whom, and all that sort of a thing. But it is a specially valuable channel for directing readers' attention to coming productions at your theatres by starting them to asking questions about when Mary Pickford or Harold Lockwood, or whoever your stars are, will be seen.

This is a slightly difficult job, though we have no doubt that managers can enlist the assistance of the photoplay editor in their town in helping on this work. Orpheum also runs a page devoted to "Reel News," short paragraphs about the plays and players which can easily be gathered from the producers' press sheets or from the columns of the NEWS. Note that the Majestic theatre uses "Chatter," "Close-Ups" and "Film Notes." It is a good thing to break these paragraphs up under a number of headings, for it relieves the monotony. Franklin theatre runs longer stories about coming productions. It is a good thing to devote space to stories about the plays that are to be seen in the future, but we would not give this to attractions for the current week, except probably to the Saturday bill.

We are great believers in the use of cuts in all advertising matter. Wherever available the Victoria uses a cut with the announcement for the day. It is interesting to the patron of the current bill and it builds patronage for the announcements made for later in the week. It is an added incentive to preserve the programs—this use of cuts. All of the others also use these with some of their announcements, but this could be carried even further and would make a more attractive appearance and save money if small half column cuts were used broken into the matter.

But with these suggestions used, with the changes that we have suggested, you have the basis for an attractive program, and one for which you ought to be able to get advertising enough to pay. With an eight-page program the size of the Franklin's you ought to be able to include all these suggestions that we have made in this article, and the preceding ones, yet there are some other things to be considered in making up the very best possible program and the one that will bring the most business to your house.

Constructive work, increasing the interest for the future, little home things that count, special stunts and a number of other points are worth considering, and these we will take up in a later article.

When you start out to construct a program, keep in mind above everything else that you are issuing the house organ for the benefit of your theatre. Once you lose sight of that, for the purpose of getting advertising, or any other, you weaken your sales argument. In the first place never let any offensive or improper advertisement get into your program. It is just as important as keeping a drunken tramp out of the seat next to women and children. You have to carry out the high tone through these displays as well as through everything else.

But once you have included in your program the announcements for each day that your program covers, the cast for the features, a "lap over" page, and then a little space for announcements, some for gossip of the plays and the players, and you have used skill in placing the advertising you have got a mighty good start.

How Successful Exhibitor Sold Himself

(*Continued from page* 993)

to see them, but one patron took me up on that, saying: "Why, don't you remember talking to me about Bill Brown selling his farm." Now, I found that these intimate touches brought me close to the people, brought myself into their lives.

I had never forgotten a remark that I had made when I first took my place in the big city. I was speaking of how lucky I had been to get the position through acquaintance with a traveling salesman? "Luck nothing," said my friend, "you sold yourself to him, and he sold you to the firm. There are as many sales made every day in personality as in anything else." I had now begun to realize this and to strive to sell the personality of my theatre.

It is something that has many angles, brings up many difficulties, but it isn't hard when one forces himself to recall that every time he puts out an indorsement of a show he is selling himself to the trusting patron for the ten or fifteen cents.

And you have to be just as careful as if you were selling yourself into slavery—or habit. Don't get accustomed to putting your indorsement behind pictures whether you know anything about them or not. Know first and then don't be afraid to step out and ahead.

Ready Made Ad-Talks

"Madam Jealousy" with Pauline Frederick Presenting the Title Role

(Paramount Five Reel Production)

Pauline Frederick's latest work for the screen, titled "Madam Jealousy," was written by George V. Hobart, author of "Experience" and "Everywife," adapted by Eve Unsell, one of the best-know scenario writers, and produced by Paramount under the direction of Robert G. Vignola, will be shown on the screen of the ——— theatre on ——— of ——— week. Miss Frederick is seen in the role of a vampire. In her supporting cast are: Frank Losee, Thomas Meighan, Charles Wellesley, Isabelle O'Madigan, Elsie McCloud, Ina Bourke, Frances Cappelano, Grace Bartom, Edwin Sturgis, Marcia Harris and J. K. Murray.. "Madam Jealousy" is allegorical photoplay with scenes of Oriental luxury and beautiful exterior scenes as shown in "the garden of delight," an episode of the play. "The house of heavy hours" is another scene which has been reproduced on the screen by Director Vignola with picturesque beauty. The cast is composed of symbical figures representing Charm, Treachery, Jealousy and Valor. Jealousy, the part interpreted by Miss Frederick, attempts to interrupt a love romance between Charm and Valor, and, failing in this, Jealousy brings to her assistance Treachery and Mischief, Rumor and Sorrow, and the combined forces seek to disrupt the happy marriage of Charm and Valor. Charm and Valor withstand the onslaught of these disrupting forces, and Jealousy and her mates are defeated.

"Madam Jealousy," with Pauline Frederick in the title-role, will be shown on the screen of the ——— theatre on ——— of ——— week. One of Miss Frederick's best works.

Vivian Martin in "A Petticoat Pilot"; Quaint Story of Cape Cod

(Paramount Five Reel Production)

Joseph C. Lincoln, author of the famous Cape Cod stories, such as "Capt'n Eri," "The Depot Master" and "Mr. Pratt," has written "A Petticoat Pilot," and it has been adapted to the screen and presents Vivian Martin in the featured role of Mary 'Gusta. Miss Martin has very many motion picture friends and has a long list of screen successes to her credit. Her latest work is a Paramount production, under the direction of Rollin Sturgeon. Gardner Hunting made the adaptation. It is a romantic love story, with nice bits of comedy scattered throughout the run of the five reels. In the supporting cast are seen Theodore Roberts, one of the best known character men on the screen; James Neill, Harrison Ford, Helen Gillmore, Richard Cummings, Jane Wolff, Bert Hadley, John Burton, Cecil Lionel, Jane Keckley, Antrim Short, Tom Bates, J. O. Pennell, Billy Crary, Clarice Urhe, Elinor Hancock and Jack Lott. Mary 'Gusta is an orphan girl, and is adopted by three quaint old sea captains. Mary is only twelve years of age when the story opens. When she is adopted by the three old sea captains, she takes charge of their affairs and rules them with an iron hand and a winsome smile. Arriving at maturity, Mary falls in love with a young Harvard graduate spending the summer at the little Cape Cod town. He is the son of one of the captains, whose wife hasdeserted him years before. She realizes that she can never marry the young man, because he is the son of her uncle's betrayer. The young man's father writes the captain for forgiveness. Later the young man's father dies, and a reconciliation is effected.

Vivian Martin, in "A Petticoat Pilot," will be seen on the screen of the ——— theatre on ——— of ——— week.

Madge Kennedy in "Our Little Wife," Adapted from Hapgood's Stage Play

(Goldwyn Five Reel Production)

The late Goldwyn photodrama features Madge Kennedy. It is titled, "Our Little Wife," and tells of an exciting matrimonial adventure. The screen version was adapted from the stage play by Avery Hopwood, author of "Fair and Warmer" and co-author of "Seven Days," both of which plays had successful runs on Broadway. You will remember Miss Kennedy for her fine work in "Baby Mine" and "Nearly Married." In support of the star are seen William Davidson, Wray Page, Kempton Greene, Walter Hiers and Marguerite Marsh, sister of Mae Marsh. The picture was produced under the direction of Edward Dillon. Miss Kennedy has the part of Dodo, recently married. In marrying Herb, however, Dodo has left three sweethearts behind, and she is worried to think that she cannot marry all four. Before the wedding guests have left, Dodo announces to her husband that she intends taking on her honeymoon her three disappointed suitors. The party of five start on the unique honeymoon, and the husband, conceiving a plan to leave the three suitors behind, sends a telegram to himself, calling for his return to the city. Dodo learns that the telegram was sent by her husband. He returns to take her with him to the city, and finds her under the care of Dr. Elliott, one of her disappointed suitors. She tells him that his leaving has made her hysterical. This incident is only one of many that occur on the honeymoon of Dodo and Herb. Laughter and thrills follow one after the other in the screen of Miss Kennedy's latest picture.

"Our Little Wife," Madge Kennedy's latest work for the screen, will be shown at the ——— theatre on ——— of ——— week.

READY-MADE AD-TALKS PUBLISHED IN LAST WEEK'S ISSUE

February 9, 1918

FEATURES

TITLE OF PLAY	PRODUCER	
"Men Who Have Made Love to Me"	Perfection	6 reels
"Compliments of the Season"	General (O. Henry)	2 reels
"Cheating the Public"	Fox	7 reels
"The Narrow Trail"	Paramount	5 reels
"Gates of Gladness"	World	5 reels
"Ghosts of Yesterday"	Select	5 reels
"Limousine Life"	Triangle	5 reels
"Daybreak"	Metro	5 reels
"Her Son"	Metro	5 reels
"The Studio Girl"	Select	5 reels
"The Hired Man"	Paramount	5 reels
"The Hopper"	Triangle	5 reels
"Stella Maris"	Paramount	5 reels
"The Other Woman"	Pathe	5 reels

Triangle All-Star Cast in "The Captain of His Soul"

(Triangle Five Reel Production)

Triangle has produced a screen drama, entitled "The Captain of His Soul," written by Eleanor T. Kinkade, scenarioized by Lillian Ducey, and produced under the direction of G. P. Hamilton. In the cast are seen Walt Whitman, Jules Friquet, William Desmond, Charles Gunn, Jack Richardson, Mitzi Gould, Eugene Burr, Claire McDowell, Percy Challenger and Lucretia Harris. William Desmond, Jack Richardson, Charles Gunn and Claire McDowell, are well-known screen artists. They all have prominent parts in this late Triangle production. The story tells of a man who is haunted with the thought that his brother has killed the man who had ruined his father. The man goes to the desert, and stops with a hermit, who shares his lodge with him. The hermit reads a poem to his guest, which awakens in the man a sense of duty and recalls his home. He learns that his brother Henry, whom he suspects of the murder, is ill at Palm Beach. He goes there, and Henry recovers, and the two men fall in love with the same woman. In a jealous rage Henry accuses his brother of murdering the girl's husband. He is saved by the confession of Annette De Searcy, who confesses that she is the one who murdered the man, whose life the brother was accused of taking.

"The Captain of His Soul" is adapted from a popular magazine story, and presents a strong, convincing drama. William Desmond, Charles Gunn, Claire McDowell and Jack Richardson are seen in prominent roles. It will be shown on the screen of the ——— theatre on ——— of ——— week.

"Real Folks," $1,000 Prize Story, with Fritzi Ridgeway and Strong Cast

(Triangle Five Reel Production)

Fritzi Ridgeway, J. Barney Sherry, Francis McDonald, Alberta Lee, Marion Skinner, Betty Pearce and George Pearce are seen in a late Triangle $1,000 prize photoplay, "Real Folks." Kate Corbaley is the lucky author, and she has written a heart-interest story of unusual dramatic power. Jack Cunningham adapted Miss Corbaley's story for screen presentation, and the picture was produced under the direction of Walter Edwards. Francis McDonald is the hero, and Fritzi Ridgeway is the heroine. Jimmie insists upon marrying Joyce Clifton, a dancing teacher, and his father is equally as insistent that he will not. Jimmie had been expelled from college for a quarrel with three school chums, and his father had never forgiven him for the disgrace which he said the son brought upon the Dugan family. Now that Jimmie wanted to marry a dancing teacher, the father rose in opposition and threatens to disinherit Jimmie if he carries out his plans. But Joyce was the niece of Lady Blessington, the Dugan's next-door neighbor, and when this fact is discovered and father meets the charming little girl whom he had ridiculed just because she was a dancing teacher, he changes his opinion of her, and when he learns that his son and Joyce had been married, he welcomes them both to his home.

"Real Folks" is the story that won the $1,000 prize offered by Triangle for the best scenario. "Real Folks" will be seen on the screen of the ——— theatre on ——— of ——— week. J. Barney Sherry, Fritzi Ridgeway and Francis McDonald are seen in the principal roles.

Earle Williams and Miriam Miles in "A Mother's Sin"—Strong Support

(Vitagraph Five Reel Production)

Vitagraph presents Earle Williams in "A Mother Sin," his latest work for the screen. Miriam Miles, Ernest Maupin, Denton Vane, Fred Peters, Charles Horton, Louise De Pre and Eleanor Lawson are in support. The story was written by Hilda Sharpe, and the picture was produced by Vitagraph under the direction of Tom Mills. This photodrama will hold your attention from the announcement of the title to the final flash on the screen, and you will see Mr. Williams in one of his best portrayals—that of a young man who is made to suffer for his mother's wrong. Mr. Williams has the role of Patrick Yardley, who has expended his fortune, and goes to his father's home to ask for money. His father who has purposely allowed him to go the pace that kills, refuses him because he resembles his mother, who had left his father years before. He bequeaths his estate and money to Vincent, a nephew. Patrick loves Celia Graham, and when her mother learns that Patrick has been cut off from the will of his father she persuades her daughter to discontinue her associations with Patrick and win the affections of Vincent. Patrick goes abroad to start anew. Before Patrick's father had died he learned of the betrayal of a young girl. He suspects Vincent, but Vincent tells him that Patrick is the betrayer. It develops that Vincent has been masquerading under the name of Patrick. This the old man learns before his death and makes a new will, which he conceals in a book. Patrick returns from abroad. Patrick's former valet who knew of Vincent's affair with the girl, goes to Vincent and demands money. The will is found, and Patrick's lawyer friend proves Patrick's right to the estate. Patrick and Celia are untied.

Earle Williams and Miriam Miles in "A Mother's Sin" will be seen on the screen of the ——— theatre on ——— of ——— week.

"Broken Ties" Solves Strange Murder; Montagu Love, June Elvidge Featured

June Elvidge, Montagu Love, Arthur Ashley and Pinna Nesbit present the principal roles in World Pictures late rate release, "Broken Ties," produced under the direction of Arthur Ashley. The story was written by Woodbridge Clapp. Others in the cast are: Kate Lester, Alec B. Francis, Arthur Matthews and Frances Miller. The story tells of the predicament in which a conscientious attorney finds himself when he attempts to solve the the mystery of the murder of a prominent citizen. The murdered man's nephew is accused of the murder, and John Fleming (Montagu Love), a noted attorney, is engaged to defend him. The murdered man's nephew is engaged to Corinne Curtis (Pinna Nesbit), who has negro blood in her veins. His nephew knows nothing of this, but Corinne overheard her father tell the story of her birth before he died. She loves the nephew, and when she discovers the uncle writing his nephew, informing him of her parentage, she stabs him to death. The attorney's wife and mother are drawn into the murder, and this situation John Fleming has to face when he attempts to show the court that the nephew is innocent.

"Broken Ties" is a mystery drama, and one of the best. It is presented by artists of the screen. The drama holds from start to finish and presents entertainment for all, old and young. "Broken Ties" will be shown on the screen of the ——— theatre on ——— of ——— week. June Elvidge, Montagu Love, Arthur Ashley and Pinna Nesbit present the leading roles.

Clara Kimball Young in French Play, "The Marionettes"—Society Drama

"The Marionettes," Clara Kimball Young's late picture by her own company, released through Select Pictures, is one that patrons of the ——— theatre should not miss if they desire to see Miss Young in a typical Clara Kimball Young production. "The Marionettes" is an adaptation of

Pierre Wolff's French drama of the same title. The scenes are laid in France, and the social life of Paris is set forth in its most dazzling raiment. Miss Young is first seen as a convent girl, who later marries a titled Frenchman, and becomes one of the most popular and attractive women of Paris society. As the wife of Roger de Monclars, Miss Young presents a picture that will not be forgotten soon, and as the demure little convent girl she typifies the type. The story deals with social life in Paris, and has been transferred to the screen by Emile Chautard with every detail worked out with a degree of skill and lavishness that will appeal to the finer senses, and leave a lasting impression. Fernande de Ferney (Clara Kimball Young) is taken from the quiet of a convent and made the mistress of Roger de Monclars's home. Roger has married her because he wishes to obtain money from his mother, and she promises him an allowance on conditions that he will marry Fernande. She is a demure, unsophisticated little girl, and he considers her his wife in name only. He leaves for Monte Carlo, and on his return his wife has blossomed forth as one of the most beautiful women of Paris society. He realizes then that he has made a mistake, and that he loves her.

Clara Kimball Young, in "The Marionettes," at the ———— theatre ———— week.

Dorothy Dalton in Western Drama, "Flare-Up Sal"—Ince Production

(Paramount Five Reel Production)

Dorothy Dalton returns to the screen of the ———— theatre on ———— of ———— week in one of J. G. Hawks' stories of Western life, "Flare-Up Sal." It tells of the days of the "forty-niners," and a more actionable Western drama would be hard to find than this late Paramount production under the direction of R. William Neil, and supervised by Thomas H. Ince. In the supporting cast with Miss Dalton are seen Thurston Hall, William Conklin, J. P. Lockney, considered by critics to be one of the best character men on the screen, and Milton Ross. "Flare-Up Sal" is a typical Western picture, and it has been given a regular wild and woolly production by Director Neil. He has taken his company into giant redwood section of California for the exterior scenes, and the interior scenes including the dance hall and gambling scenes are marvels for their exactness in duplicating similar scenes during the days of the gold rush to California. Miss Dalton has the title-role. She becomes the queen of a dance hall. The Red Rider, a notorious outlaw, hears of her, and his curiosity gets the better of him, so he arrays himself in the garb of a minister, and visits the town and meets Sal. He has imprisoned the minister on his way to take charge of the parish of the mining town, and he is welcomed as the new minister. Sal plans to run him out of town, but falls in love with him instead, and they both leave and are married. The above is but a running outline of the story. There is action every minute, and Miss Dalton's characterization of Flare-Up Sal is one of her best.

At the ———— theatre on ———— of ———— week, Dorothy Dalton in "Flare-Up Sal," an Ince production.

"Jilted Janet," a Rippling Comedy-Drama with Margarita Fischer Featured

(Mutual Five Reel Production)

Margarita Fischer's late comedy-drama is titled "Jilted Janet," and it is a corker. The management of the ———— theatre recommends it as satisfying to the highest degree, and requests every patron of the ———— theatre to see it when it is shown on the screen ———— of ———— week. Miss Fischer is supported by Jack Mower, David Howard, Golda Madden, Edward Peil, Jean Robbins and Fred Smith. The story was written by Elizabeth Mahoney, who has contributed many successes to the list of screen dramas. It was produced by the American Film Company, under the direction of Lloyd Ingraham. It is in five reels. Janet Barnes is the role interpreted by Miss Fischer. Janet is not wealthy, but she is pretty. Her sweetheart, Ernest Morgan, jilts her in favor of Suzette Sparks. She sends a postcard to Morgan, showing a beautiful residence owned by Jules Graham, a wealthy resident. She asks Morgan how he likes her new home. Morgan writes in reply that he and his wife will visit her on their honeymoon. Janet persuades the caretakers to lend her the house for a few days, the owner being away. When the Morgans arrive she entertains them in the height of fashion. She leads Morgan to believve that she is the owner, and he forgets his wife and pays all attention to Janet. Graham arrives unexpectedly, and, learning from the caretakers the joke, enters into the spirit of the occasion, and disguises himself as the butler. She is dumfounded when she learns that her butler is the owner of the house. She dismisses the newlyweds, and Graham proposes and is accepted, and Janet becomes mistress of the home.

Margarita Fischer, in "Jilted Janet," at the ———— theatre on ———— of ———— week.

KNOW FIRST

These Ad Talks Will Tell You About Your Picture

IN this week's instalment of the Diary of a Successful Exhibitor, the writer tells of his experiences in mistakenly using exaggeration in exploiting one picture and impresses upon his fellow exhibitors the importance of never telling the public something about a picture which you don't know is true.

Aside from the danger of exaggeration, no man can advertise a picture unless he has an outline of it before him. These Ad Talks are of immense value even if they were used for no other purpose than to inform the exhibitor himself. But they may be used bodily for your reading notices in the newspapers. They are written for the man who is either too busy to write his own material or who fails to get any or satisfactory men from the producer's publicity department.

On another page you will see an account of what one country exhibitor is doing through a weekly. These will help you do the same. The man to whom reference is made is prospering; you will prosper if you take advantage of all your opportunities.

"Naulahka," Kipling's Best Known Work Presented by Pathe

(Pathe Six Reel Production)

Rudyard Kipling's "Nulahka" has been adapted to the screen and produced by Pathe under the direction of George Fitzmaurice. In the cast are seen Doraldina, the famous dancer, Antonio Moreno, Warner Oland, Helene Chadwick, Mary Alden and J. H. Gilmour. It is a story of Romance and Adventure dealing with American energy and ambition. It is one of the biggest special features that has ever been produced by Pathe. The millions have read Rudyard Kipling's works and among them none have been enjoyed more than his "Naulahka." Doraldina, who is known throughout the world for her dancing, has the role of the gypsy queen about whose machinations to place her son on the throne revolves the exciting story in which two young Americans find themselves playing such important parts. Antonio Moreno has the role of Nick Tarvin, a wide-awake energetic young American from the West. His dream is to build his home town in Colorado into a big metropolis. His ambitions are carried out. Warner Oland, prominent in some of Pathe's biggest serials has an important role in this production.

It will be seen on the screen of the ———— theatre on ———— of ———— week.

"Bud's Recruit," a Judge Willis Brown Story in Pictures

"Bud's Recruit," written by Judge Willis Brown, of the Chicago juvenile court and noted throughout the country for his work in this connection, has been adapted to the screen and will be presented on the screen of the ———— theatre on ———— of ———— week. The production is in two reels. In the cast are Wallis Brennan, Robert Gordon and Ruth Hampton. Reggie learns that his number is so far down the draft list that there is little danger of his being called into service. His fiancee is delighted. Bud, his kid brother, feels the disgrace of having a brother as a slacker and shows his contempt for Reggie in several ways. Finally Bud can stand the disgrace no longer, so he impersonates Reggie and enlists in his name. Reggie is at once congratulated on all sides and is bewildered until he sees his name among the list of those enlisted. The realization that the part he is playing is not a manly one, dawns upon him and he hurries to the recruiting booth and arrives just in time to answer to his name. Bud still in the role of Reggie takes off his disguise and congratulates his brother. A Judge Willis Brown story, "Bud's Recruit" will be seen on the screen of the ———— theatre on ———— of ———— week.

Edna Goodrich in "Who Loved Him Best"—Story of Greenwich Village

(Mutual Five Reel Production)

Edna Goodrich, the famous stage and screen star next appears at the ———— theatre in "Who Loved Him Best," a five-reel drama produced by Mutual Film Corporation under the direction of Dell Henderson. In the supporting cast are seen Herbert Evans, Frank Otto, Charles Martin, Mirial Folger, Burt Busby, Nadia Cary, Thomas Wallace, Francois Du Barry and Talulah Bankhead. Miss Goodrich has the role of Doria Dane, a motion picture star who meets George Steele, a sculptor of Greenwich Village, the artist section of New York, and the two become strangely attached to each other. Doria is persuaded to pose for the sculptor. Mrs. Schuyler, a wealthy widow who maintains a Bohemian salon, is interested in the sculptor and becomes jealous of his attentions to Doria. Henry North whose studio adjoins that of Steele's is in turn jealous of the widow's attentions to Steele. Doria gives up her work before the camera to pose for Steele and under her influence, Steele becomes a famous sculptor. At the Greenwich Village Ball, the artist's "Bacchanale," Steele's attentions to the widow convinces Doria that he has tired of her. She leaves and returns to the studio where she discovers North copying Steele's model for a statue, which he considers his masterpiece. Later when friends are gathered in the studio to view the statue, Doria rushes in and smashes the whole with a hammer. Later when she and Steele are reconciled, she explains that the statue which she had smashed was the copy made by North.

"The Moment of Victory," an O. Henry Picture with a Laugh a Minute

"The Moment of Victory," an O. Henry subject, will be seen on the screen of the ———— theatre on ———— of ———— week. In the cast are Chet Ryan, Patricia Palmer, Jack Wetherby and W. L. Rogers. The picture is in two reels. Willie Robbins is afraid of girls; still you can't keep him from them. And Willie loses his heart to Myra Allison, the prettiest and liveliest girl in San Augustine. Willie is rejected by Myra and to forget it all he enlists in the army. Myra marries Joe Cranberry, but when Willie hears of this he seems quite indifferent. The war is over and Willie returns to San Augustine and is met by the Mayor and a brass band and schoolgirls. He is the hero of the occasion. After the welcome Willie makes for the little white cottage of Joe Cranberry. Myra was on the porch, untidy and unattractive. Willie waltzes up to her and the joke is on Myra.

"The Moment of Victory," an O. Henry subject, will be seen on the screen of the ———— theatre on ———— of ———— week. This O. Henry story is a bit different from his others, but just as entertaining and more funny.

Manitoba Censor Condemns Many Reels

In fourteen days the Manitoba Censor Board, consisting of Mrs. Valence Patriarche, Mrs. Wm. F. Osborne and James Willoughby, have condemned outright forty-eight reels of pictures, including all comedies but one or two. On account of this latter fact the exchange men, who bring in all pictures for Manitoba and Saskatchewan, have announced that they will bring in no comedies after March 1. Every one of the Sennett-Paramount comedies which have thus far been seen in Winnipeg have been so mutilated by the censors that they have appeared really inane and silly.

Included in the forty-eight reels were the first eight episodes of "Vengeance and the Woman," Vitagraph's latest serial. The present board has taken a stand against the serial picture. They condemned several episodes of "The Gray Ghost" in toto, some little time ago, and butchered up the rest so badly that all theatres which were running the Universal picture cancelled their contracts.

Live News from the Producers

"Hysteria Worst," Says Pathe

Berst Declares Industry's Most Serious Situation Is Yelp Put up by Calamity Howlers — Says Business Not Normal

"THE most serious situation that the industry confronts today," said J. A. Berst, of Pathe, this week to a representative of Motion Picture News, "is the inclination toward hysteria that is apparent in some quarters.

"It was inevitable," continued Mr. Berst, "that in times of national stress the effects of the great world war would be felt in all quarters. The minute normal conditions of things are disturbed, calamity howlers begin to yelp and whine. Unfortunately they seldom, if ever, represent the true spirit of the industry, but their cries nevertheless are bound to have their evil results.

"Sit steady in the boat. Be an optimist if you can. I have been asked many times for a statement as to my opinion as to the present and the future of the motion picture industry. Up to now, I have refrained because I feared that my statement would be misconstrued if I failed to state we were doing the greatest business in our history and that conditions were wonderful.

"This is not so. My recent trip to the West, during which I visited a number of branches, has convinced me that business, so far as the exhibitor is concerned, is not normal. There has been a falling off in attendance, but this has been offset to a great extent by increased admission prices.

"The greatest trouble, as Tom Moore of Washington and a number of other prominent exhibitors have pointed out, is that the exhibitors have been paying inflated prices that did not give them a chance to make a profit. Before the war, when business was good, they were able to do this and still be on the right side of the ledger.

"One company that apparently was over-stocked with pictures that had no extensive showing, has announced that to help the exhibitors, they will give one picture free. This announcement has been received in some quarters as a step toward the [illegible] of the problem.

"In my opinion it is a mistake because it is not based on sound business principles. Pictures cost money to produce and distribute and no concern, no matter how prosperous, can afford to give away its merchandise. One of the champions of this plan is the editor of a trade paper magazine. I doubt very much if that same editor would consider giving away any free advertising to some of the producing and distributing companies that are losing money.

"Pathe in my opinion has a much better solution of the problem of decreased box-office revenue. We believe that our Pathe plays will make money for every exhibitor who shows them, and we are proud to point to the list of releases in the first group which is as follows: 'Innocent,' with Fannie Ward; 'Loaded Dice,' with Frank Keenan; 'The Naulahka,' with Antonio Moreno and Doraldina; 'How Could You Bessie,' with Bessie Love; 'Twenty-One,' with Bryant Washburn; 'The First Law,' with Irene Castle."

Nilde Babette Engaged for One Year

The Jester Comedy Company has signed up for one year with Nilde Babette to play opposite Twede-Dan. Miss Babette appears in the first two releases, "The Recruit" and "His Golden Romance," and her work proved so satisfactory that she was contracted for, for the first series of twelve Jester Comedies.

Philadelphia Savoy Books Chaplin

The Savoy theatre of downtown Philadelphia, has booked the Essanay-Chaplin new edition of "A Woman" for a five-day run, according to word received by General Film Company. This is the fifth of a series of new prints of Charlie Chaplin's earlier pictures being distributed once a month by General Film Company.



Billie Rhodes is Mutual-Strand star in "Their Little Kid"

Lois Weber Begins New Production

After spending more than a month in carefully working out the details of the production, Lois Weber started last week on the staging of a new six reel photoplay. The story is being filmed under the tentative title, "For Husbands Only."

Mildred Harris is the star of "For Husbands Only." Lewis J. Cody has the principal male role. Other players who enact prominent parts are Kathleen Kirkham, who lately has been working at the Paralta studio with Douglas Fairbanks, and Fred Goodwins, who has just completed a principal part in Mary Pickford's latest picture. A feature of Miss Weber's new production will be the appearance in many of the scenes of the Denishawn dancers, the advanced pupils of Ruth St. Denis and Ten Shawn.

Arbuckle Starts New Comedy Feature

After closeting himself with his scenario editor, Herbert Warren, for the past week, Roscoe "Fatty" Arbuckle has now commenced production on his new comedy for Paramount release, following "Out West."

In the new picture "Fatty" appears as night clerk and head barber in a rube hotel. Al. St. John plays the part of a lazy bellboy and Buster Keaton portrays the village pest and one of the barbers who talks his patrons into insensibility. Alice Lake presents her conception of a manicurist opposite "Fatty," and Joe Keaton pictures a "hick" character, known to all small towns.

Mutual Issues New Style Photos

Effective with the release of Edna Goodrich in "Who Loved Him Best"? released on February 4, Mutual is issuing a new style of both 11 x 14's and 22 x 28's hand-colored photographs made in the gelatine process and printed on expensive stock. They will be issued on each of the Mutual star productions in sets of eight, six 11 by 14 inches and two 22 by 28 inches, one of the latter to be a star portrait.

Barclay Makes Comedy for Essanay

Don Barclay, comedian, is now at work in the Essanay studios on a comedy for release through General Film.

Mr. Barclay imitates no one in his characterizations, as in his career he has evolved a number of rare get-ups all his own.

Select Directors Get Assignments

Charles Giblyn Will Direct Alice Brady in "Ruthless Russia," and William D. Taylor Makes Constance Talmadge Feature —Vignola Directs Miss Young

VARIOUS changes within the directorial circles of the companies producing motion pictures for release through Select Pictures Corporation have been brought about within the past week, or are being worked out now. Announcements from Select imply that at least three out of four feminine Select stars will change directors for forthcoming pictures.

Norma Talmadge, the fourth of the stars, is planning to rest for a month, following the completion of "By Right of Purchase." Her goal for the hibernating period is understood to be Palm Beach.

Vignola Directs Young

Clara Kimball Young has chosen Robert G. Vignola to direct "The Reason Why," the next picture she is planning to make for Select. Mr. Vignola has but recently completed Alice Brady's latest Select offering, "The Knife," and for a number of productions was Pauline Frederick's director. He is one of the best known men in the field.

Miss Young is at present looking over plans for interiors, choosing players for the cast and selecting her gowns, which are scheduled to be exceedingly beautiful. The story is one of high social life and deals with the marital entanglements of a fascinating widow and a typical Elinor Glyn hero. Endless complications mark the unfolding of the tale and Miss Young has a role dramatic and romantic as well.

Filming on "The Reason Why" will be started almost immediately and will follow "The House of Glass," which the star after several weeks of strenuous work completed a few days ago.

In Manhattan Studio

Charles Giblyn has been chosen to direct Alice Brady in her next Select production, at present called "Ruthless Russia." Mr. Giblyn has just completed a picture with Ann Pennington and prior to that launched Constance Talmadge on her flight to stardom when he directed her three Select Pictures, "Scandal," "The Honeymoon," and "The Studio Girl."

Production on the new play was started this week at the Fifty-sixth street studios. Its theme and setting take the star back to familiar stamping grounds, for it was as an exponent of Russian stories that Miss Brady achieved her early success on the screen and her characterization of Russian heroines has become a byword in the profession.

The picture deals with scenes in Russian modern life, its action taking place shortly before and during the Russian revolution. Miss Brady plays the part of an army surgeon's daughter who becomes the victim of and later marries one of the Czar's bodyguard. The role is said to be tensely dramatic and affords her numberless opportunities for emotional acting.

She is again supported by Frank Morgan, who played opposite her in her recent Select production, "The Knife," While the cast is not as yet complete, Charles Francis, Harry Southard and Russell Bassett have been assigned to important roles, and the remainder of the players will be chosen during the coming week.



Norma Talmadge, a Parisian Cabaret Favorite in "Ghosts of Yesterday," a Select Picture

On the West Coast

At Hollywood, California, in the Pallas Morosco Studios, Constance Talmadge has started work on her latest Select production, "Up the Road With Sallie." The story is a picturization of the novel by Frances Sterrett, the scenario having been prepared by Julia Crawford Ivors.

Miss Talmadge, who has just finished making a film version of Frances Hodgson Burnett's novel, "The Shuttle," for Select, has a new director in this, the second of her Select Pictures to be made in the West. "Up the Road with Sallie" will be directed by William D. Taylor, who directed Jack Pickford in "Tom Sawyer," "Huck and Tom," and "His Majesty Bunker Bean." As Mr. Taylor's forte is comedy, backed by dramatic incident—just the type of material with which Constance Talmadge scored in "Scandal"—and, as "Up the Road with Sallie" combines humor with drama in brilliant style, both Mr. Taylor and his star stand to boost their previous reputations with this production.

Supporting Miss Talmadge will be Norman Kerry, who has recently played lead in the support of Mary Pickford in "Amarilly of Clothesline Alley."

Norma Talmadge Rests

With the completion last week of "By Right of Purchase," Norma Talmadge's next Select production, in which she will be presented by Joseph M. Schenck, the star is planning to abandon the picture world for a month's rest and will leave the latter part of this week for Palm Beach.

In "By Right of Purchase" Miss Talmadge enacts the role of a dainty butterfly forced by circumstances into a wealthy marriage with a man whom she does not love. Her gradual awakening to the nobility of her husband's character, and the complications that arise out of the belief that she has lost his love make for an appealing drama of marital life. In it the star is supported by Eugene O'Brien. The picture was directed by Charles Miller, who also directed "The Secret of the Storm Country" and "Ghosts of Yesterday," Miss Talmadge's two previous offerings.

Badger Comes East to Direct Normand

Clarence G. Badger, journalist, magazine writer and director, has been brought from the Pacific Coast by Goldwyn to direct Mabel Normand in her second Goldwyn production. The new play, as yet unnamed, gives Miss Normand the role of a newspaper "copy girl."

Screen players who will be seen in Miss Normand's support are Charlotte Granville, Helen Dahl, Willard Dashiell, Lincoln Plumer, Wallace McCutcheon and Louis R. Grisel.

Lee Children Complete Fox Feature

A new Standard picture in which Jane and Katherine Lee, the William Fox stars, are presented, has been completed. Its release date has not been announced.

The new picture is a comedy drama written by Kenean Buel, who also directed the picture, and is said to provide the little Lees with an excellent vehicle in which to display their talents as fun-makers.

Special Music for "Lest We Forget"

"Lest We Forget," Metro's screen spectacle, based on the sinking of the Lusitania, starring Rita Jolivet, has a musical setting especially arranged by George William Beynon. Mr. Beynon conducts the orchestra of thirty pieces, which is adding to the effectiveness of the New York run of "Lest We Forget" at the Lyric theatre.

"La Tosca" Feature Completed

Pauline Frederick Has Star Role, and Plans to Make Another Similar Picture—Famous Players Active

THE last scenes of "La Tosca" were taken in the Fifty-sixth street studios of the Famous Players-Lasky Corporation last week, and the big settings have been dismantled. This spectacular starring vehicle for Pauline Frederick was finished in good time, no serious circumstances having caused a delay, the exteriors being taken in southern Florida during favorable weather.

The Famous Players-Lasky Corporation is said to be so pleased over the results attained that arrangements have been made to follow this picture with another extraordinary subject with Miss Frederick as the star, to be directed by Edward Jose, the producer of "La Tosca."

Among the cast supporting Miss Frederick are Frank Losee as Scarpia, Jules Raucourt as Mario, Henry Herbert as Angelotti and W. S. Forestelle as Spoletti. The Paramount release date has not yet been set.

An exodus of players took place when a number of actors from the East coast studios shook the snow and ice from their feet and joyfully departed for the sunny clime of California. Among those who returned to Hollywood were Wallace Reid and Ann Little, who were filming exteriors for a production being made out West. Donald Crisp, Wallace Reid's director; Tom Meighan, who has been transferred to California, and Jack Pickford, who took advantage of a two weeks' vacation to make a flying trip to the western metropolis, completed the party.

The interiors of "Sunshine Nan," Miss Pennington's next Paramount Picture, were completed last week, and she starts on the exterior this week.

Billie Burke's next Paramount Picture will be a comedy satire on incompatibility, entitled "Let's Get a Divorce." Additional interest is given this photoplay by reason of the fact that the story was written by Anita Loos and John Emerson expressly for Miss Burke. Miss Loos and Mr. Emerson were interested spectators during the filming of the noted star's last picture, "Eve's Daughter," which has just been completed, and in which unfolded a vein of comedy which has been used as the basis of the new story. Joseph Kaufman, who directed Elsie Ferguson in "The Song of Songs," will have charge of the production.

At the Fifty-fourth street studio Elsie Ferguson is starting on a new production for Artcraft release, from a scenario by Charles Maigne in which Betty Howe has been engaged to play the chief supporting role to the popular star.

At the Fort Lee studios Maurice Tourneur is directing Marguerite Clark in "Prunella." This is a fanciful production, with idealized characters, and Tourneur is adopting some novel methods in producing it which it is claimed is a decided advancement of the art. Jules Raucourt, who has just finished with Pauline Frederick in "La Tosca," plays the leading male role.

Clarence Brown, who has been Tourneur's assistant for some time, has enlisted in the aviation corps and dons his uniform next week. Winthrop Kelly succeeds him and has already entered upon his duties.

Pathe Activities Gain Speed

Washburn Works on Coast, While Keenan Prepares to Begin—Bessie Love Is on the Way —Fannie Ward Soon

GREAT activity, according to a Pathe announcement this week, prevails at the Paralta studios in Los Angeles, where, in keeping with the recently announced arrangement for the production of Pathe Plays, work is already moving along in full swing.

Bryant Washburn is appearing in another story by George Randolph Chester, and from advance accounts of all who have seen it, it will prove an ideal vehicle for him.

So successful was the combination of Frank Keenan and Ernest C. Warde, as star and director on the first picture they did together, that it is announced that they have already gone West, arriving at the Paralta Studio this week ready to begin work on a picture, the announcement of which in the near future is expected to create something of a sensation.

Bessie Love returned to New York from a trip South and has left for Los Angeles, where she will begin work in a picture by the Magazine writer, William Addison Lathrop. Fannie Ward will soon be on her way across the continent.

Further interest centers in the announcement that William Duncan, fresh from recent successes and engaged by Pathe for the production of something new in Pathe serials will also shortly start work at the Paralta Studio.

Reports from the Coast are that J. A. Berst, vice-president and general manager of Pathe, carefully investigated every plant in the vicinity of Los Angeles before deciding upon Paralta as that in which he wanted Pathe's Western activities to center.

The announcement that Jack Cunningham has been appointed to handle Pathe's Western interests serves to mark the rise of a very clever man who in a few years has attained this position after experiencing in practically every line of the business preceded by long contract with big city newspapers. Cunningham was in the old Triangle line-up and big results are expected from his administration of Pathe's Western affairs under the supervision of Mr. Berst at the Eastern Executive offices.



Rose Tapley, Special Representative for Paramount

Rose Tapley Begins Paramount Journey

MISS ROSE TAPLEY, who was recently engaged as special Paramount representative to make a tour in connection with the Benjamin Chapin series, "The Son of Democracy," last week started on her itinerary making Boston her first stop. Miss Tapley is now spending a week in the New England territory, working in conjunction with Mr. Harry Asher, New England District Manager of the Famous Players-Lasky Corporation.

The first address by Paramount's traveling representative was before the members of the Film Club in Boston, at a tea given in her honor. Miss Tapley received a warm reception here and later addressed the Dorchester Woman's Clubs in Dorchester, the Exhibitors' Banquet held recently at the Quincy House and a number of theatres including the Modern, Beacon, Shawmut, Fenway, Allston and Dudley.

In her speaking tour, Miss Tapley will work hand in hand with local exhibitors. She will address women and children clubs, schools and theatre audiences, thus creating wide interest in Mr. Chapin's series of films which have already received great prominence throughout the country. In addition to Miss Tapley's activities, a big advertising campaign is being conducted covering the entire country.

Miss Tapley has been identified with motion pictures in various capacities for ten years and few women know its problems more intimately than she. A ready and convincing speaker, she has addressed numerous audiences with signal success upon her pet topics, chief among these being her desire to present concisely, sincerely and honestly to her hearers, the truism that the faults of the average motion pictures are due rather to the public than to those that contribute to their making.

"Blue Bird" Gets Finishing Touches

The finishing touches are being placed on "The Blue Bird," the big Maeterlinck spectacle produced by Maurice Tourneur for Artcraft release. The cutting of the negative for this picture has been a delicate undertaking, owing to the numerous multiple exposures. Considerable attention has also been given to the titles, which have been drawn to harmonize with the artistic character of the subject.

It is stated that this picture will be seven or eight reels in length when released. Through the use of multiple exposures the film production is claimed to be more elaborate than on the speaking stage, though consuming less time in the presentation.

Red Cross in Petrova New Picture

The exterior scenes for the third production in which Madame Olga Petrova will shortly appear, "The Life Mask," introduces the entire Red Cross Chapter of Florida as a background during a major part of the story. These scenes were filmed under the direction of Frank Crane at Miami. Shortly after the Polish star's arrival in the southern town she immediately interested herself in the important work which the Red Cross Chapter of Southeast Florida is doing for the Medical Division of the Government. In return for this assistance Mrs. Henry R. Naylor, president of the Chapter, offered the services of her entire force of workers for use by Mr. Crane in the Petrova film.

National Engages Gibson for Scripts

With the starting of production of comedies at the new Denver plant of the National Film Company, comes the announcement that Tom Gibson has been engaged to take charge of the comedy scripts for that organization. His first story, "From Caterpillar to Butterfly," is now under production by Allen Curtis. Bud Duncan, Dot Farley and Kewpie Morgan play the leading roles.



It's difficult to say who is the most surprised at this moment in the Mutual-American production of "In Bad," with William Russell



Harry Carey and Betty Schade Are Featured in "Lin McLean," a Universal Production

Marie Walcamp Serial Changed

"The Lion's Claws" Is Chosen as Title of Universal Continued Story—Laemmle Personally Selected the Cast

CONTRARY to previous reports which have been issued by Universal's West Coast organization, the newest serial featuring Marie Walcamp will not be known as "The Leopard's Claws." Instead, this serial has been renamed "The Lion's Claws."

Two reasons are given by the Universal for its decesion to change the name of the latest serial. The first is because of the greater significance possessed by "The Lion's Claws." The action of the story is laid in the region of the Upper Nile, where Briton and Teuton pit wits for mastery of the country. The second reason is a zoological one—the utter lack of leopards in Africa. Of lions there are aplenty and since wild animals figure importantly throughout the story, it was determined to name the serial after the king of beasts.

In preparing its plans for "The Lion's Claws," the Universal went to great length to surround Miss Walcamp with the strongest cast that has supported her in any serial in which she has yet appeared.

Carl Laemmle, president and general director, is said to have personally selected the players who are to appear in the production with Miss Walcamp. When the first tentative cast was drawn, it was wired to Mr. Laemmle for his O. K. The latter made several changes with the view to strengthening the line up, placing in it several players who have made reputations for themselves with both Universal and other prominent film organizations.

As now constituted, the cast for "The Lion's Claws" includes Marie Walcamp, Gertrude Aster, Thomas Lingham, Alfred Allen, Edwin August, Leonard Clapham, Harry von Meter, Frank Lanning, Rex Roselli, Ray Hanford and several others.

The serial is being directed by Jacques Jaccard, who already has a long list of serials, among them "Liberty" and "The Red Ace," to his credit. As has been stated, the action of "The Lion's Claws" is laid in Africa. There a peculiar tribe calling themselves "The Moon People," and concerning whom but little or nothing is known, are awaiting the coming of a feminine Messiah, who is to reign over them and make them rulers of the entire region. This person is to be made known to them in a miraculous way. Identification, according to the tribe prophets, is to be made absolutely certain by means of a scar, shaped after the manner of a new moon, on one of her shoulders.

The release date for "The Lion's Claws" has not yet been definitely decided upon. It is likely, however, that this serial will follow "The Mystery Ship." It is proposed to hold special trade showings in all exchange cities, in advance of the release date.

Universal Gets Results from Campaign

The prize-awarding plan as an aid toward spurring the interest of photoplay patrons in serials is again demonstrating its value. Two of them are now being conducted by the Universal Film Manufacturing Company, and, according to Carl Laemmle, president and director general of that organization, results obtained so far have far exceeded expectations.

Participants in "The Bull's Eye" campaign are striving for $1,000 in Liberty Bonds, War Saving Certificates and various other prizes. Although the starting date for this business promotion campaign did not start until February 1, the clerk specially engaged by Universal to handle the correspondence pertaining to it, already finds herself swamped.



For Vitagraph's "Over the Top," Sergeant Arthur Guy Empey Tried His Hand at Directing in Addition to Taking the Feature Role in the Picture

Empey Films Arouse Interest

Vitagraph Announces Exhibitors Are Already Bidding for "Over the Top"—Irwin Gets Requests for Publicity Matter

EXHIBITORS by the score are already bidding for "Over the Top," the Vitagraph special in which Sergeant Arthur Guy Empey is to be featured, Vitagraph anounced this week.

According to a statement by Walter W. Irwin, general manager of the Vitagraph distributing organization, first run requests are reaching the home office of the company from all the important cities of the United States and Canada, New York City theatre men being in the lead.

As an illustration of the "news value" which the press of the country places on Empey, Mr. Irwin says that scores of newspapers have written to his organization asking that they be placed on the mailing list for all matter relating to Empey, which means that there will be a continuous fire of publicity for "Over the Top" before and after the picture is released.

Empey's lectures also have been a big factor in bringing him into favor with the public, the "American who went," having addressed big audiences in many of the leading cities, including New York, Boston, Philadelphia, Pittsburgh, Cleveland, Cincinnati and Chicago. His future lecture dates, which he will fill immediately upon completion of his work in "Over the Top," will take him into the West, South, Northwest, New England and Pacific coast territory, so that he will cover practically every section of the country. His bookings now are sufficient to keep him on the platform for more than a year, so that in many cases he will appear in cities simultaneously with the presentation of the Vitagraph picture. This is certain to have a powerful effect in creating interest in the picture, for wherever Empey has appeared in person he has stirred the multitudes to heights of patriotic fervor.

Within the last fortnight, Empey has added several thousand dollars to the soldiers' and sailors' smoke funds, more than three thousand of the amount having been raised by him for the "Boys in France Tobacco Fund" of the New York Morning Telegraph. Although he is working night and day, Empey overlooks no opportunity to work for the funds which are providing our soldiers with "fags," which Empey describes in his book as the thing which makes it possible for the men in the trenches to endure the rigors of warfare.

Star of "Mother" in Stage Play

Elisabeth Risdon, whose interpretation of the title part in the General Enterprises, Inc., feature, "Mother," is appearing in the established Broadway success, "Seven Days Leave," is now playing at the Park theatre as Lady Mary Heather in the striking war drama which created a sensation in England. In the same play, "Seven Days Leave," also appears Edwin Fosberg, who is one of the featured players in the latest state right feature now being distributed by Messrs. Sawyer and Lubin, namely "The Crucible of Life." In the same film appears Winifred Harriss, who has an important character part in the stage success, "Cheating Cheaters."

Elisabeth Risdon will be remembered also for her success in the William Faversham stage production of George Bernard Shaw's play, "Misalliance."

Director Walsh Returns from a "Trip"

THE mystery surrounding the whereabouts of R. A. Walsh, William Fox director, has been partially cleared up by his re-appearance recently in New York City. He reports that he has been working on a new dramatic production based on a recent famous murder case and has been so engaged, practically uninterruptedly, since the completion, early in December, of "The Pride of New York," in which he directed his brother, George.

Most of the scenes in the new production are said to have been taken on "foreign soil," the understanding being that the director has been in Central or South America. Announcement of details, however, has been withheld by Mr. Walsh and no definite information was obtainable at the offices of the Fox Film Corporation.

"Yes," said Mr. Walsh, "I am working on a story which is based on a famous murder case. It is to be released about the middle of March, I understand, and I hear it is to be called "Woman and the Law," although the title has not been definitely determined.

Asked where he had been, Mr. Walsh was non-communicative. "I've been away," he said, "and I've been having all sorts of trouble, too. My leading man was taken sick, delaying work for several days at a most critical time. Then my leading woman got left at a station in a territory with which she was wholly unfamiliar and it looked for several anxious days as if we would not get trace of her again. I was decidedly worried, not only on her account, but because we had used her in numerous scenes at the time and could do nothing toward completing the work in hand until she re-appeared. But, having rid myself of these drawbacks, everything is now running smoothly."



Harry Chandler, Paralta Scenario Staff



"Real Folks" with Fritzi Ridgway, and "The Captain of His Soul," with Desmond and Gunn, Are New Triangle Plays. J. Barney Sherry is Also in the Former Picture

Vitagraph Keeps Ahead of Schedule

The Vitagraph company was one of the motion picture producing organizations which suffered little or no ill effects from "heatless Monday," Albert E. Smith, president of the company, declares. By the addition of many new stars, the preparation of stories sufficient to keep these stars busy for months to come and a general program of preparedness, the company was in a position to acquiesce in Administrator Garfield's orders without any trouble, Mr. Smith says.

"For more than a year," Mr. Smith's announcement reads, "we have maintained a production policy at both our eastern and western studios which has kept product at least two months in advance of release date, and just a few weeks before the fuel conservation measures were instituted we were able, by adding to our company of artists and our directorial staff, to increase this lead further. Our Scenario Department now is four months in advance of production. This means that we have in scenario form plays which have been made ready for all of our leading artists so that they may start work on them just as soon as their casts are selected."

"Pair of Sixes" Reaches Interiors

Work on George K. Spoor's "A Pair of Sixes" is said to be running merrily along—as merrily as a cast of comedy stars can make it. Taylor Holmes, supported by several members of the original stage company of Edward Peple's comedy, worked right up to the minute Uncle Sam would permit him before the five-day close down due to coal conditions.

The company is busy on interiors at present.

Christie Comedy Named

"Mum's the Word" is the title given the second Christie Comedy featuring Bobby Vernon. The many exchangemen and exhibitors who praised "Five to Five" so highly, are anxious to see if he can do it again. Al Christie says "Yes."

Triangle Starts New Features

Two Pictures are Also Completed While three Additional Ones are Prepared for Shipment—Directors Await Stories

DIRECTOR WALTER EDWARDS has started work on a new Triangle subject, the working title of which is "Another Foolish Virgin," making four new subjects which have been started at the Triangle Culver City studios within the past ten days. Two pictures have been completed in the past week, making a total of five pictures now being put in readiness for shipping in the editing department, and five directors of feature companies are waiting for stories.

Director E. Mason Hopper has completed "The Answer," a socialistic drama starring Alma Rubens. The cast also includes Claire Anderson, former Triangle-Keystone ingenue, Joe King, Francis McDonald, recently seen in "The Gun Woman" with Texas Guinan, Jean Hersholt, Wilbur Higbee and Betty Pearce.

"Faith Endurin'," the other picture which has just been completed, is a Western subject, directed by Cliff Smith, in which Roy Stewart, the Triangle cowboy star, is featured. This play, declared to be the strongest vehicle for a two-gun hero in which Stewart has been cast, is a screen adaptation of a magazine story by Kenneth B. Clarke.

Other subjects now in the editing department, which will be shipped within a few days, are "The Sea Panther," also written by Kenneth B. Clarke, in which William Desmond, Jack Richardson and Mary Warren have the leading roles, "The Hard Rock Breed," directed by Raymond Wells, a screen adaptation of Frederic Bechdolt's Saturday Evening Post story by the same name, and in which Jack Curtis, Jack Livingston, Margery Wilson and J. Barney Sherry are seen in the principal parts, and "A Soul in Trust," directed by Gilbert P. Hamilton, with Belle Bennett, Lillian West, Darrell Foss, J. Barney Sherry and Lee Hill in the most important roles.

The new feature picture on which Director Walter Edwards has commenced work is from the magazine story by the same name, "Another Foolish Virgin," written by W. Carey Wonderly. The continuity is the work of Charles J. Wilson. Included in the cast are Margery Wilson, Texas Guinan, last seen in "The Gun Woman," Mildred Deffino, Francis McDonald, Lee Hill and George Pearce.

Director Jack Dillon, who handled the megaphone on Olive Thomas' features, is putting the finishing touches on a five-reel comedy drama, in which Myrtle Lind, formerly of Keystone comedies, has the featured role. The working title of this picture is "Betty Comes Home."

Triangle feature director, Jack Conway, is making rapid progress on his latest picture, started last week, the working title of which is "Smoke." The exterior of one of the most palatial yacht club houses in America has been reproduced at the Culver City studio for use in the production of this picture.

Among the many costumes designed by Peggy Hamilton for this picture is a novel and attractive bathing suit which is worn by Gloria Swanson.

Five directors, Cliff Smith, E. Mason Hopper, Gilbert P. Hamilton, Thomas Heffron and Raymond Wells are waiting for new subjects, and all expect to have companies at work on stories within a short time.

Morosco Borrows Belle Bennett

Belle Bennett, Triangle favorite, has been borrowed by Oliver Morosco, for his coming production of Ashton Stevens' new play, "Mary's Way Out," which will soon be given its premier in Los Angeles. Miss Bennett, who has just completed her latest Triangle release, "A Soul in Trust," is now rehearsing for the part of the second woman.

"The Claim" Is Put Under Way

Edith Storey Is the Star of This Newest Metro Feature, which Frank Reicher Directs—Being Made on the Coast

EDITH STOREY, who recently made her bow as a Metro star in "The Eyes of Mystery," has begun work in a picturization of "The Claim," the Broadway play written by Charles Kenyon and Frank Dare. June Mathis and Leighton Osmun adapted the play for the screen and it is being directed by Frank Reicher at the Metro West Coast studio at Hollywood, California.

Miss Storey plays the role of Belle Jones, a dance hall singer and dancer, in this comedy drama with Western mining camp and dance hall atmosphere. In contrast to her previous Western roles, this part is a straight dramatic one, affording the Metro star opportunities for strong emotional acting but no riding or athletic stunts. "The Claim" is the star's second "Western" under the Metro trade-mark, her first one of this type being "Revenge," a picturization of Edward Moffat's story, "Hearts Steadfast," recently completed under the direction of Tod Browning.

Frank Reicher, who is directing Edith Storey in "The Claim," went West especially to produce this Metro picture. If present plans are carried out, he will remain in California just long enough to complete this picture and then come East to direct another star. He has previously produced for Metro two pictures, starring Ethel Barrymore, "The Eternal Mother" and "An American Widow."

The players who have been engaged to support Miss Storey in this picture and the parts they play are Wheeler Oakman as John MacDonald, Mignon Anderson as Kate MacDonald, Marion Skinner as Pansy Bryan, Paul Wiegel as Mike Bryan, and Fred Malatesta as Ted Jerome. William C. Thompson is photographing the picture.

"The Claim" is scheduled to be released as a Metro "Edith Storey All Star Series" picture.



Carmel Myers, the Bluebird star, has named her canine "Sassy"

Mutual Claims Chaplin Record

Announces That Twelve of Star's Pictures Have Played One Chicago House 175 Times—Boston House Second

CHARLES CHAPLIN'S twelve Mutual specials, the two-reel comedies which the screen comedian produced under his $670,000 contract with the Mutual Film Corporation, have set new records for repeat bookings in the history of the motion picture industry, Mutual asserts.

The record is held by the Gem theatre in Chicago, which has played the twelve pictures a total of 175 times, an average of nearly fifteen times each. The high mark is held by "The Vagabond," which has been shown on the screen at the Gem twenty-one times. "The Floorwalker" has been run nineteen times, "The Fireman," "The Pawnshop" and "Easy Street," eighteen times each; "Behind the Screen," seventeen; "The Rink," sixteen; "The Count," fifteen; "The Immigrant," ten; "The Cure," nine; "The Adventurer," eight, and "One A. M.," seven.

The Star theatre at Boston claims second place. It has run sixty-one two-day showings from the twelve releases, a total of 122, an average of better than five two-day showings for each release. The Star theatre, a downtown house in Chicago, has almost reached the same mark.

The Royal theatre at Virginia, Minn., played all of the Chaplins for three days on first run, and the Bijou, an opposition house, repeated them all for second run on a one-day schedule and has just commenced a third run of three days each, booking the twelve solid.

Reuben and Finkelstein's houses in Minneapolis have repeated all of the series at their first run houses, and in spite of this, the Garden theatre, a downtown house, has booked the series of twelve for four days each. This booking makes virtually third run for the Chaplins in downtown Minneapolis and a four-day run at that.

Records of the Mutual show that nearly all of the suburban and neighborhood houses which played th Chaplins at first run for one, two and three days has begun a second run before the release of "The Adventurer," the twelfth of the series, and that scores of houses which played the series for first and second run are rebooking, under the new booking plan, for the third run.

Special Designs for Jester Advertising

Jester Comedy Company in connection with the distribution of their two-reel comedies, featuring Twede-Dan, has put out lithographs of special design, one, three and six sheets, together with photograph displays and other exhibitor helps. These will be furnished those exhibitors who have booked the first Jester comedy, "The Recruit," released this month. John Ranck, artist, made the designs for the posters. Every effort is being made, it is announced, to co-operate with the exchanges and exhibitors in the way of advertising these comedies.

Illinois Theatres Join as One

The Gem and Majestic theatres of Milford, Ill., have consolidated and are now being operated as the Majestic theatre by Benson & Son and McDonough & Son.

Motion pictures are being shown.

How Gaumont Service Covers World

How the Gaumont-Mutual Weekly, through the Gaumont news service, covers the world is said to be shown in No. 6 of the Weekly, released February 3.

In the thousand feet of film which make up this news reel fourteen news subjects from both hemispheres are illustrated with hundreds of scenes. Among the most important of the subjects shown in this number are: The capture of Jerusalem, with scenes of the French troops commanded by Colonel Piepape entering the "Holy City"; the work of the Italian army and the Alpine Chasseurs, who are beating back the Hun invaders in Northern Italy; the manœuvres of the Mikado's fleet, which is now co-operating with other warcraft of the Allies in destroying the German submarines; the launching of one of our new steel ships, built in the record time of sixty days; the opening to traffic after many long delays and costly disasters of the famous Quebec bridge, and the adoption of the latest methods in removing some of the heavy snowfall which has blanketed a great part of the United States during the past six weeks.

Pathe Gets Letters on Scenes

The many scenes of General Pershing's boys in France in the Hearst-Pathe News have attracted much attention from theatre audiences, Pathe says, and letters and newspaper clippings received at the Pathe offices show that a large number of persons with friends and relatives now on foreign service are following the weekly regularly in the hope that they may catch glimpses of the loved ones. That this hope is sometimes realized is said to have been proven by an article published in a Huntington (W. Va.) newspaper.

Two Points Loom in "House of Glass"

"The fact that Clara Kimball Young's father appears with her in 'The House of Glass,' and that Norman Selby, better known as the prize fighter, 'Kid McCoy,' takes a part of a policeman in that picture—the first in which he ever appeared—is helping me get bookings for it," said Manager C. W. Taylor of the Select exchange in Omaha.

"The exhibitors know these points are good for advertising. I have had calls from sporting editors who have wanted to mention the picture in connection with Kid McCoy's appearance in it."

Hart Donates Hat to the Red Cross

That a hat may have other uses than merely that of resting upon the head of its owner is said by Artcraft to be proved in the case of the Stetson sombrero belonging to Wm. S. Hart, which has been worn by the Artcraft star for thirteen years. Bill has surrendered his hat for the benefit of the American Red Cross. He has autographed it and sent it on its travels to have the signatures of prominent officials in America, England, France and Italy attached, when it will be returned to this country to be raffled off and the proceeds given to the Red Cross.

Another Finn and Haddie

"Her Fatal Shot," the fifth of the new series of Jaxon Comedies being released by General Film Co., is said to present the comedy team of Finn & Haddie in new fun-making roles.



Romantic Scenes Now Being a Chief Part of Bill Hart's Artcraft Pictures, the Bear's Affections for the Star Are Obvious

Ralph Ince Petrova Director

Has Been Engaged to Produce "The Great Star," Fourth Production by Polish Artiste — Is a Pioneer in Industry

FOLLOWING the completion last week of "The Life Mask,' the third production in which Madame Olga Petrova will appear as the star of her own organization, announcement was made that a director for the fourth Petrova picture had been selected. The man who will hold the directorial reins over the fourth production on Madame Petrova's special release calendar is Ralph Ince, for many years a star of the production unit of the Vitagraph forces.

The story which this director will stage for Madame Petrova is from the pen of George Middleton. The working title is "The Great Star," the scenario being understood to give extraordinary scope for the display of her peculiar screen talents.

Ralph Ince has been termed one of the pioneers of the film-producing art, having started his career twelve years ago with the original Vitagraph organization. For many seasons he was one of the leading film stars of the Flatbush forces and is still remembered by thousands of exhibitors and picture patrons for his film characterization of the immortal Abraham Lincoln. Ince is responsible for the screen debut of Anita Stewart, having produced many of the starring vehicles in which she appeared for several years. He also directed many of the Vitagraph box-office successes during the days of Florence Turner,



Madame Olga Petrova's Second Production Is Called "The Light Within"

John Bunny, Edith Storey, Maurice Costello and other stars. Leaving the Vitagraph Company two years ago, Ince made several feature films, presenting Lucille Lee Stewart in the leading roles.

Propaganda Film for Fairbanks

Government Requests Athletic Star to Make Picture for Distribution Among Men of Army and Navy—Patriotic Move

BENNIE ZEIDMAN, personal press representative of Douglas Fairbanks, announced from his Hollywood quarters last week that the United States Government has requested Fairbanks to prepare a propaganda film for distribution among the men of the army and navy, in their camps and stations, here and abroad.

Major William F. Snow, of the Surgeon General's office, War Department, in his letter to Mr. Fairbanks, said it was their desire to have Mr. Fairbanks prepare, under the auspices of the Surgeon General of the U. S. Army, a motion picture designed for educational work among the military forces of the United States.

"The concensus of opinion," continued Major Snow in his letter, "among a number of the Surgeon General's staff is that it is most desirable to have you, as the prototype of the doctrine, as the protagonist of the drama. Will you do this for the United States Government, as a patriotic contribution? This form of educational work constitutes an important part of the Surgeon General's office and of the War Department Commission on Training Camp Activities. Your participation, therefore, would be a valuable and far reaching service.

"What we want to put across to the men is the idea that clean living and physical fitness are, after loyalty and obedience, the prime requisites of the soldier. This picture to be most effective in presenting its propaganda must be intermixed and sugar-coated with unalloyed and educational entertainment."

Immediately upon receipt of Major Snow's letter, Douglas wired Washington that he is prepared to undertake suggested film and requested further details. In the meantime Fairbanks, with his director, Allan Dwan, is at work on a scenario, which they will submit in the near future to the office of the Surgeon General.

Ollie Cooper Makes Her Metro Debut

Ollie Cooper, a stage ingenue, will make her screen debut with Francis X. Bushman and Beverly Bayne in Metro's forthcoming All Star Series production, "The Brass Check." She has the part of Norma Glanor in "The Brass Check," which has been picturized from George Allan England's story in the All-Story Weekly.



"Not Churchill's, But Oh You Eats!" Is What Rex Beach's "Heart of the Sunset" Company Said on Location

Tucker Devises New Sub-Title

Goldwyn Calls It a "Moving, Story-Telling Caption"—Will Be Used in Mae Marsh Picture, "The Beloved Traitor"

AN announcement from the offices of Goldwyn Pictures Corporation this week said: "George Loane Tucker's desire for unusual effects in motion pictures finds play in an unusual sub-title he has devised for Mae Marsh's new Goldwyn Picture, 'The Beloved Traitor,' made from the novel of that name by Frank L. Packard. The leader, which might be described as a moving, story-telling caption, is intended to picture psychologically to those who see the film the subtle forces at work in undermining the life of the hero, first a young fisherman with an undeveloped talent for sculpture and then a successful artist in the city, facing all the distractions of a gay life.

"As the preceding scene is irised out, there appears in the upper left hand corner of the screen a sub-title reading, 'Two years—and money and influence——make many changes.' At the same moment a soft iris opens at the upper right hand corner, circling in on an old derby hat, which changes into a silk hat as the iris is held just large enough to encompass it. Below this another soft iris immediately opens showing the rough left hand of a fisherman holding a string of fish, which fades into a gloved hand and a fashionable cane.

"Finally an iris at the bottom circles on rubber boots, which disappear and leave a silk-socked foot which slides into a pump held by a valet's hand. Each previous object fades out slowly as the next comes in below, the last dissolving into a completely new title reading, 'Mud dolls may change to marble' in the upper right hand corner and a mud figure, typifying the sculptor's work in the crude elements of his birthplace, becomes a marble head of Mae Marsh, the heroine. As the head fades out these lines are added to the title: 'But even a millionaire cannot safely strip away the rough, protecting husk given by life to lives that need it.'

"At the same moment there is faded into the lower right of the picture a receipt for studio rent made out to the hero's benefactor, one Bliss, then across it slantwise Bliss's check for tuition in a school of art for his protege, Judd Minot.

"As the check and the rent receipt fade out there fades in a page torn from a catalogue of an art exhibition with this at the top: An unsteady hand holding a half filled wine glass is thrust across the papers and an ugly blot of wine is spilled over Minot's name. There the leader ends.

"All of this requires about fifty feet of film. To photograph it was a task of four hours enlisting the services of a director and his assistant, a cameraman and his assistant and four supernumerary actors."

You are not going to war. The men who are need all the comforts you can give them. Help them get cigarettes. That is your patriotic duty. If you aren't helping in the "smokes" campaign, get busy—now. Don't be a slacker!

Metro Announces Cast with Dana

Viola Dana, the star of the forthcoming Metro picturization of Myrtle Reed's novel, "Weaver of Dreams," is supported by a capable cast, Metro announces, in this All-Star Series production, which is being produced at the Metro West Coast studio at Hollywood, California, under the direction of John H. Collins.

Clifford Bruce appears opposite the star as Dr. Carter Keith.

Russell Simpson plays Martin Chandler. Vera Lewis, who plays "Aunt" Hattie Taylor, has appeared in "Intolerance," "Hypocrites," and "Jack, the Giant Killer." Cora Drew, who is seen as Cynthia Bancroft, appeared recently in support of Jack Pickford in "Tom Sawyer." Miss Drew first entered motion pictures as a scenario writer. In 1915 she became an actress and has since become a favorite player with the West Coast studios. Mildred Davis is cast as Margery Gordon, the young girl who comes between Judith and Carter and wins him for herself.

Moore Finds Foursquare Pictures Popular

Tom Moore, Washington, D. C., exhibitor and prominent theatre owner, writes Manager Abrams of the Washington branch of the Foursquare Pictures as follows:

"If you have any more pictures that would rank with 'One Hour' we would be only too glad to play them. Mr. Abrams advises us that you expect more such high class features, and we will be pleased to have you consider us for bookings on them."

C. R. Black, managing director of the Campbell Theatre, of Hazleton, Pa., writes the Philadelphia office as follows:

"I wish to state that 'The Bar Sinister,' and the other features you control, are not only well worth playing, but are causing considerable comment among the people of Hazleton."



"How Magicians Do It" Is a Part of the New Paramount-Bray Pictographs



William S. Hart Departs From the "Wild West Routine" Long Enough to Make "Blue Blazes Rawden" for Early Artcraft Release. Thomas H. Ince Supervised the Production

World Prepares Drive for March Film

As part of a unique promotion drive on "The Cross Bearer" the World superpicture scheduled for release on the program in March, a broadside has been prepared and distributed to every exhibitor in the country. The broadside is printed in red and blue on special book paper measuring 23½ by 36 inches and is of sufficient artistic excellence as to deserve a good location in any lobby. Dominating the page is a splendid full-length portrait of Montagu Love garbed in his pontifical robes, putting forth a protecting arm before a group of pleading fugitives. Surmounting this is the caption "The First 1918 Gift from the Service That Gave You 'Mothers of France' and 'Rasputin.'" Three scenes from "The Cross Bearer," together with the words "World-Pictures, World Service, World Policies, Yours for Success Every Day in the Year," comprise the base of the sheet.

"His Royal Highness" Stars Blackwell

The next Carlyle Blackwell-Evelyn Greeley picture has been named "His Royal Highness" and will probably be released at the end of February. The story relates the adventures of an American collegian who has the throne of a European monarchy thrust upon him and is confronted with the necessity of relinquishing the hand of an attractive young heiress. Evelyn Greeley, who has been the recipient of much praise because of her work in "The Beautiful Mrs. Reynolds," makes her third appearance as co-star of Mr. Blackwell in this picture.

Metro Pictures Engages Ray Smallwood

Ray Smallwood has been engaged by Metro Pictures Corporation as head of the camera and photographic departments of the Metro studio, 3 West Sixty-first Street, New York.

Metro's camera chief began at the beginning of the industry, first going into the laboratory of the Melies company. Next he tackled a camera.

Pickford Anniversary Is Here

St. Valentine's Day Marks the Star's First Year at Lasky Studio on Coast—Has Made Six Features for Artcraft

ST. VALENTINE'S Day will mark the completion of Mary Pickford's first "solid" year at the Lasky studio in Hollywood, Cal. She arrived in California from New York on February 14, 1917, after finishing "The Poor Little Rich Girl," and in the Hollywood year just ending has done six photoplays for Artcraft release at the Lasky studios.

The first picture made in southern California was "A Romance of the Redwoods," directed by Cecil B. DeMille, director general of the Famous Players-Lasky Corporation. This was followed by "The Little American," also directed by Mr. De Mille and ranking as the greatest of all photoplays dealing with the world war.

After this, Miss Pickford devoted a month to comedy under Marshall Neilan's direction, and "Rebecca of Sunnybrook Farm" was evolved. Frances Marion did the script for this picture, coming from New York after her adaptation of Eleanor Gates' play, "The Poor Little Rich Girl." She has since become a permanent fixture, and one of importance, in the Pickford organization. "Rebecca" was followed by "The Little Princess" from Frances Hodgson Burnett's story, "Sara Crewe" and this in turn made way for "Stella Maris" adapted from Wm. J. Locke's novel of that name.

The last of the half dozen screen subjects is "Amarilly of Clothes-Line Alley," directed by Marshall Neilan, adapted from Belle K. Maniates' book by Frances Marion.

In speaking of Miss Pickford's year at the Hollywood studio, Jesse L. Lasky, vice-president of the Famous Players-Lasky Corporation said: "At the threshold of her new year in Artcraft pictures, Mary Pickford stands upon an eminence to which few may attain in histrionics either for the stage or screen. She has proved that she need not adhere to curls or demure roles, but that she is so great an artist that even without the employment of her beauty as an asset—as in the role of the unfortunate little slavey in "Stella Maris" she may still hold her audience spellbound. She has risen to greater heights than ever before and won thousands of new admirers as well as retaining the old."

Wharton Films Chief Flynn Revelation

IN the sixth episode of "The Eagle's Eye," the new Wharton secret service serial, Chief Flynn makes a very important revelation, according to the announcements concerning the serial issued this week. The revelation shows how Dr. Heinrich Albert, fiscal attache of the Imperial German Embassy at Washington, lost his brown portfolio containing secrets of alien propaganda in this country.

The real story, according to the Wharton announcement, is that Dr. Albert lost his portfolio in the simplest way on a Sixth Avenue elevated train. On Wednesday of last week Leopold Wharton, assisted by D. H. Turner, photographed every incident connected with its loss by the Imperial German plotter.

The management of the elevated system gave Mr. Wharton every facility and placed a train of five cars at his disposal, running it as he requested from Rector to 155th Street. During the run several stops were made. The train was under the direction of Walter J. Howe, trainmaster, and C. A. Woods, station inspector.

Dr. Albert came to this country as an Imperial German promoter of proganda. Very soon after the beginning of the war in Europe he made his presence apparent. His hand was seen in a mysterious campaign to create public opinion against England and France, and adverse to America entering into the war.

The sixth episode of "The Eagle's Eye" will be called "The Brown Portfolio."

Yorke-Metro Goes to Jacksonville

The Yorke Film Corporation, which produces the Harold Lockwood features for the Metro, has abandoned New York as its producing headquarters, and has moved to Jacksonville, Florida, where the company will remain for the rest of the winter season. The move was made because the next-to-be-produced Lockwood vehicles require backgrounds which can be better obtained in Florida than anywhere else.

Arrangements have been concluded whereby the Yorke-Metro Company will occupy the Klutho studio for the making of interior scenes during its stay in Jacksonville.

Kolker and Kilgour Are Together Again

Henry Kolker and Joseph Kilgour, who play Lawrence Gray and Silk Wilkins, respectively, in support of Emmy Wehlen in Metro's picturization of George Allan England's *Saturday Evening Post* story, "Good Will and Almond Shells," first played together twenty years ago, and have not been associated professionally since then until now, Metro announced this week.

The picture will be released as a Metro "Emmy Wehlen All-Star Series" picture.

McGrath Edits Mutual Screen Telegram

The appointment of Blaine McGrath to the editorship of the Screen Telegram is announced by John R. Freuler, president of the Mutual Film Corporation.

Mr. McGrath goes to the Screen Telegram department of the Mutual from the office of managing editor of Motography. He was previously connected with the International News Service and with various Hearst news picture enterprises.

The Screen Telegram, the new Mutual news releaser, will be issued twice a week, supplanting the Mutual Weekly, the present news reel release.



Director Archambund, Montagu Love and Jeanne Eagles Discussing "The Cross Bearer," a World Film Production



Norma Talmadge, One of Select's Brightest Stars, Takes a Few Moments to Teach Polly a New Flock of Words

Fifty O. Henry's for General

Filming of the Series Was Begun Last March, and One-fifth of Author's Stories Have Been Used—New Record

A NEW record is being established for the Broadway Star Feature O. Henry stories, according to General Film Company in announcing the approach of the first anniversary of their production. Stories now completed or under way at the Brooklyn and Los Angeles studios will increase the total number of O. Henry pictures released to fifty, or about one-fifth of the number of short stories written by the humorist during his eight-year-stay in New York City. Inasmuch as present production plans call for many more of these screen stories, this record of production of one author's works in picture form is not likely to be overtaken, says General. The O. Henry books have proved a real treasure house of screen plots, in the opinion of the company.

The filming of the O. Henry classics was begun last March. The first anniversary will be observed by the release of several of the best known stories in which such O. Henry stars as Patsy Deforrest and Adele de Garde will be featured. During the twelve month period which will close soon seven of the O. Henry stories have been released in four-reel form and the others as two-reel subjects.

These subjects have set a new standard for clean, wholesome and entertaining pictures, according to General. They constitute the one series of screen features upon whose merits critics and reviewers have seldom disagreed. Their popularity with exhibitors and fans alike is indicated by the fact that many of the stories released in picture form eleven months ago are even more popular today than they were at first. Their popularity has been continuous, due to their availability for every kind of program, and many of them are being featured today in first class houses in all parts of the country, the General announcement makes known.

Vitagraph Announces February Comedies

SIX of the eight comedies to be released by Vitagraph during the month of February on its dual comedy unit basis are announced by Albert E. Smith, president of the company, as follows: Big V Comedies, February 4, "Telephones and Troubles," featuring Montgomery and Rock; February 11, "Babes and Boobs," featuring Lawrence Semon; February 18, "Courts and Convicts," featuring Montgomery and Rock; February 25, "Rooms and Rumors," featuring Lawrence Semon.

Vitagraph Comedies: February 4, "Surprising Husband"; February 11, "Coals for the Fire." Edward Earle and Agnes Ayres are featured in these one-reelers, working under the direction of Graham Baker.

All of the Vitagraph comedy stars, it is learned, have turned authors lately. Semon is the author and director of the comedies in which he is featured, while Montgomery and Rock, who assist Director J. A. Howe in the making of their subjects, also are the authors of many of them.

Mr. Earle and Director Baker are now collaborating on the Vitagraph comedies. The stories are said to be real life incidents transferred to the screen and find most of their appeal in the fact that they are close to the hearts and home of every man—and every woman. This unit of Vitagraph service has only been out for about two months, but in this short space of time it is reported that they have covered much ground in a producing way.

In and Out of West Coast Studios

By J. C. Jessen

ANOTHER Paramount comedy is nearing completion at the Roscoe Arbuckle producing quarters at Long Beach. This one will be known as "The Bell Boy." The title, of course, refers to a "hop" of more than three hundred pounds. Arbuckle is said to serve as barber, hotel clerk, elevator boy and waiter as well in Pedunk Center's Metropolitan hotel. Al St. John is the night clerk, Buster Keaton the village pest, and Joe Keaton takes the role of the village barber, while Alice Lake, last seen as a Salvation Nell, is doing a vampire role impersonating the city manicurist who breaks hearts and finger nails in the village.

Barker Directs Novel

Reginald Barker has been selected to direct the first Mastercraft Film to be made at the Paralta Studios from the Thomas Dixon novel, "The One Woman," and the working script is now being prepared by J. Grubb Alexander and Fred Myton. The Mastercraft representative, F. Eugene Fransworth, is now working with Production Manager Robert Brunton of the Paralta Studios, where the photoplay will be made in assembling the cast. The first scenes will not be made for another week.

Wallace Worsley and Eliot Howe will serve as directors for the first Louise Glaum Paralta play. The original story and photoplay, which will serve as Miss Glaum's first vehicle, was written by Monte M. Katterjohn, who says it concerns the "insidious kulture as forced upon liberty loving people by the wolf nation of the world." The play is now known under the working title of "Intelligence," and gives Miss Glaum a highly emotional role.

Raymond B. West and Paralta Company have been spending the past week making scenes along the Pacific Ocean beyond Santa Monica, where there are many locations similar to those found on the Scottish shores. Miss Barriscale in this picture play takes the role of a daughter of Scottish fishermen.

Vitagraph "Shoots" Desert

The Nell Shipman Vitagraph Company last week concluded the filming of the desert scenes, which work was abandoned several weeks ago because of traffic Santa Ana's, or wind storms, and these contain all necessary scenes for "The Home Trail." In this, Nell Shipman for the first time in her screen or speaking stage career, takes the part of a vampire. The play has an atmosphere of 1812, and is of a semi-costume nature. The Shipman Company will next take up the filming of "A Texas Romance," from the story of the same name by Cyrus Townsend Brady. This is now in rehearsal, with Alfred Whitman in the leading man part.

"The Woman in the Web" serial company directed by Dave Smith, is at work on the second episode, and Hedda Nova is daily astonishing the many western riders who are appearing in this Russian serial, with her equestrian stunts. Frank Glendon, Otto Lederer and Ronald Bradbury are the others of this company.

Larry Seaman and the Big V Company have filmed "Meddlers and Moonshiners," and are now working on a comedy which has been titled "Rummies and Razors." The second Vitagraph comedy company headed by Montgomery and Rock are this week working on a two-reel subject to be known as "Tramps and Traitors." It has a Hooverizing plot, and for the farm and backyard scenes, a sixteen-acre ranch, the home of Blueblood chickens and pedigreed cattle has been leased. About fifty people will take part in many of the farm scenes.

Pathe Increases Force

West Coast producing forces for Pathe were increased last week by the arrival of Frank Keenan, and his director, Ernest Ward, who reached Los Angeles on January 25, and the following day made arrangements at the Paralta studio for beginning work on the next production on January 28. Cast for the first western made Keenan subject will be selected by Manager of Production Robert Brunton within the next day or two, and there will be no loss of time in beginning the filming of the photoplay.

The Bryant Washburn Company, directed by William Worthington, and which has Gertrude Selby as leading woman, will within the next week complete the filming of all scenes for "Twenty-One," Bryant Washburn's second vehicle for Pathe Plays.

At the Glendale studios, the Diando Company is finishing up the Baby Marie Osborne subject, "A Daughter of the West," which opens with Eastern scenes, and has the frontier of the West for most of the last four reels, Frank Whitson appears as the father, Marion Warner the mother, and Morris Foster takes the heavy role in this melodrama.

Because of the threatened scarcity of film and the increasing price, the Diando Film Corporation has purchased a large quantity and caused the erection of a fire and burglarproof safe at the Glendale studio. The capacity of this is a million feet of film. The walls are made up of layers of chilled steel reinforced with concrete.

Young to Direct

The Famous Players-Lasky studio in Hollywood promises to be a very busy place during the coming few months, as plans are now being made to provide for quite a number of additional companies. These will in all probability prepare productions starring actors who formerly worked at the eastern studio of this corporation.

James Young, who formerly directed the production of Lasky subjects, was this week engaged to make one or more pictures starring Sessue Hayakawa, and will begin work on this as soon as the scenario is prepared. Mr. Hayakawa has just completed work on a subject made under the direction of William C. De Mille. It will be remembered that Mr. Young produced "Oliver Twist," "The Lash," and others.

Donald Crisp, who went east on his honeymoon trip with the intention of directing the production of the Wallace Reid-Ann Little subject at the eastern studios, last week arrived in Los Angeles with his bride, and a day later Wallace Reid and Tom Meighan came from the East. Miss Little arrived a few days previous. The subject began in New York with Reid and Little, will be completed here, and Meighan will play opposite Mary Pickford in her next Artcraft production.

Jack Pickford and wife, Olive Thomas, are expected to return to Los Angeles within the next two or three days from a holiday vacation spent in New York and Pittsburgh. Preparations have already been made for the filming of a subject in which Pickford and Louise Huff will be co-starred under the direction of George Melford.

Ince Plans More Speed

All of the Thomas H. Ince producing units will take up the production of new photoplays within the next few days. Stories have been provided for all stars, including William S. Hart, who will next produce an original story written by C. Gardner Sullivan. Hart's subject, just completed, has been titled "The Tiger Man," and will be shipped for release within a few days.

Little Thelma Salter, who will be remembered for her work in "The Crab," "The Sign of the Rose" and other Ince made pictures, is to return to the screen in the Enid Bennett photoplay just completed by Director Jerome Storm. This has been titled "Naughty! Naughty!" and is from the pen of C. Gardner Sullivan. An important part is also being written for Thelma in the coming Hart subject.

Announcement of the engagement of Enid Bennett to Fred Niblo, the well-known actor, was recently given out, and among intimate friends it is expected the marriage will occur shortly. Mr. Niblo has been in Los Angeles for the past several weeks.

"Tyrant Fear," the Dorothy Dalton subject portraying life in the far north, has been completed so far as filming is concerned by R. William Neill.

Irvin Willat, who has been working on special subjects for Thos. H. Ince, is next to direct Charles Ray, succeeding Victor Schertzinger, who is taking a vacation. This will be a northern subject.

One Triangle Drama

In the dramatic section of Triangle, but one new production was started prior to the "vacation" season. This is to be made by Walter Edwards, and is titled "Another

Foolish Virgin," being an adaptation from the W. Carey Wonderly magazine story, prepared for the screen by Charles J. Wilson, Jr. This is a society drama in which a hardened woman, taken by Texas Guinan, attempts to better her positoin by acting as a guardian for an innocent young girl, taken by Margery Wilson. Of course, right triumphs in the end. Francis McDonald, Lee Hill and George Pearce are in the cast.

Other Triangle subjects being finished are "Betty Comes Home," with Myrtle Lind and Jack Gilbert, directed by Jack Dillon; "Innocent's Progress," which features Pauline Starke, with Jack Livingston and others, and "Smoke," which is being made by Jack Conway with a cast that includes Gloria Swanson, Edward Peil and George Hernandez.

During the week E. Mason Hopper completed the filming of "The Answer," which will probably consist of seven reels. Alma Rubens is the featured player.

"Faith Endurin'," Roy Stewart, western subject, directed by Cliff Smith, is in the cutting rooms, as is also "The Sea Panther," starring William Desmond; "The Hard Rock Breed," made by Director Raymond Wells, and "A Soul in Trust," filmed under the direction of Gilbert P. Hamilton.

No new subjects were taken up by the comedy department at the Triangle, all five companies having been busy with the completion of subjects started a few days previously.

Comedy at Universal

The only new work taken up at Universal City last week was that of the Eddie Lyons and Lee Moran Comedy Company, who are filming one-reel comedies on contract basis. Capt. Leslie Peacocke has written a special subject for "the boys," which will be known as "Black and White." Edith Roberts will play the leading woman part. Lyons and Moran have now completed eight one-reel comedies under their new contract.

The subjects in production are "The Mortgaged Wife," starring Dorothy Phillips, under the direction of Allen J. Holubar; "Forgive Me," starring Mae Murray, directed by Robert Leonard, and an unnamed subject being directed by Rupert Julian, together with the three serials, "The Mystery Ship," "The Bull's Eye" and "The Moon Child."

D. W. Griffith continues in the work of shrinking 263,000 feet of negative to within ten thousand-foot reels, which, when completed, with constitute his western front war spectacle, produced under the auspices of the British and French war offices. Every effort is being made at the plant to keep secret the plot of this photoplay, this being guarded even more zealously than was the plot for "Intolerance." Griffith is now said to be giving eighteen hours a day to the work of editing the film.

New Concrete Building

The second of the new concrete buildings to be built at the entrance to the Vitagraph Western studios, in Hollywood, has been completed and is to be used for the scenario department and consultation rooms for the Big V. Comedies being produced at that studio. James Davis and Larry Kernan, both directors and writers, have been added to the Vitagraph forces, and will cooperate with Larry Semon and J. A. Howe, directors of the comedies.

William Russell, starred for two years in Mutual-American photoplays, is on his way to the coast to begin production of additional Mutual releases. Mr. Russell, it is reported, has formed his own company and secured a release through Mutual. It was first arranged he should make one or two subjects in New York, but owing to unfavorable filming conditions, these plans have now been changed.

After virtually completing the Fairbanks subject, "Headin' South," several changes were made in the script which showed scenes taken in the village in Southern Arizona, and so the street scene of the border town was duplicated at the studio in Hollywood.

It is very probable that Fairbanks will next take up the filming of a photoplay for the U. S. Army, designed partially for educational work among the military forces of the nation. The Fairbanks Company has received letters from officers of the War Department asking Fairbanks to make such a film.

Hart as Bad Man

The next Artcraft production to be made by William S. Hart will have an atmosphere of the great Southwest, in which Hart takes the role of a bad man of the cattle country. Much of the action will be laid in scenes representing the adobe country and along the Apache trail. The first work was done last week, when desert scenes were filmed near Playa Del Rey. This subject, having a Southwestern atmosphere and speedy action of such a country, will make it quite different from the last Hart film, "Blue Blazes Rawden," which was laid in the Canadian Northwest. Cast for the new picture is now being selected. The only scene taken to this time has Hart and a number of cowboys taking part.

William S. Hart, on the suggestion of Thomas H. Ince, promised Manager Emil Kehrline, Jr., of the new Kinema theatre, to make a personal appearance at this 2,500-seat house when the first Hart Artcraft, "The Narrow Trail," was given its initial Los Angeles showing. This, it is stated by the Ince publicity department, was a combined farewell appearance of Hart and "Fritz," the Pinto pony, on any stage.

Lasky Rests Up

This is between picture time at the Lasky Studio, and but two companies are working at the plant. One is that under the direction of C. B. deMille, which is making its second Artcraft subject, "The Whispering Chorus," with Kathleen Williams, Elliot Dexter and Raymond Hatton in the leading roles, and the other is being directed by George Melford and supervised by J. Stuart Blackton. The film in production is "Wild Youth." Very satisfactory progress is being made on this story, which has Theodore Roberts, Jack Mulhall and Louise Huff as principals.

The Pickford-Artcraft company has finished Miss Pickford's coming release, "Stella Maris," and the subject was shown at the Iris theatre, Hollywood, Friday evening, December 28, following the regular program, to members of the producing staff of the Lasky Studio and a few invited guests. It was the unanimous opinion at this showing that this is Miss Pickford's best subject up to this time,

Hollywood Hookum

FEB. 16, 1918 NEWS MORE NEWS

Cloudy two days.

Many of our set are vacationing these days.

Jack Conway was seen in one of our cafes this week with his hair combed.

Ed. Sloman (called Ted by his friends) week ended in our midst.

Os. Apfel has abandoned our wonderful climate for a stay in the frigid east.

Cliff Bruce is week ending at that famous northern watering place by the Golden Gate.

Query editors are respectfully referred to E. Mason Hopper who has just filmed "The Answer."

Hampton Del Ruth is considering buying a Ford to use instead of his Locomobile on desert trips.

Bertram Bracken has shaved off his mustache, and thereby added ten years to his appearance.

Ben. Ziedman is reported leading man of a thrilling melodrama titled, "The Tail of an Overcoat."

Now that St. Valentine's Day draws near, LeRoy Stone, Ince Studio film cutter can expect a big allotment from the scenario writers thereabout.

Now that Raymond West is to direct an aeroplane, he has been granted a license to wear a leather aviator's coat, which is growing popular in our set.

And now we know why they said Louise Glaum's first Paralta would be something entirely different. Wally Worsley and Eliot Howe are going to direct it.

Billy West has made application to the Chamber of Commerce for a large quantity of weather which he plans sending to former associates back there.

Roscoe is having great difficulty in securing props for the next Arbuckle comedy, "The Bell Boy," for he has not been able to find a prop elevator with a wide enough door.

George Hernandez has written a long letter of thanks to HOOKUM for the appearance of his picture in the paper, and the pessimistic opinion that there is not an appreciative cuss in the industry, has fled.

Ben Turpin, who claims the distinction of being the only man who cannot look a lens square in the face, has invented a new costume which he recommends for hula dancers. As patent application has not been made, no story is forthcoming.

Now that Eddie Cline has successfully trained cats and fish to perform for his cameramen, he claims eligibility to Associated Trained Fleas Circus Managers' Union, and his application has gone forward without the consent of Mack Sennett.

Frank Lloyd has discovered a scenarioless photoplay, and is shortly to introduce to the industry a method of producing without the need of a director. Lloyd refuses definite information on the subject, but hints that he stole the idea from Tom Edison, who is accredited with inventing the phonograph.

Arvid Gillstrom has but one fault to find with the industry of today—making a comedy once a month.

Ambrose Mack Swain was on our street this week minus his vampish curl which a naughty wind disheveled.

Jack Curtis is daily receiving offers from Pug. managers since he knocked out Jack Livingston for a Triangle.

William Parker, our own Bill, is said to be dashing 'em off since he began scenarioisting in Santa Barbara.

Glen Cavender volunteers the information that he actually saw a man who looked like his "grouchy Gus" make-up—yes sir, bangs and all.

Bill Duncan, erstwhile Vitagraph director, came near wrecking the plant in order to make a hairbreadth escape from either Vengeance or the Woman.

Friends of Charley Murray fear the wk. comedian is ill for he has not served as toast master at a celebration or benefit for more than a week.

Sherwood Macdonald, it is feared, has ben hit by the recent cold spell which visited the other Broadway, and so may be expected west most any day.

Belle Bennett has deserted our throng for a week or two in talking to her audience—she will play at the Morosco's Los Angeles theatre.

"Thank you, Mister Johnston"



EDITOR "WILLUM" JOHNSTON wrote a piece for his own paper last week. Read it. He had probably seen the Universal Screen Magazine just before he wrote it. Read it. He says it's a distinct program asset. Read it. He says it's an actual aid to any feature getting across. Read it. Every time Mister Johnston says anything nice about the Universal Screen Magazine, or the Universal Animated Weekly, or the Universal Current Events he proves that he knows what he's writing about. Read it. Then do it. And then you will join the Universal in saying——

"Thank you, Mister Johnston"

The "NEWS" advertisers believe YOU worth while; justify them.

Advance Offerings of the Programs



Victor Moore's Newest Klever Komedy Is "He Got His," Released by Paramount

Seven Paramounts Are Ready

Releases of Famous Players for February Completed with Exception of One Scheduled for Last of the Month

WITH the appearance of a new month on the calendar, the Famous Players-Lasky Corporation finds its Paramount releases for February completed well in advance. All offerings for this month under this trade-mark have been finished, excepting the last release, production of which is now rapidly drawing to a close.

Seven attractions will be released in February, exclusive of the short reel films, representing an output of four subjects from the Famous Players-Lasky western studios, two from the Thomas H. Ince organization and one from the Famous Players-Lasky eastern studio.

The initial releases for the month are three productions on February 4, viz.: Dorothy Dalton in a new Thos. H. Ince subject, "Flare-Up Sal," by J. G. Hawks; Pauline Frederick in "Madame Jealousy," by George V. Hobart and staged by Robert Vignola from the scenario by Eve Unsell; Vivian Martin in "A Peticotat Pilot," from the novel, "Mary 'Gusta," by Joseph C. Lincoln, staged by Rollin Sturgeon from the scenario by Gardner Hunting.

On February 11 one Paramount picture will be released, namely, Wallace Reid and Kathlyn Williams in "The Thing We Love," by Harvey Thew, founded upon the story by H. B. and M. G. Daniel and directed by Lou Tellegen. Two subjects are now ready for February 18th release. They are Enid Bennett in a Thomas H. Ince production, "The Keys of the Righteous," by C. Gardner Sullivan and directed by Jerome Storm, and Sessue Hayakawa in "Hidden Pearls," by Beulah Marie Dix, directed by George H. Melford.

The productions are now all finished and ready for release. The last offering of the month is the new George Beban vehicle, "One More American." This picture is taken from Wm. C. DeMille's well known stage piece and is now being produced by him from the scenario by Olga Printzlau. Scheduled for release on the 25th, the film is expected to be finished well in advance of this date.

In addition to the above, Paramount short releases for February are now, ready including two Klever Komedies, four Bray Pictographs, four Burton Holmes Travalogues, two Mack Sennett comedies, the final installment of the serial, "Who is Number One"? and the three initial installments of Benjamin Chapin's "The Son of Democracy."

You are not going to war. The men who are need all the comforts you can give them. Help them get cigarettes. That is your patriotic duty. If you aren't helping in the "smokes" campaign, get busy—now. Don't be a slacker!

Mack Sennett Comedy February 24

The Paramount Mack Sennett Comedy, "It Pays to Exercise," will be released February 24, following "Watch Your Neighbor." It is said to be a typical Mack Sennett comedy, with a cast including Chester Conklin, Alice Maison, Harry Booker, Eva Thatcher and Slim Summerville.

Richard Jones directed the production under the supervision of Mack Sennett.

Essanay Announces New Releases

Essanay's General Film comedy release for February 2 was "A Tough Knight," depicting the difficulties of an artist's model in armour, pursuing the girl he loves. The release for February 9 is "Our Little Nell," said to be something original in western burlesque comedy.

Essanay's scenic release for February 2 was "The Grand Canyon of Arizona and Canyon de Chelly."

"Out West" Expected to Be Hummer

That "Out West," soon to be released by Paramount will outdistance all previous Paramount-Arbuckle comedies in point of novelty and general interest, besides its rollicking humor, is the claim of Paramount folk who have watched the film from its inception during its making at the Arbuckle studio in Long Beach, California. The picture is described as a travesty on the Western thriller and in fact is said to be one of the most thrilling of all drams of the mountains and plains and the gambling dens of the frontier, that has ever been devised.

Roscoe "Fatty" Arbuckle is supported by Al St. John, Buster Keaton and Alice Lake.

Pathe Claims Costly Program Film

Pathe maintains that in Kipling's "The Naulahka" it offers to exhibitors the costliest picture ever placed upon a program by any concern. Over $100,000 was spent in the production of this picture, Pathe says.

Originally produced as an eight-reel feature and so announced, it has been decided to put it out in six parts, this decision having been made because it is recognized that six reels is a better size for the exhibitor than the longer length.

As a box-office attraction Pathe expects "The Naulahka" to rank high. First in importance, of course, comes the name of Rudyard Kipling, the author.

William Fox Announces New Releases

Producer Will Give "Les Miserables" to Exhibitors February 10, and First Peggy Hyland Feature Comes in March— Lee Kiddies on February 24

THE William Fox Film Corporation looks upon its releases to be issued in the near future as the best, probably, that have been produced by that organization in some time. The picture, "Les Miserables," which is sceduled for February 10, is declared to tbe the greatest drama William Fox has ever produced.

In addition to this picture, which, it seems agreed, has been awaited with unusual interest by both exhibitor and public, William Fox plans to bring out Peggy Hyland's first Fox feature on March 10. The Lee children have a production slated for February 24.

"Les Miserables" a Standard

"LES MISERABLES," the William Farnum de luxe production which was shown for five weeks at the Lyric theatre, New York, and which is said to have done capacity business there, afternoons and evenings throughout the run, will be released by William Fox as a Standard Picture. It is in nine short reels and exactly follows the Jean Valjean story as written by Victor Hugo, it is said.

The production was staged in America and done under the direction of Frank Lloyd. The cast, besides Mr. Farnum in the role of Jean Valjean, includes George Moss as the bishop, Hardee Kirkland as Javert, Madame Sonia Markova as Fantine, Kittens Reichert and Jewel Carmen as Cosette, Harry Spingler as Marius, Dorothy Bernard as Eponine, Anthony Phillips as Gavroche, Edward Elkas as Thenardier and Mina Ross as Mme. Thenardier.

"This production," said William Fox, "is in every respect the greatest drama we ever have offered to exhibitors. It is in our opinion the biggest money-making film that has been put on the market. There can be no doubt about this because we have demonstrated its possibilities in New York. It has not only been shown at the Lyric theatre at prices ranging up to $1, breaking all house records, but it has been put on for a week at every one of my nearly thirty houses in New York and vicinity. Everywhere it has done a tremendous business and I know it will do the same sort of business wherever it is shown. 'Les Miserables' heads the list of Standard Pictures."

Irving Cummings as Lead

William Fox announces that exhibitors may expect the first production Peggy Hyland has made since joining the Fox forces recently, early in March. The picture bears the tentative title of "The Debt of Honor" and will be released as one of the special features, probably for the week of March 10.

Irving Cummings, one of the best known leading men in films, will be seen opposite Miss Hyland. Mr. Cummings returns to the Fox fold after several months' absence. He will be recalled particularly for his work in the chief male roles in "Sister Against Sister," "Royal Romance" and "Wrath of Love." Virginia Pearson was starred in all of these features.

The other members of Miss Hyland's company, which is under the direction of



William Farnum as Jean Valjean in William Fox's "Les Miserables"

O. A. C. Lund, who will appear in important roles include Frank Goldsmith, Eric Mayne and Hazel Adams. Joseph Ruttenberg is in charge of the photography. The picture is being screened in the Fort Lee studios.

Frank Goldsmith played in "Love's Law," "The New York Peacock" and "A Heart's Revenge." Eric Mayne has also had prominent parts in several Fox productions, notably "The Slave," "Wife Number Two," "The New York Peacock" and "Thou Shalt Not Steal."

Lee's Feature Named

The next production in which Jane and Katherine Lee will be seen has just been titled "American Buds." As in the case of "Troublemakers," it will be released as one of the Standard Pictures, the date set being February 24. Announcement also was made from the William Fox offices during the week of the dates of release of three other Standard Pictures

The new releases announced were for March 10 and April 7 and 21 The first of these will be a production directed by Frank Lloyd, presented by an all-star cast and of which present-day divorce system evils are the subject The release of March 24, as previously announced, is to be "Rough and Ready," a William Farnum de luxe production

The April Standard Pictures, so far as determined, include "The Soul of Buddha," a Theda Bara super-production, and one entitled "Queen of the Sea," featuring Annette Kellermann. The Bara picture is based on a story written by the actress and deals with mysticism of the East. Miss Bara has the role of a sacred dancing girl of the temple.

"Queen of the Sea" is said to have a considerably stronger plot than any of the previous Kellermann productions. It deals with the attempts of Thonor, god of storm and destruction, to prey upon humans through the wrecking of ships, and with the efforts of the Queen of the Sea to overcome his influence. A prince and princess of "the world of humans" also are factors in the production, being rescued by the queen and the prince reciprocating by saving the queen when she falls into Thonor's hands.

Tom Mix in March

Announcement of a tentative March schedule for special features shows Peggy Hyland, Virginia Pearson, George Walsh and Tom Mix as the stars to be featured. In addition, there will be one picture by an all-star cast.

"Six-Shooter Andy," in which, of course, Mix is the star, will open the month's releases, this production having been crowded over from February in consequence of the five-day closing of studios and laboratories required under the order of the Fuel Administrator. The star is supported by a cast which includes Enid Markey, Georgie Stone, Virginia Corbin, Buddie Messinger, Violet Radcliffe and others who either have appeared as Fox stars or had leading roles in his productions. March 3 is the date when "Six-Shooter Andy" will be available.

A production which is titled "Woman and the Law," and which was made under the direction of R. A. Walsh, is to be released March 17. It has an all-star cast, and, it is announced, will be strongly featured.

Virginia Pearson, who has been resting for several weeks, now is working on a production called "A Daughter of France" and is scheduled to be at the disposal of exhibitors on March 24. A director new to the Fox organization, Edmund Lawrence, is in charge of making the picture, which, it is said, deals with a situation developing in the present war on the Franco-Belgian front.

The contriblution of George Walsh to the March releases will be made on the 31st, under the title, "The Kid Is Clever." Mr. Walsh was severely injured just following the completion of "Jack Spurlock —Prodigal" and was a hospital patient until the latter part of last week, when he resumed work under the direction of Carl Harbaugh.

Sullivan Story Released February 18

C. Gardner Sullivan has provided the vehicle in which Enid Bennett will appear for Paramount following "The Keys of the Righteous," which goes to the public February 18.

"Naughty, Naughty!" is the title, and is directed by Jerome Storm, under personal supervision of Mr. Ince.



Sandy Stretches of Florida Beach Supplied the Background for Desert Scenes in Goldwyn's "Thais," in Which Mary Garden Has Made Her Debut as a Motion Picture Star

Pittsburgh Sees Goldwyn Stars

Harry Davis In Smoky City Signs Pictures for the Lyric Theatre—Other Exhibitors There Use Same Brand

GOLDWYN PICTURES, the company announced this week, have taken another stride forward in Pittsburgh with the announcement that Harry Davis has contracted for the Goldwyn productions to be shown at his Lyric theatre.

"Dodging a Million," starring Mabel Normand, will be the opening Goldwyn production at the Lyric.

"I had intended contracting for the Goldwyn program right from the start," Mr. Davis told a Goldwyn representative, "but a surplus of productions booked ahead in 1917 set awry all my well laid plans. No enterprising exhibitor, however, can long resist a program containing such box-office and artistic successes as 'The Cinderella Man,' 'The Auction Block' and 'Thais,' not forgetting beautiful 'Polly of the Circus' and "Spreading Dawn.'"

Another cause for Goldwyn elation is the report of big business from a number of Goldwyn exhibitors in the Pittsburgh territory. Particularly enthusiastic is H. B. Kester, of the Cameraphone, East Liberty, Pittsburgh's suburb. "'The Cinderella Man' proved a big winner despite the heavy snowfall," said Mr. Kester. "'The Auction Block' is another Goldwyn production that made me feel that a good picture will draw crowds even in these war times. The only regret I have is that I didn't contract to show 'The Auction Block' for a week instead of my usual three-day policy. But I hope to repeat on it shortly. As for 'Thais,' it has more than come up to expectations, though I had always felt that Mary Garden's debut in pictures would be a big event for me."

Among other contract customers around Pittsburgh who report big profits from Goldwyns is James Vela, manager of the Liberty theatre, Wheeling, W. Va. "'The Cinderella Man' is a thing of beauty and a joy forever," was Mr. Vela's comment.

Genuine Characters in Walsh Feature

"Mike" Donlon, formerly a member of the New York Giants, and Jack Goodman, at one time a leading lightweight boxer, are members of the cast of "Jack Spurlock—Prodigal," the Fox Special Feature which is to be released February 10. It is this George Walsh picture which William Fox has advertised as having been made exclusively for exhibitors under contract to show his 52-a-year productions.

The story is that of the son of a millionaire who is expelled from college and who thereafter, as a result of trying to be a business man, keeps his father in hot water. Finally, however, he stumbles onto an opportunity to unload a large quantity of onions which the head of the family has accumulated. There is, of course, a love story involved—also a bear, the latter proving to be a real villain in that it upsets Jack's matrimonial prospects.

Pathe Says "Round Up" Is Popular

Pathe this week announced that its picture, "The Round Up," is going big, playing to exceptional business in many cities. The Strand theatre, Pasadena, Cal., and the Plaza theatre, San Diego, report good business, according to Pathe.

"Forbidden Path" Release Changed

Laboratory congestion, due to the coal saving order of the Fuel Administrator, was responsible for the announcement by William Fox last week of a change in the release date of "The Forbidden Path," a Theda Bara super-picture. The production was to have been released January 27, but has been set a week further down the calendar, at February 3.

Studio work had all been completed and Director J. Gordon Edwards had departed for Hollywood, Cal., when the order affecting laboratory work was issued. The film at that time was nearly ready for printing, and it was figured that a difference of a comparatively few days in putting the fuel order into effect would have made it possible to issue the production according to schedule.

"Pay Day" Expected to Be Winner

Metro's screen version of "Pay Day," the first five-act production starring Mr. and Mrs. Sidney Drew, creators of Metro-Drew comedies, will show some especially interesting scenes, the company declares. Mr. and Mrs. Drew were able to secure "locations" not ordinarily seen in motion pictures, it is said, owing to the vital interest in their work and personality taken by people not as a rule in touch with motion picture life.

Many of the most important scenes in "Pay Day" were taken in the home of State Senator T. Douglas Robinson, who, although obliged to be out of the city at the time, had his caretakers show Mr. and Mrs. Drew and their company every courtesy.

"His College Proxy" Comes Next

"His College Proxy," the fourth Selburn comedy in which Neal Burns and Gertrude Selby are starred, is the forthcoming release in the series of comedies being distributed by General Film Company. Highly amusing complications are said to ensue when Neal persuades the chauffeur to take his place in college while he accepts a position as butler in order that he may be near Gertrude. Neal's proxy proves too good a spender and both masqueraders are exposed.

Contrast Said to Be Petrova Feature

Petrova Picture Company this week announced that "The Light Within," the second production in which Madame Olga Petrova will be seen as the bright particular star of her own production organization offers a striking contrast to "Daughter of Destiny," her initial release. Released on February first and distributed via the various branches of the First National Exhibitors' Circuit, "The Light Within" presents the Polish star in a role entirely dissimilar to any heretofore assayed by any of our leading feminine screen artistes.

May Allison Scans Field for a Subject

MANUSCRIPTS for May Allison are said to be pouring in at the Metro studio, 3 West 61st street, New York, and from among them Miss Allison hopes to find one suitable for her first Metro offering as a distinct and individual star.

Rumors have been persistent that Miss Allison would go back to Metro as the co-star of Harold Lockwood, with whom she was formerly starred in Metro productions, but instead the "little blonde lady" of the screen will return as a star on her own account. She will appear in productions supervised by Maxwell Karger, general manager of the Metro studio.

Miss Allison has been "vacationing" for several months, following the production of a series of Metro pictures on the Pacific Coast with Harold Lockwood as co-star. Several offers have been made her to return to musical comedy, in which she first attracted public attention, and comedy drama was also considered, but the offer to return to her old firm, among her old associates, was too attractive to be refused.

Miss Allison in accordance with her new contract signed with Metro Pictures Corporation, will be a screen star in her own right. She starred with Lockwood both in Metro pictures and in pictures made by American-Mutual. Now she will hold the centre of the stage alone, so to speak. The new Metro contract is an opportunity of which Miss Allison expects to take full advantage, and the best work of the best writers will be utilized for the Allison productions.

Metro Acquires "The Landloper" Rights

The photoplay rights to Holman Day's widely read novel, "The Landloper," have been acquired by Metro, it is announced, and the story will be utilized in the making of a new Metro All-Star Series Production, with Harold Lockwood as the star.

The production will be made in Florida, where Mr. Lockwood and his staff have moved for the winter months. George Irving, who has just joined the Lockwood Company as alternate director with Fred J. Balshofer, will direct it.

Hoover Trailers on Paralta Plays

The W. W. Hodkinson Corporation has ordered all the prints of Paralta Plays which are sent out by exchanges to carry trailers, reproducing one of the slogans requested by Herbert Hoover, United States Food Commissioner. These will be attached to all films, both the new pictures and those already issued.

The telegram sent out by Mr. Hoover to the motion picture distributors requested the use of one of several slogans in this way. The Hodkinson Corporation selected one which reads: "Hoarding food in your household is both selfish and unnecessary. The Government is protecting the food supply of its people."

Mozukin in New Pathe Program

"The Inner Voice" Is Title of Russian Picture for February 17—Doris Kenyon in New "Hidden Hand" Episode

THE Pathe program for the week of February 17, in the opinion of the Pathe organization, is interesting because it contains Ivan Mozukin, the Russian star; Doris Kenyon in a serial chapter; Ruth Roland in a two-reel series drama; Harold Lloyd in a one-reel comedy; Toto in a two-reel comedy and various short reel features of current interest, including the Hearst-Pathe News.

Ivan Mozukin appears in "The Inner Voice," a Russian Art Film in five reels produced by the Russian Art Film Corporation.

Doris Kenyon stars in the thirteenth episode of "The Hidden Hand" with Sheldon Lewis, Arline Pretty and Mahlon Hamilton, a two-reel serial episode produced by Pathe.

Ruth Roland stars in the fifth drama of the series known as the general title, "The Price of Folly." This one is called "Sold for Gold," with Frank Mayo. A woman's desire for social standing and a man's greed for wealth form the interesting theme about which has been woven this strong two-reel drama. In it an ambitious mother marries her daughter to the son of an equally ambitious man. The boy is a scoundrel. The result after a series of dramatic incidents is the violent death of the husband and the suicide of the wife.

Harold Lloyd is seen in "Hit Him Again," a one-reel comedy produced by Rolin. This is a comedy in which Child Harold is matched with Boiler-Nose Bill, the heavyweight champion, in a finish fight, straight Marquis of Gooseberry rules, no fighting or shooting. Object matrimony with a daughter of a wealthy gentleman who wants a fighter in the family.

Toto stars in a two-reel comedy called "The Junk Man," the second of his remarkable bombshells of joy, produced by Rolin. In this picture Toto is introduced in a unique role. He officiates as general helper on a junk wagon, driven by our old friend Bud Jamison, the fierce-looking black mustached heavyweight who was formerly in the "Luke" comedies.

"Along the Riviera, Italy," a Pathe colored travel, and "Watching Flowers Bloom," Pathe colored, form a split reel. There is also an International Cartoon and split-reel, and Hearst-Pathe News No. 16 and No. 17 on this program.

Margarita Fischer Tops List

"Jilted Janet" Is Title of Mutual's Chief Feature of February 11—Billie Rhodes Comedy Is Also Included

MARGARITA FISCHER in "Jilted Janet" tops the Mutual schedule releases for the week of February 11. The production was made by the American Film Company, Inc., under the direction of Lloyd Ingraham, from the scenario by Elizabeth Mahoney, the author of "Molly-Go-Get-'Em."

"Jilted Janet" is a comedy regarding a young girl in moderate circumstances, Janet Barnes, who has been jilted by a "candidly mercenary" young man who frankly confesses that love in a cottage is not his forte. In a spirit of mischief, Janet sends him a postal of a magnificent mansion belonging to her neighbor, asking him how he liked her new home. When he writes that he and his wife will visit her on their honeymoon, she borrows the house from the caretakers during the real owner's absence and entertains her former suitor and his wife in regal fashion.

"Three Times and Out" is the title of the Strand comedy, starring Billie Rhodes, which is released February 12.

Billie and her sweetheart have a lovers' quarrel, and he refuses to take her home from a dance when she flirts with other men, and she is compelled to accept the escort of the butler. On the way she is insulted by a drunken man and is saved by a chivalrous mechanic, who beats up the drunk and escorts her home. When her sweetheart attempts a reconciliation, the mechanic beats him up, under the impression that he is a stranger. Billie forgives her battered lover and heals his bruised body and affections.

The Mutual Weekly, released February 11, is said to be replete with interesting topics. War pictures, pictures showing the effects of the blizzard which recently swept the country, and the results of the fuel conservation orders, are in this issue.

William Fox Rearranges His Schedule

Owing to the recent order of the United States Fuel Administrator it was necessary to rearrange the schedule of releases of the 52-a-year Fox specials as follows; January 20, Sonia Markova in "A Heart's Revenge"; January 27, "Treasure Island" or, "Troublemakers"; February 3, June Caprice in "The Heart of Romance"; February 17, Gladys Brockwell in "The Moral Law"; February 24, Jewel Carmen in "The Girl with the Champagne Eyes"; March 3, Tom Mix in "Six Shooter Andy."

Mutual Says Exhibitors Like Russell

Mutual this week declared that the last three Russell pictures, "Snap Judgment," "New York Luck" and "In Bad," have been pronounced by exhibitors to be the best drawing cards they have ever booked. Advance bookings on "In Bad," released January 1, indicated that it would break all previous records established by this star, Mutual insists.

World Names Features to May

Release Dates Are Not Announced, as Order of Issue Is Not Determined —Kitty Gordon Heads the List

THE WORLD FILM CORPORATION announced this week that it is able to give exhibitors the titles of all the World-Pictures Brady-Made completed and scheduled for release up to the middle of May. Inasmuch as the chronological order of the pictures is not determined, no release dates are given, and the following order is only approximate:

Kitty Gordon in the "Divine Sacrifice" leads the list. Associated with Miss Gordon in this picture is Jean Angelo.

Montagu Love, June Elvidge and Arthur Ashley follow with "Broken Ties," which is directed by Mr. Ashley. Carlyle Blackwell and Evelyn Greeley are co-starred in "His Royal Highness," in which picture Mr. Blackwell performs athletic dexterity. Alice Brady reappears on the World program in "The Spurs of Sybil," a comedy-drama. In this picture Miss Brady portrays a very ambitious girl who surmounts all kinds of obstacles, both serious and ludicrous, in order to win her spurs.

Kitty Gordon's next picture is called "The Wasp" and contains a number of mob scenes and episodes which indicate some deviation from her previous roles.

"The Cross Bearer," in seven reels, with Montagu Love and Jeanne Eagels, is prepared for release. This is the World-Picture picturizing the conditions in Belgium at the opening of the war. Montagu Love portrays Cardinal Mercier in his role of protector of the oppressed Belgians.

Madge Evans is co-starred with George MacQuarrie in a picture with the thought-provoking title, "Wanted, a Mother." The story revolves about the vicissitudes of little Madge as the motherless child of an ambitious surgeon who endeavors to renew the affections of her father and at the same time find a suitable mother.

Carlyle Blackwell and June Elvidge appear in "The Way Out," Ethel Clayton in "The Witch Woman," and Kitty Gordon in "Devil's Dice," all of which titles are not permanently decided upon. Evelyn Greeley and Carlyle Blackwell appear together in "Leap to Fame" and Ethel Clayton plays an unusual role in "A Soul Without Windows," which has the Shaker life as a portion of its background. "Journey's End," which is also an Ethel Clayton picture, has John Bowers as leading man.

The release sheet also contains an "Announcement Extraordinary." Inasmuch as such pictures—previous to their being permanently titled—as "Mothers of France," "Rasputin" and "The Cross Bearer" were unveiled to the public under this impersonal caption, the natural implication is that another superpicture is to be released on the World program. Rumor hath it that the cast contains the entire roster of the English histrionic profession.

Ethel Clayton is scheduled to appear in "A Modern Girl," and another all-star production entitled "Helene" is about completed. Carlyle Blackwell, June Elvidge, Montagu Love, George MacQuarrie and John Bowers are among the cast.

Favorite Films in February

Vitagraph Announces Those for Four Weeks Ending March 4—Many Stars Noted in Line-up of Eight Subjects

FAVORITE FILM FEATURES for four weeks, the first of which are scheduled for release on February 11, are announced by Albert E. Smith, president of Vitagraph, as follows: February 11—"The Sacrifice of Kathleen," two-reel drama, with Norma Talmadge, Leo Delaney, Josie Sadler and Van Dyke Brooks; "Art for a Heart," one-reel comedy, with Lillian Walker and Wally Van.

February 18—"The Mischief Maker," two-reel drama, with Earle Williams, Edith Storey, Rita Bori and Darwin Karr; "Sunny Jim in Search of a Mother," Bobby Connelly, Tefft Johnson, Dorothy Kelly, Rose Tapley and William Shea.

February 25—"Old Reliable," two-reel drama, with Norma Talmadge, Julia Swayne Gordon, Leo Delaney, Van Dyke Brooks and Anders Randolf; "Stenographer Troubles," one-reel comedy, with Anita Stewart, Clara Kimball Young, Norma Talmadge, Lillian Walker, Dorothy Kelly, Flora Finch, Florence Turner, John Bunny, James Morrison, George Cooper and Dick Leslie.

March 4—"An Officer and a Gentleman," a two-reel drama, with Arthur Ashley, Naomi Childers, Jane Fearnley, Charles Wellesley, Donald Hall, Darwin Karr, Marie Wierman and Bobby Connelly; "Unlucky Louie," one-reel comedy, featuring Sidney Drew.

The stars alone who are listed in these several programs indicate that the pictures are up to the high standard which has been maintained in the Favorite Film Features since these selected reissue subjects were first put on the market, about seven months ago. It is declared by Vitagraph that the popularity of the pictures is as great as when they were first released.

The appearance in two of the programs listed of little Bobby Connelly calls attention to the series of one-reel stories in which the boy star is featured, the pictures being known as the Bobby Connelly Series. Seventeen of these pictures were produced by Vitagraph, in most of which little Aida Morton, the baby lead of the Vitagraph forces, appeared as Bobby's leading woman. The pictures, which received indorsement from the National Board of Review, are numbered among the most successful of the Vitagraph units, and reports from all exchanges accredit them as some of the best, as viewed from box-office standards, and their appeal to patrons.

Serial Episode for Each Week of Year

The policy of "a serial episode for each week in the year," recently announced by Vitagraph, has met with hearty response from exhibitors of the country, states Walter W. Irwin, general manager of the Vitagraph distributing organization. He made this declaration apropos of the receipt at the company's office for a number of weeks past of a steady flow of contracts for "The Woman in the Web." Merely on the announcement that the serial to follow "Vengeance—and the Woman" was in preparation, exhibitors all over the country have taken the initiative to secure an early run, with the result that while the early episodes of "Vengeance" are just now being released, its successor, "The Woman in the Web," is already being heavily booked.

Winter Carnival in Flynn Serial

Lake Cayuga at Ithaca, New York, on the shore of which The Whartons have their studios, where they are producing Chief Flynn's exposure of the Imperial German Government's spy system in this country, is covered with ice two feet or more thick on which snow lies fully eighteen inches deep.

In the seventh episode of "The Eagle's Eye," a winter carnival will be made an important incident.

March Screen Magazine Announced

Contents of the Universal Screen Magazine No. 60, which is scheduled for release March 1, include the following:

"Preparedness," being a day with our future admirals, taken at Annapolis, Md.; "Nature Studies, Fish Frolics De Luxe," "Eight Hundred Years of Coal," "Animal Friends" and "Miracles in Mud."



Marguerite Courtot Is Star of Thomas A. Edison's "The Unbeliever" in Seven Reels

Ince Stars Make New Feature Pictures

ACTIVITIES under the Thomas H. Ince banner on the West Coast have been unusually noticeable during the past week. William S. Hart, Dorothy Dalton and Charles Ray are busy on new features, and Enid Bennett is nearing the completion of a story in which she is appearing.

The William S. Hart players returned to the Los Angeles studios last week from Chatsworth Park, where exteriors for the new Ince production for Artcraft, following "Blue Blazes Rawden" were filmed. During the stay at the Park, the company camped out in the mountain fastness where several exciting experiences occurred. Besides Jane Novak, others appearing in the picture, as yet unnamed, are Milton Ross, Charles K. French and John P. Lockney.

A new Dorothy Dalton vehicle to follow "Love Me" has just been commenced at the studio. In the production of the early scenes of this film several days ago, Miss Dalton had an opportunity at trying her hand at directing. While R. William Noil, who directs her Paramount pictures under the supervision of Mr. Ince, is perhaps one of the most finished experts in his work in the industry, he is never averse to taking suggestions.

Activities on Charles Ray's sixth Paramount picture, which will follow "His Own Home Town" and "Let's Go," have just been commenced. The new picture is as yet unnamed but it is announced that Doris Lee, who supported Mr. Ray in "His Mother's Boy," is again playing opposite him in this production. The cast includes Melbourne MacDowell, Billy Elmer and other well known Ince players. Victor Schertzinger is directing the film under Mr. Ince's personal supervision.

Enid Bennett's newest vehicle, "Naughty, Naughty!" produced by Thomas H. Ince, directed by Jerome Storm, and scheduled for release after "The Keys of the Righteous," her first Paramount offering, is rapidly progressing and will be finished in the near future. Marjorie Bennett, the charming younger sister of the star, last week made her debut as one of the supporting players to her sister. Earl Rodney again plays opposite the star, others in the cast including Gloria Hope and Andrew Arbuckle.

Vic Moore Surrounded by Dainty Girls

Famous Players-Lasky Corporation this week announced that Victor Moore has an enviable role in the Klever comedy released by Paramount on February 11. It is entitled "Adam and Some Eves," and Moore is the only male appearing in the production, which includes in the cast Peggy Adams, Agnes Neilsen and a bevy of other pretty girls.

William Russell Picture Renamed

The latest Russell picture released as an American-Mutual production, has been changed from "Polo Jack" to "The Midnight Trail."

"Real Folks" for February 10

Triangle Announces for Same Week a William Desmond Story and Keystone Comedy Called "Wronged by Mistake"

AFTER weeks of waiting, Director Walter Edwards succeeded in filming the bringing in of an oil gusher for Mrs. Kate Corbaley's story, "Real Folks," released by Triangle for the week of February 10. The story deals with the discovery of oil on a California farm, and Edwards resolved to wait until the desired opportunity should arrive.

In this comedy-drama, "Real Folks," the characters are plain people in an unnatural environment which they have created for themselves to "keep up with the Joneses." The story depicts the tribulations of the newly rich, the rebellious younger generation that refuses to be governed by conventions, and the final triumph of love over all social prejudices.

William Desmond has the title role in "The Captain of His Soul," also on the Triangle program for the week of February 10. This play is a screen adaptation, by Lillian Ducey, of Eleanoret Talbot Kinkaid's magazine story, "Shackles," which had its inspiration in William Ernest Henley's poem, "Out of the Night." The central theme of the plot is a mysterious death, and the belief of two brothers that the other is the perpetrator of the crime.

William Desmond and Charles Gunn portray the two brothers. Jack Richardson, Triangle "heavy," has the role of the villainous Martin. Walt Whitman, recently seen in "The Hopper," has a characterization part as Ebenezer Boyce. Mitzi Gould is seen to advantage as Myra, and Claire McDowell is Annette DeSearcy. The cast also includes Jules Friquet, Eugene Burr, Percy Challenger, and Lucretia Harris. Gilbert P. Hamilton was the director.

"Wronged by Mistake," the Keystone comedy released for February 10, is described as "a cyclone on roller skates." Dora, the maid, loses the family bank roll and is sent out into the cold, cruel world. Then tickets to the skating rink go astray and Harry Gribbon does a glide on the glassy floor into a party of ladies. When love's old, sweet song sneaks into the hearts of several married couples, a matrimonial chase ensues, followed by love's cruel entanglements. The missing wad turns up, and the story proceeds to a grand holocaustic climax.

"His Nine Lives," and "A Game Gambler" are the Triangle Komedies released for the week of January 10.

"Son of Democracy" This Month

First Feature of Chapin Series Released February 11, Followed by Additional Chapters Weekly for Ten Weeks

THE first three installments of "The Son of Democracy," written and produced by Benjamin Chapin, in which the delineator of Lincoln roles plays the part of the martyred president, will be released by Paramount during the month of February. The series consists of ten two-reel features.

The first feature of the series is entitled "My Mother," and will be released February 11th. It deals with the log cabin birth of Abraham Lincoln and with the humorous and pathetic events in his early boyhood.

"My Father," the release of February 18, tells the story of Lincoln's early boyhood after the death of his mother. Abe's strong character, even as a boy, is demonstrated when, in obedience to the promise made to his mother, he refuses to fight with his youthful enemy though the provocation is great and the fighting blood courses tumultously through his veins.

"The Call to Arms," released February 25, introduces the President in the White House in the spring of 1861, and sheds sidelights upon the domestic life of Abraham Lincoln, revealing the greatness of his character. Confronted by world problems, Lincoln found time for his wife and two little sons, Willie and Tad, and very human touches are developed. The baiting of the President by militant delegations clamoring for war is strikingly shown, and the earnest endeavors of Lincoln to avert bloodshed bring out his strong determination. The fall of Ft. Sumter, the call to arms and the enthusiastic response of the nation present scenes of stirring patriotism, in which are appropriately interpolated pictures of our soldiers in the present day going to the battle fronts of the great world war.

Vitagraph Serial Is Now Completed

Last week Edward J. Montagne and Garfield Thompson completed the picturization of "The Woman in the Web," another Vitagraph serial, from the pen of Albert E. Smith and Cyrus Townsend Brady. It is Mr. Smith's intention to have two serial companies at work in the West all the time. William Duncan is at present completing "Vengeance and the Woman."

Success Reported for Sunshine Comedies

It is said that the Sunshine Comedies which Henry Lehrman has made for William Fox are going big all over the country. A small fortune is said to have been spent in the production of each of these fun makers.

Powerful Story Promised by Goldwyn

The story appeal of Rex Beach's "The Auction Block" is surpassed, Goldwyn declares, in his newest production, "Heart of the Sunset," made from the author's novel of that name for distribution by the Goldwyn Distributing Corporation as a Rex Beach special.

Short Subjects in Review

By Clara DeLissa Berg

Bray Studios Add Novelty to Topics

THE public is willing enough to absorb information. But it wants sugar on the pill, if the latter is administered between the feature and the comedy. If the sugar takes the form of amusement or novelty, it will swallow the dose gladly. And ask for more.

Of this fact the Bray Studios, issuing the Paramount-Bray Pictograph, are fully aware, and while adhering to their aim of adding to the public's store of information on topics of vital and current interest, are offering it in a form which is primarily entertaining, as well as novel and pleasing to the eye.

"We try, of course," said Mr. Bray, "to obtain subjects which in themselves possess these qualities, such as our recent release, 'The New Art of Dress.' But sometimes the subject, while interesting and valuable, lacks just that something which gets and holds the attention of an audience. In such cases we supply it in the titles or edit the scenario in such a way as to bring out its possible dramatic value. 'Mobilizing the Twenty Million Woman Power of the United States,' to be shortly released, is of great importance, but in the form in which it was submitted to us it had no screen value. However, by giving it snappy titles and choosing material that has good screen possibilities we are able to present the subject in a manner that will interest and hold any audience. Everyone talks 'camouflage' and everyone has seen pictures of strangely daubed boats and guns. In our treatment of this subject in a forthcoming issue of the Pictograph we are not content to show merely the result, but we indicate by titles and pictures *the reason why* we show how nature herself camouflages, and we make clear by illustration exactly how a big gun escapes the attention of the airman flying directly overhead. In short, we believe that education is no less valuable for being pleasant, and our experience indicates that being so it is for all concerned profitable."

A RECIPE FOR SUCCESS

MESSRS. BRANDON & BRADBURY, owners of the Majestic and Bunny Theatres in Manhattan, are successful.

Mr. Brandon told us so himself, and knowing the Bunny Theatre even better than we know Mr. Brandon, we have every reason to believe him.

After much experiment and observation Mr. Brandon evolved what he considered the ideal program for his first house, the Bunny. Box office reports justified his introducing it with slight modification to meet a different type of audience at his second house.

Here it is:

A feature
A NEWS WEEKLY OR SCREEN MAGAZINE
A SCENIC OR NATURE STUDY
A comedy

BEATING THE CROOK AND THE TOOTHACHE

The widespread commendation accorded to the X-ray pictures in motion shown in a recent release of the Universal Screen Magazine will be extended to a similar series which forms part of the 58th issue of the Magazine, released February 15. Here the wonderful instrument is turned on suspicious molars and brings to light deep-seated troubles that would elude the most careful external examination. The man or woman lucky enough not to need the dentist is a museum exhibit for rarity. The unnumbered army who experience both torture and relief at his hands will gaze at this illuminating screen textbook with keen interest.

"A crook ain't got a fair chance in New York now!" We quote from the Screen Magazine, which makes clear, in pictures showing the training given New York policemen, just why there's no longer a 50-50 bet on the husky evil-doer in a bout with an agile and expert guardian of the law.

"Harvsting Pineapples in Hawaii" indicates the extent to which this valuable industry has grown, necessitating modern tractors and intricate machinery, while under the title of "Preparedness" comely women show in how many ways they can release a man for the front, from making munitions to moving scenery.

GUNS PAST AND PRESENT

In its International split reel of the present week the Pathe Exchange goes back into our history of the past one hundred and fifty years and shows the evolution of the firearm (American Firearms) from the flintlock of the pioneer to the rifle in the hands of our army to-day. Each type of gun is handled and demonstrated by a man dressed in the army uniform of the period to which it belongs. Close-ups show the various methods of breech and muzzle loading.

Happy Hooligan, rebuking two youngsters who are "making ink" by dipping a small black person into a bucket of water, tells a wonderful tale, "All for the Ladies," of a border raid, a lady with a swastika and a band of slithery snakes.

TO RAINIER'S SUMMIT

With distant Rainier, whose majestic glittering peak always dominates the horizon, as our objective, Robert Bruce takes us over "The Trail of the Sky" (Educational Films Corporation) in his usual debonair and sprightly fashion. Leaving Mountain Inn, perched at an altitude of 16,000 feet in Rainier National Park, the pack train makes its zigzag way up the heights which lead toward Rainier's summit. The going in the region of Nisqually Glacier is no easy task, but "fresh grass and ice water" are "served in the Blue Room," and a cascade seemingly descending from the heavens offers aesthetic refreshments to the foot-weary.

CLIMBING THE SKY LINE

Two adventurous young men, who are satisfied with nothing less than the High Spots, are the heroes of the Educational Film release "The Ridge Roamers." Also we might mention The Dog. When it is announced that Robert T. Bruce is one of the adventurers aforesaid, it is needless to state that the "high spots" lie amid the eternal snows of the Olympics and the adventures are such as leave soul and body cleaner and stronger, and nearer the Great Spirit that dwells in the silences.

Which sounds solemn, but isn't so meant. And the film itself is brimful of the wit and gayety that give a delightful individuality to all of this series of scenic pictures.

BEAUTY IN COLOR

Eternally associated with roses and romance is that strip of sun-drenched shore that stretches from Nice in France to the towns that lie on the northwestern edge of Italy. The latest Pathe scenic, "Along the Riviera," includes a series of beautiful views in colors of this picturesque region with its strongly indented shore, whose rocky ridges stretch out like great fingers into the turquoise waters. Most of the coast is high and rugged, and at the base of the dark cliffs nestle little towns and groups of summer villas. Some wonderful sunset views in gorgeous and startling coloring close the film.

The second half of the reel consists of the ever-fascinating subject, "Watching Flowers Bloom." Particularly fine is the growth and blossoming of a richly tinted petunia.

UNTURNING THE TRICK

You remember, don't you, how the magician used to "show" just how he did a favorite trick? And how, after he got through the demonstration, you knew just exactly as much as you did before, or less? Not so in Paramount-Bray Pictograph No. 104. The young gentleman, Hereward Carrington in fact, who takes rabbits from hats and changes white handkerchiefs into colored bandanas gives away the trick so that the most naive can grasp it.

This is one of four pleasing subjects in this attractive number. The first pictures Mrs. Susanna Bell, one of the women in unusual professions whom the Bray Studios are presenting to the public via the screen. Mrs. Bell raises Persian cats and introduces us to a half dozen or so of these furry aristocrats.

Young America demonstrates its ability to withstand winter by coasting, ice-boating, playing hockey and indulging in other forms of sport on snow and ice.

Leighton Budd, in one of his artistic cartoons, indicates the final fate that awaits "Fritz," despite His Master's Voice in Berlin and the Made in Germany Big Stick.

"ANOTHER LUMP, PLEASE"

That is what Mother Bear said, and when it wasn't forthcoming she followed the sugar man right up the tree in which he had taken refuge. But that was last summer, when we had the run of the bowl and not a minute dose served up in a white envelope like a doctor's prescription. Also the interesting event took place in Yellowstone Park, where bears are the spoiled darlings of residents and visitors alike, and where Mr. Finley, of the Oregon Game and Fish Commission, found material for a delightfully funny film entitled "The Bears of the Yellowstone" (Universal).

With an instinct for the dramatic, Mr. Finley opens his film with a picture of the park refuse wagon visited by a bear or two, but as the film unwinds the bears increase in number till a goodly herd of the big fellows occupies the screen. The fact of their friendliness being established, Mr. Finley concentrates on the performances of a mother bear with a pair of twins. The cubs want to look at the camera, but object to the reserve process. However, Mother Bear has no false modesty and obliges the camera man with a fine likeness of herself. For reward, a few lumps of sugar. But an inordinate liking for sweets overcomes her polite reserve, with consequences described above. The youngsters, given the screen to themselves, have a fine boxing match, biffing each other till both roll off their platform. But like good children they kiss and make up, and then they lie down side by side for "a beauty sleep."

An unusually attractive, entertaining reel.

BACKYARD HOSPITALITY

"The little cuss wrastled with me!" exclaimed the big man at Roaring Camp, when the little new baby, Luck, grasped his huge finger. Much the same sort of pride animates the boy and girl who, in the second of the Finley nature studies, "Taming Wild Birls" (Universal), make friend with the tiny feathered creatures who haunt our orchards and gardens, needing only a guarantee of shelter, food and freedom from molestation to become our trusting intimates. A first hint of how it is done is given by the pictures of young lads building bird houses, which we later see occupied by wrens and bluebirds. When the cat, dire enemy of our useful insect-eating birds, catches and kills mother bluebird, the children adopt the orphans, filling the gaping mouths with pinches of food till the youngsters are strong enough to eat from outstretched plate or hand. In the friendliest confidence they fly around their foster parents, alighting on shoulder and head.

In the Independent Field

Direct Sales Plan Launched in New York

At a meeting of the New York Local, No. 1, of the M. P. E. L., held Tuesday afternoon, January 29, at the headquarters in New York City, the manufacturer-to-exhibitor-direct plan, which was approved by the Allied Exhibitors' Convention in Washington in December, was presented.

I. M. Chadwick, Joseph A. Golden, Harry Rapf, Louis L. Levine and Charles C. Pettijohn presented the details of the plan, for the consideration of the approximately seventy-five exhibitors present.

A motion was made and unanimously carried to put this direct sales plan into immediate effect in New York City, and a committee was appointed by President Manheimer to secure signatures necessary to guarantee New York City's minimum quota. Quotas have now been guaranteed under this new plan for sixteen states and quotas are now organizing to adopt the plan in sixteen other states, New York City and Brooklyn.

Exhibitors booking units are springing up in all parts of the United States for the purpose of marketing film under this direct sales plan. The seven independent producers engaged in this enterprise are receiving many inquiries and great encouragement from exhibitors in every mail.

"The Belgian" to Show for Belgian Relief

Arrangements have been completed for the screening of Sidney Olcott's production, "The Belgian," at a benefit entertainment to be given on Friday, February 8, in St. Francis Hotel, San Francisco, in behalf of the war orphaned children of Belgium and France.

This marks the second time the production, which is the third special release of the U. S. Exhibitors' Booking Corporation, has been shown at a Belgian benefit. It was shown first under the joint auspices of Sidney Olcott and Frank G. Hall at the Ritz-Carlton Hotel, New York. An admission fee of $3 was charged and a considerable sum was raised for the Belgian fund.

Messrs. Sheehan and Lourie, owners of the Rialto theatre of San Francisco, at which the Olcott production will be screened following its presentation at the St. Francis, will co-operate to make the entertainment a big success. The theatre proprietors have agreed to install two machines in the Colonial Ball Room of the hotel and to furnish an expert operator, so that the projection will be as near perfect as possible.

The entertainment is being arranged by a committee of prominent San Francisco society workers, among them Mrs. Harriet Fay Richards, who is head of the committee on arrangements.

"Calamity, Blessing in Disguise"

So Says P. V. R. Key in Commenting Upon the Effect of the Fuel Administrator's Order as Affecting Industry

P. V. R. KEY, director of sales and advertising for Foursquare Pictures in commenting upon the effect which the Fuel Administrator's order has had upon the industry, quotes M. H. Hoffman as saying before he left last week for a tour of inspection of the Foursquare exchanges that while it must hurt the weak exhibitors, the one-day-a-week closing rule will only make the strong exhibitors stronger.

Mr. Key elaborates upon this the statement made by Mr. Hoffman in the following interview:

"Sometimes, as many of us know, a seeming calamity is a blessing in disguise. This closing-order may be one of these elements for improving matters. It is likely to hurt a little, but the exhibitor least of all. For he may make up, in patronage, on the Mondays and other nights what he loses on Tuesdays.

"The distributors are the ones entitled to sympathy—if it is deemed necessary to pass any around. Because taking one day out of each week for several weeks means a loss of possible play-dates and they are gone, irretrievably. Exhibitors should bear this in mind, and a great many already are so doing. Only a few days ago one Foursquare Exchange manager wrote in saying that every theatre manager he had seen in his territory agreed that exhibitors were far less hard hit than either distributors or producers.

"It would be useless to deny that seemingly there has been a succession of hard knocks for the industry—beginning with the effects caused by the placing of war taxation upon film raw stock, positive prints and theatre admission tickets. But all these hardships have been righting themselves. The far-sighted people in the industry are not agitated by this latest disturbing element. As Mr. Hoffman recently said:

"'The industry is in for some hard knocks, but they will be constructive ones which are to bring it benefits.

"What is required, principally, is for the leading exhibitors to show the way to others less fortunate. For the trade, without a question of doubt, is approaching an unprecedented era of prosperity. Underlying proof is clear to those smart enough to look for it; and it is these men who are getting ready to take the fullest advantage of the upturn, which is nearer at hand than many pessimists think.

"It would occasion no surprise among the well informed if by March 1 the Federal Fuel Administration were to vacate the order for Tuesday closings. By that time winter will be nearly, if not fully over, and the freight congestion will have become materially relieved, and shipping conditions vastly improved.

"Then, without doubt, will the desire for entertainment and diversion become more pronounced. Likewise will the people have acquired the habit of paying war tax on admissions. So, it would seem exhibitors may reasonably anticipate the business pendulum to swing toward instead of away from them. And on that account existing troubles should be met smilingly because of absolute knowledge that they are but temporary. There never was a time when adversity did not depart leaving matters primed for subsequent betterment over their original condition, and it will be so in this instance.

"The speed with which the improvement is made, however, will rest in a measure with the exhibitors themselves. Wry faces and hard-luck tales are not good medicine for the quick recovery of the ailing patient, and nothing will have a better effect on the public than a generous amount of good advertising, a sunny frame of mind and the showing of the best pictures in the most up-to-date manner possible.



Mabel Normand, Star of "Mickey," Distributed by Western Import Company

Schlaifer's Feature Having Good Runs

"Where Cowboy Is King," distributed throughout the world by the L. J. Schlaifer Attractions of Seattle, Washington, has had successful engagements at the Burbank Theatre, Los Angeles; the Star Theatre, Pocatello, Idaho; Irene Theatre, American Falls; Baker Theatre, Baker, Oregon; Gem Theatre, Filer, Idaho, and the Majestic Theatre, Boise, Idaho, it is announced. Negotiations are pnding for its exhibition throughout Alaska.



Bessie Barriscale Appears as Star of "The Cast-Off," Which Is Being Distributed by Foursquare Pictures Corporation

Piedmont Flourishes in Foreign Fields

PIEDMONT PICTURES CORPORATION, through their export department, announces the successful operation of their efficiency distribution plan in the United Kingdom. The London office just closed for "Babbling Tongues," Ivan Film Productions' seven-reel feature.

"One Law for Both," another of Ivan's big hits, has had its censor troubles completely adjusted, and the feature will be released in the United Kingdom within the next few weeks. Two of the serials controlled by Piedmont Pictures Corporation have been closed for the above-mentioned territories by the London office, and distribution of same will commence immediately.

Piedmont has also succeeded in having Hanover Films' feature, "Should a Baby Die," pass the United Kingdom's censor and the reports as to the booking of the picture come up to all expectations.

The Buenos Ayres office and its various connections report the sale of all of Ivan's products for the following Latin American countries: Argentine, Uruguay, Paraguay, Chile, Peru and Bolivia. Ivan Productions are among the strongest showing in South America. Piedmont has taken over the exclusive handling of Speer Carbons from Inter-Ocean, for the territories controlled by Krishnadas Bros. of Bombay and the various connections. The sole agency covers India, Burma, Ceylon and the Straits.

Battle Scenes "Shot" for Gerard's Picture

JAMES W. GERARD, former Ambassador to Germany and author of "My Four Years in Germany," accompanied by Director William Nigh and his assistants, visited Camp Upton, Long Island, last week for the purpose of photographing the final scenes of "My Four Years in Germany" as adapted from his book. Permission was obtained from General Johnson.

Battle scenes were filmed, in which the boys went through special review and duplicated the western battle front scenes in France, and the boys are shown going "over the top" as America's answer to Germany's challenge.

"Without co-operation of the officials of the Government and the heads of the camps, such scenes would be impossible to take," said William Nigh. "Money alone could not duplicate them, could never reproduce the stern reality, the tremendous enthusiasm, the realism in the scenes that will stir even the most blasé audience to frenzied enthusiasm.

"It comes as a fitting finale to a picture that is not only timely, but is of vital interest and importance to every American everywhere."

Ambassador Gerard expressed his surprise and pleasure at the fitness of the camp and the men in it. Mr. Gerard was the guest of honor at the review of the 305th Infantry. In the temporary absence of General Johnson, the division commander, the troops were reviewed by Brig. Gen. Edmund Wittenmyer, commander of the 153d Infantry Brigade. General Wittenmyer was formerly military attache at Havana and received Ambassador Gerard when he visited there. Following an inspection of the camp, Mr. Gerard made this statement.

"During the Spanish-American War, I was in Camp Black, Long Island, and for the last two and one-half years in Germany I spent considerable time in visiting military camps and prison camps, and therefore learned by experience how to look at a camp, and in Camp Upton I went through it just as I would a camp in Germany, for the purpose of seeing how the men were treated. I examined the sleeping quarters to-day and found them clean, well-aired and warm."

Magic in Pictographs

In the 105th release of Paramount-Bray Pictograph, "the magazine on the screen," the first of a series illustrating the tricks that magicians perform will be shown.

Wharton Takes Scenes in New York

Leopold D. Wharton, supervising director, and George A. Lessey, director for The Whartons, who are producing Chief Flynn's secret service expose of the Imperial German Government's spy system, "The Eagle's Eye," began last week the filming in New York City of incidents in an episode treating of one of Imperial Germany's most desperate plots—the crippling of American shipping by creating a longshoreman's strike. Several days were occupied in this work.

Mr. Wharton brought the larger part of the "Eagle's Eye" company to New York for the filming of these incidents, including King Baggot, Marguerite Snow, Paul Everton, John P. Wade, Frederick Jones, William N. Bailey, William H. Cavanaugh, W. H. Sisson, W. F. Stewart, B. Potar, John J. Sullivan, Jr., P. Hennessey, L. F. Baker, mechanical engineer at the Wharton Studios in Ithaca, and L. T. Bacon, camera man.

Anna Luther Lends Aid to "Smokes"

Anna Luther has arrived in New York after a little more than two years in California, where she recently completed a seven-reel feature now being exploited under the title of "Who's to Blame?"

Bert Ennis, publicity director of "Our Boys in France Tobacco Fund," gives Miss Luther credit for doing good work in connection with the fund, declaring that her personality and persistency have worked remarkably well in augmenting its resources.

May Charge Theatres for Signs

The Board of Control of Montreal, Quebec, has taken up the suggestion that a license fee of $5 per year be charged for the privilege of using desired spaces for all permanent or temporary signs. It is then proposed to charge an additional fee of five cents per square foot per annum for the continued privilege.

Westerners Like Foursquare Releases

Ben S. Cohen, vice-president and general manager of the Foursquare Pictures branch, operating the territory of Colorado, Wyoming, Utah and New Mexico, writes the New York office that Foursquare releases are having the best of success in this territory. He says:

"'The Bar Sinister' is regarded hereabouts as one of the finest productions, from every standpoint, which has ever been shown. Story, cast, direction and all else that go to make a great picture have been combined in this Edgar Lewis production. 'One Hour,' a feature of unique elements, is exciting a deal of comment from experts who know good pictures and the public which does not stop to analyze them, but usually guesses right.

"I find 'The Fringe of Society' is well liked. It is a picture of distinguished atmosphere, well produced and acted by a fine cast. Ruth Roland, Milton Sills, J. Herbert Frank and Leah Baird have done work in this picture justifying their reputations. 'The Great White Trail' and the other features we have to offer are all finding ready acceptance."

"Demand for Big Features Increasing"

The increasing popularity of the special production, as reflected by the recent decision of important distributing concerns to specialize in that type of attraction, is becoming daily more manifest among the exhibitors, according to Lynn S. Card, general sales manager of the U. S. Exhibitors' Booking Corporation.

Reports recently received by Mr. Card from the firm's representative in the Virginia district, B. R. Tolmas, indicate that the demand for special productions is not confined to any special class of exhibitor, but that large and small alike are showing a marked preference for productions that lend themselves to extraordinary exploitation.

"I am convinced that the special production is the film attraction of the future," said Mr. Card. "Daily I receive reports from representatives of the U. S. Corporation scattered throughout the country which show an ever increasing demand for specials.

"As a rule I have found that exhibitors want special attractions because they can put behind them a maximum of advertising and usually reap a fair profit.

Gaumont Is Optimistic

The recent announcement that the news service of the Gaumont Company will shortly be released under a new arrangement which will make it more valuable than ever to exhibitors and to the public has caused considerable comment in film circles. In the midst of the pessimism caused by the war and the shortage of coal comes the rumor that this pioneer company will soon increase its activities in this country. Gaumont officials refuse to confirm this rumor, but admit that they will soon have an interesting statement to make public.

THE INDEPENDENT FIELD TICKER

Territorial Sales Reported During the Past Week

Productions	*Buyer*	*Territory*
"Blood of His Fathers"	Sterling Pictures Corp., New York	United States.
"Keen Kartoons"	Sterling Pictures Corp., New York	World Rights.
"The Two-Gun Man" in "The Bargain" (W. H. Productions Hart Feature)	McMahon and Jackson, Cincinnati	Kentucky.
"The Bandit and the Preacher" (W. H. Productions-Hart Feature)	McMahon and Jackson, Cincinnati	Kentucky.
"The Hell Hound of Alaska" (W. H. Productions-Hart Feature)	McMahon and Jackson, Cincinnati	Kentucky.
Twenty-Eight Sennett Produced Two-Reel Comedies (W. H. Productions).	Greater Features Company, Seattle, Wash.	Washington, Idaho, Montana, Oregon.
Twenty-Eight Sennett-Produced Two-Reel Comedies (W. H. Productions).	McMahon and Jackson, Cincinnati	Ohio, Kentucky.
"The Public Defender" (Renowned Pictures Corporation)	Turner and Dahnken, San Francisco (First National Exhibitors' Circuit)	California, Arizona, Nevada, Hawaaian Islands.
"The Public Defender" (Renowned Pictures Corporation)	Dollvan Company, Chicago.	Indiana, Illinois.
"The Public Defender" (Renowned Pictures Corporation)	Frank McCormick, Minnesota	Minnesota, Wisconsin, North and South Dakota.
"The Public Defender" (Renowned Pictures Corporation)	Independent Film and Theatre Supply Company, Montreal, Canada.	Canadian Rights.
"A Mother's Confession" (Ivan Film Productions).	Consolidated Film Corporation, 114 Golden Gate Avenue, San Francisco	Washington, Oregon, Idaho, Montana.
"The Faded Flower" (Ivan Film Productions)	Consolidated Film Corporation	Washington, Oregon, Idaho, Montana.
"The Immortal Flame" (Ivan Film Productions).	Consolidated Film Corporation	Washington, Oregon, Idaho, Montana.
"His Wives" (Ivan Film Productions)	Consolidated Film Corporation	Washington, Oregon, Idaho, Montana.
"The City of Illusion" (Ivan Film Productions).	Consolidated Film Corporation	Washington, Oregon, Idaho, Montana.
"Concealed Truth" (Ivan Film Productions)	Consolidated Film Corporation	Washington, Oregon, Idaho, Montana.
"Her Surrender" (Ivan Film Productions)	Consolidated Film Corporation	Washington, Oregon, Idaho, Montana.
"The Girl Who Did Not Care" (Ivan Film Productions)	Consolidated Film Corporation	Washington, Oregon, Idaho, Montana.
"Two Men and a Woman" (Ivan Film Productions).	Consolidated Film Corporation	Washington, Oregon, Idaho, Montana.
"One Law for Both" (Ivan Film Productions)	Consolidated Film Corporation	Washington, Oregon, Idaho, Montana.
"Babbling Tongues" (Ivan Film Productions)	Consolidated Film Corporation	Washington, Oregon, Idaho, Montana.
"Married in Name Only" (Ivan Film Productions).	Consolidated Film Corporation	Washington, Oregon, Idaho, Montana.
"Human Clay" (Ivan Film Productions)	Consolidated Film Corporation	Washington, Oregon, Idaho, Montana.
"Sins of Ambition" (Ivan Film Productions)	Consolidated Film Corporation	Washington, Oregon, Idaho, Montana.
"The Recruit" and "His Golden Romance" (Jester Comedies)	A. Rosenthall, Seattle, Wash.	North Idaho, Washington, Oregon, Montana, Alaska.
"The Recruit" and "His Golden Romance" (Jester Comedies)	Swanson-Nolan Supply Company, Denver	Colorado, Wyoming, Utah, Southern, Idaho.

(Continued on page 1026)



Eugene O'Brien and Catherine Calvert Are Appearing in Features Made by Frank A. Keeney Pictures Corporation

Keeney's First Production Under Way

WORK on the production of the first picture to be produced by the Frank A. Keeney Pictures Corporation began last week in the Biograph Studios, which have been leased by Mr. Keeney pending the erection of his own studio. The title of the new picture is "A Romance of the Underworld." The scenario, by Mildred Considine, is an adaptation of the play of the same name by Paul Armstrong, which scored such a success with the late playwright's wife, Catherine Calvert, who is featured in the photoplay.

When he organized his new enterprise Mr. Keeney declared that no expense would be spared in turning out artistic productions. That his promise will be kept is evidenced by the cast he has selected to support Miss Calvert and the other arrangements which have been made under the careful supervision of his director, James Kirkwood. Among the players who have been engaged to support Miss Calvert are Eugene O'Brien, leading man, who has played opposite Norma Talmadge in her most important productions, and David Powell, who has played opposite Mary Pickford, Edna Goodrich and Ann Murdock. Recently he has played opposite Olive Tell in Empire All-Star picture plays.

Edwin Forsberg, who has appeared in principal parts in "Madame X" and other important screen productions and is now in one of the chief roles in "Seven Days' Leave," has an important role, and Sybil Carmen, the "Moon Girl" in Ziegfeld's "Midnight Frolics," is casted for a part.

Miss Considine, who wrote the scenario, made the screen adaptation for "Ghosts of Yesterday," Norma Talmadge's latest picture, from the play "Two Women," by Rupert Hughes. She has finished recently an adaptation of "Common Clay" for the Pathe Company, in which Fannie Ward will be starred, and has done an original scenario, "All Wrong," for Bryant Washburn, of the same company. "Damnation of Doubt," another original scenario by Miss Considine, is to be the first release of the Harry McRae Webster Company.

"Calamity Howlers Wrong," Says Adams

JO. L. ADAMS, Deseret Film Company, Salt Lake City, Utah, who is in New York on business with headquarters at the Arrow Film Corporation, Times Building, says that conditions in his part of the country are good, generally speaking.

"War has had very little effect on picture houses in my section," said Mr. Adams, "and as a matter of fact, the majority of them are making more money than ever before. There never was a better time than the present for road-show picture attractions which is a pretty good indication that conditions might be worse.

"We have been listening to the calamity howlers and their predictions that because of economic conditions the entire motion picture industry would be severely crimped, but we haven't paid any attention to them, and I haven't seen any of the predictions verified as yet.

"Some of the prophets warned me especially against handling road attractions while the war lasted and told me if I did I would lose everything I owned. I immediately turned around and booked W. H. Clune's big super-feature, "The Eyes of the World," which up to the present time has made three rounds of the inter-mountain states as a road attraction, and is still going strong. This is not only a splendid tribute to the picture itself, but will serve as an illustration of picture conditions out in our part of the country.

Novel Titles for "The Crucible of Life"

A special series of animated and symbolic titles have been prepared by Arthur Sawyer and Herbert Lubin, sales representatives, of General Enterprises, Inc., for the seven-reel feature, "The Crucible of Life," adapted from the stage melodrama, "Fairfax," by Bartley Campbell, and featuring Grace Darmond, Jack Sherrill and Frank O'Connor.

The main title itself constitutes a novelty in that the lighted exterior of a motion picture house is shown with a line of patrons steadily moving at the box-office. As the electric display sign flashes in and out the title of the picture is clearly illuminated, followed in rapid succession by the names of Darmond, Sherrill, O'Connor and other leading members of the cast. The picture closes with a tableau, the central figure of which is the Goddess of Liberty surrounded by the fighting representatives of the Allied nations.

Foursquare Distributing "The Cast-Off"

"The Cast Off," a Thomas H. Ince production, featuring Bessie Barriscale and Howard Hickman, and distributed by the Foursquare Picture, is starting bookings with a rush, it is announced by the New York office. The Newark Theatre, New Jersey, has booked this feature for a week and this action was taken in advance of a trade showing. A trade showing will be given in the future. The production is in six reels. M. H. Hoffman in speaking of the merits of the production, said:

"I rarely believe in speaking highly of my own product, yet here is an instance that warrants making an exception. I can recommend 'The Cast Off' as a picture which will get money, and a lot of it. Nothing Mr. Thomas H. Ince has produced excels. 'The Cast Off' in those essentials that the public loves, and never has Miss Barriscale had a role more sympathetic than in this picture."

Jack Cohn Celebrates Anniversary

Jack Cohn, manager of the Universal Screen Magazine, announces that plans are complete to celebrate this week the anniversary of the magazine. From its inception the reel has proved popular and as a crowning achievement a contract was signed last week with the Rivoli and Rialto.

E. H. Culbertson, a magazine writer and editor, has been in direct charge of the task of selecting material submitted, although most of the features during the year have been suggested by Mr. Culbertson and prepared for the magazine under his direct personal supervision.

Olcott to Start Second Production

Sydney Olcott announces that he will commence soon on his second production for the independent market. The title for the production is not announced. Work will be commenced about the first of the month.

King-Bee Branch Opens Heavy Bookings

Nat. H. Spitzer announces that the Jersey office of the Bee-Hive exchange, which was recently opened in the Strand Theatre building, Newark, N. J., is doing a rushing business.

Milton J. Schwartz has been appointed resident manager of the Newark office and is rounding up all the "live wire" theatres in New Jersey on Billy West-King Bee comedies.

The following is a list of some of the representative theatres that have booked these comedies: Wm. Fox's Terminal theatre, for a seven-day run of each Billy West release; Lyric theatre, Paterson, three-day run every other week; Keeney's theatre, Newark, for two-day run every other week; Colonial theatre, Orange, two-day run every week; Spring theatre, West Hoboken, two-day run every other week; Regent theatre, Jersey City, two-day run every other week; Danforth theatre, Jersey City, two-day run every other week; and the Fox's Carlton, Newark; Strand, Jersey City; Comedy, Jersey City; Regent, Jersey City; Liberty, Irvington; Gaiety, Elizabeth; Franklin, Franklin Furnace; Palace, Newark; Playhause, Newark; Criterion, Newark; Ampere, Ampere, N. J.; Plaza, Newark; Auditorium, Jersey City; Hippodrome, Jersey City; Princess, Jersey City; Bishop's, Hoboken; Cortland, West Hoboken; Keystone, West Hoboken; Palace, Passaic; Palace, Union Hill; Grand Palace, Newark; Lyons Park, Morristown.

Ernest Shipman Confined by Sickness

Ernest Shipman, representative sales agent, although confined to his bed by threatened pneumonia, writes from his home that he is still doing business, and certifies to the fact by stating that last week he signed contracts which disposed of a considerable territory for the Shorty Hamilton Comedies, which he is exploiting on the independent market. The sales included the territories of New York, eastern Pennsylvania, New Jersey, Ohio, Michigan, Indiana, Minensota, Wisconsin, North and South Dakota and Oklahoma. Mr. Shipman stated that he hoped to be back at his office next week.

Billy West's Latest Ready for Release

Billy West, in the latest King-Bee Comedy, titled "The Rogue," has arrived from the King-Bee studio at Hollywood, Cal., and is said to be one of Billy's best. The title-role is played by Billy West, and tells the story of a tramp who finds himself in high-brow society, through the fact that he is knocked down by a debutante's automobile. In this picture Miss Rosemary Theby, who appeared in the early releases of the King-Bee comedies, makes her reappearance. Babe Hardy and Leo White have important roles.

"The Rogue" will be released on February 15.



Harry Reichenbach's Banner Across Broadway Speaks for Itself, and William Parson's Feature Production Is Doing Likewise

"Tarzan of Apes" Stands 'Em Up

National Film Company of America's Jungle Picture Has Auspicious Opening at "Broadway" May Remain

THE opening of "Tarzan of the Apes," the National Film Company of America's special production, at the Broadway theatre, January 27, was one of the biggest and most successful openings ever attributed to a picture on Broadway. With about 50 per cent of the house given to the trade, it is estimated that thousands of people were turned away on the opening night. The day following the opening night, a double line extended from the box-office up Broadway for nearly a block, at the evening performance.

The press and the public were unanimous in the opinion that "Tarzan of the Apes" is one of the best and most entertaining pictures that have been shown on Broadway. Harry Reichenbach, who is handling the publicity and directing the run at the Broadway theatre had a novel display in the lobby of the Broadway theatre and he had the stage banked with tropical foliage, the whole resembling a jungle scene. Across Broadway from the theatre to the Continental Hotel, he had a large banner strung, presenting the title and announcement in huge letters. An orchestra of thirty pieces rendered special music.

The criticisms in the New York papers were unanimous in the opinion that "Tarzan of the Apes" is a daring spectacle and an unusually entertaining picture. The Evening Telegram referred to the picture as the most thrilling ever shown, and the New York World said it is nothing short of marvelous and the greatest film of the age.

It is announced by Mr. Reichenbach that the picture will remain at the Broadway until warm weather.

Mabel Normand Speaks Highly of "Mickey"

Mabel Normand, star of "Mickey," says that she does not remember a production in which she has worked which offered the opportunities for real comedy situations and human-interest touches as was offered by "Mickey." "I had one of the most wonderful times of my life," she said, "during the making of this picture, and I honestly believe that every one of the cast, including Mr. Sennett himself, who helped produce "Mickey," forgot about the outside world and put their whole heart and soul into this picture."

Sterling Gets Keen Kartoons

Sterling Pictures Corporation announces that it has purchased the world's rights to Keen Kartoons, a series of animated comedy subjects. The cartoons will be released in series, the first offering consisting of twelve in number, averaging a half reel in length. They will be disposed of on the independent market.



Leah Baird, James Morrison, Viola Palmer, Ed Mackay, Ben Hendrick and Harry Burkhart Are Presented in Ivan's "Life or Honor"

Ivan Announces Big Sale to Kohn

Practically Every Ivan Feature, Including Fourteen in Number Sold for Northwest Territory to Marion Kohn

IVAN FILM PRODUCTIONS, INC., closed last week, one of the biggest single sales recorded in some time in the Independent field. Marion Kohn, president of the Consolidated Film Corporation, San Francisco, one of the largest and most prominent film distributors in the Northwest, closed with Ivan Productions, Inc., for the territory covered by Washington, Oregon, Idaho and Montana for the following special features: "A Mother's Confession," "Faded Flower," "The Immortal Flame," "His Wives," "City of Illusion," "Concealed Truth," "Her Surrender," "The Girl Who Did Not Care," "Two Men and a Woman," "One Law for Both," "Babbling Tongues," "Married in Name Only." "Human Clay" and "Sins of Ambition."

The territory covered by the deal is practically new to Ivan product. Mr. Kohn said that he had watched the success which the M. and R. Feature Film Exchange had had and are having with Ivan product in California, Nevada and Arizona, and felt sure that he would have the same success in the new territory which he has just acquired.

In addition to an effective advertising campaign which Mr. Kohn will launch in connection with the exploitation of these features in his territory, the Ivan Productions announces that it will start a country-wide national campaign in the interest of all their productions. Dr. O. I. Lamberger, director of publicity for Ivan, said that close co-operation with the distributor-exhibitor would be carried out.

Dr. Lamberger announces that within the next few weeks he will start on a country-wide trip to be known as "the Ivan publicity trip," and that he will visit every large city and town from here to the Coast.

Branch Office for W. H. Hart Features

The Specialty Film Company of San Antonio, Texas, who have secured the rights to the two W. H. Productions Company Hart superfeature productions, "The Bandit and the Preacher" and "The Hell Hound of Alaska" and the twenty-eight two-reel Mack Sennett comedies, for Texas and Arkansas, have established a branch office at Dallas for the purpose of exploiting these productions.

W. G. Underwood, who will be in charge of the exchange, is one of the pioneer film men of the Southwest, having located in Texas about ten years ago. For the past three years Mr. Underwood has been manager of the Pathe exchange branch office at Dallas, which position he was obliged to give up last April on account of ill-health. He states that he sees vast possibilities and earning powers in these W. H. Productions Hart features, and though the pictures have not been released as yet, up to this time, they have over $10,000 worth of bona fide contracts on same.

L. C. Baxley, who is also associated with this enterprise, was also connected with the Pathe exchange at Dallas for a period of about two years, and is considered one of the best salesmen in this territory.

They have chosen the Matinee Bar of Dallas as a branch office, because it is one of the old landmarks, which is well known to film men and exhibitors who have visited Dallas in the last five years. It has been estimated by the various exchange managers of Dallas that during this period over $8,000,000 worth of film business has been transacted over this bar.

You are not going to war. The men who are need all the comforts you can give them. Help them get cigarettes. That is your patriotic duty. If you aren't helping in the "smokes" campaign, get busy—now. Don't be a slacker!

Sales Announced for "Public Defender"

Harry Raver's production of Mayer C. Goldman's story, "The Public Defender," with Frank Keenan, Robert Edeson and Alma Hanlon featured, exploited on the independent market by the Renowned Pictures Corporation, has been sold for the major portion of the United States territory and Canada, according to the announcement of the Renowned Pictures.

Walter E. Greene bought New York State for his Modern Feature Film Company, Hiram Abrams secured the New England territory for the Boston Photoplay Company, Turner & Dahnken, franchise holders in the First National Exhibitors' circuit, San Francisco, have purchased California, Arizona and Nevada, the Doll-Van Company has secured Illinois and Indiana, Thomas Hamlin Associated Theatres, Minnesota, control Minnesota, Wisconsin, North and South Dakota, and the Independent Film and Theatre Supply Company of Montreal have Canada.

Broadway Theatre Uses Acetylene

Broadway theatre, New York, is the one theatre on the one "White Way" that is living true to the name of the old street on these "Lightless Nights."

The Broadway theatre, of which Carl Laemmle, president of the Universal Film Manufacturing Company, is lessee, utilized three acetylene Milburn lights of 10,000 candle power and 15-inch reflectors to illuminate its front and the signs that were previously lighted by electricity. The lights were turned on the front and the signs like searchlights.

Exhibitors Make Orchestras a Feature

In order to increase the box-office receipts, the theatre managers of Edmonton, Alberta, have decided to make their orchestras a feature of the program. Special arrangements have been made for orchestral music and in their advertisements special notice will be made of the musical attraction.

"Watch Your Step"

By H. Winik—W. H. Productions

EVERY one connected with the trade —the exhibitors, renters, and all, are in danger. They must awaken to this fact and penetrate this 'smoke screen,' which is being unfurled around them. Their bread and butter is dependent upon its timely realization. Their position can be likened to that of the Allies during the past forty years. The Kaiser in his scheme for world domination, was in secrecy, constantly preparing for its seizure. His worldly philanthropies were the 'smoke screen' to cover his real designs and he, too, would have succeeded if his attempt had not been too premature. The early realization of the scheme to gain the domination of the film industry, will really keep the trade free from the shackles of its slavery.

"'Der Tag" will come if they willingly aid and support a consolidation of this kind, which will become so powerful and consequently a menace in the exercising of its power to the livelihood of the various dependents upon this industry. The Allies have been for years buying goods from Germany, and unconscious of the fact, have, with their own money, been preparing for their own death. No one realized that every dollar paid to Germany meant suicide.

"The trade should not contribute to its own execution. It is the little grains of sand that, when properly coordinated, become mammoth boulders. I have been here for several months, and have been watching things very carefully. I have had conversations with officers of the largest film concerns, and when these officers forgot themselves while talking, this is what they said: 'We have all the stars —all the best producers, the strongest organization, and we can raise all the money required. We will make the exhibitors pay big prices—they cannot live without us and our products. We figure on making several millions of dollars each year. In two years from now, we will own the best picture houses in every city in the United States of over 25,000 population. This is 'Der Tag,' which is in the process of being, although many do not realize it, foisted upon the various branches of the industry. Stars, actors, directors and all will feel the weight of the mailed fist. They will be units or cogs in the wheel of one gigantic combine. Their individual identity will be lost, and they will take what is offered them, or look for other means of making a living.

"Most of the stars to-day are stars—but among other stars. When you visit the zoo, and look into the monkey-house, all the monkeys practically look alike. You would have to put another type of animal among them, in order for it to be in a class by itself. The stars must carefully consider their own status and realize that when they are linked up with others of stellar worth, they no longer shine with the brilliancy with which they would were they segregated with concerns that are being run independently.

"To my mind, Charlie Chaplin to-day is the biggest drawing power in the world, because he does not allow himself to become tied up with other stars. No one makes a bigger fuss over Douglas Fairbanks than over Mary Pickford or Marguerite Clark. They are all the same because they all come from the same exchange, with the same kind of posters, slides, etc., showing the same trademark.

"Who ever heard that a picture that should only cost between $15,000.00 and $25,000.00, should bring $2,500.00 for a week's rental for one copy from one theatre in one town? It is the craziest thing I ever heard of. That very same picture brings in England in a theatre just as large as those here in the United States, and that charges the same price of admission, $125.00 for three days. Yes, a British exhibitor will pay $1,000.00 a week or more, provided the picture is worth it (the cost of production is always considered).

"Charlie Chaplin is the only star that means anything in foreign countries. Each production is booked on its merit, regardless of who appears in it, and until this condition exists in this country, the bankers, who are to a great extent, responsible for the extravagant wastage, are loaning money to irresponsible parties.

"If 'Der Tag' comes, the film industry will become an automatic proposition and before any one will be able to get a job, he will have to be a relation. There will be no advertising in trade papers, but about $4,000,000.00 a year will be spent in newspapers and magazines to the public, advertising one brand of productions, showing in theatres controlled by one organization."

"Direct Application Success"

Carle E. Carlton, President Crest Pictures Corporation, Pleased With Success of "A Grain of Dust"—Exhibitor Assured Fair Deal

CARLE E. CARLTON, president of Crest Pictures Corporation, whose latest offering on the independent market is the Ogden production, "A Grain of Dust," adapted from David Graham Phillips' work of the same name and featuring Lillian Walker, says that the direct applications for booking received by this organization exceed the prices placed upon this feature for some territories.

"We are not in business for a day, or for the purpose of marketing a single picture. This being so, we are more intent upon gaining the confidence of the trade than we are upon abnormal profits.

"As we see it, such confidence can be gained only in two ways: First, by making productions, which at all times will be worthy of such confidence. Secondly, by so marketing these productions that both the exhibitor and the state rights buyer will make the money to which they are entitled.

"That we have accomplished the first step, so far as 'The Grain of Dust' is concerned, would seem to be evidenced by the reception which has been accorded this feature. Nothing but unusual and self-evident box-office value could have produced such a response as we have received from our suggestion that exhibitors get in touch, direct with us, regarding this picture.

"The second step is not so easy of accomplishment. My thought is that it depends fundamentally upon the sincerity of purpose of those marketing a production. As both an exhibitor and a state rights buyer, in addition to a producer of pictures, I have a very profound respect for the problems and perplexities of my fellow exhibitors and state rights buyers.

"Definite arrangements have been completed with exhibitors all over the country for the showing of this picture at prices equitable to all concerned. Territories are being closed with the definite stipulation that these arrangements, both as to price and to first-run protection, will be honored by the buyer."

"A Grain of Dust" drew strong commendation from the reviewers.



Maurice Tourneur Has Directed a Great Array of Stars and Big Productions, and Has Completed Artcraft's "The Bluebird"

INDEPENDENT FIELD TICKER

(*Continued from page* 1021)

"The Recruit" and "His Golden Romance" (Jester Comedies)	The Western F. F. Company, San Francisco	California.
"Today" (Inter-Ocean Film Corp.)		South Africa.
"The Mad Lover" (Inter-Ocean Film Corp.)		South Africa.
"Raffles" (Inter-Ocean Film Corp.)		South Africa.
"The Recruit" and "His Golden Romance" (Jester Comedies)	Standard Film Exchange, Kansas City	Kansas City, Mo.
"The Recruit" and "His Golden Romance" (Jester Comedies)	Standard Film Exchange, St. Louis	St. Louis, Mo.
"Birth of Democracy" (Export and Import Film Company)	Philadelphia Ideal Film Exchange Co., Philadelphia	Eastern Pennsylvania, Delaware, West Virginia, Maryland, Southern New Jersey.
"One Law for Both" and "Sins of Ambition" (Ivan Film Productions)	American Film Exchange Co., Fort Worth, Tex.	Texas, Arkansas, Louisiana.
"The Public Defender" (Renowned Pictures Corp.)	Frank McCormick, Minneapolis	Wisconsin, Minnesota, North and South Dakota.
"Should She Obey"	African Films Trust, Ltd. (New York Office)	Africa.
"Raffles, the Amateur Cracksman"	Sol Lesser (State Rights Distributors, Inc.)	California, Nevada, Arizona, Hawaiian Islands.

Jester Comedies Meet with Favor

William Steiner, Jester Comedy Company, Reports Success with First Two Releases—All But South Sold

William Steiner, of the Jester Comedy Company, who is now on the Pacific Coast, giving trade showings of the first two Jester comedies, "The Recruit" and "His Golden Romance," featuring Twede-Dan, sends in encouraging reports of conditions on the Coast. He writes that the cry of inactivity on the part of the film producers has evidently been started by a few of the newcomers in the field, who have gone to the Coast to make productions, and are having a hard time of it All the regulars are busy as bees and hard at work on productions for Spring release. He said:

"The exhibitors in this territory are in a flourishing state, and are using only the best that the market affords at the present date. The question of price does not enter into their business method at all. What they want is good productions. There is no room for the mediocre film plays on the Coast.

"I have given many showings of the Jester Comedies, and they have been well received. I have signed up for all territories from New York to the Coast, and will now make an invasion of the South. There seems to be a difference of opinion as to which of the two first releases of the Jester Comedies are the best box office attractions, "The Recruit" or "His Golden Romance." This is only natural, as the stories are foreign to each other. The idea of making the first two stories so diversified was to give the exchanges and the exhibitors an opportunity of seeing the full scope of the work that can be done by Twede-Dan, the star.

"Heretofore, it has practically always been customary for a comedian to adopt a certain personal, and carry that through all his stories with the result that the comedian soon becomes tiresome. In Twede-Dan I have a remarkable comedian who possesses not alone a real comedy strain, but who is possessed of dramatic ability. Both these forces are given full sway in "The Recruit" and "His Golden Romance," and in the third of the series, "All Fur Her," Twede-Dan has been given a greater opportunity to show what he can do.

You are not going to war. The men who are need all the comforts you can give them. Help them get cigarettes. That is your patriotic duty. If you aren't helping in the "smokes" campaign, get busy—now. Don't be a slacker!

Grier and Berman Join U. S. Exhibitors

John K. Grier, who resigned recently as Canadian sales manager of the Famous Players-Lasky Company, has joined the sales staff of the U. S. Exhibitors' Booking Corporation and will supervise distribution in the Cleveland territory. Mr. Grier was formerly manager of the Triangle exchange in that city.

Another recent addition to the U. S. distributing organization is Charles Berman, well known in Canadian film circles. He will represent the Hall organization in Toronto, in which district the U. S. subjects are handled by the Superfeatures, Ltd., of which Charles Stevens is president. Branch offices are maintained in Montreal and St. Johns, the latter covering the maritime provinces.

Mr. Berman was interested formerly in the Regal Film Company and had the World franchise and also has handled in Canada Triangle and Goldwyn subjects. Mr. Berman will supervise the distribution of U. S. productions throughout the dominion.

Homer Howard Joins U. S. Exhibitors

Homer Howard, one of the best known film men in the upper New York State district, has resigned his position as Buffalo representative of Paramount to join the sales forces of the U. S. Exhibitors' Booking Corporation. He will be in charge of the Buffalo district, making his headquarters in the Hoffman-Foursquare exchange of that city. The productions to the exploitation of which Mr. Howard will henceforth devote his entire attention are "The Zeppelin's Last Raid," "Those, Who Pay" and "The Belgian."

Max Cutler also has joined the U. S. organization and has been assigned by General Sales Manager Lynn S. Card to the Chicago office.



Corinne Griffith, a Vitagraph Favorite

News Notes from Canada

Public Dislikes to Lose Its Comedy

The action of the Manitoba Government in prohibiting the comedy films in that province has caused much discussion and disapproval among not only the film industry, but the general public as well. The majority of the leading Canadian newspapers have announced the law, stating that it is thought the Evelyn Thaw production, "Redemption," led up to this action, the authorities stating that it was such plays and comedies that gave the public a frivolous viewpoint.

It takes a great deal of imagination to see what the comedy films have to do with a production such as Evelyn Thaw in "Redemption," the public thinks.

Pictures Used to Teach Trades

The Vocational Department of the Military Hospitals Commission has decided to use moving pictures in connection with the re-educational work of the returned soldiers. It is thought by this method the heroes will be better able to decide just what vocation they wish to follow in the future.

Woman Operator in Canada

Mrs. Art Pelletier, wife of the proprietor of the Sunset theatre, Estuary, Sask., is the first woman to receive a license from the Government to operate a moving picture machine in the Province of Saskatchewan.

Town of Ryley Installs Projection Machine

The first moving picture machine to be installed in a public school in Alberta has been formally inaugurated by H. P. Brown, of the University of Alberta extension department at Ryley, a small town on the Grand Trunk Pacific. The machine is of the Pathescope film type, representing an outlay of $175, which the Ryley school trustees have decided would be a good investment for their community. Mr. Brown gave a public demonstration of the picture apparatus, and complimented the town on its enterprise in making the new departure. It is intended to use the machine for community entertainments and general educational purposes.

You are not going to war. The men who are need all the comforts you can give them. Help them get cigarettes. That is your patriotic duty. If you aren't helping in the "smokes" campaign, get busy—now. Don't be a slacker!

Canada Has Shipping Troubles

Exchanges Send Printed Explanations to the Exhibitors Regarding Conditions—Several Days Each Week Are Lost

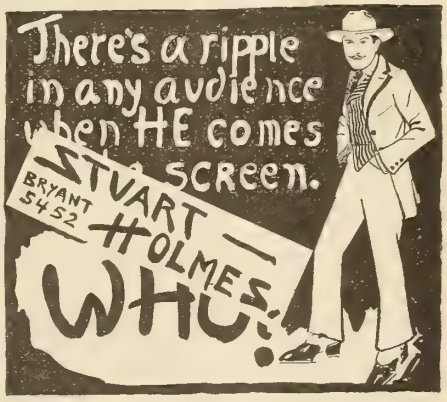
EXCHANGE managers and exhibitors of Canada are trying to withhold, it developed last week, what might appear to be undue criticism of the men in power for their recent order curtailing the railway service.

So serious has this matter become, at least in the Maritime Provinces, that the exchanges have found it necessary to issue printed statements setting forth the real conditions of affairs. These are being sent to every exhibitor so that he may realize the difficulties which are likely to confront him in the future. The following are a few examples of what curtailment means to Eastern Canadian exchanges.

Formerly the Halifax service consisted of two trains per day, one leaving St. John, N. B., at noon and one at midnight. The latter was, undoubtedly, the most valuable from a business point of view as it allowed film which had been used in St. John that day to be shipped to Halifax the same evening. This would arrive the next morning allowing ample time for examination before being shown at the matinee. The removal of this train from the service means that all film now has to be shipped at noon of the day previous to screening, and owing to the fact that the night train leaving Halifax for St. John has also been taken off, another day is lost in returning it.

In certain cases as many as four days per week are lost transferring the film from one place to another. The loss of the train running north to Edmunston is also causing endless confusion, and the cutting down of the Shore Line service from six to three days per week seems to be the last straw. However, bad as things are they might be worse, and if the exhibitors will faithfully carry out the instructions of the exchanges they may be reasonably sure of getting their shows in good time.

Usually, if a film is shipped to an out-of-the-way place, the manager of the theatre is requested to see that it is forwarded to another exhibitor in that territory, instead of being reshipped to the exchange. Owing to the fact that many, through carelessness or thoughtlessness, have ignored this request many theatres have had to remain dark for at least a day. The unfortunate manager does not realize what he is up against until he sends to the station for his film, only to find that it has not arrived. His advertising, if he has done any, is absolutely wasted, and he is confronted with the task of making explanations to a disappointed public. The exchange, on receipt of his wire immediately ships a substitute show, and, by the irony of fate, the manager who was the cause of the trouble is likely to find himself without his advertised film for the coming week, it having been sent to appease the wrath of the exhibitor whose house through his carelessness, had been dark.





EASTERN CANADA BRIEFS

I. Sourkes, late manager for the Regal Film Company in St. John, N. B., has returned to Montreal to take up his duties as manager of the home office.

H. H. McArthur, who has taken Mr. Sourke's place in St. John, is one of the oldest exchange managers in experience, yet one of the youngest in years. In 1909 he became manager for the Kinetograph Company, in this city, then he transferred to the Kliene Optical Company, which was later merged with the General Film.

The Regal Film Company handles Triangle, Goldwyn, Paralta, World and Specials such as "The Fall of the Romanoffs," "The Freedom of the World," "Redemption" and "The Spoilers." All of these films are reported to be doing good business.

J. Leverman, local manager for the Fox exchange, is making a tour of the South Shore. He sends word that Dustin Farnum, George Walsh and Virginia Pearson are the best drawing cards in that district. The Casino, Halifax, played "The Two Little Imps" for the second time, and say they did remarkably well with it on its second showing.

The Metro Corporation is handling Hoffman's Foursquare Pictures, National Exhibitors' Circuit, U. S. A. Circuit, and the serial, "The Eagle's Eye." They report solid bookings on all the Chaplins and very good business on all the Petrova pictures.

Manager Margetts of the Universal has been successful in placing his two new serials in the largest houses.

The Mutual Film Company supplies the program for St. John's newest theatre, the Nickel. As its name implies the charge is only a five-cent piece, and while, of course the pictures shown are not the latest productions, they are excellent entertainment for the small sum charged.

Reginald March of the Specialty Film Company has just returned from a trip to Charlotte county and reports business poor in Grand Falls and Perth. Mr. March has placed "The Hidden Hand" in the Empress, Unique and Star theatres, St. John. It is also being shown in Halifax, Grand Falls and Perth. The Vogue theatre, Woodstock, the St. Stephen theatre and the theatre at McAdam Junction have all booked Pathe Plays.

The Imperial theatre, St. John, which is built on the plan of Keith's Palace theatre on Broadway, is showing all the Artcraft-Paramount and Select Pictures besides weeklies and comedies.

The Lyric theatre, owned by F. G. Spencer, and managed by S. Hurley, has been showing "The Whip." All who have seen it consider it a very fine production. During the coming week Herbert Brenon's picture, "The Lone Wolf," is to be shown. Mr. Spencer owns several theatres in the Maritime Pronvinces and all are reported to be doing good business.

Mrs. Davidson, one of the very few women exhibitors in this part of the country, says that business in her town, Moncton, is flourishing. She has booked Chaplin first and second run, Madame Petrova first run and the Mack Sennett comedies.

Business in Halifax is reported to be better than it was before the disaster. The Empire opened January 23 to good houses. Mr. Acker is having the floor of his theatre rebuilt, the roof raised, and new chairs installed. The King Edward is also being rebuilt and will be ready for business shortly.

Messrs. Cragg and Fraser have opened a very up-to-date little house in Bridgewater, and have named it the Empire. The seating capacity is 500. The opening bill was Pathe's "Les Miserables" and on the first night over 200 were turned away. Mr. Walford's house, the Orpheum, reports excellent business.

Laemmle Receives Request from Hoover

Herbert C. Hoover, chairman of the United States Food Administration, has enlisted the aid of the motion picture industry in his nation-wide campaign, which has for its purpose the driving home to the minds of the American people the absolute necessity of food conservation.

Carl Laemmle, president and director general of the Universal Film Manufacturing Company, was among the film heads to receive a request for co-operation from the Food Administrator.

Conservation trailers will be run on each program picture, it is said.

Irwin Notes War Reaction in Canada

THE war reaction of the motion picture industry in England, which set a high-water mark for business, has been reflected in Canada, according to a report received last week by Walter W. Irwin, general manager of the Vitagraph distributing organization.

E. Auger, Eastern division manager for the Vitagraph organization, returned from a tour of the Eastern Canadian Provinces and reported to Mr. Irwin that conditions in the Dominion were most encouraging.

"Despite one of the severest winters the country ever has known," said Mr. Irwin, "Mr. Auger found that the theatres in Toronto, Montreal, Quebec, St. John and other places are doing better now than for a long time past. Vitagraph, in fact, is handling a larger amount of business in this territory than at any time in its history, and this we take as a fair example of general conditions across our northern border."

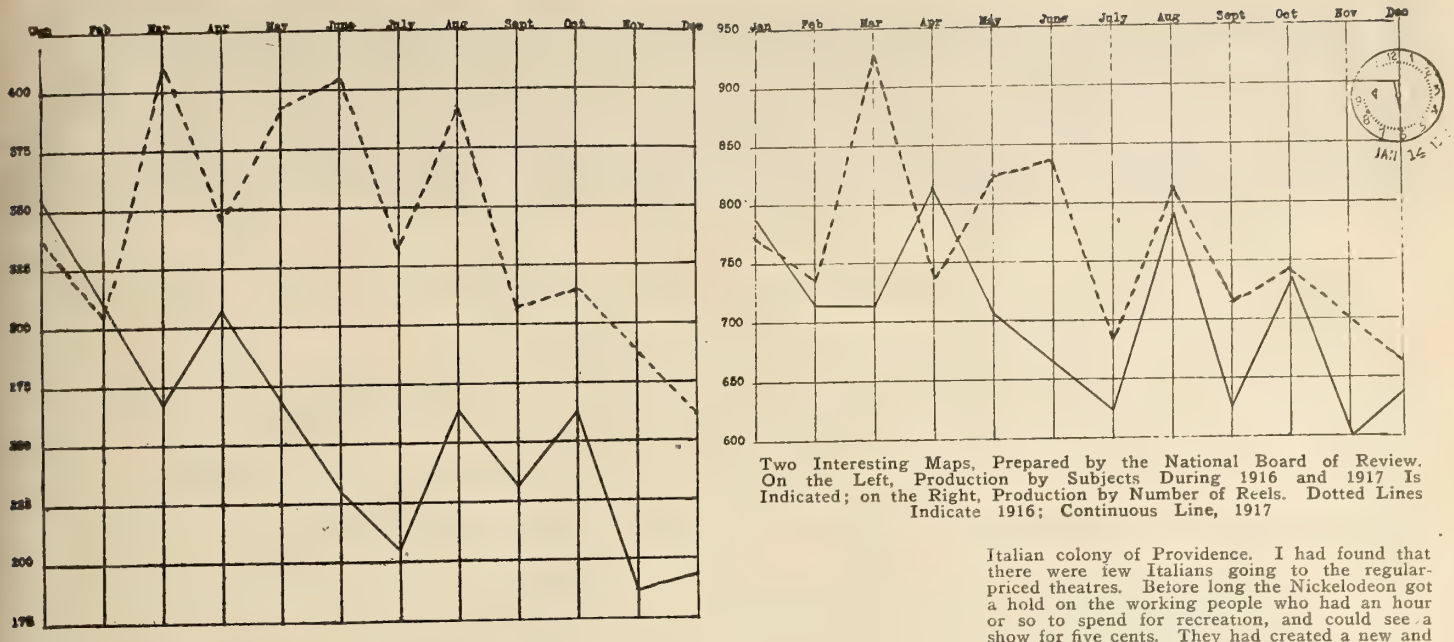
This latter statement is considered especially significant, in view of the statement issued recently by Mr. Irwin, declaring that Vitagraph was not in any plan for amalgamation of exchanges in Canada and that it would continue to operate individually. At the time, he stated that the company's business in the Dominion was satisfactory.

An interesting part of the information brought to Mr. Irwin by his Eastern manager was in relation to stricken Halifax. Although the city, which was blown to bits, figuratively, a few weeks ago by the explosion of the French munitions ship, has only begun to rebuild, motion picture houses are open and are doing a splendid business.

You are not going to war. The men who are need all the comforts you can give them. Help them get cigarettes. That is your patriotic duty. If you aren't helping in the "smokes" campaign, get busy—now. Don't be a slacker!



Julius Stern, Hughie Mack, Archie Mayo and Gale Henry, with Ample Assistance, Are Preparing to Plunge Into an L-Ko Comedy



Two Interesting Maps, Prepared by the National Board of Review. On the Left, Production by Subjects During 1916 and 1917 Is Indicated; on the Right, Production by Number of Reels. Dotted Lines Indicate 1916; Continuous Line, 1917

"Bringing Back Vaudeville"

Thomas D. Soriero, of Boston and Lowell, Makes the Assertion in Interview—Says Prices Cannot Advance

"PRODUCERS and exchanges are bringing back vaudeville at popular prices," declared Thomas D. Soriero, manager of the Park Theatre in Boston, and general manager of the Strand in Lowell, Mass., last week in an interview with a representative of MOTION PICTURE NEWS.

Manager Soriero bases his claim on his opinion that the exhibitor cannot raise his prices higher and make money, and on his belief that the public in demanding entertainment at popular prices will drive the exhibitors from motion pictures to vaudeville.

"Change and progress," said Manager Soriero, "are everything in the motion picture business. Producers and exchanges are at present acting under the incentive of the picture public, and are asking prices for pictures that are going to drive, and are driving, progressive managers into vaudeville.

"What is the reason? The picture houses have taught the public the popular prices, and exchange managers who would advise the moving picture house managers to raise their prices without knowing the conditions that exist for pictures in their particular field, are not only showing a gross injustice to the theatres, but, on the whole, motion picture industry. The reason is obvious. The exhibitor cannot raise his prices any higher and make money. Why? Because the high price of films has been the ruination of a great many houses in small towns.

"With the exchange manager asking a thousand dollars for certain pictures in certain cities, there is only one thing to do for the manager in a small house, and that is to give a big vaudeville show. He sees that it would be easier for him to give a big vaudeville show for less money than he pays for one picture, and at the same time he gives the patrons their money's worth.

"But let me go back some years in the picture business. Though still a young manager measured by years of service, I may be said to have lived a life in the picture industry as long as many a veteran. Fourteen years ago when vaudeville was all the rage, and any city of any importance had big time vaudeville, the prices were 10, 20 and 30 cents for admissions. In my experience from the time when I sold tickets up to the present time, as manager of New England's leading motion picture house, the Park theatre, Boston, it has been proven to me that this is the history of the motion picture industry. In my early days as ticket seller, I was quick to observe that the only class of people going to the high-class vaudeville houses and theatres were the English-speaking people, while the large number of foreigners were taking their recreation elsewhere. After seeing the effects of the one-reel pictures that usually closed the show at vaudeville houses, I noticed that it would not be long before this would be the class of entertainment sought by the uneducated as well as the more intellectual public. It was the general talk at that time that there were too many theatres in the country for the number of people that attended them. That was true in a sense, there were too many theatres of one kind, but I notice that the moving pictures would eventually create a theatregoing public among the foreign-born public as well as our own citizens.



Thomas D. Soriero, Manager of the Park Theatre in Boston

"It was then that I conceived the idea of opening a nickelodeon, known as 'The Nickel,' to supply entertainment by moving pictures for the Italian colony of Providence. I had found that there were few Italians going to the regular-priced theatres. Before long the Nickelodeon got a hold on the working people who had an hour or so to spend for recreation, and could see a show for five cents. They had created a new and distinctive class of theatregoers that was steadily growing. Then suddenly there sprung into life the ten-cent motion picture house, which cut into the first-class houses throughout the country. Those were the days when every city of forty thousand or more inhabitants had a big time vaudeville house at prices 10, 20 and 30 cents. The vaudeville supplied by the ten-cent houses was not so bad, but that it pleased the masses, and in this way cut into the big time houses.

"At that period there were twelve booking offices in Boston to take care of the vaudeville houses, and supply them with acts. The small time vaudeville houses, giving what was known as bargain shows, soon sprung up overnight like mushrooms in every town of any size. Soon the business man began to go to these amusements to spend an hour or a half hour, for it cost him only ten cents.

"Then came into existence the two, three and five-reel pictures, which soon ousted the cheap ten-cent vaudeville, and gradually the prices were raised to the present day maximum of thirty-five cents, and then to the pictures were added the high-class orchestra and soloists, such as we have at the Park theatre, Boston, and the Strand theatre, Lowell. In the meantime the high-class picture houses cut into the vaudeville houses, and the management of the vaudeville houses had to meet the moving picture' competition by putting five-reel pictures with the vaudeville, a thing which exists at the present time.

"Producers should also make the pictures to fit the pocketbook of the exhibitors of the entire United States, and not the Strand and Rialto of New York alone. If the quality and make of the picture is for the entire United States, the picture is bound to go big in New York as well, while if the picture is made for New York alone, it will not fit the whole country. Another thing, the exchanges should cater to the motion picture houses more than to the vaudeville houses, as it is the motion picture houses that pay the prices for pictures and need the pictures, while the vaudeville houses can depend on their vaudeville to draw the patrons.

"Up to the present time the theatres have received nothing more than the pictures from the exchanges. I would suggest that each exchange open a theatre department to consist of capable theatre men, where the exhibitor can go for advice on the running of his pictures. This department could have representatives who could be sent to various theatres throughout the territory, and there to remain for a certain time to help the theatre maanger in the projection of his show. This would be a big boom to the theatres, and in this way it would be a bigger boom to the exchanges themselves. This could be done by having thorough show men and clever business men, for both qualities are essential, to go when needed, give their good advice and lend their help to the exhibitor. Then the exhibitor would look with confidence to the exchange and through this mutual help, both theatre and exchange would have a rapid increase of business."

You are not going to war. The men who are need all the comforts you can give them. Help them get cigarettes. That is your patriotic duty. If you aren't helping in the "smokes" campaign, get busy—now. Don't be a slacker!

Screen Examinations

"The Forbidden Path"

(Fox—Six Reels)

Reviewed by Peter Milne

INNOCENT, lured, betrayed, deserted, avenged—so travels Theda Bara in her latest Fox Standard picture, "The Forbidden Path." Miss Bara plays her part with feeling in all its many phases. Her greatest moments are as the mother, who persists on clinging to the faint hope that her baby's father will do justice by her, and as the avenger, a woman fallen lower than the level of the streets. Always sincere and expressing her various emotions clearly, Miss Bara contributes yet another role of outstanding force to the long list held in awe by her numerous admirers.

"The Forbidden Path," written by E. Lloyd Sheldon, is more or less conventional in its story, but its kind has long since been acclaimed as one of the foremost of the heart interest type, one of the foremost in offering situations dramatically strong in composition. Its originality lies in its ending, which is far removed from the customary finale in which the man's sins are forgiven by the wronged lady. When the opportunity comes, Mary Lynde, the betrayed, avenges herself on the man with a heavy hand. She bleeds him for every cent of money in his possession and even forces him to steal. And then on the announced day of his marriage to another woman, she denounces him before the church, brands him as a viper and a crook, and so the picture ends.

Certainly this conclusion has little, if anything, in common with others. And far from leaving an unpleasant taste in the mouth, it leaves an impression of outraged virtue vindicated completely. The scenario of "The Forbidden Path" was handled in very good style, the utmost in suspense and force being derived from the various situations. J. Gordon Edwards has presented it in the style generally accepted as being suitable to the star in all essentials, and the photographic work of John W. Boyle calls for only words of praise.

Hugh Thompson has the thankless role of the betrayer of innocence, and plays it correctly, seldom working on the sympathies, yet making it realistic enough. Sidney Mason, cast as the artist innocently responsible for all the trouble, gives a natural performance, while Walter Law, Wynne Hope Allen and Florence Martin take the other roles of importance.

THE STORY AND PLAYERS

Mary Lynde (Theda Bara) is induced to pose as a Madonna by Felix Benavente (Sidney Mason), who is commissioned to do the painting for a church. Robert Sinclair (Hugh Thompson), the artist's friend, meets Mary and is immediately set on having her. He goes about his purpose by keeping the girl out until a late hour. When she returns at midnight her father (Walter Law) drives her from his home. She is forced to seek Sinclair for protection. With no thought of marrying Mary he lives with her in his mountain lodge until tired of her. When her child is born, Mary believes he will return, but he angrily tells her he will have nothing to do with her. She makes her way to the city with her baby and collapses from fatigue on the doorstep of a disorderly house. She is taken in and the child is found dead. Two years later she is sipping the dregs of life in a miserable quarter of the city. Sinclair prepares to marry Barbara Reynolds (Florence Martin). Felix is commissioned to do another portrait representing the "End of the Forbidden Path." Seeking for a suitable model he finds Mary again. While posing she meets Sinclair again and, threatening to reveal her past to Barbara, she secures large sums of money from him—even forces him to steal from his bank. Relenting at the suggestion of Felix, for a time, she soon becomes hardened again when Sinclair makes an attempt on her life. She gives him the choice of accepting her in marriage or of going to prison for his theft. He choses the former course, but at the altar Mary interrupts the ceremony and discloses his entire past in a passionate speech to the congregation.

Alphonse Either, Lisle Leigh and Reba Byrne complete the cast.

"The Other Man"

(Vitagraph—Five Reels)

Reviewed by Joseph L. Kelley

HARRY MOREY does some real character work in his latest picture for Vitagraph and with the assistance of a good supporting cast creates for screen presentation a faithful picture of the author, Rex Taylor's work, "The Other Man." Paul Scardon's good direction is evident throughout the run of the five reels and his handling of the diversified scenes called for by the script is punctuated by careful detailed work. Mr. Morey's work calls for superlatives in giving a criticism. From one extreme of character work to the other he goes with an ease of self assurance and never once misses fire on detail or atmosphere of the part he is interpreting.

"The Other Man" can be booked as a headliner on any program. The plot holds; the suspense is well sustained to the climax and there is a sprinkling of mystery scattered through the story that adds a good percentage toward entertaining value. The author has given his story a very human touch, furnishing this quality in goodly quantity to the character of Martin West, one of the two roles presented by Mr. Morey. There are no unnecessary preliminary steps taken in the introduction. The principal character is planted, the support is introduced in logical order and the action follows the natural course of events, excepting in one or two places where the author has underestimated the intelligence of an average audience by straining a point in order to sustain his plot. An example of this looms up in the scenes which depict Martin West again in the role of a noted physician after he had met Dorothy in the tenement districts. It would seem probable that West's, alias Stedman, notoriety as a surgeon would have reached her ears and that she would have put two and two together.

A prominent feature of this production is the exceptionally strong cast, all members of which, from principals to minors, give excellent performances. Grace Darmond, in chief support opposite Mr. Morey, shines in the role of Dorothy Harmon. Florence Deshon, although not prominently casted gives a credible performance. Frank Norcross puts over a character part with a punch. Jessie Stevens, Stanley Walpole and Mrs. Chapin are seen to fine advantage.

THE STORY AND PLAYERS

John Stedman (Harry Morey), a noted surgeon, returns unexpectedly to his home and finds his wife and a supposed friend together. He loses all desire to follow his profession and a year later finds him a wreck, professionally. He is living as Martin West in a cheap tenement section. While here he meets Dorothy Harmon (Grace Darmond), a society girl who has come to the slums to live for a month on a wager of $10,000 that she can not make her own way in the slums for this length of time without money.

West and she become friends. West has met the political boss of his ward (Frank Norcross) and the boss, learning that West was once a surgeon, hired him as his personal body guard, explaining that a certain gang seeks his life. The end of the month comes and Dorothy collects the wager, $10,000. She secretly sends the amount to her lawyer, who notifies West that the sum has been awarded to him by a certain society. With this money West builds up a practice and once again is at the height of his profession, and is again known as Dr. Stedman.

He has left the tenement district and letters sent to him by Dorothy do not reach him. Dorothy's aunt is taken suddenly ill and Dr. Stedman is sent for to perform an operation. When he arrives, Dorothy is present. He recognizes her but she fails to recognize him because of his beard. He proposes to Dorothy but she tells him she loves another and mentions the name of West. Dr. Stedman realizes that her affection for his former self had been true, shaves his beard and returns to the slums where he meets Dorothy, who has gone there for the same purpose. The Boss, who has become an alderman, marries them.

"Tarzan of the Apes"

(National Film Corporation—Eight Reels)

Reviewed by Peter Milne

HERALDED by a monster banner stretched over Broadway and extensively and novelly advertised in divers other ways, "Tarzan of the Apes" opened to a packed house at the Broadway theatre a week ago Sunday and has been consistently gratifying the hearts of its sponsors by "turning 'em away" ever since. It is probably the greatest novelty in the fiscal year or whatever one prefers to call the last twelve months of motion picture production. In its original form with its various startling episodes and colorful word pictures by Edgar Rice Burroughs, "Tarzan of the Apes" really created one of those "sensations" which producers so often claim as resulting from their offering but which so seldom occur at all. And in its unusualness, its plot is widely different in conception from anything except Kipling's "Jungle Books." "Tarzan" is of more than the "average interest" of the customary feature. Its distinctiveness and unconventionality make it full worthy its eight reels, its special exploitation and the prominence it will be accorded in the film mart.

As is generally known, the story of "Tarzan" deals with a white baby, stolen from his parents by a band of apes and brought up in the jungle with only these hairy animals as companions until he becomes a man. So naturally the picture's realism depends on the realism of the jungle scenes in which the animals partake and the degree of the primitive with which the players of Tarzan temper their performances. Regarding the first it may be said that the apes (in all but on instance humans skilfully covered with skins) are well in the atmosphere of the jungle, save for a few closeups. And the jungle stuff, by the way, which includes mazes of tangled underbrush, trees shooting off parallel to the earth and varieties of tropical vegetation is remarkable to the point of being amazing. Particularly is the photographic work of the highest order in these scenes adding greatly to their effectiveness. As for Tarzan himself, Elmo Lincoln, who portrays him as a man is of a fine physique and obviously went about interpreting the role with understanding. He is never sophisticated; always of the jungle, stopping in wonderment when little by little he learns that a huge gulf separates him from his friends the apes and standing in awe at first sight of a woman of his own unknown race. The manner in which he swings through the jungle on the limber vines and leaps nimbly from tree to tree is the personification of ease, finally completing the illusion that Tarzan never wore shoes, B. V. D.'s or starched laundry. Young Mr. Gordon Griffith in the same role at an earlier stage in life plays cleverly and sincerely. His makeup however varies in shade with certain scenes.

It is Tarzan's adventures that are of chief interest. As the boy his time is occupied solely with the apes until the lost sailor Binns finds him and teaches him the rudiments of the English language. His first realization that he is other than an ape comes when he glances in the pool with one of the animals and notes the contrast. His discovery of the hut of his parents, how he uses a knife on the enemy of his foster-mother, the gorilla, his nimble escape from a lion; these and various other episodes of Tarzan's youth are brought out with a fascination that is quite irresistible. Grown to manhood, his life consists of fighting the blacks, the enemies of the apes, and learning the ways of the English when a long delayed rescue party comes in search of him. All this combined with the parallel story of the Greystokes in England, which is usually played in comedy and always lightly, forms a two-hour show of fine entertainment.

Enid Markey scores attractively as the English girl and George French gives a fine characterization of the old sailor, Binns. True Boardman, Kathleen Kirkham, Thomas Jefferson, Bessie Toner, Jack Wilson and Colin Kenny, the last-named playing the fop, Lord Greystone, contribute to the general good of "Tarzan." Great credit is due Scott Sidney for his direction, a piece of work which, it is plain to see, was neither ordinary nor easy. Isidor Bernstein cut and edited it commendably.

THE STORY AND PLAYERS

Cast on a jungle isle by mutinous sailors, Lord Greystoke (True Boardman) and his wife (Kathleen Kirkham) revert to the primitive mode of living. With the birth of Tarzan, Lady Greystoke dies and soon after the apes in a body attack Greystoke and carry off his child to replace a dead ape baby. So Tarzan is reared by the apes and only meets a white man when Binns (George French), one of the sailors, escapes from the slave-traders and takes refuge in the Greystokes' hut. But Tarzan only learns to know him slightly as he is soon forced to flee from the slave-hunters, while Tarzan easily evades them by nestling in the tree tops. In the meantime in England, Lord Greystoke's brother, a worthless fellow, married to a bar maid, has assumed his title. Young Greystoke (Colin Kenny) grows to be a worthless young man. Binns, returning to England, tells his story to Lady Greystoke and she immediately has him thrown into an insane asylum. So Tarzan grows to manhood before any other white man reaches the isle. When finally a searching party comes in, which is Jane Porter (Enid Markey), he rescues her from attacks by a lion and a lustful negro and learns from her what is expected of him as a member of his race.

"Loaded Dice"

(*Pathe Play—Five Reels*)

Reviewed by Peter Milne

THAT remarkable portrayer of "iron men," Frank Keenan, herewith makes his debut on the Pathe program in a story from which he benefits and which benefits by his personality. He is seen as a man defiant of all religion save the creed of self and the greed of power. "There is no God," he says at first, but in the end when, twice murderer, he lies abed counting his last minutes on earth a vision comes to him and dying he cries "There *is* a God." This character, Richard Gordon, the central figure of Ellery H. Clark's novel of the same name, so scheming, so domineering, is brought into wonderful being by Mr. Keenan. His is a characterization not to be forgotten at the door of the theatre. It is wicked, relentless and holds one in a fascinating grip of suspense from first to last.

There is perhaps no other actor on the screen today who has more poise, less affectation than Mr. Keenan. At any rate he makes Richard Gordon a real personality, never for the moment a mere character impersonated. The simple ease with which Mr. Keenan executes a walk across a set is indicative of the air of "at-homeness" with which he endows his part. And yet at the same time he never allows Richard Gordon to drop into the background. In fact, it is that combination of abilities so easily yet inadequately described by the single word "personality" which makes Mr. Keenan the actor that he is.

Pathe chose well in "Loaded Dice" for his first vehicle. While a mere outline of the story will sound grewsome, its morale is always clearly kept in view and prevents it from having this effect. As for the story, it is most entertainingly told in all its phases. The network of traps laid for Harry Palmer resulting in Gordon's triumph, the calm manner with which he disposes of Palmer and Ann Holten, his financial and political success followed by his doom, are all handled with skill, both by continuity writer and director. There are novel touches throughout that bespeak of the handling of a real artist. Neither of the murders is actually shown. Both are suggested in subtle fashion, led up to with a wonderful degree of suspense and their occurrence made perfectly clear. But they are not shown! There are few directors, indeed, who would cut out even the firing of the gun or the gripping of the hands!

Florence (once Billie) Billings, is a beautiful Rose Ashton, ever swayed by Gordon. Guy Coombs plays Harry Palmer with ability and a supporting cast which includes a wonderful array of types that are such in every sense of the word contributes much to the success of Mr. Keenan and "Loaded Dice." Once more it is a fine picture, considerably above the average so it seems to us, whatever the average is, fitting indeed to follow "Innocent" as the second of the Pathe star series and more than likely to bring increased business to the house exhibiting it.

THE STORY AND PLAYERS

Richard Gordon (Frank Keenan) holds everything on earth as a gamble—and he plays with loaded dice. His theory of life is to win at all costs and he refuses to believe in a God or a hereafter. His partner in various enterprises is Rose Ashton (Florence Billings), whom he promises to marry. It is she who discovers that there is to be a corner on food and Gordon demands to be let in on it. To do so he must have a hundred thousand dollars. With Rose and a disreputable character actress he secures this money from Harry Palmer (Guy Coombs) by working the old game of the young lady compromised. So financial success is his but through an old flame of Gordon's, Palmer discovers the trick and confronts Gordon with the knowledge of it. Palmer never lives to tell the world of it and neither does the old flame. But Gordon was careless in his second murder. A gentleman crook saw him and it is he who, when Gordon is elected governor, rises to blacken his happiness. But determined Gordon plans to do away with him also. This time he is unsuccessful. In the fracas he is wounded himself and his case is pronounced hopeless. Though discarded, Rose comes to his side and before he dies realizes he has seen that there is a God.

"The Naulahka"

(*Pathe Play—Six Reels*)

Reviewed by Peter Milne

PROBABLY the greatest compliment that can be given "The Naulahka" is that it is still Kipling. This regarding its artistic side, a side which covers many of its merits. And this also regarding its commercial side, for has not Kipling thrilled and entertained the world by his work with the pen, a pen more colorful than many an artist's brush?

"The Naulahka" is one reel longer than the average feature and proportionately greater. Greater in its story which sets two persons from Colorado, U. S. A., down in India for a startling series of adventures, greater in production, which is elaborate, rich and realistic, and greater in cast which includes besides a selection of popular and capable screen performers, Doraldina, a famous Hawaiian dancer of New York, who could easily be a famous vampire throughout the country if she chose to stick to the picture studio.

George B. Seitz made the adaptation from the Kipling story. His is an unusually fine piece of work in that aside from performing the difficult task of setting down the story forcefully and clearly, he has brought out the spirit of the original work to a wonderful degree. His work, however, might all have gone for naught had not Director George Fitzmaurice finished it off with a production complete in every detail and fairly oozing atmosphere. For Mr. Fitzmaurice knows his India every bit as well as Mr. Kipling, else how the correct settings, the fidelity of detail and the retaining of the atmosphere? A question which contains its own answer.

Watching "The Naulahka" unfold one never keeps track of the six reels—one doesn't know there are six reels to it. It seems to pass more rapidly than the ordinary five-reeler—and it is a deal

more entertaining. For Colorado and India create a weird combination. A breezy American youth is a sluggish, unfriendly India is something several leagues distant from the beaten path. And his adventures with the Maharajah and his plotting favorite truly supply thrill upon three.

But further elaboration on the many points of interest of "The Naulahka" is left to the picture to accomplish itself. It is the only other medium eloquent enough to speak for itself aside from the original work. It is a great picture and will show as "big" and "extra" in the box-office reports unless the vision of the present writer has become altogether distorted.

Doraldina, sensuous, gleaming, does full justice to the role of the Maharajah's favorite and dances expertly two or three times. Antonio Moreno, handsome and likable, is Nick Tarvin from Colorado, and Helene Chadwick is something more than the usual becurled and besoulful eyed heroine. Warren Oland—enough said—is the wicked Maharajah. J. H. Gilmour, Mary Alden and Edna Hunter take to their allotted roles skilfully.

THE STORY AND PLAYERS

Nick Tarvin (Antonio Moreno), native of Topaz, Col., looks forward to the day when President Mutrie (J. H. Gilmour) will put the Three C's railroad through the town. The rivalry between Topaz and the adjoining town is at its height when Nick meets Mrs. Mutrie (Edna Hunter). This lady loves jewels—loves particularly the Naulahka, an invaluable girdle of gems possessed by the Maharajah (Warner Oland), a powerful Prince of India. When Nick, full of ambitious hopes, volunteers to get it for her providing she sway her husband to run the railroad through Topaz, she laughingly consents and off he goes to India, arriving there just before Kate Sheriff (Helene Chadwick), a girl also from Topaz. Kate had left Topaz and Nick in anger. She wanted to teach the heathen Indians modern medicine and had balked when her father and Nick had interfered. And so she doesn't obviously welcome the sight of Nick.

The Maharajah has two sons, one by his gypsy favorite (Doraldina), another by his first wife (Mary Alden), this latter one the rightful heir to his domain. The gypsy, ambitious for her boy, plans to dispose of the rightful heir in the quicksands but Nick comes to the rescue. By so doing he gains the good graces of the Maharajah. The gypsy tries to get rid of Nick by giving him a false clue to obtain the Naulahka, but Nick escapes from the trap—a trap of snakes and crocodiles. Kate finds the natives unwilling to learn her teaching and gradually warms toward Nick. The real heir of the Maharajah is taken sick after his three-day wedding ceremony and Kate saves his life. In the meantime the gypsy favorite, having failed in an attempt on the life of Nick, is forced to give him the Naulahka, lest he tell the Maharajah of her visit to him. So because she has surrendered the famous jewels she is sentenced to die by the Maharajah. Kate, however, persuades Nick to return the girdle with the provision that the gypsy cease her plotting.

And so the two Americans return to their native land, there to discover that Mutrie had favored Topaz for the railroad all the while.

"The Fighting Grin"

(*Bluebird—Five Reels*)

Reviewed by Joseph L. Kelley

FRANKLYN FARNUM'S late work for Bluebird falls far short of being the best or as-good-as the average work of his before the camera. "The Fighting Grin" is a burlesque rather than a comedy-drama. Its construction is of the weakest material and its plot is supported by incidents and events without sustaining substance.

Inconsistencies run riot throughout the picture. It is overdone both in creation and in the presentment of the roles. Mr. Farnum is handicapped from the start by a poorly written script. The presentation incites indifference in an audience. The burlesque is carried to extremes when the straight comedy could and should be expected. "The Fighting Grin" requires something beside a cast of players to put it over. A personality stronger than Mr. Farnum's would find difficulty in overcoming the shortcomings in the script.

Edith Johnson, playing opposite Mr. Farnum, presents a pretty picture and carries her part well. J. Morris Foster, Charles H. Mailes and Fred Montague are other members of the supporting cast.

THE STORY AND PLAYERS

Margie Meredith (Edith Johnson) and Billy Kennedy (Franklyn Farnum) are in love but their fathers are enemies and refuse to permit their offsprings to associate with each other. Billy's father is the more lenient of the two and believes it would be a good joke to encourage his son to seek the company of Margie, to spite his enemy, her father. Billy wins at the tennis tournament and becomes the favorite. He sees Margie waiting in Harold De Vanderveer's (J. Morris Foster) car and persuades her to elope with him. He takes Harold's car and they start for the justice of the peace. Margie's father and Harold discover them and follow in Billy's car which he had left. They arrive in time to prevent Billy marrying Margie. Billy's father had bet him $10,000 that he could not win Margie. The next day Billy and Margie try again and start for the West, where their fathers owned ranches. Margie's father learns of their plans and has Billy transferred to a freight car and Margie rides on alone to the ranch. Billy emerges in the dress of a tramp and meeting a minister, compels him to give him his clothes after Billy has appropriated the outfit of a bandit and hold-up man. He takes the minister to a near-by cabin and makes him a prisoner. He makes the bandit put on the garb of the minister.

He then sets out to find Margie. In the meantime the bandit in the minister's clothes has performed the ceremony which made Harold and Margie man and wife. Billy finds Margie shortly after the ceremony has been performed and takes her away to the minister he has imprisoned and they are made man and wife when they explain to Margie's father that the "minister" who had performed the ceremony making Harold and Margie man and wife was a bandit and not a minister.

"Lest We Forget"

(*Metro Special—Seven Reels*)

Reviewed by Peter Milne

THIS is a picture of the war and includes flashes of the invasion of France by the German hordes, the thrilling adventures of a Frenchwoman in the hands of the enemy and a reproduction of the sinking of the Lusitania, a spectacular series of scenes. Rita Jolivet, herself a survivor of the ill-fated vessel, is the heroine of the adventures. From the moment of the outbreak of the European war until after the sinking of the huge vessel, her life, if we may judge by "Lest We Forget," was a dramatic series of incidents, startling and terrible to the person who sits by and watches in his theatre chair. It serves to bring the war close to our own shores and gives some insight into the struggle in Europe as it has been waged for over three years.

The personal story which brings the adventures together supplied by Leonce Perret, who also directed, concerns that triangle ever popular in war pictures. Rita Jolivet is a Frenchwoman, Harry Winslow, an American hero, serves in the ranks of Joffre's army, and the villain is a German spy, masking as the friend of Rita and Harry, though in realty scheming to secure the girl for himself with an ardor equal to that with which he serves his government. The doings of these three characters would be of considerably greater interest were they separated from each other and joined, and re-edited with more attention paid to continuity of action.

Really it is unfair to judge "Lest We Forget" in its present state, for the work of the editor has often spoiled a dramatic situation. For instance, the action leading up to the sinking of the Lusitania is remarkable for its sustained interest and increasing suspense. The unsuspecting passengers are flashed, together with long shots of the speeding vessel, interior views of the submarine, showing the captain aiming the torpedo. This string of scenes goes its round until one is all ready for the firing of the torpedo, when—cut, went the editor's scissors and there is intruded a number of feet of trench action, with the hero the central figure. It is obviously wrong to break into the fine introduction to a climax and show something else. It snaps the interest in half. In the same way, when the Baron breaks into Rita's room with dire intent. Here again is the action builded up to a strong point and—cut, again the hero in a hospital is introduced. And in a few minutes in walks Rita! Not until then is the incident of the Baron closed, not until she tells it to the hero herself. When the writer saw the picture, at the Lyric last week, he was not alone in believing a reel had been omitted by the operator. And to create such an impression is certainly not skilled editing.

Probably with revisions along these lines and with the eliminations we understand the Metro is to make in the actual footage, "Lest We Forget" will present a totally different appearance. It is produced well, large exterior settings were erected, burned and bombarded. The fact that it was all made on American soil has in no way deprived it of realism. Particularly does the division of French soldiers seen marching through the streets of Rita's village appear to be the genuine article. And the Lusitania episode, staged lavishly as it is, will be immeasurably stronger when it is not broken in half. Mr. Perret is a Frenchman, and a Frenchman was certainly needed to produce "Lest We Forget." His scenes never lack atmosphere and their realism is complete.

Some of the photographic work is deserving of the highest praise. The lighting in the prologue and epilogue is exceptional, and all the battle stuff is aided by good camera work and the introduction of unusual effects.

Miss Jolivet plays her role with a modesty that is always appealing and her beauty shows to wonderful advantage. Hamilton Revelle is a good Harry Winslow and L. Roger Lytton a formidable German spy.

THE STORY AND PLAYERS

Rita Heriot (Rita Jolivet), light opera star, meets Harry Winslow (Hamilton Revelle) in France before the outbreak of the war. He falls in love with her and asks her to marry him. Slightly undecided between Winslow and Baron Von Bergen (L. Rogers Lytton), a German spy, she tells him to wait. On the day that war breaks Rita telegraphs Winslow, who is in London, of her acceptance. The Germans then invade the little village. The telegraph operator is killed and Rita operates the instrument until captured by the Germans. She is sentenced to be shot and a soldier of the French army, seeing her before the firing squad, reports her dead. Winslow hears this and enlists in the French army. Then it is revealed that Rita escaped. She had been ordered to translate a message, tortured because of her refusal and then made captive in the commander's room. Only through the services of a German soldier, who played in the orchestra at her Paris theatre, does she escape and land in England. She then sets sail for America to fulfill a three months' engagement at the opera house. She is constantly courted by Baron Von Bergen, who has transferred his activities to the United States, but, refusing to believve his report that Winslow is dead, she will have non

of him. She books passage to London on the Lusitania and the Baron urges her not to sail. He pleads so persistently that she becomes aware of the fact that he is a spy. But disregarding his entreaties she sails anyway and the ship is torpedoed. She, however, is rescued and completes the journey to London where, after a while, the Baron arrives and persists in his unwelcome attentions. One night the Baron breaks into her room. Winslow is wounded and taken to a hospital. He is angrily reading a letter when Rita arrives to see him. It is from the Baron telling compromising lies about Rita. She then continues the episode of her bedroom, relates how she caught the Baron off his guard for a moment and succeeded in slipping a cord about his neck and strangling him to death. This explanation brings the two together again, and following some allegorical scenes the picture closes.

"The Catspaw"

(*Pathe—Two Reels*)

Reviewed by Peter Milne

THIS is the third installment in "The Price of Folly" series and sets forth an interesting melodrama that is somewhat disappointing in its conclusion. The price of folly in this case seems to be the daughter of a political grafter who falls in love with his honest opponent. This, at any rate, is what Ruth Roland as Dorothy Rand is and does. The honest opponent believes her as crooked as her father and the end finds him denouncing her and leaving her life forever.

"The Catspaw" has a plentiful supply of complications which take the form of the plotting of the grafter and his henchmen. It will appeal mainly to those audiences who enjoy seeing the underworld exposed for their delectation without, it must be confessed, any great regard for anything but its melodramatic possibilities. Supporting Miss Roland, who is seen to advantage in a tomboy-society girl girl role are Frank Mayo, Lake McKee, Mollie McConnell, George Thielan and Ruth Lackaye.

"A Petticoat Pilot"

(*Pallas-Paramount—Five Reels*)

Reviewed by Peter Milne

JOSEPH LINCOLN, author of quite a number of colorful stories dealing with the Cape Cod fisher folk, is responsible for the plot foundation of "A Petticoat Pilot" in which Vivian Martin appears. It is the simple little tale of Mary 'Gusta who brightens the lives of two old sea salts and who later discovers to what sacrifices they have gone that she may receive proper education. But between author, star, adaptor and director "A Petticoat Pilot" looms more engaging than its bare plot, though, according to rule, not any stronger. Strength, however, is the last thing to be associated with Miss Martin's pictures. It is the color, the atmosphere, the comedy, the human interest and the heart interest that makes her pictures the enjoyable things they are and "A Petticoat Pilot" follows well in line with her previous subjects.

Miss Martin has received valuable assistance from Theodore Roberts, truly a "sterling old character actor," and James Neill, hardly less celebrated and just as able. This pair play the old salts, Shad Gould and Zoeth Hamilton, and play them with a rare sense of character. Their quaint language of the subtitles, chosen by Gardner Hunting, the adaptor from Mr. Lincoln's story, gives a further touch of atmosphere. Miss Martin herself appears first as an innocent little youngster and later as the fine young lady who takes hold of the decayed business of her guardians and makes it pay by applying modern methods. The love story, though slight, is another point of interest.

The atmosphere of the Cape Cod town has been exceptionally well brought out by Director Rollin Sturgeon, always a stickler for detail and a master at making the spectator catch the spirit of his work. Harrison Ford, Bert Hadley and Tom Bates have other prominent roles. "A Petticoat Pilot" may be summed up as "typically Vivian Martin," a classification distinct and complete. And of this type it is a very fine example.

THE STORY AND PLAYERS

With the death of their old partner, Shad Gould (Theodore Roberts) and Zoeth Hamilton (James Neill) adopt his orphan child, Mary 'Gusta (Vivian Martin). The two old captains conduct a general store and Mary soon makes herself useful around the place. After a few years, Shad and Zoeth suggest that she go to boarding school and that she may not know of their charity invent the story that her father left her a fair sum of money. In Boston Mary meets Crawford Smith (Harrison Ford), who happens to be the son of Edgar Fuller (Bert Hadley), alias Smith, who long ago eloped with Mary's mother. When Mary, learning of the sacrifices of Shad and Zoeth, returns to aid them, Crawford follows. Because Mary knows that her guardians would disapprove of Crawford if they were aware of his identity she refuses him. But later Crawford returns bearing a letter from his father, now dead, which asks forgiveness from Shad and Zoeth and proves that the young people are in no way related—all of which brings on the happy ending.

Helen Gillmore, Richard Cummings, Jane Wolff, John Burton, Cecil Lionel, Jane Keckley, Antrim Short and Clarice Urhe complete the cast.

"The Two-Gun Man" in "The Bargain"

(*W. H. Productions—Six Reels*)

Reviewed by Joseph L. Kelley

ONE of William S. Hart's first feature productions, "The Two-Gun Man" in "The Bargain" has been recut and edited by the W. H. Productions and as shown for review presents one of the most virile and strong characterizations of the Western bad-man ever given by Mr. Hart. The picture is shown in six reels. It was produced by Thomas H. Ince, and reveals a dance hall and gambling scenes which for realism, detailed work and character revelation has yet to be equaled in the screen drama. The action of this picture is kept at top speed and the story runs with the smoothness of delicate machinery.

Assuming that you have seen this picture before it is worth another hour or more of your time. With the action going at top speed and confronted with the virile type of "the two-gun man," in the person of Mr. Hart, an audience will forget the time, a few years back, when they witnessed this performance. From first to last the picture has been given an entire new set of sub-titles. In a way it is a new picture and one that will appeal to any audience as being fresh from the laboratory.

It is one of those subjects which grows better with age and contains a certain human, heart-interest appeal of which the American never tires. Mr. Hart did some of his best and most dramatic work in his earlier pictures and in this one we find no exception to this commonly accepted belief. It is a Western drama in every detail and the true Western atmosphere surrounds every scene. As mentioned above, the gambling and dance hall scene, which takes a good bit of reelage, is entitled to special mention for its settings. It is a marvel for detail work. Some picturesque exteriors of the mountainous country in the West are contained and reveal shots which will please the eye regardless of the number of times seen. The picture will go over in any house and with any audience.

William S. Hart will always be remembered for his work in this production—a typical Hart characterization, the good bad-man. Clara Williams is seen opposite Mr. Hart in the leading feminine role and gives an equally good performance and presents a fine type. F. Frank Burke, J. Barney Sherry and James Dowling give excellent character impersonations of Western types.

THE STORY AND PLAYERS

Jim Stokes, the two-gun man (William S. Hart), is a bandit. He learns of the approach of the stage coach with a big money consignment and plans a hold-up. He dismisses his followers and resolves to play the game alone. By a clever ruse he leads the passengers and driver of the coach to believe that he has his followers concealed in the brush and tells the driver that his men have the passengers covered and will shoot to kill if they move within five minutes from the time that he leaves with the booty. His plan succeeds and he gets away with the money.

He makes for the border but falls from his horse and is injured. He crawls to the nearest brook and is found unconscious by a mountaineer (J. Barney Sherry), father of the girl (Clara Williams). He is taken to their cabin and there he falls in love with the girl. His identity is not known and he marries the girl. He plans to return the money and goes to town. He is recognized and succeeds in making his getaway. The posse follows to the cabin and the mountaineer and his daughter learn that the girl's husband is the noted "two-gun man" and bandit. Jim goes to another town and registers at the hotel. He is followed by the sheriff and captured. The money is found but the sheriff's propensity for gambling gets the better of him and he loses the money he had recovered from Jim at the roulette wheel. Jim promises him to get the amount back if he will give him his liberty. He agrees and Jim holds the proprietor at the point of a gun and takes the night's winnings. He gives the loot to the sheriff and the sheriff in return takes his prisoner to the mountains and gives him his freedom. Jim returns to his wife and a reconciliation is effected.

"Who Loved Him Best?"

(*Mutual—Five Reels*)

Reviewed by Lisle M. Albright

EDNA GOODRICH is seen to the best advantage of her screen career in this latest Mutual production, directed by Dell Henderson. She is getting "camera wise" and in the not far distant future will probably have that merciless transcriber, the lens, eating out of her hand. Each production in which Miss Goodrich is starred shows her making progress in ability to create a favorable impression. Her make-up, for some reason or other, in the past has not always been effective. But in "Who Loved Him Best?" this criticism crumbles, and her sweet smile, lustrous dark eyes and fine profile give her the title on the screen of being the beautiful woman folks raved about on the speaking stage.

The play itself is good, and will be of interest inasmuch as the first part of the story is laid right in a picture studio and gives a faithful presentation of the part cameraman, director and artists play in picture-making. Although it is a little improbable that "the first star of filmland" would give up her place as a bright

luminary in picturedom and pass by a chance to marry a successful picture producer in order to become the model of a sculptor, it, nevertheless, gives inspiration to a man who was going stale, grants love a change to play, serves as the basis for a very interesting picture, and, therefore, ought to be excused.

Herbert Evans, as George Steele, is opposite Miss Goodrich and plays the temperamental sculptor with rare skill. Miriam Folger, as Mrs. Schuyler, a scheming widow, with a desire to annex a famous husband so that she may share with him the honors of an obsequious world, is also good.

"Who Loved Him Best?" is a story that ought to go well in the average neighborhood house. It is clean and, though somewhat lacking in comedy touches, affords five reels of well put together entertainment. And the women as usual will be anxious to see Miss Goodrich in her newest gowns, furs and millinery effects. She has, it seems, a more elaborate display than ever this time, appearing in different clothes in practically every scene. The photography is good.

THE STORY AND PLAYERS

Doria Dane (Miss Goodrich), a motion picture star of marvelous beauty, meets George Steele (Herbert Evans), a talented sculptor, who sees in her a source of inspiration and obtains her consent to pose for him. Doria is attracted to him, despite his irresponsible mode of life. Mrs. Schuyler (Miriam Folger) is a wealthy widow interested in George and is jealous of Doria's influence over him. Under his model's influence, George gets back his old punch, stays away from Bohemia and the chatter of Mrs. Schuyler, and achieves success. With success, however, comes egotism and neglect of Doria. She finally catches him kissing her arch enemy, Mrs. Schuyler, at a bazaar, and she decides to leave him forever. She goes back to the studio to leave a message and discovers Harry North, another sculptor, with a studio next to that of George's, copying the latter's statue of "America Militant," which was completed for a prize competition.

A few days later, when surrounded by his friends, Doria walks into George's studio and smashes the statue to fragments. She then leads the way into North's studio and shows them the replica and confesses that she has exchanged the two statues and that the remaining one is the original. And at the foot of the real masterpiece there is a reconciliation.

"Hands Down"

(*Bluebird—Five Reels*)

Reviewed by F. G. Spencer

THIS picture, produced by Rupert Julian from the story written by E. J. Clawson, is typically Western and faithfully depicts the gambling element and the blackleg claim-jumper so common in the days gone by. The whole theme centers around the efforts of a bunch of crooks to gain possession of a rich claim just developed by Dan Stuyvesant. The play is well conceived, although the mining claim just serves as an excuse upon which to hang the narrative. The wild mining country, the modest shacks of the miners, the gambling den and dance hall, so much associated with the old-time mining camp, are all very much in evidence, as is also the hair trigger action of the habitues of these places. There are a few thrills, and it is a picture that will surely satisfy the lover of Western drama. Among the cast perhaps the most real character is Dago Sam, well portrayed by Monroe Salisbury. Rupert Julian also gives a good account of himself as Tom Flynn, Hilda's lover. The locations are aptly selected and nicely photographed.

THE STORY AND PLAYERS

Dan Stuyvesant (W. H. Bainbridge) has struck a rich vein, and, when on his way to record his claim, he is shot from his horse by a blackleg and his papers taken from him. Jack Dedlow (Al Filson), a gambler who is in league with a gang of crooks, hearing of Stuyvesant's "accident" and believing him dead, sets out to take possession of cabin and claim. On arriving at the cabin they notice signs of recent occupancy and a search reveals Hilda Stuyvesant (Ruth Clifford) hiding in a bin. They decide to draw cards for her and Dedlow holds the biggest hand, but Dago Sam (Monroe Salisbury), who has been befriended by Tom Flynn (Rupert Julian), flashes a pair of six-shooters and backs his erstwhile confederates out of doors. Then he takes the terrified Hilda by the hand and rushes her to another cabin for safety. She, however, has her doubts of Sam's honesty of purpose, and tries to make a getaway. Nobody believes in Sam, his every action is misconstrued, so having the name he decides also to have the game, and but for the sudden change of demeanor displayed by Hilda things might have gone badly with her. But, in a moment of lucidity, apparently, she declares "I believe in you," and the better side of his nature declares itself, and he sets about to restore her to her lover, Tom Flynn. In a brief mixup, consequent upon Hilda's meeting Dedlow in this cabin, Dedlow is killed, and Flynn having heard the true history of the case regains his confidence in Sam.

"The Hidden Hand"

(*Pathe—Eleventh Episode*)

Reviewed by Peter Milne

"TRAPPED BY TREACHERY" opens with Doris about to be ground to death by the cogs of the chain of coal shovels. Ramsey arrives just in time to beat off the Hidden Hand and his assistant. Later, with Ramsey led away on a false clue, Doris is attacked while riding on a Fifth avenue bus. She only manages to evade the conspirators by swinging up to the elevated railway as the bus passes beneath it. Climbing up between the tracks she narrowly misses being killed by an oncoming train and only scrambles to the platform in the nick of time. This is a fine thrill and registers as one of the best in the serial.

Dr. Scarley, however, succeeds in capturing Doris. He demands the locket, but Doris is able to slip it into an envelope, address it and throw it to the street. A boy mails it but not before Scarley reads the address. It is consigned to Doris Whitney at a hotel. Verda registers here as Doris Whitney and secures the letter, but Ramsey arrives and relieves her of the locket. Doris, in an attempt to escape from Scarley, shoots and seriously wounds one of his assistants. The villainous doctor prepares to transfuse some of her blood to the wounded man and is about to perform the operation when Ramsey arrives. He covers Scarlet with a gun but the villain threatens to stab Doris with his knife if a shot is fired.

"The Captain of His Soul"

(*Triangle—Five Reels*)

Reviewed by Peter Milne

A STORY that gives promise of developing into a good murder mystery is muffed when the author has attempted to introduce something "high-brow." Just what this something is presents a question which we for one, are unable to answer. So "The Captain of His Soul" in the last three reels goes about in circles, only reaching its conclusion after the spectator has been obliged to look on at countless mental aberrations of the author.

The situation which gives rise to the body of the picture is the finding of the dead body of Martin, dishonest manager of the Boyce Pistol Works. Each of the Boyce brothers believes the other guilty of murder, for Martin's mismanagement of affairs has caused the death of their father. This suspicion causes the serious illness of Henry, the younger brother. But Horace, the older, goes along contented, rejoicing in the fact that he is captain of his soul. When they meet Martin's widowed daughter they become rivals in love and Henry, slightly out of his mind, accuses Horace of the murder. This serious situation is relieved by the confession of Martin's discarded mistress who is the real guilty party.

The sole strong point of "The Captain of His Soul" is the cast, which includes William Desmond, Walt Whitman, Charles Gunn, Jack Richardson and Claire McDowell. But these able principals do not appear at their best. Eleanor Talbot Kinkaid is author, Lillian Ducey adaptor, G. P. Hamilton director and Tom Buckingham photographer.

THE STORY AND PLAYERS

Ebenezer Boyce (Walt Whitman), owner of a small arms factory, retires from active charge at the suggestion of his sons, Horace (William Desmond) and Henry (Charles Gunn) in favor of Martin (Jack Richardson) an agent of a trust. He succeeds in putting the Boyce works completely in the hands of the trust and the shock of this is so severe that old Ebenezer dies. The next morning Martin is found lying by the roadside, dead. The verdict of suicide is given out but Horace and Henry suspect each other. This thought so works on Henry that he leaves his brother and sets out for Santa Barbara. Still worried, he is taken sick. Horace, who bears his ordeal with calm, is sent for. Myra (Mitzi Gould), widowed daughter of Martin, helps at Henry's bedside. Eventually he recovers to discover his brother making love to Myra. Infuriated, he accuses him of the murder, and it is not until then that Annette (Claire McDowell), once mistress of Martin's, confesses that in a struggle with her he was killed.

"New Love for Old"

(*Universal—Five Reels*)

Reviewed by F. G. Spencer

THERE is nothing very much out of the ordinary in "New Love for Old," but it gives Ella Hall ample opportunity to display her talent, and she takes full advantage of same, proving herself at one time a veritable mountain nymph, and always coy, artless and winsome. Emory Johnson, a love-sick youth, carries himself convincingly, as does also Gretehcn Lederer, but it devolves upon Harry Holden to give the true rustic air to the picture, and he as the village quack, always amiable, ever-ready to render a service, makes an admirable "Doc Podden." The scene is laid around a mountain resort, and the scenes pictured are wonderful reproductions of mountain stream, rugged woodland, sylvan dells and a placid lake.

The story is by Waldemar Young and was produced by Elsie Jane Wilson. The direction is good, everything running so smoothly as to leave nothing to be desired in that respect.

THE STORY AND PLAYERS

Kenneth Scott (Emory Johnson) is boating on the lake with Marie Beauchamp (Gretchen Lederer) and he takes advantage of his surroundings to press his attentions upon her, declaring that he will keep her out on the lake until she promises to become his wife. To safeguard herself she promises,

but in the early morning leaves the resort without notifying him of her destination and he is nearly heartbroken. Old Doc Podden (Harry Holden), noticing his despondency, correctly diagnoses his case and invites him to spend a few days in the woods to rid himself of the love germ. This he does, and there meets Daphne Sawyer (Ella Hall), daughter of Ben Sawyer (Winter Hall), the village postmaster and general storekeeper. Daphne makes no secret of her admiration for Kenneth, and the old love is fast giving way to the new. A rustic dance is arranged and Marie Beauchamp, who has opened a roadhouse in the immediate vicinity, which, by the way, has furnished the village gossips with unlimited material for scandal, attends and there meets Kenneth. The attention these two pay each other angers Daphne, who leaves the dance-hall and goes home. She is followed by her old country swain, Pete Bracchi (E. A. Warren), her father's storekeeper, who had viewed her actions with Kenneth with alarm and suspicion; in a shack away from the house he presses his suit, but Kenneth arrives and a fierce battle ensues, in which the Italian is worsted, although Kenneth is badly beaten up, and Daphne half carries him to the road-house to get medical attention. In the meantime Daphne is missed from the dance-hall and the hastily drawn conclusion is that Marie has lured her to the road-house. A posse is formed with the intention of raiding and burning the place, but things turn out differently when the facts become known, and finally Daphne is informed that Marie is her sister, she having left home some years before on account of her father's cruelty.

"The Marionettes"

(*Select-C. K. Young Production—Five Reels*)

Reviewed by Joseph L. Kelley

THE millions who admire Clara Kimball Young on the screen will be given an exceptional opportunity to bestow this admiration on the star and at the same time to fully realize a matinee or evening of ideal entertainment, if they will see Miss Young in the screen version of Pierre Wolff's play, "The Marionettes," her latest work before the camera under the direction of Emile Chautard. From the introduction to the final scene of Mr. Wolff's play, Miss Young is seen either in a close-up or a semi-close-up with the spporting cast pushed all but off the stage. "The Marionettes" is Clara Kimball Young's picture and hers alone. The supporting cast are truly "marionettes."

The prominence with which the star's personality and magnetism has been brought out in this production and the quality production which Director Chautard has given the French playwright's work, are stepping stones on which an audience can mount to considerable heights in giving praise. The followers of Miss Young's work for the screen will rejoice after reviewing this screen presentation and if there are in the audience those who have not been attracted by the star's personality, they will have succumbed at the conclusion of this run. It is to be doubted if there is an artist now working before the camera who presents such a wholly refreshing and delightful picture as Miss Young. Add to this, she works with a natural ease and appreciates so thoroughly the inaffectiveness of overexuberance in registering pleasant surprise or the opposite feeling of depression that it is not to be regretted that she is constantly in the spot light.

Pierre Wolff's play is of the social drama type. The scenes are laid in Paris. The first reel presents Miss Young in the role of a demure convent girl. The transition from this role to that of the butterfly of Paris has been brought about in a skilful and logical manner by the author. Director Chautard is due more than ordinary praise for the skilful manner in which he has staged this production. The interior sets shown are lavish and the finest detail has been brought out with due prominence.

Nigel Barrie is seen opposite Miss Young in the principal supporting role. Mr. Barrie gives an average performance. He is at times a bit too effective in his interpretations. Corliss Giles is an excellent type and is capable of handling a more prominent role than that of Pierre Vareine. Edward Kimball does well in a role of average importance. Alec B. Francis does his usual good work. Florence Atkinson, in a semi-vampirish part, gives promise of more effective work in the future. Others in the cast are Mrs. Helen Simpson, Mrs. Madeline Cadeux, Hazel Washburn, Mrs. Louise Bates, Carey Hastings, Sam V. Phillips, John Dudley, Henry Warwick, Robert White, Henry Law, Arthur Marion and John Gaylor. The photography stands out with prominence.

THE STORY AND PLAYERS

Fernande de Ferney (Clara Kimball Young) is an orphan. During the summer when she is not at the convent she lives with her uncle, Professor de Ferney (Edward Kimball). The professor is an old friend of the Marquise de Monclars, whose estate is near the home of the professor.

Fernande is seen often at the home of the Marquise. The Marquise's son, Roger de Monclars (Nigel Barrie), is in Paris and heavily in debt. He visits his mother for the purpose of obtaining money to settle. The Marquise tells him that she will not furnish him with money unless he marries and settles down. Knowing that Fernande admires her son, the Marquise suggests that he marry her. He consents in order to obtain money. They are married and Roger spends little time with his wife. He leaves for Monte Carlo. His friend Nizerolles (Alec B. Francis) takes an interest in Fernande and invites her to participate in a puppet show which he is giving. The puppet deals with a neglected wife, a lover and a husband. She adopts the methods of the neglected wife and when her husband returns she pretends to be indifferent to him. She leads a gay life and becomes the most prominent woman in society. Roger realizes that she is beautiful and attempts to win her affections. She ignores him but at the same time loves him. Because she will not return his affections, her husband resolves to leave, but decides to remain when his wife explains that she has acted indifferent toward him in order that she might win his respect and love.

"Madame Jealousy"

(*Famous Players-Paramount—Five Reels*)

Reviewed by Peter Milne

GEORGE V. HOBART, whose chief claim to fame is the popular and apparently ever-recurrent "Experience," an allegorical play, is author of "Madame Jealousy," Pauline Frederick's latest vehicle. Miss Frederick appears in the title role and her mission in these five reels is blighting the domestic bliss of Valor and Charm. As the beautiful embodiment of the Green Eyed Monster she completely upsets the home of the Valors, always ably assisted by her aides, Mischief and Treachery. But she retires defeated when Mrs. Valor becomes the mother of a wee mite, Happiness, and when we last see her she is selecting another loving couple on which to practice her disquieting abilities.

Whether or not the public takes to pictures of the allegorical type is too general a question to discuss here, though it is difficult to recall one that has been a distinct success. Probably "Experience" will score when at last its stage run is concluded, but "Madame Jealousy" is lacking in successful pictorial ingredients. In the first place, Miss Frederick's role is entirely impersonal, while those carried by the supporting cast possess something of individuality besides fairly well carrying out the idea that they embody certain human traits and emotions. But the star never gets into the dramatic action of the play. She hovers constantly in the offing and is only the center of attraction by will of her name and renown, not by reason of any possibilities contained in the part. She is, indeed, incidental to the main action.

On the other hand the story of Valor and Charm, their distrust of one another aroused by Madame Jealousy, never becomes more than fairly interesting. It lacks punch, fails to hold one, possibly because the story has a number of loopholes without which it could not have existed for its full length and possibly because the mixture of allegory and reality doesn't go well. When Madame Jealousy wills to appear on a scene she does so through a dissolve which would be quite all right providing she was neither seen nor heard as a personality by her victims. But she comes arrayed in modern clothes and converses with the rest as one of them. This mixture seems false.

Certainly "Madame Jealousy" is not to be ranked with Miss Frederick's former successes. That would be very much to their discredit. The fact that it was written by Mr. Hobart does not make it another "Experience," regrettably.

Thomas Meighan, Elsie McCloud, Frank Losee, Frances Cappelano and Edwin Sturgis are among those who constitute the large supporting cast. Eve Unsell made the adaptation and Robert Vignola directed.

THE STORY AND PLAYERS

Seeing the happiness of Valor (Thomas Meighan) and Charm (Elsie McCloud), Madame Jealousy (Pauline Frederick) determines to enter their lives. She succeeds in making each distrust the other and breaking up their home. Valor returns to his parents, Finance (Frank Losee) and Display (Ina Bourke), while Charm goes to hers, Commerce (Charles Wellesley) and Pride (Isabelle O'Madigan). Madame Jealousy then sets Finance and Commerce against one another. Valor goes to the dogs in despair and Treachery (Edwin Sturgis) urges him to drown himself. But Sorrow (Grace Barton), who has been the constant companion of Charm since the separation, urges him to return to his wife, where he finds the baby, Happiness, to restore peace to his house.

Two Strand Comedies

(*Mutual-Strand—One Reel Each*)

Reviewed by F. G. Spencer

BILLIE RHODES, mischievous as ever, always delighting in a prank to somebody else's discomfiture pretty nearly puts one over in "Somebody's Widow," and doubtless would have succeeded had not her friends played her false. A bevy of girls disporting themselves on the beach at a fashionalbe resort, are somewhat chagrined at the total absence of any men folk, until the arrival of Jack Random (Landis Cullen)—a playwright—and his secretary. But they are too engrossed in their work to pay any attention to the fair sex, so on a wager Billie guarantees to bring the man on his knees within a specified time. Showing her knowledge of *genus homo* to be of profound depth, she poses as a young widow, for "they all fall for that widow stuff," she explains. Truly, a charming young widow she makes, and jack swallows the bait—"hook, line and sinker," and Billie bids fair to winning the bet. But the other end of the wager, fearing to lose, lets Jack in the secret of Billie's trickery, which he counters by having his secre-

tary disguise himself and impersonate the lost husband. Billie is terrified and is forced to make a clean breast of the affair. She therefore loses the bet and gains a hubby.

In "Her Friend Brown," Jack's flirting proclivities get him in trouble. He happens to meet an old sweetheart and declaring himself still single, carries on a clandestine flirtation. Nellie Brown (Clarice Urhe), known to her friends as "Brownie," is the innocent cause of Jack's premature downfall, or she writes Jack of her lonesomeness and urges him to dine with her that night. Wifie gets the letter and Jack explains that "Brownie" is a rich bachelor. At this juncture, Jack is despatched by his office to a neighboring town to close a deal, so the wife decides to keep the dinner engagement with Jack's rich bachelor friend Brownie. And here the trouble commences. The reel is brimful of amusing incidents and both these short subjects will be well received by any audience. The release dates are January 29 and February 5 respectively.

"Flare-Up Sal"

(Paramount—Five Reels)

Reviewed by Joseph L. Kelley

R. WILLIAM NEIL has created for screen presentation J. G. Hawks' ideas as incorporated in "Flare-Up Sal" with a sincerity of purpose and a knowledge of the atmosphere that hovered over the "forty-niners" in the days of the gold-rush to California, that lovers of the Western drama are assured complete satisfaction and sixty-odd minutes of rousing entertainment at the theatre where Dorothy Dalton is scheduled to appear in the title role.

"Flare-Up Sal" is a Western drama of the first water. Miss Dalton is seen again as the dance-hall queen. Director Neil created a better production from the script of "The Price Mark," the last screen drama in which Miss Dalton appeared under his direction, for the reason that he had a much better story to work from and did not have to follow ideas and incidents which, only a few months ago were followed in a production in which Louise Glaum appeared titled, "Golden Rule Kate." The two are very similar in plot material and general atmosphere. However, this fact does not detract from the quality of Mr. Neil's direction. He has used every care in staging Miss Dalton's late picture and has chosen his cast with a good eye for types.

Mr. Hawks' story is not the best example of material for a working script. In the way of introduction, the author has revealed a family of prospectors en route to the gold fields. This incident serves to introduce the heroine of his story. After the first reel the family is left in camp on the way and here they are left with no explanation offered in the latter reelage as to their whereabouts. He sends Flare-Up Sal to the nearest settlement and after her arrival, the action is made to center about her adventures at the dance-hall and her family are left in oblivion. Inconsistencies like the above are a distinct drawback to the author's story. Because of the good direction, the appearance of Dorothy Dalton in a role that she handles to perfection and to which she is thoroughly adapted and because the picture reveals the distinct Western type and action, "Flare-Up Sal" will make a distinct hit with the average audience and will leave a favorable impression at the box-office.

Miss Dalton's supporting cast is made up of especially fine Western types. Thurston Hall in the role of the Red Rider, does commendable work opposite Miss Dalton. William Conklin as the dance-hall proprietor, is convincing and appreciates the characteristics of the role. J. P. Lockney, in the role of the hanger-on, gives a highly commendable characterization and succeeds in getting a full quota of laughs from his audiences. Milton Higbee does effective work. The production was made under the supervision of Thomas H. Ince. The exteriors are fine examples of Western country and the photography is of the best. The fire scene in the last reel has been reproduced with finese.

THE STORY AND PLAYERS

"Flare-Up" Sal (Dorothy Dalton), with her father (Lige Higbee) and mother is on her way to the gold fields in the days of the gold rush. The father is addicted to gambling. He goes to a near-by settlement and at the roulette wheel loses his small fortune and all his belongings. "Flare-Up" Sal's mother sends her to town to fetch her father. She finds him at the roulette wheel, having lost everything. She gambles with the proprietor Dandy Dave Hammond (William Conklin) to determine whether her father is given his losses or whether she remain at the dance-hall in charge of Dandy Dave. She loses and remains. She becomes the queen of the dance-hall.

The Red Rider (Thurston Hall), a gentleman hold-up artist, has heard of "Flare-Up" Sal and arranges to go to the dance-hall in the guise of a preacher. He changes clothes with the preacher who is on his way to take charge. Arriving at the settlement, he meets Sal. Dandy Dave, fearing that the new preacher will drive out his business, conspires with Sal to run him out of town. Tin Cup Casey (J. P. Lockney), a hanger-on, is Sal's slave. Sal invites The Red Rider to the dance-hall and Dandy Dave has it arranged to surprise them both in Sal's room. Sal has grown to like The Red Rider and when Dandy Dave comes to her room, she substitutes Tin Cup Casey and conceals The Red Rider. Soon after this, The Red Rider throws off his disguise of the preacher and enters the dance-hall. He shoots up the place and he and Sal escape during the excitement and are married.

"Beauty and the Rogue"

(Mutual-American—Five Reels)

Reviewed by Lisle M. Albright

WHETHER or not Mary Miles Minter has actually gathered more sunshine in her hair and more charm in her smile in this last picture than she ever had before, is possibly a debatable question. But, surely, her irresistible fetchingness is not. Plot, settings and story all fade into insignificance so long as her smiling face and sweet personality flood the screen. A twinkle in Mary's eyes and a pout upon her lips are enough to cause one to forget incongruities of plot, inconsistency of story, lack of realism or fidelity to life, or even bad acting on the part of her supporters. Not that any or all of these shortcomings apply to her current production, for they don't. In "Beauty and the Rogue," while she is not given what could be characterized as the best of stories, the impression of the play as a whole is more than pleasing. The biggest fault of the picture is the easiness with which crooks, innocents and detectives seem to happen on the scene of action. They are a little too omnipresent.

Roberta Lee, the spoiled and petted child of a Western oil magnate, has unbounded faith in the goodness of mankind and devotes much of her time to moral uplift work and the reformation of incorrigible crooks and rogues. She finds one, who goes by the name of "Slippery" among his pals, and tries to instill in him a sense of moral consecutiveness. That he is unsuccessful in changing his moral code is due to no fault of his, for he tries hard, but just naturally can't.

Orral Humphreys, as "Slippery" Bill Dorgan, gives a most vivid and lifelike interpretation of an inveterate thief and rascal struggling against temptation to justify the trust placed in him by a sweet young girl. It was the first time any one had ever thought there was even a little bit of good in him, and it created a strange sensation in his bosom. That he couldn't reform, however, was an essential to the story and was instrumental in bringing Allan Forrester, as Richard Van Stone, into a mesh of circumstantial evidence which branded him as a thief at first, and then cleared up and left him enshrined in Roberta's heart.

Henry King directed the production, which, besides having those already mentioned in the cast, displays to good advantage Spottiswood Aitken, Clarence Burton and Lucille Ward.

THE STORY AND PLAYERS

Roberta Lee (Mary Miles Minter) is a sympathetic girl who believes in the "uplift." Her father (George Periolat) is a rich oil magnate who lets himself be overruled when Roberta insists that he employ "Slippery" Bill Dorgan (Orral Humphrey), an ex-jail bird, as his gardener. "Slippery" gets his chance and loots the Lee home, stealing, among other things, a brooch. Roberta visits her old nurse in the country, where she meets Richard Van Stone (Alan Forrest), who also is in the country on business for her father.

Van Stone is traveling incognito and doesn't know who Roberta is but falls in love with her instantly. 'Slippery," in the meantime, leaves the city and tries the country life. He runs across Van Stone and sells him the brooch in order to get the price of a square meal. At a charity entertainment "Mlle. Tiptoe" dances and Richard presents her with her own brooch. Assuming that he is the burglar, she has him arrested. The misunderstanding is later cleared up to the satisfaction of everyone when "Slippery" is finally caught in a party that intended to kidnap Roberta and hold her for a ransom. The blame for the Lee robbery is taken off of Richard's shoulders, and to show him that she is sorry for suspecting him, Roberta gives him her hand.

"Real Folks"

(Triangle—Five Reels)

Reviewed by Peter Milne

"REAL FOLKS" won the thousand dollar prize offered in a scenario contest conducted by the Triangle Film Corporation and the Photoplay Magazine, but there have been better pictures whose stories cost considerably less. It retells the old tale of the family of humble origin whose whole existence is changed by great wealth. It counts as its most prominent lines of action the efforts of Pat Dugan, the head of the house, to break into elite society and the dislike of Jimmie, his son, to the sudden changes which the big fortune causes, together with his romance with a girl not of his father's selection.

This story is played in a moderate tone from beginning to end. There is none of the broad burlesque of the Dugans eating peas with a knife and playing an orchestral accompaniment with the

soup so often seen in pictures of a like type. "Real Folks" is not so boisterous. Sometimes one wishes for comedy of this sort. It at least has always proven amusing. J. Barney Sherry as Dugan becomes initiated to the ways of the rich quite easily. True, there is a peculiar cut to his dress suit and he doesn't enjoy wearing it. He would rather smoke his clay pipe than cigarettes. But save for these and kindred eccentricities equally as mild, "Real Folks" would be totally bare of humor. Mr. Sherry's performance is, by the way, excellent in conception. It is a pity that he was not given more of an opportunity to make his presence felt.

Kate Coraley is the prize-winning author. Jack Cunningham prepared her work for the screen and Walter Edwards directed. The five reels abound in attractive exteriors and were well photographed by C. G. Peterson. Francis McDonald, Fritzi Ridgeway and Alberta Lee complete a pleasing quartette of players.

THE STORY AND PLAYERS

Pat Dugan (J. Barney Sherry), oil laborer, strikes it rich and becomes a millionaire in a day. His son, Jimmie (Francis McDonald), he packs off to an eastern college. Jimmie doesn't fit. He proceeds to thrash three of the college snobs and a policeman and gets his walking papers. Then he disappears. Pat and Mrs. Dugan (Alberta Lee) move east to Long Island to gratify Pat's ambition to break into society. A search for Jimmie is begun, but eventually he shows up of his own accord as a florist. He is prevailed upon to remain with his parents. Much against Pat's wishes he falls in love with a dancing teacher, Joyce Clifton (Fritzi Ridgeway), who is stopping on the adjoining estate with Lady Blissington (Marion Skinner), leader of a Red Cross movement. Mrs. Dugan makes friends with her. Jimmie elopes with Joyce. Lady Blissington plans an elaborate entertainment to which the Dugans are invited. Pat is satisfied at last, for he is in society and when Joyce introduces his own son to him as her husband he is more pleased than angered.

Betty Pearce and T. D. Crittendon complete the cast.

"Broken Ties"

(*World Film—Five Reels*)

Reviewed by Peter Milne

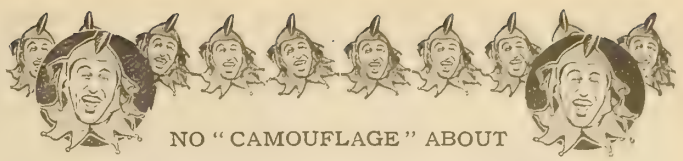
A SKILLFUL combination of two themes; the barrier of race and the neglected wife result in "Broken Ties" being one of the strongest World pictures released in some time. These united themes lead up to a murder mystery, planted in great and absorbing detail and while no mystery to the audience a seemingly impossible one to the characters of the story. So well is the web of circumstantial evidence woven about at least two of the characters and so delicate are the relationships of various of them that the suspense soars to an unusually high mark.

In fact, the whole of "Broken Ties" is a carefully formulated and evolved drama and while leading up to the murder contains not one dull moment. The many intricacies of plot have been clearly and forcibly handled by the author, Woodbridge Clapp, and as well presented on the celluloid by Director Arthur Ashley. The denouement when Corinne La Force confesses to the murder and immediately thereafter plunges the knife into her own breast is handled with fine regard for its possibilities.

June Elvidge, Montagu Love and Mr. Ashley, three of World Film's most popular stars appear in the principal roles of "Broken Ties," each of them playing with all the skill demanded by their big situations. Pinna Nesbit, present in many a World picture of the past, does exceptional work as Corrine, the half-breed whose dark blood does not show. Alec B. Francis and Kate Lester complete the cast of principals with a brace of good performances. Looking over the names of the players one reaches the obvious conclusion that seldom has such a selection of talent been assembled to interpret the roles of a single picture.

THE STORY AND PLAYERS

Henry Hasbrook (Alec B. Francis) promises La Force (Arthur Matthews) at his death that he will care for his daughter, Corrine (Pinna Nesbit), in whose veins runs the blood of a West Indian mother. In later years Hasbrook's nephew, Arnold Curtis (Arthur Ashley), something of a weakling, falls in love with Corrine. Hasbrook admonishes him to stay away from her, to which he consents. John Fleming (Montagu Love), a busy lawyer, introduces Arnold to his wife, Marcia (June Elvidge). She is neglected and Arnold offers innocent companionship. Marcia, in debt from gambling, is with Arnold one afternoon when a note comes from her husband asking for three thousand dollars which he left in the safe. This she has spent. Arnold comes to the rescue and asks for payment that night at a certain roadhouse, where, under the influence of liquor, he attacks her. She escapes from him and returns home, not, however, without dropping a locket in the roadhouse room. This same night, Hasbrook is murdered by Corrine. Mrs. Fleming (Kate Lester), John's mother, is seen by the body by a burglar. She made the journey to Arnold's rooms, having overheard his appointment with Marcia and intending to prevent any disaster. Arnold is accused of the murder, for that night he returns to the club with blood on his clothes, (Marcia, in defending herself, had hit him with a bottle). He refuses to defend himself when questioned. Fleming takes the case, learns of his wife's visit to the roadhouse and denounces her. At a pre-arranged hearing, when Arnold is cross-examined, Corrine, present as the ward of the late Hasbrook, confesses to the murder because he was on the verge of informing Arnold that she had dark blood in her veins. She then takes her own life. Fleming decides to pay more attention to his wife in future and a reconciliation follows.



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"Dodging a Million"

(Goldwyn Pictures—Five Reels)

Reviewed by R. E. Pritchard

HERE are mighty few of them who can "come back," but rules do not apply to Mabel Normand, for in "Dodging a Million," the first of her five-reel features released by Goldwyn, she proves that not only has she maintained her old time popularity of the slapstick days, but that she has been able to firmly establish herself in the front rank of comediannes.

Highly imaginative though the story is, and thoroughly improbable, yet it is likely to make a box-office winner. It is the sort of a production in which one forgets the impossibilities and remembers the convincing charm. It is the sort that leaves everyone thoroughly satisfied with the evening's entertainment. It is the very sort in these war-time days when people want to be really delighted for an hour or more and forget the sterner realities of present day existence. It is a time and a day for these stories of the fanciful, and certainly there could be no more charming interpreter of such roles in the land of near make believe that Mabel.

If you are going to a production to pick it to pieces and find little things that wouldn't happen in the ordinary day's life, you are not going to like "Dodging a Million." But if you are going to the theatre to be interested, to laugh, to wonder at the more or less foolish mystery of it, a mystery story without a murder or a robbery in it, you will leave your seat mighty glad that you spent the admission price. Miss Normand herself is an entirely different sort of an actress from the days when she had to be messed up with custard pie or thrown into a lake to get a laugh. Her beauty attracts instant attention and there are wonderful gowns that she wears which will keep the women folk talking for many a day. She is convincing except in one scene where she weeps; the twinkle in her eye belies her grief.

Goldwyn has supplied her with a strong supporting company, and Tom Moore has been well cast for the leading male role. His part is a big one and exhibitors will do well to call attention to his presence. The production itself is elaborate, including many scenes of New York life, including Sherry's. George Loane Tucker shows his skilful hand through the direction and the photography is always good.

This picture played to unusual business at the Strand theatre, New York. It ought to do even better in other cities, for not only does it possess for the others all the charm it gave New Yorkers, but it may be played up as a story of life along the "Great White Way." Miss Normand's work in this picture ought also to leave a new demand for her later work.

THE STORY AND PLAYERS

Arabella Flynn (Mabel Normand), a messenger in a fashionable gown shop, after being used for a model for a late customer, is overcome by her "style" and with the eight dollars of her week's pay in her pocket and her borrowed finery she decides to spend one night in the fashionable life of New York. She goes to the most fashionable restaurant and there sees her employer, Raquin (Armand Cortes), and his favorite model, Luella (Rita Dane), and flees. She flees and there comes to her rescue Jack Forsythe (Tom Moore), who is the laughing stock of the city because his father made his money in corsets—and wears 'em. Finally she escapes to her furnished room house, after she has failed to get in the store to return her borrowed finery, and because of her gay clothes she is refused admittance by the landlady. She is in desperation when an expressman comes up with three trunks for her and a check for $800. She immediately jumps in the taxi in which she had fled from the restaurant and orders herself driven to the most stylish hotel and registers under the family name of the aunt who has left her the money. Through reporters flocking to interview her she learns that she is supposed to be the heiress to $94,000,000. She gets the best in the hotel and gownmakers, hatters, jewelers and all sorts of trades people flock to her. Her credit is unlimited and she buys and buys. But, there enters one who is destined to interfere with her joys, Signor Rodrigues (J. Herbert Frank), who bears a letter from her aunt which says that he must be admitted at any time. Of course it so happens that Jack is living at the same hotel and infatuation quickly develops into an ardent courtship, with the mysterious silent signor interfering at every turn. He is present at the opening of the first of the mysterious trunks filled with the aunt's clothes and bearing the message that if Arabella doesn't like them to buy more, and the second which a note declares to include artificial jewelry and to advise the purchase of genuine duplicates, and finally of the third which contains a mysterious poison which the girl is told she may use if she finds the man she loves is not true. In the meantime the conduct of the signor has made Jack's father suspicious, though the young man refuses to believe until he has seen the signor in the girl's apartment late at night. And just at that moment the lawyer representing the estate berates the clerk who has hunted up Arabella that he made a mistake in the check. The clerk jumps to the conclusion that the wrong girl got it, goes to the hotel and denounces her as an impostor and incidentally gets back the uncashed check. Then flocks of creditors from the hotel proprietor down demanding their money. Jack, finally convinced that she is an adventuress, starts to leave the city, and Arabella determines upon the poison, but the signor dispatches a note to warn the youth that the girl needs him. He returns, but before he can get back the lawyer has discovered the clerk's second and graver error and rushes to the hotel with the news that the mistake in the check was that it should have been for $80,000 instead of $800. And with the explanation that the mysterious signor was to learn whether the girl was really worthy, all live happily ever afterward.

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Features---Current and Coming

Bluebird Photoplays

Dec. 24. The Scarlet Car (Franklyn Farnum) —
Dec. 31. The Girl by the Roadside (Violet Mersereau) .... —
Jan. 7. My Unmarried Wife (Carmel Myers) 5
Jan. 14. Face Value (Mae Murray) 5
Jan. 21. Broadway Love (Dorothy Philips). 5
Jan. 28. The Fighting Grin (Franklyn Farnum) 5
Feb. 4. The Wife He Bought (Carmel Myers) 5
Feb. 11. Hands Down (Monroe Salisbury, Ruth Clifford) 5

Universal Productions

Dec. 15. Beloved Jim (Priscilla Dean, Harry Carter). 5
Dec. 24. Bucking Broadway (Harry Carey, Molly Malone) 5
Dec. 31. The High Sign (H. Rawlinson, Brownie Vernon). 5
Jan. 7. The Wolf and His Mate (Louise Lovely). 5
Jan. 14. Hell's Crater (Grace Cunard) 5
Jan. 21. Madame Spy (Jack Mulhall) 5
Jan. 28. The Phantom Riders (Harry Carey, Molly Malone) 5
Feb. 4. Painted Lips (Louise Lovely) 5
Feb. 11. New Love for Old (Ella Hall, Emory Johnson) 5
Feb. 18. The Flash of Fate (Herbert Rawlinson (Sally Starr) 5

Fox Film Corporation

(Special Features)

Dec. 2. The Babes in the Wood (Carpenter-Corbin) 5
Dec. 9. The Pride of New York (George Walsh) 5
Dec. 16. Unknown 274 (June Caprice) 5
Dec. 23. The Kingdom of Love (Jewel Carmen) 5
Dec. 30. For Liberty (Gladys Brockwell) 5
Jan. 6. Stolen Honor (Virginia Pearson) 5
Jan. 13. Cupid's Roundup (Tom Mix) 5
Jan. 20. A Heart's Revenge (Sonia Markova). 5
Jan. 27. Treasure Island (Carpenter-Corbin) .. 6
Or Troublemakers (Jane and Katherine Lee) 7
Feb. 3. The Heart of Romance (June Caprice) 5
Feb. 10. Jack Spurlock — Prodigal (George Walsh) 5
Feb. 17. The Moral Law (Gladys Brockwell) 5

Fox Standard Pictures

Dec. 2. A Daughter of the Gods (Annette Kellermann) .... —
Dec. 9. Troublemakers (Jane and Katherine Lee). 7
Dec. 16. The Heart of a Lion (William Farnum). 6
Dec. 30. Du Barry (Theda Bara) 7
Jan. 20. Cheating the Public 8
Feb. 3. The Forbidden Path (Theda Bara) .. 6
Feb. 10. Les Miserables (Wm. Farnum) 8
Feb. 24. American Buds (Jane and Katherine Lee) 7

Goldwyn Features Corp.

Dec. 2. The Auction Block. 6
Dec. 16. The Cinderella Man (Mae Marsh) .. 6
Dec. 30. Thais (Mary Garden) 6
Jan. 14. Fields of Honor (Mae Marsh) 6
Jan. 28. Dodging a Million (Mabel Normand) 6
Feb. 10. Our Little Wife (Madge Kennedy) 6
GOLDWYN SPECIALS
The Manx-Man 7
For the Freedom of the World 7

W. W. Hodkinson Corporation

(Paralta Plays)

Dec. 15. A Man's Man (J. Warren Kerrigan) 7
Jan. 1. Madam Who (Bessie Barriscale) 7
Jan. 15. His Robe of Honor (Henry B. Walthall) 7

Jewel Productions, Inc.

Sept. — Come Through (Drama) .... —
Sept. — Pay Me (Drama) .... —
Sept. — Sirens of the Sea (Drama) .... —
Oct. — Man Without a Country (Patriotic). —
Oct. — The Corespondent (Drama) .... —
Nov. — The Price of a Good Time (Drama) .. —
Dec. — The Grand Passion (Drama) .... —
Dec. — K (Drama). .... —

George Kleine System

(PERFECTION PICTURES)

Nov. 5. Two Bit Seats (Taylor Holmes) (Essanay). .... —
Nov. 19. Kill Joy (Essanay) 5
Nov. 26. Gift o' Gab (Essanay) 5
Dec. 3. Small Town Guy (Essanay) 5
Dec. 10. The Dream Doll (Essanay) 5
Dec. 17. Salt of the Earth (Edison) 5
Dec. 24. Sadie Goes to Heaven (Essanay) ... 5

Metro Pictures Corporation

Jan. 7. Daybreak (Emily Stevens) Metro .. 5
Jan. 14. The Winding Trail (Viola Dana) Rolfe-Metro 5
Jan. 21. The Eyes of Mystery (Edith Storey) Rolfe-Metro 5
Jan. 28. Her Boy (Effie Shannon, Niles Welch) Metro 5
Feb. 4. Under Suspicion (Francis X. Bushman and Beverly Bayne) Metro ... 5
Feb. 11. Broadway Bill (Harold Lockwood) Metro-Yorke 5
Feb. 18. A Weaver of Dreams (Viola Dana), Metro-Rolfe 5
(METRO SPECIALS)
Blue Jeans (Voila Dana), Metro-Rolfe 7
The Legion of Death (Edith Storey), Metro-Rolfe 7
Revelation (Nazimova), Metro 7
The Slacker (Emily Stevens) 7
Draft 258 (Mabel Taliaferro) 7

Mutual Film Corporation

Jan. 7. Molly Go Get 'Em (Margarita Fischer) 5
Jan. 14. The Imposter (Ann Murdock) Frohman 5
Jan. 21. In Bad (Wm. Russell), American ... 5
Jan. 28. Beauty and the Rogue (Mary Miles Minter), American 5
Feb. 4. Who Loved Him Best? (Edna Goodrich) 5
Feb. 11. Jilted Janet (Margarita Fischer) American 5

Paramount Picture Corp.

Jan. 7. Mrs. Dane's Defense (Pauline Frederick) 5
Jan. 14. Jules of the Strong Heart (George Beban) 5
Jan. 14. The Spirit of '17 (Jack Pickford) .. 5
Jan. 21. Rimrock Jones (Wallace Reid) 5
Jan. 21. Blackton's The World for Sale 5
Jan. 28. The Widow's Might (Julian Eltinge) 5
Jan. 28. The Hired Man (Charles Ray) 5
Feb. 4. Madame Jealousy (Pauline Frederick) 5
Feb. 4. Flare-Up Sal (Dorothy Dalton) 5
Feb. 4. A Petticoat Pilot (Vivian Martin) .. 5
Feb. 11. The Keys of the Righteous (Enid Bennett) 5
Feb. 18. The Thing We Love (Wallace Reid) 5
Feb. 18. Hidden Pearls (Sessue Hayakawa) .. 5

Artcraft Releases

(PARAMOUNT)

Dec. 17. The Devil Stone (Geraldine Farrar). 5
Dec. 31. A Modern Musketeer (Douglas Fairbanks). 5
Jan. 7. Rose of the World (Elsie Ferguson). 5
Jan. 14. Dead or Alive (Wm. S. Hart) 5
Jan. 21. Stella Maris (Mary Pickford) 5
Feb. 11. The Whispering Chorus (C. B. De Mille Prod.) .... —
Feb. 25. The Song of Songs (Elsie Ferguson) —
Feb. 25. Blue Blazes Rawdon (Wm. S. Hart) —

Pathe Exchange, Inc.

Jan. 6. Convict 993 (Irene Castle, Warner Oland, Paul Everton, Etheyle Cooke, Bert Starkey) 5
Jan. 13. The German Curse in Russia (Wat Film), Donald C. Thompson 5
Jan. 20. The Cloven Tongue (Special) (N. V. Panoff, P. A. Baksheef, Nadya Lesienko, Sophie Karabanova) ... 5
Jan. 27. Innocent (Fannie Ward, Frederick Perry, John Miltern, Armand Kalisz), Astra 5
Feb. 3. The Other Woman (Peggy Hyland, Milton Sills, Wm. Parke, Jr.), Astra 5
Feb. 10. Loaded Dice (Frank Keenan, Florence Hillings, Guy Coombs), Pathe 5
Feb. 17. The Inner Voice (I. I. Mozukin), Russian Art 5

Petrova Picture Company

Dec. 23. Daughter of Destiny (Mme. Petrova). 5
Feb. 1. The Light Within (Mme. Petrova). 5
Feb. 1. The Life Mask (Mme. Petrova) 5

Select Pictures

Nov. — Her Silent Sacrifice (Alice Brady) .. 5
Nov. — Secret of the Storm Country (Norma Talmadge) 5
Dec. — Shirley Kake (Clara Kimball Young). 5
Dec. — The Honeymoon (Constance Talmadge). 5
Jan. — Woman and Wife (Alice Brady) .... —
Jan. — Ghosts of Yesterday (Norma Talmadge). .... —
Jan. — The Marionettes (Clara Kimball Young). .... —
Jan. — The Studio Girl (Constance Talmadge). .... —

Triangle Distributing Corporation

Jan. 6. Betty Takes a Hand (Olive Thomas) 5
Jan. 6. Man Above the Law (Jack Richardson) 5
Jan. 13. I Love You (Alma Ruebens) 7
Jan. 13. Law's Outlaw (Roy Stewart) 5
Jan. 20. Evidence (J. Barney Sherry) 5
Jan. 20. Flames of Chance (Margery Wilson) 5
Jan. 27. The Gun Woman (Texas Guinan) .. 5
Jan. 27. Her American Husband (Darrell Foss) 5
Feb. 3. Limousine Life (Olive Thomas) 5
Feb. 3. The Hopper (Wm. V. Mong) 5
Feb. 10. Captain of His Soul (Wm. Desmond) 5
Feb. 10. Real Folks (J. Barney Sherry) 5
Feb. 17. Keith of the Border (Roy Stewart) 5
Feb. 17. From Two to Six (Winifred Allen) 5

Vitagraph V-L-S-E.

Jan. 7. The Blind Adventure (Edward Earle, Betty Howe) 5
Jan. 14. The Wild Strain (Nell Shipman, Alfred Whitman) 5
Jan. 21. The Menace (Corinne Griffith, Evart Overton) 5
Jan. 28. A Mother's Sin (Earle Williams) 5
Feb. 4. The Other Man (Harry Morey, Grace Darmond, Florence Deshon) 5
Feb. 11. The Woman Between Friends (Alice Joyce, Marc MacDermott) 5
Feb. 18. The Wooing of Princess Pat (Gladys Leslie, J. Frank Glendon) 5

World Pictures

Dec. 10. The Good for Nothing (Carlyle Blackwell and Evelyn Greeley) ... 5
Dec. 17. The Tenth Case (June Elvidge) 5
Dec. 24. The Volunteer (Madge Evans and Henry Hull) 5
Dec. 31. Diamonds and Pearls (Kitty Gordon) 5
Jan. 7. Stolen Hours (Ethel Clayton) 5
Jan. 14. The Strong Way (June Elvidge) 5
Jan. 21. The Beautiful Mrs. Reynolds (Carlyle Blackwell, June Elvidge) 5
Jan. 28. Gates of Gladness (Madge Evans) .. 5

Releases in the Independent Field

For Manufacturers' Addresses, Names and Addresses of Buyers handling films in any territory, or any other additional information write—State Rights Department, Motion Picture News

A. Kay Co.

Twenty Thousand Feats Under the Sea....
Golden Spoon Mary.....1 C
Some Barrier .....1 C
His Trial .....1 C
(Terry Human Interest Reels)
No. 1. Character as Revealed in the Face...Ed.
No. 2. Character as Revealed in the Eyes...1d.

American News Weekly

One reel each week exclusively on Army and Navy activities.

American Standard M. P. Corp.

May 5. Jones' Jonah Day (Sunshine), C..1 reel
May 7. When Justice Errs, D.....5 reels
May 12. (Educational Subject) .....1 reel
May 14. The Daughter of Darkness, Episode No. 1, D.....2 reels
May 19. Ghosts (Sunshine), C.....1 reel
Sept. 17. My Country First.....6 parts
Oct. 7. The Mystery of the Boule.....5 parts
Oct. 15. Blackmailer .....5 parts

Argosy Films, Inc.

The Celebrated Stielow Case.....6 reels
Where D'ye Get That Stuff.....5 reels
Absinthe (King Baggott), Universal Reissue .....5 reels

Arrow Film Corporation

The Deemster (Derwent Hall Caine).....7 reels

Bluebird Extraordinary

The Eagle's Wings (Herbert Rawlinson).
Hell Morgan's Girl (Dorothy Phillips).
Mother o' Mine (Rupert Julian, Ruth Clifford, Ruby La Fayette).

Brenon Productions

Lone Wolf .....7 parts
Fall of the Romanoffs .....8 parts
Empty Pockets .....7 parts

Jules Burnstein

Shame .....7 parts

Cardinal Film Corporation

Joan the Woman (Geraldine Farrar).....11 reels

Century Comedies

(FEATURING ALICE HOWELL)

Balloonatics .....2 reels
Automaniacs .....2 reels
Neptune's Naughty Daughter.....2 reels

Christie Film Company

Father's Bright Idea.....1 reel
With the Mummies' Help.....1 reel
The Magic Maid.....1 reel
The Milky Way.....1 reel
His Last Pill.....1 reel
The Fourteenth Man.....1 reel
Down by the Sea.....1 reel
Skirts .....1 reel
Won in a Cabaret.....1 reel
His Merry Mix-Up.....1 reel
A Smoky Love Affair.....1 reel

Cinema Distributing Corp.

The 13th Labor of Hercules.

Clune Productions

Ramona .....8 reels
Eyes of the World.....9 reels

Commonwealth Pictures Corp.

Charlotte, in The Frozen Warning.

Corona Cinema Company

The Curse of Eve (Enid Markey).....7 reels

Coronet Film Corporation

LIVING STUDIES IN NATURAL HISTORY

Animal World, No. 1 Issue.
Animal World, No. 2 Issue.
Birdland Studies.
Horticultural Phenomena.

Cosmofotofilm Company

Incomparable Mistress Bellairs.....4 reels
Liberty Hall .....4 reels
The Black Spot.....4 reels
Victoria Cross .....4 reels
On 18 .....4 reels
His Vindication .....5 reels
I Believe .....7 reels

Dixie Films

Tempest and Sunshine (Evelyn Greely)..5 reels
Just a Song at Twilight.....5 reels

Ebony Film Corporation

A Natural Born Shooter.....1 reel
Dat Blackhand Waitah Man.....1 reel
Shine Johnson and the Rabbit's Foot.....1 reel

E. I. S. Motion Picture Corp.

Trooper 44 .....5 reels

Elmont Feature Film Co.

People vs. John Doe.....6 reels
God's Law .....6 reels

Export and Import Film Co.

Robespierre .....— reels
Ivan the Terrible.....— reels

Fairmount Film Corporation

Hate .....7 reels

Flora Finch Film Co.

War Prides .....2 reels

First National Exhibitors' Circuit, Inc.

On Trial.
Charles Chaplin.
Daughter of Destiny (Mme. Petrova).
Herbert Brenon's "Empty Pockets."
The Sign Invisible (Big Mitch Lewis).

Fort Pitt Corporation

The Italian Battlefront.

Fox Film Corp.

(Standard Pictures)

The Spy.
The Honor System.
Jack and the Beanstalk.
The Conqueror.
Camille.
Oct. 18. Aladdin and the Wonderful Lamp.
Nov. 18. The Babes in the Wood.

Frieder Film Corporation

The Birds' Christmas Carol (Mary Louise).5 reels
A Bit O' Heaven (Mary Louise).....5 reels

Friedman Enterprises

A Mormon Maid (Mae Murray).....6 reels

Frohman Amusement Corp.

The Witching Hour (C. Aubrey Smith, Jack Sherrill, Helen Arnold, Marie Shotwell and Robert Conness.....6 reels
Conquest of Canaan.....5 reels
God's Man .....9 reels

General Enterprises, Inc.

Mother (Elizabeth Risdon, McClure)....6 parts
The Warrior (Maciste) (McClure).....7 parts
The Liar (Jane Gail, Stanley Walpole)...6 parts

Gold Medal Photoplays

The Web of Life (Hilda Nord, James Cruze, George Spencer).....5 reels

Golden Features

A Bit of Life.....1 reel

Grand Feature Film Company

Rex Beach on the Spanish Main.....5 reels
Rex Beach in Pirate Haunts.....5 reels
Rex Beach in Footsteps of Capt. Kidd....5 reels

Graphic Features

The Woman and the Beast.....5 reels

D. W. Griffith

Intolerance .....9 reels

Hanover Film Company

Maciste .....— reels
How Uncle Sam Prepares.....4 reels

William S. Hart

The Cold Deck .....5 D
The Two Gun Man.....5 D

Hawk Film Corporation

Monster of Fate.....— reels

Herald Film Corporation

Around the World in 80 Days.....6 reels

Hiller & Wilk, Inc.

The Battle of Gettysburg.....— reels
The Wrath of the Gods (Sessue Hayakawa).5 reels

Historic Features

Christus .....8 reels

M. H. Hoffman, Inc.

One Hour (Zeena Keefe and Alan Hale).6 reels
The Silent Witness (Gertrude McCoy)...6 reels
A Trip Through China (Brodsky's Art Pictures) .....8 reels
Her Fighting Chance (Jane Grey).....6 reels
Should She Obey? (Alice Wilson, Gene Genung and Norbert Myles).....6 reels
Whither Thou Goest (Rhea Mitchell and Orrin Johnson) .....5 reels
The Great White Trail (Doris Kenyon)..6 reels

Iliodor Picture Corporation

The Fall of the Romanoffs (Iliodor, Nance O'Neil, Ekaterina Galanta, Alfred Hickman and Conway Tearle).....— reels

Inter Ocean Film Corp.

Enlighten Thy Daughter.....— reels

Ivan Feature Productions

One Law for Both (Rita Jolivet, Vincent Serrano, Leah Baird, Pedro De Cordoba, James Morrison).....7 reels
Babbling Tongues (Grace Valentine, James Morrison, Arthur Donaldson).....7 reels
Married in Name Only (Gretchen Hartman, Milton Sills, Marie Shotwell).....6 reels
Sins of Ambition (Barbara Castleton, Wilfred Lucas, Leah Baird, James Morrison) .....7 reels
Human Clay (Mollie King).....5 reels

Jester Comedies

Feb. 15. The Recruit (Twede Dan).....2 parts
Mar. 15. His Golden Romance (Twede Dan) .....2 parts
April 15. All "Fur" Her (Twede Dan)..2 parts
May 15. In and Out (Twede Dan).....2 parts

Juvenile Film Corporation

World War in Kidland.....1 reel
A Chip Off the Old Block.....1 reel
Chip's Elopement .....1 reel
Chip's Backyard Barn-Stormers.....2 reels
Chip's Rivals .....1 reel
For Sale, a Daddy.....1 reel
Chip's Carmen .....2 reels

Klotz and Streimer

Whither Thou Goest.....5 reels
The Secret Treaty.....5 reels

Lincoln Motion Picture Company

The Realization of a Negro's Ambitions...2 reels
Trooper of Troop K.....3 reels

Marine Film Co.

Lorelei of the Sea.....— reels

Masterpiece Drama Productions

Who's Your Neighbor?..... —

Masterpictures

LION COMEDIES

Oct. 29. Nathan Busts Into the Movies....1 C
Nov. 5. A Village Villain.....1 C
Nov. 12. Her Fatal Resemblance.....1 C
Nov. 19. An Account of a No-Account Count.1 C
Nov. 26. Hicks and Hornets.....1 C
Dec. 3. Waves and Wimmen.....1 C
Dec. 10. Fizzled Finance .....1 C

Mayfair Film Corp.

Persuasive Peggy.....— reels

B. S. Moss M. P. Corporation

Birth Control .....6 reels
The Power of Evil.....5 reels
Boots and Saddles.....5 reels
The Girl Who Doesn't Know.....5 reels
In the Hands of the Law.....5 reels
One Hour (Sequel to "Three Weeks").. ....

Ogden Pictures Corp.

The Lust of the Ages.....— reels

Paragon Films

The Whip .....8 reels

(Continued on page 1042)

Short Subjects Current and Coming

Educational Film Corp. of Amer.

SCENICS—EDUCATIONAL

Oct. 24. From Studio to Screen.
Oct. 31. A Trip Through Japan, No. 1.
Nov. 7. A Flying Trip Through the Hawaiian Islands, No. 1.
Nov. 14. A Flying Trip Through the Hawaiian Islands, No. 2.
Nov. 21. Me and My Dog.
Nov. 28. The Chain Gang.
Dec. 5. The Land of Enchantment (Yosemite Valley).
Dec. 12. Fishing for Fish.
Dec. 19. A Trip Through Japan, No. 2.
Dec. 26. Beside the Glimmer Glass.

DITMARS "LIVING BOOK OF NATURE"

Nov. 19. The Animals of Australia.
Nov. 26. The Smaller Monkeys.
Dec. 3. Enemies of the Garden.
Dec. 10. Our Vanishing Game.
Dec. 17. Nature's Weavers.
Dec. 24. Nature's Songsters.
Dec. 31. The Animals in Midsummer.

Fox Sunshine Comedies

Nov. 11. Roaring Lions and Wedding Bells..2 C
Nov. 18. A Milk-Fed Vamp.....2 C
Dec. 9. His Smashing Career.....2 C
Dec. 23. Damaged—No Goods .....2 C
Jan. 6. Shadows of Her Pest.....2 C
Jan. 20. Son of a Gun.....2 C
Feb. 3. Hungry Lions in a Hospital.....2 C
Feb. 17. Are Married Policemen Safe?.....2 C

General Film Company

BROADWAY STAR FEATURES (O. HENRY STORIES)

The Fifth Wheel (W. L. Rodgers, Chet Ryan, Patricia Palmer).....2 D
Compliments of the Season (Herbert Prior, Betty Blythe, Aida Horton)...2 D
The Moment of Victory (W. L. Rodgers, Chet Ryan) .....2 C-D
The Trimmed Lamp (Mildred Manning, Alice Terry) .....2 C-D

ESSANAY
GEORGE ADE FABLES

The Fable of the Toilsome Ascent and the Shining Table Land.....2 C
The Fable of the Back Trackers from the Hot Sidewalks.....2 C

ESSANAY COMEDIES (1 reel)

Lunch .....1 C
Nut Stuff .....1 C
He Loved Her So.....1 C
One Night .....1 C
Next .....1 C
The Soup and the Fish Ball.....1 C
A Tough Knight.....1 C
Our Little Nell.....1 C

ESSANAY SCENICS

Water Powers of Western Canada.....1 Sc.
Through Canada from Coast to Coast.....1 Sc.
How Canada and the Farmer Co-operate in Grain Raising .....1 Sc.
Agricultural Opportunities in Western Canada .....1 Sc.
Water Powers of Eastern Canada.....1 Sc.
A Romance of Rails and Power.....1 Sc.
Grand Canyon of Arizona and Canyon de Chelley .....1 Sc.

CHAPLIN COMEDIES

By the Sea.....1 C
In the Park.....1 C
Work .....2 C
A Woman .....2 C

GRANT, POLICE REPORTER SERIES

The Mystery of Room 422.....1 D
A Deal in Bonds.....1 D
The Sign of the Scarf.....1 D
The Man with the Limp.....1 D

A DAUGHTER OF DARING SERIES

A Race to the Drawbridge.....1 D
The Munitions Plot.....1 D
The Detective's Danger.....1 D
The Railroad Smugglers.....1 D
The Deserted Engine.....1 D

JAXON FILM CORP.

"A DAUGHTER OF UNCLE SAM" SERIAL (Jane Vance, Wm. Sorelle) 12 Episodes .....1 D

JAXON COMEDIES

Breaking In .....1 C
Blundering Boobs .....1 C
Disappointed Love .....1 C
He's In Again.....1 C
How It Worked.....1 C
Their Model Careers.....1 C
His Fishy Footsteps.....1 C
Out and In (Finn & Haddie).....1 C
The Inspector's Wife.....1 C
In Wrong (Finn & Haddie).....1 C
Anybody's Money .....1 C
Her Fatal Shot (Finn & Haddie).....1 C
Marooned .....1 C
Sherman Was Right.....1 C
What Will Happen Next?.....1 C
Which Was Lucky?.....1 C

JUDGE BROWN STORIES

Bud's Recruit .....2 C-D
Chocolate of the Gang.....2 C-D
The Lost Lie.....2 C-D
Tad's Swimming Hole.....2 C-D
Marrying Off Dad.....2 C-D
The Preacher's Son.....2 C-D

SPARKLE COMEDIES

Monkey-Maid-Man .....1 C
On the Love Line.....1 C
The Detective .....1 C
Smashing the Plot.....1 C
After the Matinee.....1 C
Double Cross .....1 C
The Best of a Bad Bargain.....1 C

THREE C COMEDIES

Stealing a Sweetheart (Lou Marks, Pearl Shepard, Oom Paul).....1 C
A Hash House Romance (Lou Marks, Pearl Shepard, Oom Paul).....1 C
The Hod Carrier's Million (Claude Cooper, Virginia Tracy Clark, Kenneth Clarendon) .....1 C

HANOVER FILM COMPANY

Camille (Helen Hesperia).....6 D
The Marvelous Maciste.....6 D

PHYSICAL CULTURE PHOTO PLAYS CO.

Physical Culture Magazine (Issued Monthly) .....1 Edc.

PIEDMONT PICTURES CORPORATION (SELBURN COMEDIES)

Hubby's Holiday.....2 C
Too Much Elephant.....1 C
Wedding Bells and Lunatics.....1 C
His College Proxy.....1 C

King Bee Comedies

Nov. 1. The Candy Kid.....2 reels
Nov. 15. The Hobo .....2 reels
Dec. 1. The Pest .....2 reels
Dec. 15. The Bandmaster .....2 reels
Jan. 1. The Slave .....2 reels
Jan. 15. The Stranger .....2 reels
Feb. 1. His Day Out.....2 reels
Feb. 15. The Rogue .....2 reels

SELIG-HOYT COMEDIES

Aug. 6. A Dog in the Manger.....2 C
Aug. 20. A Trip to Chinatown.....2 C
Sept. 3. A Midnight Bell.....2 C
Sept. 17. A Contented Woman.....2 C

Metro Pictures Corporation

METRO-DREW COMEDIES

Jan. 14. Why Henry Left Home.....1 C
Jan. 21. Their First Love.....1 C
Jan. 28. Under the Influence.....1 C
Feb. 4. Help Wanted.....1 C
Feb. 11. The Bright Lights Dimmed.....1 C
Feb. 18. After Henry .....1 C

Mutual Film Corporation

STRAND (BILLIE RHODES)

Jan. 15. Burglars .....1 reel
Jan. 22. Their Little Kid.....1 reel
Jan. 29. Somebody's Widow.....1 reel
Feb. 5. Her Friend Brown.....1 reel
Feb. 12. Three Times and Out.....1 reel

Mutual Weekly Issued Every Monday

Serials

Dec. 3. The Lost Express, No. 12 (Daring Death) .....
Dec. 10. The Lost Express, No. 13 (The Escape) .....2 D
Dec. 17. The Lost Express, No. 14 (Unmasked) .....2 D
Dec. 24. The Lost Express, No. 15 (The Return of the Lost Express).....2 D

MUTUAL-CHAPLINS

Oct. 29. The Adventurer.....2 C

Paramount Pictures Corporation

KLEVER KOMEDIES (Victor Moore).

Dec. 3. Toothaches nad Heartaches.....1 C
Dec. 19. The Instalment Plan.....1 C
Dec. 31. O. U. Boat.....1 C
Jan. 14. Meatless Days and Sleepless Nights.1 C
Jan. 28. He Got His.....1 C
Feb. 3. Watch Your Neighbor.....2 C
Feb. 10. Sheriff Nell's Tussle.....2 C

BLACK DIAMOND COMEDIES

Oct. 15. Nearly a Baker.....1 C
Nov. 12. A Society Scrimmage.....1 C

ARBUCKLE COMEDIES

Dec. 10. A Country Hero.....1 C
Dec. 20. Out West .....2 C

BURTON HOLMES TRAVEL PICTURES

Dec. 3. Osaka to Nagasaki.....1 Trav.
Dec. 10. Canning Time in California.....1 Trav.
Dec. 17. In Glacier Park.....1 Trav.
Dec. 24. Going to the Sun.....1 Trav.
Dec. 31. On the Farm Where the Food Comes From.....1 Trav.
Jan. 7. Sydney, the Antipodean Metropolis.1 reel
Jan. 14. A Trip to the Jenolan Caves of Australia .....1 reel
Jan. 21 Melbourne, the Magnificent.....1 reel
Jan. 28. 'Round About Melbourne.....1 reel
Feb. 24. Adelaide, Capital of South Australia .....1 reel

WHO IS NUMBER ONE? (Serial)

Jan. 7. Episode 11. The Rail Raiders.....2 D
Jan. 14. Episode 12. The Show Down.....2 D
Jan. 21. Episode 13. Cornered .....2 D
Jan. 28. Episode 14. No Surrender .....2 D
Feb. 4. Episode 15. The Round-Up.....2 D

MACK SENNETT COMEDIES

Jan. 13. The Kitchen Lady.....2 C
Jan. 27. His Hidden Purpose.....2 C

PARAMOUNT-BRAY PICTOGRAPHS

Jan. 6. The New Art of Dress; Destructive Power of T-N-T; Goodrich Dirt and Duke de Whatanob.
Jan. 12. The Panama Canal; Evolution of the Dance; Flour from Potatoes.

Pathe Exchange, Inc.

Sunday, February 10, 1918

The Hidden Hand, No. 12 (The Eyes in the Wall), Pathe.....2 D
The Price of Folly, No. 4 (The Sin of Innocence), Balboa.....2 D
Hello Teacher (Harry Pollard, Bebe Daniels), Rolin .....1 C
Argus Pictorial, No. 7 (Educ.), Argus....1 reel
Rocamadour and the Valley of Lot, France (colored), and The Horse in Action (Educ.) .....Split reel
Happy Hooligan, "All for the Ladies" (Cartoon), and "American Arms" (Educ.), International .....Split reel

Wednesday, February 13, 1918

Hearst-Pathe News No. 14.....1 top

Saturday, February 16, 1918

Hearst-Pathe News, No. 14.....1 top

Sunday, February 17, 1918

The Hidden Hand, No. 13, Pathe.....2 D
The Price of Folly, No. 5 (Sold for Gold.), Balboa .....2 D
Hit Him Again (Harry Pollard, Bebe Daniels), Rolin .....1 C
The Junkman (Toto, Bud Jamison, Kathleen O'Connor), Rolin .....2 C
Along the Rivera, Italy (Col.), Trav., and Watching the Flowers Bloom (Col.), Educ., Pathe .....Split reel
International Cartoon and Editorial.

Wednesday, February 20, 1918

Hearst-Pathe News, No. 16.....1 top

Saturday, February 23, 1918

Hearst-Pathe News, No. 17.....1 top

Triangle Distributing Corp.

TRIANGLE COMEDIES

Jan. 20. Their Indian Uncle.....1 C
Jan. 20. The Price of His Head.....1 C
Jan. 27. A Butler Bust-Up.....1 C
Jan. 27. Too Many Husbands.....1 C
Feb. 3. Airing Their Troubles.....1 C
Feb. 3. A Safe Disaster.....1 C
Feb. 10. His Nine Lives.....1 C
Feb. 10. A Game Gambler.....1 C
Feb. 17. Their Undercover Capers.....1 C
Feb. 17. A Full Dress Fizzle.....1 C

KEYSTONE RELEASES

Jan. 20. Dimples and Dangers (Harry Gribbon, Dora Rogers, Frank Bond, Claire Anderson) .....2 C
Jan. 27. Courts and Cab Ants (Peggy Pearce, Baldy Belmont, Marianne Delatorre, Max Asher) .....2 C
Feb. 3. A Sea Serpent's Desire (Wm. Franey, Dale Fuller, Milt Sims, Maude Wayne).2 C
Feb. 10. Wronged by Mistake (Harry Gribbon, Myrtle Lind, Frank Bond, Dora Rogers, Carolyne Rankin).....2 C
Feb. 17. His Double Life (R. Griffith, Dorothy Hager, Claire Anderson).....2 C

Universal Film Company

Monday, February 11, 1918

NESTOR—A Devil with the Wimmin (Max Asher, Beatrice Van).....1 C

Wednesday, February 13, 1918

L-KO—Pearls and Girls (Hughie Mack, Eva Novak).....2 C

UNIVERSAL ANIMATED WEEKLY—Weekly No. 11.

Saturday, February 16, 1918

UNIVERSAL SCREEN MAGAZINE—Issue No. 58.

UNIVERSAL CURRENT EVENTS—Issue No. 40 (Shipping date Feb. 9).

UNIVERSAL SPECIAL—The Rain of Fire (Twelfth Episode of "The Mystery Ship" Serial).....2 D

UNIVERSAL SPECIAL—The Fearless One (Second Episode of "The Bull's Eye" Serial).....2 D

SPECIAL—Finley Nature Studies No. 5 (The Salmon Fisheries of the Columbia and The Drum Dancers of Java) Sc. Split reel

Monday, February 18, 1918

NESTOR—Ship, Oy, Oy (Wm. Franey, Lillian Peacocke).....1 C

Wednesday, February 20, 1918

L-KO—Beaches and Peaches (Dave Morris).2 C

UNIVERSAL ANIMATED WEEKLY—Weekly No. 12.

Saturday, February 23, 1918

UNIVERSAL SCREEN MAGAZINE—Issue No. 5.

UNIVERSAL CURRENT EVENTS—Issue No. 41 (Shipping date Feb. 16).

UNIVERSAL SPECIAL—The Underground House (Thirteenth Episode of "The Mystery Ship" Serial).....2 D

UNIVERSAL SPECIAL—Desperate Odds (Third Episode of "The Bull's Eye" Serial).....2 D

SPECIAL—Finley Nature Studies No. 6 ("Mount Hood" and "The Garden Spot of the World".....Sc. Split reel

Vitagraph

BIG V COMEDIES

Jan. 7. Sleuths and Surprises.
Jan. 14. Peanuts and Politics.
Jan. 21. Jumbles and Jokers.
Jan. 28. Guns and Greasers.
Feb. 4. Telephones and Troubles.
Feb. 11. Babes and Boobs.
Feb. 18. Courts and Convicts.

VITAGRAPH COMEDIES

Jan. 7. A Little Quija Work.
Jan. 14. Seeking An Oversoul.
Jan. 21. A Four-Cornered Triangle.
Jan. 28. Their Anniversary Feast.

VENGEANCE AND THE WOMAN (Serial)

Jan. 7. The Unscaled Peak (Third Episode).
Jan. 14. The Signaling Cipher (Fourth Episode).
Jan. 21. The Plunge of Destruction (Fifth Episode).
Jan. 28. The Lure of Hate (Sixth Episode).
Feb. 4. The Wolf Trap (Seventh Episode).
Feb. 11. The Mountain of Devastation (Eighth Episode).
Feb. 18. Buried Alive (Ninth Episode).

Favorite Film Features

Jan. 7. The Trap.....2 D
Jan. 7. A Change in Baggage Checks.....1 C
Jan. 14. Under the Daisies.....2 D
Jan. 14. A Model Young Man.....1 C
Jan. 21. The Next Generation.....2 D
Jan. 21. And His Wife Came Back.....1 C
Jan. 28. Children of the Feud.....2 D
Jan. 28. Getting Up a Practice.....1 C
Feb. 4. The Pirates.....2 C
Feb. 4. The Wings of a Moth.....1 D
Feb. 11. The Sacrifice of Kathleen.....2 D
Feb. 11. Art for A Heart.....1 C
Feb. 18. The Mischief Maker.....2 D
Feb. 18. Sonny Jim in Search of a Mother..1 C

RELEASES IN THE INDEPENDENT FIELD

(Continued from page 1040)

Photoplay Magazine

Screen Supplement—One-reel releases, giving intimate interviews of all the stars. (Through independent exchanges).

Popular Picture Corporation

Corruption.....6 reels

Public Rights Film Corporation

The Public Be Damned (Charles Richman and Mary Fuller).....5 reels

Renowned Pictures Corporation

The Public Defender.....6 reels
Naked Hands.....5 reels
Weavers of Life.....6 reels
Souls Redeemed.....6 reels
Mother Love and the Law.....7 reels
In Treason's Grasp.....5 reels
Should She Obey?.....7 reels

Selig Special

Beware of Strangers.....7 reels
The Ne'er-Do-Well.....8 reels
The Garden of Allah (Selig).....10 reels
Who Shall Take My Life?.....— reels

Frank J. Seng

Parentage.....7 reels

Sherman Eliot, Inc.

The Crisis.....10 reels

Sherman Pictures Corporation

I Believe.....7 reels
The Land of the Rising Sun

Julius Steger

Redemption.....6 reels

Sterling Pictures Corporation

Peg o' the Sea (Jean Sothern feature)....6 parts
A Mute Appeal (Jean Sothern feature)...5 parts
The Lash of Destiny (Gertrude McCoy feature).....5 parts
Her Good Name (Jean Sothern feature)..5 parts
Rosie O'Grady (Viola Dana feature).....5 parts
The Cloud (Jean Sothern feature).....5 parts
The God of Little Children (Alma Hanlon feature).....5 parts
A Mother's Ordeal (Jean Sothern feature) 5 parts
Pride and the Devil (Alma Hanlon feature)6 parts
Miss Deception (Jean Sothern feature)...5 parts
The Law that Failed (Alma Hanlon f'ture)5 parts
Great Bradley Mystery (Alma Hanlon feature).....5 parts
The Mystic Hour (Alma Hanlon feature).6 parts
When You and I Were Young (Alma Hanlon feature).....5 parts
The Golden God (Alma Hanlon feature)..5 parts
She Was a Dangerous Girl (Cartoon comedy).....500 ft.
Zippy the Fireman (Cartoon comedy)....500 ft.
Zippy in a Sanatorium (Cartoon comedy).500 ft.
Zippy Buys a Pet Pup (Cartoon comedy).500 ft.
Slick and Tricky (Cartoon comedy).....500 ft.
Doctor Bunny's Zoo (Cartoon comedy)...500 ft.
The Old Forty-Niner (Cartoon comedy)..500 ft.
Mr. Coon (Cartoon comedy).....500 ft.
Mose Is Cured (Cartoon comedy).....500 ft.
Zippy's Insurance (Cartoon comedy).....500 ft.
Zippy's Pets (Cartoon comedy).....500 ft.
The Unknown (Cartoon comedy).....500 ft.

Moe Streimer

A Daughter of the Don.....10 reels

Submarine Film Corporation

The Submarine Eye.....7 reels

W. H. Productions Co.

William S. Hart as Two Gun Man in "The Bargain".....6 reels
William S. Hart in "The Bandit and the Preacher".....5 reels
William S. Hart in "The Hell Hound of Alaska".....5 reels
Also Series of two-reel W. H. Hart productions.

Wholesome Films Corporation

The Penny Philanthropist (Peggy O'Neil and Ralph Morgan), D..... 5
Cinderella and the Magic Slipper (Special Children's Cast), Juv..... 4
His Awful Downfall (Rex Adams), 1,000 feet, C.
Little Red Riding Hood (Juvenile), 4,000 feet.

World Pictures

Over Here.....5 reels

EXHIBITORS' PERSONALS

INDIANA.—Byron W. Brentlinger, late assistant manager of the Orpheum theatre, Terre Haute, has been appointed manager of the new Terre Haute theatre now in course of erection, and which, it is expected, will be opened early in April.

Manager Alcorn, of the Lyric theatre, Greenburg, has closed his theatre to help the community conserve its coal supply, necessary to provide light and heat for domestic purposes. During the extremely cold spell that visited Indiana during the first half of January, the Lyric remained dark.

IOWA.—Hugh Fleming has bought the Palace theatre at Afton.

Tullis Bros. have assumed the management of the theatre at Decatur.

F. G. Sloyke has taken over the management of the Scenic theatre at Lakeville.

James Byrgenstein has bought the motion picture theatre at Leeds.

Emil Olesen has purchased the motion picture theatre at Falls City.

KENTUCKY.—The Hippodrome theatre, Newport, charges five-cent admissions on Monday, Tuesday, Thursday and Friday nights. On the other nights ten cents is the admission, the patrons paying the war tax on those nights. Patrons approve of the plan.

The Paris-Grand and Alamo theatres, which are under the same management at Paris, have joint use of a four-piece orchestra. The orchestra plays at the Alamo from 2 to 5.30 p. m., and at the Paris-Grand from 7 to 10.30 p. m.

Bloomfield and Minor, managers of the Pastime theatre, Winchester, have commenced on the enlargement and improvement of same. In order to take care of the increased patronage of the theatre the stage will be torn out and the increased space gained by tearing out the stage will allow them to put in about 100 additional seats, which will relieve the congested condition at the theatre considerably.

E. O. Billiter has leased the Pike theatre, Cynthiana, from Doc Bowman, and will show Saturday nights.

F. M. Sparks, Earl O'Hara and O. B. Heady have leased the motion picture theatre at Hodgenville from R. D. Gaddie, and are arranging to show five days each week.

MISSOURI.—T. E. Smedley is the new owner of the Royal theatre at Thayer.

NEBRASKA.—A. O. Henry has opened a motion picture theatre at Malvern.

Dr. Gehrke has leased the Pastime theatre at Ravenna.

George C. Allgaier has purchased the Gem Motion Picture theatre at Oakland.

NEW YORK.—Plans for changing the theatre at the Grand Opera House, Syracuse, from the second to the first floor have been prepared under the direction of William F. Rafferty, owner of the building.

NOVA SCOTIA.—Messrs. Cragg and Fraser have just completed their magnificent theatre at Bridgewater, N. S. This theatre is modern in every detail and the proprietors have not spared expense in looking after the comfort of their patrons. The projection room is fireproof and as an extra precaution, automatic sprinklers have been installed. The theatre has a large stage for dramatic performances, together with dressing rooms and scenery, and will be able to take care of any road show. This theatre is said to be one of the finest theatres in Nova Scotia.

OHIO.—Through the office of S. W. Manhein & Company, 719 Garfield building, the Polster-Lefkowitz Company, which operates the Wonderland theatres, 1714 E. Ninth street, and the Gaiety theatre, 1726 E. Ninth street, Cleveland, have combined and purchased the unexpired lease and business of the Bronx Amusement Company on the Bronx theatre, 1770 E. Ninth street.

The new company will be known as the Polster-Lefkowitz Company and has elected A. Polster president, and Max Lefkowitz secretary and treasurer. The intention is to run high-class feature productions in the Gaiety and a short program in the Wonderland and Bronx.

The consideration by the new company for the Bronx theatre was about $10,000.

Charles Hauser has leased the Alhambra theatre, Franklin, and will place a new projecting machine in the house. Closing of this deal means that Electric theatre will be closed.

H. B. Solomon, manager of the Marvin theatre, Findlay, has leased the Chidister theater at Bowling Green.

PENNSYLVANIA.—The old Park theatre property at Johnstown is to be remodeled by George Panagotacos, and rendered suitable for motion pictures.

William Berkowitz, of Brackenridge avenue, Tarentum, has purchased the Luna theater, Brackenridge.

Announcement has been made of the engagement of Miss Ruth N. Broome, daughter of Warren E. Broome, proprietor of the Fulton Opera House, Lancaster, and one of the leading motion picture exhibitors of this city, to the Rev. Frank W. Tasky, pastor of the Reformed Church at North Wales, formerly of Wilkes-Barre.

WASHINGTON.—R. J. Charles, of Vader, who owns motion picture theatres at Onalaska, Vader, Toledo, Napavine and Silver Lake, has purchased the Metropolitan theatre at Chehalis from J. A. MacMillan, and will be asisted in the management of these houses by Harold M. Clane.

The Liberty theatre, at Northport, which has undergone extensive improvements, has been reopened to the public and will be managed by Melville Adams, as a motion picture house. This makes two such theatres for Northport, the Iris having been built a few months ago by Wilbur Robinson.

WISCONSIN.—A. A. Altchwager has taken over the management of the motion picture theatre at Columbus.

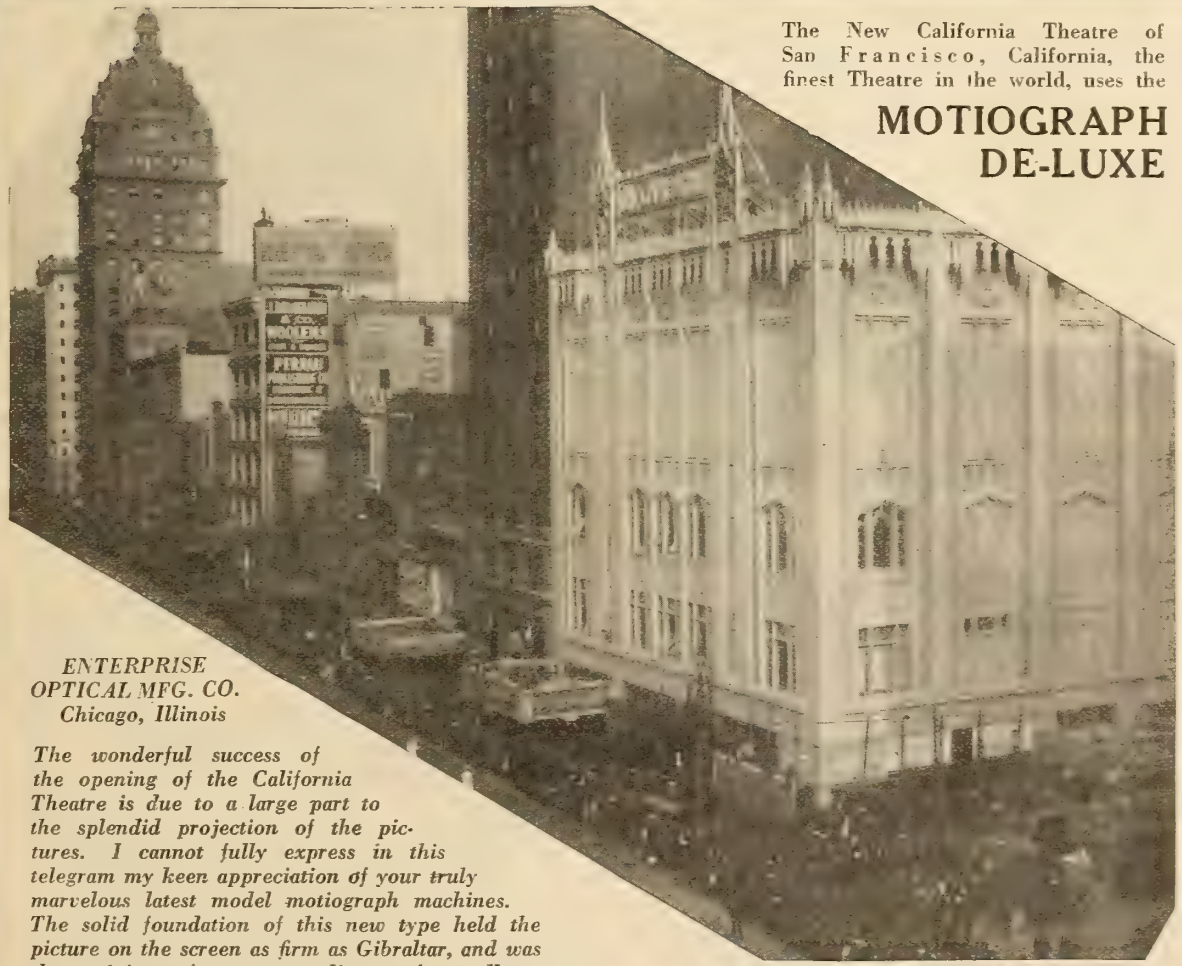
J. H. Henderson has purchased the Lyric theatre at Cumberland, and will conduct same as a strictly motion picture house.

A. F. Werner has purchased the motion picture theatre and all equipment at Black River Falls from F. E. Keefe.

The lease of the Majestic theatre, Wausau, which has been held by W. O. Troyer for a year past, has been taken over by Fred Levenhagen.

Accessory News

— SECTION OF MOTION PICTURE NEWS —



The New California Theatre of San Francisco, California, the finest Theatre in the world, uses the

MOTIOGRAPH DE-LUXE

ENTERPRISE OPTICAL MFG. CO.
Chicago, Illinois

The wonderful success of the opening of the California Theatre is due to a large part to the splendid projection of the pictures. I cannot fully express in this telegram my keen appreciation of your truly marvelous latest model motiograph machines. The solid foundation of this new type held the picture on the screen as firm as Gibraltar, and was the recipient of many compliments from all exhibitors. We are ordering two more machines from Mr. Kemp, which is ample proof of the sincerity of the above.

Eugene H. Roth, Manager,
California Theatre.

If you want the best projection made order the Motiograph De Luxe. Price Complete, $375.00.

Enterprise Optical Manufacturing Co.
564 West Randolph Street, Chicago, Illinois

An Open Letter from OSCAR M. SHECK, General Organizer of the I. A. T. S. E., to the Moving Picture Machine Operators of America

International Alliance Theatrical Stage Employees

Of the United States and Canada

107 West 46th Street

New York City, January 19, 1918

Dear Brothers:-

So many members of our order have written me for information concerning the SHECK UNIVERSAL ADAPTER for utilizing MAZDA lamps in motion picture projection, that I have thought best to make a public acknowledgment of these letters and a public reply to them.

Through the courtesy of the MAZDA engineers, I was invited to be present at the first semi-public demonstration of MAZDA lamps in the projection of motion pictures. I realized at that time that I was witnessing an epoch-making event in the motion picture industry, and the thought occurred to me that the fruits of this wonderful invention would be more quickly available if some one were to perfect an appliance by which any existing make of motion picture projection machine could be adapted to the use of these MAZDA lamps immediately, instead of waiting for the machine manufacturers gradually to awaken to the importance of the discovery. Then the thought came to me: Why not design such an appliance myself? This idea was the inception of the SHECK UNIVERSAL ADAPTER. Its development is too long a story to tell here. Suffice to say the adapter, passing through various stages of experimental evolution, is now standardized and is operating satisfactorily in many theaters in this country. And the demand for the adapter is far in excess of our present factory capacity! So much for that; now a word as to the lamps.

Like every new thing, incandescent projection has encountered the usual number of scoffers. Many fellows who watched Robert Fulton's steamboat on its first trip up the Hudson laughed at the "hair-brained inventor who imagined that any such fool contrivance would ever work!"

I have even heard of operators who have opposed MAZDA projection on the theory that it would make projection so simple that experienced men would not be needed in the booths. To this objection I reply that it is sheerest nonsense. I take it as a trite proposition of industrial ethics that any invention which improves the conditions under which a man works, automatically raises the standard of his craft and tends to increase remuneration for his services. The linotype machine, at first bitterly opposed by the printers of this country, is one of many proofs of this axiom.

Successfully to project pictures with MAZDA lamps requires as complete a knowledge of the art as under the old arc-lamp regime, while the steady quality of the incandescent light gives an operator more time to watch his picture on the screen and to keep his films clean and in first class running condition.

But the big advantage of MAZDA Projection from the operator's standpoint is the matter of health! No more fumes in the booth--no more tuberculosis! That's the thing which should recommend these lamps to all of us who are familiar with the disastrous inroads of this terrible disease in our brotherhood.

And finally, the saving of operating costs! In the great majority of installations, my adapters and MAZDA lamps save the theaters 75% of the cost of current, so our grateful friend, Mr. Exhibitor, is not likely to commit himself to a policy of further retrenchment.

It is my firm conviction, therefore, that incandescent projection stands for better working conditions, improved health, an elevated industrial standard, and in the long run, a higher wage scale.

Yours fraternally,

Oscar M Sheck

OMS-B

General Organizer I. A. T. S. E.

Accessory News

SECTION OF MOTION PICTURE NEWS

Devoted to the technical branches of the motion picture industry, containing records of the latest accomplishments in the mechanical and scientific field; projection helps, inventions and suggestions; camera devices analyzed and commented upon; musical cue sheets for important feature pictures; improvements and innovations in the building and furnishing field.

No charge is made in these departments for answering questions of any nature. Correspondence is invited.

E. Kendall Gillett.....*Editor*

Alfred S. Cory.....*Technical Editor*

War—Peace—Prosperity

PREPARATION against war is one of the most potent influences toward peace.

Preparations for peace are the most potent influences toward prosperity.

While we are under the stress and strain of a world war—while our industries are working with every ounce of power toward its successful culmination we must not lose sight of that which is to come after the war clouds have passed over us.

Industries which before the war were making special goods for a special market but which are now making war supplies of various kinds can not afford to lose sight of the fact that a day of reckoning is coming. Unless they are prepared for peace they will come out again into the old markets and meet competition with companies which before the war they never even recognized.

The output of the old lines may be limited—perhaps temporarily given up entirely, yet can the man with the reputation to maintain afford to let his prestige and good will entirely evaporate? Absolutely not. He must keep his name up, he must let his old customers know that he intends later to be at the old stand serving the trade as before, but that for the present he feels it his patriotic duty to help the government to the utmost of his ability.

HOW can this be done? In one way only—*Advertising*—talking to your customers—keeping their faith in you stimulated—letting them know your plans for the future.

"Advertise without having goods enough to go around?" asks the manufacturer. "Preposterous!"

Not at all—the most logical thing in the world. The present condition is not going to last forever—every day brings the prosperity after war that much nearer and when it comes you must be on the mark ready to be off at the signal.

Mr. George Frank Lord, Director of Advertising for the E. I. Du Pont de Nemours Co., which company with its allied interests is probably the largest single unit engaged in war manufacturing, yet one of the most prosperous manufacturers in peace times in the country, covered the subject in a recent speech in a way which shows the position taken by this great company which should be an example for all others.

"History records that all great wars have been followed soon by periods of intense reconstruction. That the present war surpasses all others in magnitude and destructiveness only means that its sequel of reconstruction will also surpass all others in magnitude.

"With the major portion of the world's cash in American hands, can there be any doubt that in this country construction of railroads, homes, factories, utilities and luxuries of every kind will leap forward at an unprecedented pace?

"The demand for everything of use or beauty is bound to be tremendous.

"The war has taught us that preparedness is really the longest word in the dictionary and also the strongest. We cannot start preparing for big business on the day peace is declared, any better than we started preparing for war on the day we declared war.

"Most emphatically I believe that now is not the time to stop advertising. On the contrary, it is the time to start more and better advertising than we have ever done before.

"Why should we hesitate to show our faith in the future of America by building for that future?"

THE same thing applies to all companies both great and small—the only difference is in the degree to which the principle is to be carried. It is the same in the Motion Picture Industry as in any other. Those companies who are hiding behind the war clouds as an excuse for not advertising are merely fooling themselves.

The theatres are prosperous. Smaller houses may have closed but those which are open are doing a greater volume of business than ever before. They are buying goods and many are taking cash discount who in the old days asked ninety days credit or more and in addition wanted 10 and 15 per cent discount from the list price.

Our Buyers Service Department handles requests for goods each week in quantities which prove that the business is not dead or even on its last legs.

Last week we had five letters asking for help in the construction of houses alone, all these men are planning theatres under 1,000 seats. This does not look like the death struggle of the small house or the last gasp of a dying industry.

The business is there—now—the exhibitors want to know what you have got—they want to know when and what to buy—they want to know what they are going to be able to get if they wait. Your announcements are as much news as the text itself.

It's the manufacturers' next move.

E. K. Gillett.

Equipment Operating — Projection — Questions Answered

Westinghouse Introduces Moderate Priced Rectifier

THE growing recognition of the fact that projection satisfactory to our present critical public can be secured only by use of direct current in an arc source has led to the development of several types of converting equipment, and many forms of each type. As is always the case, the first efforts in development were to produce equipment which was satisfactory in operation, leaving to later development the refinements and simplifications which reduce price.

The Westinghouse Elec. and Mfg. Co., East Pittsburgh, Pa., is announcing for the first time a simplified and inexpensive Mercury Arc Rectifier, the type WL projection lamp, which is the logical successor of the older forms of this type of equipment. In addition to the great price reduction, there have been made considerable improvements in the operating characteristics, which result in increased efficiency and power factor.



Westinghouse Type WL Rectifier

The type WL rectifiers are made in 30, 40 and 50 ampere models, which differ only in size and output and are very much alike in appearance and electrical characteristics. The reduction of line voltage to the necessary value, the provision of a neutral in the transformer, and the introduction of stabilizing reactance are all secured by means of a single auto-transformer, so designed that when the proper line voltage is applied to the primary, the secondary delivers through the bulb a steady, stable direct current of the characteristics best suited to projection. The accessory apparatus, included as part of the outfit, provides for its adaptation in line voltage slightly off the normal, automatic starting, and protection of the bulb against dangerous overloads.

A single change which can be instantaneously made adapts the outfit to the operation of the arc on alternating current.

The cast-iron frame in which the whole is mounted is small and compact, and besides offering a neat appearance protects the bulb against accidents.

The bulbs are of the now well known "Hard Glass" construction with which the Westinghouse Company has so greatly improved the average lives of their bulbs in the last three years.

Strand, Ft. Dodge, Has Classy Operating-Room

Mr. J. H. Anderson, Fort Dodge, Ia., sends the excellent photograph reproduced herewith and writes as follows:

"Never before have I butted into the projecting department of the MOTION PICTURE NEWS, but for the last few months it has picked up wonderfully in the art of motion picture projection, and from now on you can count me in with the rest of the boys. I have been reading about the operating-room equipments in the NEWS and think it is great.

"I enclose you the photograph of the Strand theatre [Fort Dodge] operating room and kindly compare it with the Rivoli theatre in New York. I don't think they have anything on us, and later on I will send you a photo of the reading room, for the operators only, and the generator and experimental room.

"For a long time there has been a lot of talk about the operating room of the Rivoli theatre being such a world beater. New York is making a howl about nothing unusual, but at the same time it is some equipment, so you will have to hand it to them. Why not give us all a chance? The big noise iris diaphragm dissolvers, special Simplexes Martin Rotary Converter, speed indicators, special panel control switchboard, for all that they have nothing on the West.

"Iris diaphragm dissolvers, why we have forgotten all about them as being anything special; *they are a necessity in a first-class house.* And as for speed indicators, we have put them on the shelf. They are of no earthly good. No cameraman ever registered his speed at which a production has been taken. It would be impossible to tell a person the time of your next show, until you have once run it through your machine. *Why spoil it for the mere sake of time?*

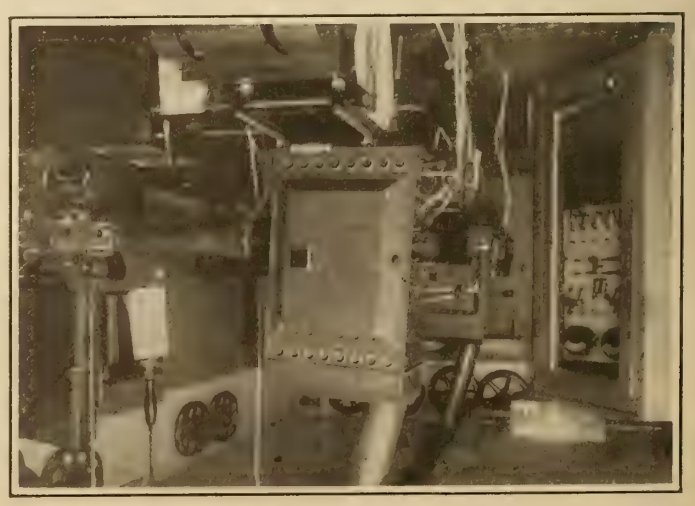
"The instrument can be of no use until the producer sets a standard for camera speed. But nevertheless if Brother Lester Bowen can explain the advantage of this device it would be greatly appreciated and I will take my hat off to him.

"And they also mentioned the arc-controllers; will say they are great, but they have nothing on the Strand. We have been using Auto Arc for over a year, only there is quite a difference in the initial output of the Rivoli Arc controllers compared to the ones we use.

"When it comes to current, what is the matter with Old Man Westinghouse, Type 50 SK Generator, capable of delivering 120 amperes? You can't beat that; just like a National Cash Register, you can't beat it, so you see we have overstepped them once again. And here is one more; two Powers projectors, that project a picture as steady as a rock and with a determination up to the strength of the army and navy.

"Don't think for one minute that this is taking a slam at Brother Lester Bowen; it is only to show you that the West is as near to the front line as New York when it comes to projection and motion picture equipment, and far ahead in many other things."

Comment: Judging from the photograph, there is much to



Operating-room, Strand Theatre, Ft. Dodge

praise about Mr. Anderson's operating room, and the dominating feature appears to be its apparent cleanliness. We see clean towels strongly featured in the scheme of things, speaking well for the personal characteristics of the correspondent, and we also note the tooth-brush for cleaning the projector sprockets, and the projectors are in the sparkling condition which befits their importance as the keystone of a motion picture theatre.

The West is certainly to be congratulated upon the possession of such up-to-date projection installations, of which there are doubtless many others, and we are at all times glad to receive descriptions of the operating-rooms of our readers.

We can hardly agree with our correspondent's remarks concerning speed indicators, and we believe if he were to try out a high-class device, such as the Robin Cinema Time and Speed Indicator, he would acclaim it one of the most valuable devices amongst his equipment. It is true that the time necessary to run the various reels of the show can be noted when they are screened at the first performance, but the Robin Indicator, which is an extremely sensitive and accurate device, in addition to indicating the speed at which the machine is running (*in pictures per second and feet per minute*) supplies this information at a glance, so that the speed of the machine may be set, by reference to the indicator, to run off any given film in any desired length of time. This is a matter of importance in houses where the shows are run on a definite and exact schedule, and it will be apparent to the correspondent that it is much easier to regulate the show by observation of an accurate and complete time indicator than it is by reference to a clock. We heartily endorse Mr. Anderson's observation that no performance should be killed (*by overspeeding*) for the sake of time.

As Mr. Anderson concludes with the statement that the West is far ahead of New York in many things, we gallantly invite him to set forth the nature of some more of these improvements, and will also await with interest the promised photo of the operators' reading room, and the generator and experimental room at the Strand theatre, Fort Dodge. We hope that readers of the Projection Department may be provided from time to time with details of the work carried on in that experimental room.

Lens Dimensions, Etc.

Jacob Sheetz, Northampton, Pa., propounds the following questions:

(1) What size projection lens am I using on the Power 6 A machine, a quarter or a half-size?

(2) How is the focus of the projector lens measured? I do not quite understand the meaning of "aperture."

(3) What is a rectifier, or in other words, how does it change the current from A.C. to D.C.? Are they expensive and are they proven to be a success?

In Reply: We first of all compliment the correspondent on putting forth his questions in an intelligent and straightforward manner, and will try to clear the various points up for him in the order given.

Unless a half-sized lens was especially ordered when the Powers machine was purchased, the correspondent can be pretty certain that he is not working with such an objective. It is easy, however, to ascertain whether the lens is a half-size one or whether it is something smaller. If it is a half-size lens, the diameter of its component glasses will be 3½ inches wide, or upwards, which is considerably in excess of the diameter of the customary cine projection lens. Half-size lenses are not supplied as regular equipment by any of the makers of projection machines, so the correspondent will probably find that he has an ordinary objective of smaller dimensions, such as are commonly termed quarter-size. While we are on the subject of the half-size lens, we might state that it can be shown that there is no advantage whatever in the use of objectives of such large aperture in motion picture projection.

The most important focal measurement of a projection lens is its equivalent focus (E.F.), for it is the E.F. which determines the size of the projected picture. The focal value marked on the lens barrel by the manufacturer is the E.F., so it is hardly ever necessary for an operator to make this measurement. In case an operator does require to ascertain the E.F. of his projection lens, it is important, however, to set about this in the right way, and as the instructions given in all of the Handbooks are incorrect, the following suggestions are in order.

The E.F. of a projection lens, or any other positive lens, is the distance behind *the second principal point* at which a parallel incident ray cuts the axis after refraction by the lens, and this value is the E.F. marked by the makers on projection lenses.

We do not enter here upon the details by which E.F. is measured, because this has just been thoroughly explained, with diagrams and the necessary formulae, in the Camera Department, issue of February 9. The optical articles in the Camera Department are for the instruction of operators, as well as cinematographers, and by commencing at the beginning of the series, our operator readers will secure exact information on the action and properties of lens systems. In an early issue the study of the principal points (*from which exact focal lengths are measured*) will be extended to compound lens systems, such as projection objectives.

In the loose and ordinarily used sense, the term "aperture" means the ratio of the diameter of the lens glasses to the focal length; for instance, a lens of 4 inch E.F. the diameter of whose glasses is 1 inch, would be said to have an "aperture" or rapidity of *f*/4. This is in no wise a correct statement of the effective aperture of the lens, however; the aperture ratio is properly defined as the ratio of the diameter of the "entrance-pupil" to the focal length. As the subject of pupils is at present somewhat ahead of the operator, we must advise the correspondent to follow the optical articles in the Camera Department until we come to the detailed explanation of pupils and other things concerned with aperture. For his present requirements, however, he can assume that if he has two objectives of like E.F. but different diameter, the lens whose glasses have the largest diameter is the one of greatest aperture.

With regard to the Mercury Arc Rectifier, for changing A.C. into D.C. this cannot be treated *in extenso* at present, although a complete article on the subject is a possibility in the near future. Briefly, A.C. current after passing through an auto-transformer passes into a tube containing rarified mercury vapor. At the bottom of the tube, and connected with the incoming current, are two separated pools of mercury. By tipping the tube mercury from the two pools is splashed into contact, creating an arc across the mercury vapor in the tube.

Due to the manner in which the electrodes of the tube are arranged, the current from the mercury arc is rendered unidirectional, *i. e.,* it can only leave the tube through a certain outlet, from which it passes to the arc as a D.C. current, but still of a pulsating character. In effect the ordinary A. C. waves are flattened out by the rectifier and their hollows somewhat filled in by a reactance, which is part of the outfit, and the result at the projector lamp is a light with D.C. characteristics. The Mercury Arc rectifiers, as made by the General Electric Company and the Westinghouse Company are an established success, and full descriptive information concerning them may be secured from the respective manufacturers. A description of the latest Westinghouse rectifier appears in the present issue.

Mutual "Screen Telegram" in Market for Topical Stuff

"SCREEN TELEGRAM," the twice-a-week news reel issued by the Mutual Film Corporation to supplant the Mutual Weekly, is in the market for negative on news and short feature subjects suitable for news reel purposes.

It offers an unusual opportunity for the "free lance" cameraman to submit negatives for purchase on a footage basis.

All negatives should be submited undeveloped, mailed to "Screen Telegram," 6235 Broadway, Chicago. Packages of important news film should be mailed special delivery. Each tin of news negative should contain an explanatory caption setting forth in detail the description of each scene. A duplicate caption should be mailed separately to Blaine McGrath, editor of "Screen Telegram," at the above Chicago address.

Frame lines of all negatives submitted must be between the sprocket holes and special mention must be made on captions of the light conditions under which the film was exposed. All unused negative and cut out parts of used negative will be returned.

Cameramen may obtain further information by writing Blaine McGrath.



National Anti-Misframe League

Pledge

As a motion picture operator who has the interest of his profession at heart and is willing to assist in eliminating some of the evils practised in the operating-room, I promise that I will to the best of my ability return films to the exchange in first-class condition. Furthermore, I will when it becomes necessary remedy all misframes, bad patches, etc., that may be in the film which I receive and in this way co-operate with my brother operators and give greater pleasure to those who make up the motion picture audience by showing films that are free from such defects. I also promise that I will not make punch marks in film, and when film is received by me, with punch holes, I will notify the exchange to that effect so that they may use their efforts to correct this evil.

Notice! Anti-Misframe League Members

Membership cards are now ready and are being sent out as fast as possible. There are a number of operators, however, who have neglected to send in the desired information. If you will fill out the blank and mail to this office, button and membership card will be forwarded.

Member's name.....

Home address.....

Name of theatre where employed.....

Address of theatre and name of manager.....

This notice does not apply to those who have already sent in this information, but it is for those who have neglected doing so, many having merely given their names and name of city, without any street address, making it impossible for the post office to deliver the letters addressed to them.

Roll of Honor

John A. Stephens	Martinsville, Va.
Arthur V. Sheckler	Louisville, Ky.
Geo. R. Rambeau	Scotland Neck, N. C.
James P. Johnson	Ponca City, Okla.
Donald Bryan	Irving, Ill.
W. H. Phelps	Louisville, Nebr.
Harry McMican	Colgate, Okla.
Carl E. Forbush	Muskegon, Mich.
C. J. Richard	Mouson, Mass.
C. B. Hutchison	Richmond, Va.
N. V. Sidener	Crawfordsville, Ind.
Merle Blosser	Junction City, Ohio.
Alfred Nelson	Phillips, Wis.

Members Previously Recorded	718
Members Recorded This Week	13
Total Membership to Date	731

Local 384 Has Service Flag

IN recognition of those of its members who have entered the country's service Local 384 of Hudson County, New Jersey, has secured a service flag, and the flag was recently raised at the headquarters of the organization.

The service flag of Local 384 bears ten stars, and the honor of raising it was accorded to Mr. Arthur Boldek of Hoboken, who is stationed at Camp McClellan, Ala., but happened to be home visiting friends.

Local 384 will hold a patriotic ball at Grand View, N. J., on February 27th, and it is planned to have several well known motion picture stars in attendance.

RESULTS ARE UNAPPROACHABLE

Speer Alterno Carbons

HAVE REVOLUTIONIZED ALTERNATING CURRENT CONDITIONS

Intense Illumination — *Noiseless Projection*

Wanderless Arc — *Perfect Operation*

No Change in Carbon Holders

The operators' difficulties, which included a wandering light, ghosts in the picture, sputtering of the arc, and a noise almost intolerable, have all been relegated to by-gone days.

The adoption of SPEER "ALTERNO" CARBONS merely necessitates the proper placing of the carbons in the upper and lower holders. No new housing, no additional lamp jaws, no adapters—simply the same equipment used for other carbons.

The exceptional advantages and possibilities now afforded for alternating current counteract the arguments formerly used for the installation of elaborate and expensive apparatus for the changing of alternating current to direct. Operators and projection experts now declare that perfect projection is obtainable with alternating current equipment.

Write today for the folder describing SPEER "ALTERNO" CARBONS

"THE CARBONS WITH A GUARANTEE"

SPEER CARBON COMPANY — ST. MARYS, PENNSYLVANIA

Operators' Inquiries

C. HOFFMAN, Albany, N. Y., "What kind of carbons should I use on 45 amperes A. C.? Let me know the proper sizes and thickness."

REPLY: The most recent developments in carbons for A. C. are the White A. C. Special of the National Carbon Company and the Alterno Noiseless made by the Speer Carbon Co. The National Co. recommend ⅝" White A. C. Specials for both top and bottom up to 60 amperes, and the Speer Co. recommend the use of Alternos of the same size with the current you mention.

C. J. PETERSON, Hallock, Mich., "What is the advantage in wiring two 110 volt rheostats in multiple?"

REPLY: The advantage is that one secures twice the amperage, minus certain slight losses due to the customary behavior of resistance, whereas by connecting two similar rheostats in series we secure only half of the output of either of them.

B. E. DICE, Tooele, Utah., "Tell me the reason I cannot get as good a light at the aperture of one of my machines as I do at the other? Everything is just alike on both machines and seems to be O. K. Both lamps are wired the same and draw the same amperage."

REPLY: Although the data is insufficient we suggest the following: Possibly the amperage is not the same at both arcs, and if separate resistances or other devices are used for the two lamps, it is very likely that the amperage is not identical in both cases. Have the amperages of the two arcs measured with an ammeter. Even though both arcs were found to be burning equal, an inferior condenser system could greatly reduce the intensity at the aperture of one machine. See if one set of condensers is not inferior in quality to the other set, or whether the condensers are not severely discolored, or roughened on the face next the arc, causing severe light scattering. For best results, all condensers should be polished every day.

G. E. WALKER, Enslet, Ala., "What will prevent oil leaking from the intermittent casing of the Powers 6A? I have tried shellac but it doesn't hold good."

REPLY: Shellac is generally found serviceable in sealing up the intermittent casing of the Powers mechanism so that it does not allow the oil to leak out, but the manner in which the shellac is applied can influence the result. Some operators put the cover of the casing in place, and then apply shellac around the edge where the cover and casing come together. This frequently prevents the oil from leaking, but it is best before putting on the cover of the casing to apply some shellac to the rim of the casing and to likewise apply some shellac to the inside of the cover near the edge. When the cover is then secured in place and some shellac applied around the outside, at the point of junction, an oil-proof connection results. If it is found impossible to prevent the oil from dripping out, we recommend that a solid lubricant be tried.

R. M. SHIRK, Oskaloosa, Ia., "Why does the Motiograph speed-control pick up when arc of No. 2 machine is struck and remain at that speed?"

REPLY: The data supplied is too insufficient altogether to enable an intelligent reply to be given. It will be necessary for us to know the exact and entire manner in which the machines are connected to the supply and to each other, if they are operated from one single resistance or current saving device. The converter, rectifier or other source of current for the arcs should be specifically stated, and also the source to which machine motors are connected, not forgetting to show the speed-control connections. Upon receipt of a description and sketch setting forth these requisites we will be in a position to advise.

J. NELSON, Douglas, Ariz., "How are projector carbons manufactured, including the Holdarc and Silver-tip?"

REPLY: A description of the process of arc-light carbon manufacture would consume rather more space than its value to the practical projectionist would justify; nevertheless, we may prepare a brief article on the subject at some future time. An interesting book on the subject may, however, be consulted at Public Libraries. It is entitled "The Manufacture of Carbons for Electric Lighting and other Purposes" by Francis Jehl. The manufacturers of the Holdarc and Silver-tip carbons have not made known the methods by which they deposit the metallic coating on these special negative carbons. It is probably done by electro-plating, a process which can be readily studied up in text-books on the subject. As is now well known, a carbon coated with metal gives less resistance to the current than a plain carbon, and the use of such carbons as the negative electrodes of D. C. projection arcs results in improved steadiness of burning and makes the control of the arc much easier.

H. E. SMITH, Topeka, Kan., "What do you think of the Amberlux lens filter? Is it really good or just made to get the money?"

REPLY: The Amberlux lens filter, as is generally known, is a transparent glass disc of light yellow tinge intended to be placed before the condenser system of the projector. It imparts a yellowish tinge to the light projected on the screen and thus, it is claimed, reduces the eye fatigue incident to viewing the projected picture. It requires to be pointed out that as regards black and white images, or pictures, which are the basis of all cine positives, there is nothing selective about the action of the Amberlux filter, i.e., it not only reduces the intensity of the highlights of the pictures, but it reduces the brightness of the shadows as well. It would seem, therefore, that an equivalent result, as regards the reduction of retinal fatigue, would be more economically secured by reducing the amperage of the projector arc lamp.

H. J. PHILLIPS, Barnswell, S. C., "I have a small ghost in the center of my picture and I would like you to give me a remedy for it. I am using A. C. Special Carbons and have tried moving my lamp-house back and forward, but it does no good."

REPLY: The position of the lamp-house is frequently the cause of a ghost in the field of projected light, but as changes in its position have been tried in this instance we have to look elsewhere for the origin of the trouble. With the A. C. arc one gets two spots at the machine aperture which are substantially equal in intensity, and if the operator tries to utilize the combined light from the two spots the general result is a blue streak across the center of the projected picture. Under exceptionally favorable conditions, when the arc, or flame, between the carbons is only slightly bluish in color, the ghost may not be noticeable to the detriment of the screen results, but to eliminate the same in annoying cases it is necessary to so alter the setting of the carbons that one of the two equally bright tips is out of focus at the machine aperture, and to rely solely on the light from the remaining carbon tip for projecting the picture. This may be accomplished by advancing the lower carbon, in a manner similar to the customary D. C. trim, and if it is then found that the light from the upper carbon tip alone is not of sufficient intensity, the amperage at the arc must be increased. This inquiry indicates the wastefulness and disadvantages of A. C. projection

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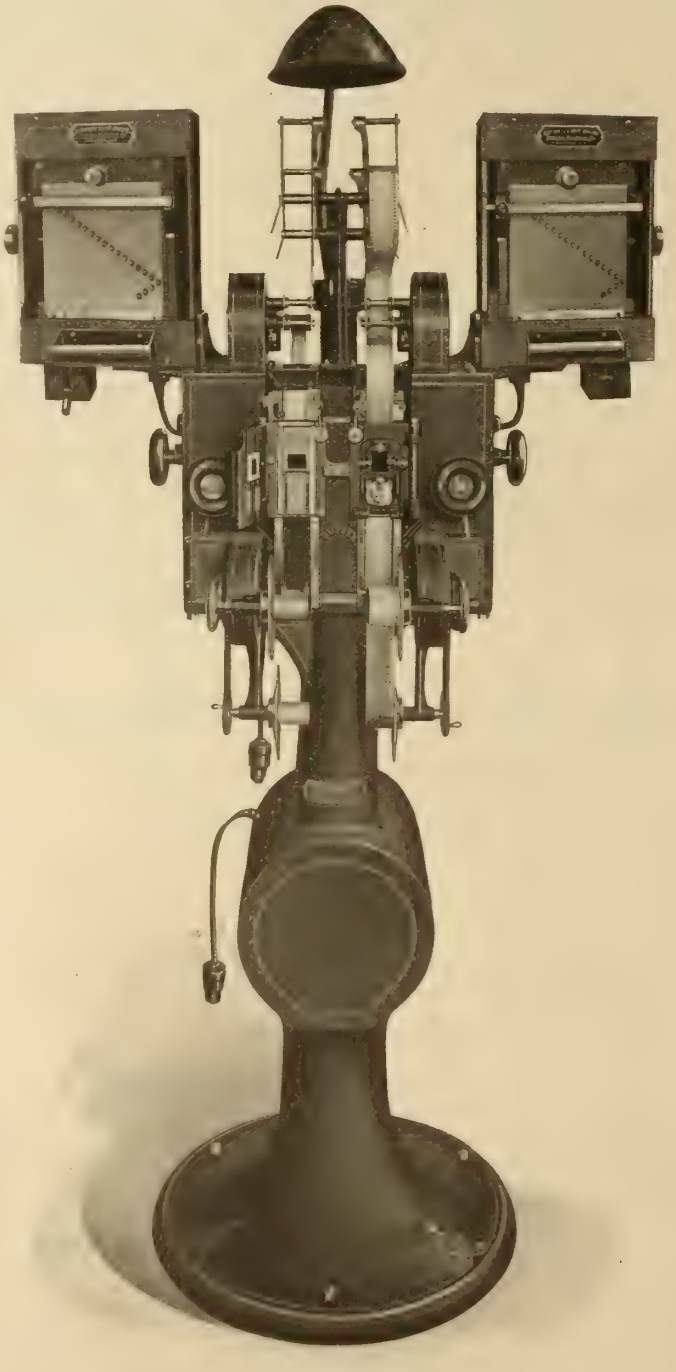
The New "Duplex" Printer

WHEN the Duplex Machine Company of 316 Seventy-fifth street, Brooklyn, N. Y., introduced their "Duplex," or double, printer some three years ago, the convenience and value of their printing machine was immediately recognized by the laboratory technicians of the industry at large, and its consistent adoption by the majority of the largest laboratories testifies to the accuracy of construction and performance which the Duplex printer embodies.

In the course of time certain changes have suggested themselves to the manufacturers of the Duplex printer, which would add to the operating convenience of their already efficient machine, and would render increasingly certain the production of the highest quality of positive prints. The results of extensive and careful experimental work are concretely apparent in the latest Duplex printer, and an account of the modifications and new features will perhaps be of interest to producers and laboratory workers.

As the illustration shows, the Duplex printer consists of two complete positive printing machines mounted on one pedestal, and the printer may be installed with the minimum of trouble. A complete Duplex printer occupies but 26 inches of floor space and is made ready for use by simply connecting to the electrical current supply by means of a plug and socket attached to the motor housing at the lower part of the pedestal.

The threading and operation of the Duplex is likewise so simple as to readily be mastered, and a glance at the illustration will give an idea of how this is accomplished. Above each of the printing mechanisms are two metal discs upon which the roll of positive stock and the negative to be printed from are placed. The positive stock is placed on the front disc, and the negative is placed on the rear disc. To thread the machine the ends of both films are led under a roller above the feed sprocket, next over the feed sprocket, and then under a tension roller which maintains the film in position on the sprocket. Loops are now made in the films; a four-inch loop being made in the negative strip, which is innermost, and a five-inch loop in the positive stock which is outermost or nearest the operator. Allowing a larger loop in the positive film than that for the negative is a necessary precaution, as it prevents the scratches and frictional troubles which arise if the films are allowed to run in contact at this point.



The Duplex Printer

On their way to the exposure aperture the films next pass through the breaker-box, which resembles a continuation of the film track, or aperture-plate, and is located just above the gate. A spring contact attached to the track at one side of the breaker-box bears against the edge of the negative in its passage past this point, and serves to operate the light-changing mechanism through the agency of notches cut in the edge of the film near the points where changes of scene occur in the negative. An important improvement in the construction of this breaker-box is that the width of the film track may be adjusted, thus insuring the proper operation of the light-changer, even in the case of old and severely shrunken films.

During its passage from the discs at the top of the machine to the exposure aperture, and also from the aperture to the take up, the film can come in contact with nothing except guards or tracks of highly polished metal, which are readily kept clean and afford no opportunity for the accumulation of oil or grit which might otherwise scratch the films.

Returning to the passage of the films through the Duplex printer, after the formation of the proper sized loops at the top the film is led through the breaker-box, which has a small gate provided with two tension-shoes of tempered steel. This gate is closed upon the films thus providing a steadying tension prior to the passage of the film past the exposure aperture where the printing contact is supplied in a most perfect manner by the tension-gate proper. When the films, in contact with one another, have been placed in contact with the exposure aperture and the tension-gate of the machine closed upon them, they are again looped below the gate and then pass to the take-up sprockets. The size of the loops below the gate is just the opposite from that at the top; a five-inch loop is now to be made in the negative strip and a four-inch loop in the positive stock. The illustration shows the arrangement of the take-ups for the negative and positive film strips, and gives an idea of the method of threading. It is seen that the

films after being passed under the tension rollers adjacent to each sprocket are now run over the sprockets and attached to the take-up spindles. All of the take-ups on the latest Duplex printer are provided with sliding discs, similar to those used on laboratory re-winders, which facilitate the removal of the rolls of film after a print has been run off.

The printing aperture and tension gate are vital features of a positive printing machine, and have received careful consideration in the designing and construction of the Duplex printer, and as the result of this attention prints made on the Duplex reproduce to the utmost the sharpness embodied in the negatives printed from.

The aperture plate is made from hardened steel, machined and ground with the utmost accuracy. The plate is relieved in the center so as not to bear upon the image area of the negative strip, and is finished so smoothly as to prevent scratching of the film.

The tension gate is of new and improved style, and in addition to bringing the negative and positive films into absolute contact at the exposure aperture it is designed so as to afford the operator a clear view at all times of the images when they are before the printing aperture. This positive contact, which is so essential to the production of sharp prints, is in reality a double contact, consisting of a square bronze pressure plate, with a separate square pressure plate of glass protruding through its center. The bronze pressure plate bears against the margins of each image, at the instant of printing, while the central glass pressure plate, which has a slightly convex face, bears against the center of the films and flattens them into absolute contact. By an arrangement of cams this double pressure plate is withdrawn from contact with the films when they are moving downward between successive pictures, and in this way undue strain or friction on the films is avoided. Near the top of each gate is located a framing knob for centering the images before the exposure apertures, and as the exposure aperture and the breaker-box move together when framing a picture, the notches along the edges of the film maintain a relationship with the aperture which causes the light changing device to always operate at exactly the proper instant.

The intermittent substitution of pictures before the exposing aperture of the Duplex printer is accomplished by a claw movement of rugged construction, and in the latest model Duplex the claws have been further strengthened, as have also the guides in which they run and the cams by which they are actuated. The claws are so designed that they will handle a variety of styles of perforations of different dimensions and still produce a rock steady print of the customary Duplex quality, and in addition all parts of the movement have been so designed that they may be easily replaced with very little effort on the part of the operator.

When it is desired to put the Duplex printer into operation the motor is started by means of a snap switch on the motor housing below the mechanism, but while this starts the motor, the printing mechanisms do not go into operation until the operator starts them, by turning the clutch handles seen in the figure, just beside the respective pressure-gates.

By turning these clutches outward the printing mechanisms are put in operation at will, and the printing operation is just as easily stopped at any instant by turning the clutch handles back to their original positions. The clutch by which the motive power is communicated to the printing mechanisms is of a rugged and effective type, and causes the printing to start instantly when the handle is turned outwards.

The source of motive power is a 1/6 h.p. motor mounted in the motor housing below the mechanisms, and the power is conveyed to the printers through gearing and an upright, or vertical, shaft. At the lower end, this driving shaft communicates with the motor through two worm gears, one being made of steel and the other of manganese bronze, which, it will be apparent, is a durable and long wearing combination. These worm gears which transmit the power from the motor to the upright driving shaft run in a gear housing which is attached to the motor casting direct and virtually is a part of the motor. This relieves the extra long motor spindle from the weight of the worm gears and gear housing, which latter is packed with grease, assuring the steady operation of the upright driving shaft at all times. The driving shaft is supported at its upper end in two S. K. F. ball bearings, and is provided with a pinion which actuates two transverse shafts connecting with the printer mechanisms through the medium of the starting clutches. Any necessary adjustments to the mechanisms may be made by removing the back of the main mechanism frame, which is conveniently held in place by two thumb nuts, and the printing lights, in the form of 60 Watt Mazda globes are also installed or renewed by removing this back cover. To oil the important running parts of the new Duplex printer it is not necessary, however, to remove

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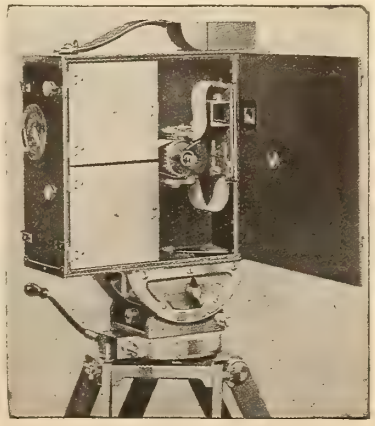
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any casings or covers, as a series of eighteen tubes terminating in oil holes at the top of the mechanism serve to convey the lubrication to every bearing where it is required.

On the earlier models of the Duplex printer the changing of the light, to suit the varying densities of the scenes on the negative, was accomplished by a hand operated lever, which, by varying the opening in the revolving shutter, gave a range of variations in the intensity of the printing light. This method of light changing was eventually augmented by "automatic" light-changers, which operate electrically through the instrumentation of notches cut in the edge of the film at suitable positions. On the latest Duplex printer the hand operated light change has been done away with entirely, and a highly perfected type of "automatic" now accomplishes the work of altering the printing light to suit the densities of the various scenes of the negatives being printed.

This improved "automatic" is the result of extensive experience in constructing electrically operated light changing devices, and the limitations of many previous types of automatic have been taken into consideration in designing it. The automatics are shown in place above each printer mechanism in the illustration, and the Duplex Machine Co. can also supply their automatic light changers for use with other makes and styles of printers, with which they are found to operate successfully.

As the automatics are such an important factor in the performance of the Duplex printer, a short description of their improved features will not be amiss. The light changing movement consists of an accurate escapement which is operated by an electro-magnet very accurately wound so as to operate the escapement instantaneously when a contact is made at the breaker-box. As the illustration shows, the intensity of the printing light is controlled by a light bar which is so operated that it comes successively into contact with a series of plugs, on the front of the automatic, corresponding to the various scenes on the negative strip. Each of these contacts puts the requisite amount of resistance in series with the printer light, and it is thus that the printing intensities are governed. The new Duplex automatic has a capacity of 18 different light intensities and will also change the light for 18 successive scenes at one setting.

When the proper printing intensities have been ascertained for each scene of a given roll of negative, a card is punched with a series of holes corresponding to these light values. The card is then mounted on the front face of the automatic and plugs are inserted through the holes in the card, which is only used as a guide to the insertion of the bronze plugs, and may be removed before printing is commenced.

With the older types of Duplex automatic, the light-bar was in contact all the way across the front of the contact panel, but with the present model only one of the contact buttons on the inner side of the light-bar is in contact with one contact plug at any time. This allows the bar to drop so easily, when the automatic is operated, that a greater pressure can be supplied to its buttons, which assures excellent contact between them and the plugs through which the light changes are accomplished, and also climinates any possibility of arcing when the light-bar drops from one position to the next. Electric current is supplied to the magnet which operates the escapement and light-bar of the automatic by the starting clutch of the printer, and is cut off, when the printer is stopped, through the medium of a switch which operates in unison with the clutch handle. If the machine is run without a negative film in place, the breaker box will supply a continuous current to the magnet which might cause it to burn out, but this is avoided by disconnecting the flexible wire cord and plug through which the current reaches the automatic. The current is cut off from the printing lamps when the light-bar is opened for the insertion of the card and the contact plugs, while the current is in turn cut off from the light-bar by opening the switch shown at the bottom of each automatic. If the current is left flowing through the light-bar a shock can be sustained if the hands of the operator come into contact with it when arranging the contact plugs. In former models the light-bar was exclusively shifted by electricity through the medium of the contact in the breaker-box above the machine gate, but the perfected escapement of the new Duplex automatic terminates in a handle at the top by which the light-bar can be raised or lowered by hand to any desired position.

A film notching device supplied with the printer is used to cut notches in the edge of the film at any point where a change in the printing light is required. This notching device is provided with a guage which indicates the exact point at which the film should be notched, in order that the change of light shall occur exactly at the dividing line between scenes.

Music and the Picture

Gilbert, Friedland and Lewis Write a Hit

L. WOLFE GILBERT, Anatol Friedland, and Henry Lewis, the popular Broadway comedian, have turned out another winner in "I'm the Brother of Lily of the Valley." Every one who ever played "Lily" for pictures or dances knows what a big winner it was, and those who did can be assured—the writers swear to it—that the answer song to "Lily" is a better number.

While the song has not been out more than a few weeks, singers and leaders with time to make the rounds of publishers are clamoring for it. And Mr. Gilbert will not be offended if twice as many musicians who used "Lily" write in for her brother.

"Are You from Heaven?" by Gilbert and Friedland, is looming up like a real honest-to-goodness hit, and every day it is finding way into more vaudeville and picture houses.

And speaking of vaudeville houses, it is not stretching matters to say that approximately all publishers are pleased to know that one of their numbers is being featured in a vaudeville theatre, and more than pleased to know when one is put on at the Palace theatre, even though a dozen other songs are used the same day. To have a number introduced and featured at the Palace gives a song a certain amount of class. Then imagine how Jos. W. Stern & Co. must feel to know that two of their songs, "When the Moon Is Shining" and "Send Back Dear Daddy to Me," are featured every day by Detty Peterson at the Broadway theatre.

Miss Peterson is the only singer there, which means that the songs could not have found a better spot.

Since this country became active in the war many of the better class of picture theaters and hotels are taking more and more to popular music, and whether it is because the present crop of songs is better or the owners of the theatres and hotels wish to serve light music as an antidote for heavy feelings is rather difficult to say. The hotels and theatres, especially the better class, could be made valuable channels of exploitation, if proper and business-like methods were adopted in getting the numbers to the leaders and owners. Some song pluggers not infrequently place publishers in a bad light with leaders and owners by employing obnoxious methods and making pests of themselves.

Fred. Forster, the Chicago publisher, has never bothered leaders or allowed pluggers to make pests of themselves, and yet practically every leader of any account in the country has been featuring "Missouri Waltz" and "Blue Rose Waltz."

Fred Vandersloot is another out-of-town publisher who knows how to induce leaders to feature his publications. He has a system all of his own that does not require the services of any pluggers, but just how he turns the trick he refuses to divulge. Without as much as having a New York office, Fred has had "I Wondere How the Old Folks Are Tonight" featured by singers, leaders and phonograph men, and has sold more than a million copies. Two weeks ago the Oakland Tribune carried the chorus of "I Wonder How the Old Folks Are" in a war dispatch from "Over There."

E. M. WICKES.

General Comments

LEO FEIST has just issued a pocket size booklet bearing the title, "Songs the Soldiers and Sailors Sing," containing about thirty choruses, words and music, of the most popular numbers of the eason. The booklet sells for fifteen cents and can be obtained at any music counter.

F. J. A. Forster has gone to the Coast for three months, but his business in Chicago will continue the same as ever. The firm has just brought out a new number by Frederick Knight Logan, entitled "The Military Waltz."

L. W. Gilbert and Anatol Friedland have returned from Chicago, where they played in vaudeville for a week. While in Chicago they opened a branch office to handle the rush of performers after their new numbers.

James Casey, prime mover in The Echo Music Co., is trying to figure out who is responsible for the sudden rush of eastern orders for "My Golden West" and "My Hawaii, I Hear You Calling Me."

Sol. P. Levy, who has made a specialty of writing motion picture music, has just placed "That's My Girl," with the Times Music Co., 145 West Forty-fifth street, a new concern in the popular field.

For patriotic photoplays, "When the Yanks Come Marching Home," by Wm. Jerome, is an ideal number, and more leaders are beginning to realize this every day.

Hamilton S. Gordon's "Motion Picture Music Collection" is growing in favor with leaders and pianists all over the country.

Musical Review of Latest Publications

1—"Are You from Heaven?" by Gilbert and Friedland. A remarkably effective and Melodious composition, most appropriate for Love Themes and Scenes. (Gilbert and Friedland Edition, 230 W. 46th St., New York City.)

2—"It's a Hundred to One You're from Dixie," by Gilbert and Friedland, an exceptional clever composition, splendidly arranged and most appropriate for any light or comedy situation. (Gilbert and Friedland Edition, 230 W. 46th St., New York City.)

3—Autumn Day (Waltz), by E. M. Rosner. A very melodious Waltz, by a composer of international reputation, a number most appropriate for Society Pictures. (W. A. Quincke Edition, Los Angeles, Cal.)

4—"Valley Rose Ballad," by Evans Lloyd. A beautiful Andante con expressivo movement, considered to be the greatest ballad ever written by an American writer. It is a composition of artistic value from a musical standpoint, and still so wonderfully constructed that the listener or player after hearing it once is bound to remember it forever. For pathetic scenes and the like, this composition is unreplaceable. (Publ. by Jeff Branen, 145 W. 45th St., N. Y. C.)

5—"Prudence" (Entr'acte), by Ernst Luz. A number in gavotte style effectively arranged. Illustrates romance. Lends itself easily to different tempos, making it valuable for playing to the Photoplay. A melodious number throughout. (J. W. Stern Edition, N. Y. C.)

6—"Summer and Winter," six Piano pieces by Theodora Dutton:

1—At Grandmother's Fireside.
2—Dancing in the Moonlight.
3—In a Jaunting-Car.
4—The Jovial Gypsy.
5—The Lotus Lake.
6—A Skating Party.

In this little set of numbers the suggestions of the titles are carried out with a sense for happy melodic. (G. Schirmer Edition.)

7—"My Hawaii, You're Calling Me," by L. W. Lewis. The style of this wonderful Hawaiian ballad is quite a contrast to the other Hawaiian compositions published up to date—"My Hawaii" is a triumph of tonal beauty, and must be considered as a very valuable addition to the library of any musician. (Published by the Echo Music Co., New York and Seattle.)

8—Dramatic Narrative, by Pauline Pement. A melodious composition of exceptional tonal beauty, especially composed to portray "Scenes of Reminiscence." (Cineman Music Co., Columbia Theatre Bldg., N. Y. C.)

9—"Harbor of Dreams," Reverie, by J. R. Shannon. A composition opening with a melodious "¾ Expressive Movement," finishing with an exceptional fine Trio—most appropriate for Love Themes. (Vandersloot Music Co., Williamsport, Pa.)

10—"Just as Your Mother Was," by Harry von Tilzer. Another famous masterpiece by this well-known composer. A melodious and most delightful composition. (Published by Harry von Tilzer, 222 West 46th St., N. Y. C.)

11—"Liberty Lads," March, by Lee Orean Smith. An Alla-Breve March, in the Spirit of the Hour. (Leo Feist Edition.)

12—"The Rainbow," March, by Louis Maurice. A swinging 6/8 March, by the composer of the "Great Divide" and "The Fighting Hope." (Leo Feist Edition.)

13—"Love's Melody" (Reverie), by Shannon. A charming slow movement, with a most delightful melody; most appropriate for Love Scenes. (Vandersloot Edition.)

14—"Land of Joy." New York's big, smashing Spanish Musical Success—has been published by G. Schirmer, 3 East 43rd St., New York City, and a "Selection Waltz" and "One-step" from this show are now obtainable at special reduced prices.

15—"When the Yanks Come Marching Home." One-step, by Jerome and Furth. A worthy song to go with the great hit, "Over There." A wonderful overnight success. You never played a better dance for orchestra. (Published by Jerome Pub. Co., New York City.)

16—"Love in April," A Love Song, by Christian Kriens. The writings of Kriens need no introduction, and this is a wonderful melody—splendidly arranged. (Carl Fischer Edition.)

"GHOSTS OF YESTERDAY"

(Select Pictures Corporation)

(Reviewed on page 446)

Theme: "Sweet Ponderings" (A Melody) Sentiment by Otto Langey

1—"Dramatic Recitative," by Sol. P. Levy, until—T: "His last fling as a spendthrift."
2—"Flirtation" (Valse Intermezzo), by Meyer Helmund, until—T: "The toiler and the waster meet."
3—"Tragic Theme," by Paul Vely, until—T: "And to his eye, etc."
4—"Canzonetta" (Moderato), by Nicode, until—T: "Go and bring your friend Marston."
5—Theme, until—T: "Mrs. Wittaker—a kind neighbor."
6—"Cavatine" (4/4 Dramatic Moderato), by Bohm, until—T: "To get away from the scenes, etc."
7—Theme, until—T: "Jeanne La Fleur the rage, etc."
8—"A la Bien Aimee" (French Waltz), by Schuett, until—T: "The faithful Mrs. Wittaker."
9—"Dramatic Narrative," by Pauline Pement, until—T: "The Ball Taborin."
10—"Liberty Lads," Two-Step (Leo Feist Edition), until—T: "Poor Pascal, he is madly in love."
11—"Eldorey" (Ballet Intermezzo), by Von der Mehden, until—T: "I'm not interested."
12—"La Danse," from "Scenes Napolitaines," by Massenet, until—S: "Marston looking at Jeanne."
13—Silence, until followed by
14—"Missouri Waltz" (Forster Edition), until—T: "Why do you let recklessness, etc.?"
15—Theme, until—T: "What would we do in this world."
16—Continue pp until—T: "The next morning."
17—"Simple Aveu" (Moderato), by Thome, until—T: "And with the change of dress."
18—Prelude to Act 4 (Dramatic), from "Herodiade," by Massenet, until—T: "That Evening."
19—"By the Fireside" (Andante), by Schumann, until—T: "As the days passed."
20—Theme, until—T: "In the meantime Pascale, etc."
21—"Autumn Day" (Waltz), by Rosner, (Quincke Edition), until—T: "As the painting nears completion."
22—"Love Song" (Dramatic), by Flegier, until—T: "I had no right, etc."
23—Theme, until—T: "I hate you! I hate you!"
24—"Dramatic Agitato," by H. Hough, until—T: "Come Jeanne! Don't let, etc."
25—"Eva," Prelude (Dramatic), by Massenet, until—T: "Back to the Ball Tamborin."
26—"It's a Hundred to One, You're from Dixie" (Gilbert and Friedland Edition), until—T: "Remorseful and unhappy, etc."
27—"Pluie D'Or" (French Waltz), by Waldteufel, until—T: "In the wee small hours."
28—"Home from the Club" (Characteristic), by Laurendeau, until—T: "They have gone and for the first time, etc."
Note—Cue No. 28 opens with 8 bars of the popular song hit, "We Won't Come Home 'Till Morning."
29—"Dramatic Tension," by Sol. P. Levy, until—T: "Don't believe him, he lies!"
30—"Agitato No. 4," by M. L. Lake, until—T: "And through many weeks, etc."
31—"Sorrow Theme," by E. Roberts, until—S: "Doctor removing bandages."
32—Silence, until—T: "Have pity Lord! my eyes are blind."
33—Theme ff until * * * * END.

"FIELDS OF HONOR"

(Goldwyn Production)

(Reviewed on page 556)

Theme: "Dramatic Recitative" by Sol. P. Levy

1—"Intermezzo Francaise" (Moderato), by Hammer, until—T: "The Gateway of America."
2—"America" (National Song), until—S: Passengers leaving ship.
3—"Sidewalks of New York" (typical old time song hit), until—T: "New York soon provided work."
4—"Intermezzo" (Moderato), by Huerter, until—T: "The woman who is on the man's mind."
5—"Sleeping Rose" (Melodious Valse), by Borch, until—T: "Home is home on either side."
6—"Nocturno in F" (Moderato), by Krzyzanowski, until—T: "Judge Voris and his wife."
7—Theme, until—T: "Day by day Robert's love, etc."
8—Continue to action until—T: "I've just remembered, etc."
9—"Dramatic Tension No. 9," by Andino, until—T: "When Love is young."
10—"Petite Serenade" (Allegretto), by Horton, until—T: "It may seem a little sudden."
11—Theme ff, until—T: "But in those few weeks."
12—Tympany Rolls ad. lib. only until—T: "The shot that rang around the world."
13—"Allegro Agitato," by Becker, until—T: "And the red Glutton."
Note.—Watch Shot.
14—Tympany Rolls ad. lib. only until—S: War (On Sign).
15—"Herodiade," Fantasia Maestoso until—T: "This musn't make any difference."
16—"Melody" (Andante), by Friml, until—T: "And then came the time."
17—"Good-Bye" (Song), by Tosti, until—T: "And on the same ship."
18—Tympany Rolls ad. lib. only until—T: "And with the falling of the first snow."
19—"Patrol of the Guardsmen," by Losey, until—S. Battle Scene.
20—Battle, Hurry to action, until—T: "And meanwhile the two sisters."
21—"Heart Wounds" (Dramatic), by Grieg, until—T: "You take care of my sister."
22—Continue ff until—T: "While on the other Battlefield."
23—Battle, Hurry to action, until—T: "When the smoke of battle cleared."
24—"Pathetic Andante," by Paul Vely, until—T: "The doctor said, etc."
25—"Andante Pathetique No. 10," by Berge, until—T: "How do I know what he said."
26—Theme, until—T: "You'd better tell your troubles."
27—"La Reve" (Andante), by Golterman, until—T: "Does a girl named Messerau."
28—"Heavy Mysterioso," by Sol. Levy, until—T: "She was telling the truth."
29—"Cavatine" (Dramatic Moderato), by Bohm, until—T: "And with every hope."
30—"Dramatic Narrative," by Pauline Pement, until—T: "His probation over."
31—"Le Retour" (Allegro), by Bizet, until—T: "You can't leave me like this."
32—Theme until * * * * END.

"ROSE OF THE WORLD"

(Artcraft Production)

(Reviewed on page 598)

Theme: "Dawn of Hope" (Pathetic Andante) by Casella

1—"Oriental Patrol," by Mozart, until—T: "Miss Elsie Ferguson, as Rosamund English."
2—Theme until—S: Exterior scene.
3—Repeat "Oriental Patrol" (Same as Cue No. 1) until—T: "For two months no word came."
4—"Battle Hurry," by M. L. Lake, until—T: "Then the survivors returned."
5—Funeral March from the "Eroica Symphony," by Beethoven, until—T: "After merciful time had, etc."
6—"Lanette Waltz," by Henton, until—T: "I beg your pardon, lady."
7—Theme until—T: "Janie, bring me Captain English's box."
8—"Cavatine" (4/4 Dramatic Moderato), by Bohm, until—T: "Doctor Chatelard noted, etc."
9—"Prelude Du Deluge" (Dramatic), by Massenet, until—T: "So Lady Geraldine sailed."
10—"Tendresse" (Melody), by Ravina, until—T: "Let me be—it's a good, etc."
11—Theme until—T: "At last Rosamund sent for Bethune."
12—"Kunihild Prelude" (Dramatic), by Kistler, until—S: Girl near Piano.
13—Silence *Important Effect.—Watch cat walking over keyboard, and produce effect*—followed by
14—Repeat "Kunihild Prelude" (Same as cue No. 12) until—S: Girl at piano.
15—Piano Solo—improvise to action until—S: Gerardine takes picture off piano.
16—"Dramatic Recitative," by Sol. P. Levy, until—T: "Then came agony."
17—Theme until—S: Battle scene.
18—Battle hurry to action until—T: (On letter) "For I knew if the flag, etc."
19—"Tragic Theme," by Paul Vely (*Note.—Watch shots*) until—T: What an enclosed note, etc."
20—Battle hurry, to action until—S: Flashback to Lady Gerardine.
21—Continue pp until—T: "Prompt as usual."
22—Theme until—T: "The Drudge of Life."
23—"Love Song" (Dramatic), by Flegier, until—T: "The breaking point."
24—"Allegro Movement" from "The Elijah Fantasia," by Mendelssohn, until T: "Janie, they say, etc."
25—"Flying Dutchman," Overture (Storm Furioso), by R. Wagner, until T: "She has had a shock."
26—Continue ppp and very slow until—T: "Then all night through."
27—"Dramatic Narrative," by Pauline Pement, until—T: "The Rainbows end."
28—Theme until * * * * END.

"FLAMES OF CHANCE"

(Triangle Production)

(Reviewed on page 597)

Theme: "Dramatic Narrative" by Pauline Pement

1—"Valse Poudree," by F. Poppy, until—T: "These boys share one hut."
2—Continue pp until—T: "The three good sons, etc."
3—"Pastel Menuet" (3/4 Allegro giocoso), by Paradis, until—T: "Offices of the National Advertising Co."
4—Theme until—T: "Why not let me call tonight."
5—"Canzonetta" (Moderato), by Nicode, until—T: "You're too helpless to be turned, etc."
6—Continue pp until—T: "At the Post Office, etc."
7—"Melody" (Moderato), by Kreschmer, until—S: Guard enters prisoner's room.
8—"Dramatic Tension," by Sol. P. Levy, until—T: "To Jeanette who's, etc."
9—Theme until—T: "I always knew something like this, etc."
10—"Intermezzo" (Moderato), by Huerter, until—T: "Back in New York, etc."
11—"Serenade" (Moderato), by Drdla, until—T: "The camouflage which has converted, etc."
12—"Mazurka Petite," by Sapellnikoff, until—T: "Do you realize that you."
13—Theme until—T: "A new day brings new cheer."
14—"Lanette" (Valse Lente), by Henton, until—T: "Harry Ledyard, called often."
15—Continue to action until—T: "Armstrong takes deep, etc."
16—"Atonement" (Lento), by Zameznik, until—T: "And that night was, etc."
17—"Heloise" (Moderato Intermezzo), by Langey, until—T: "If Ledyard had returned, etc."
18—"Sieste" (Characteristic Lento), by Laurens, until—T: "Armstrong's interest in Jeanette, etc."
19—Theme until—T: "You are charged with sending."
20—"Dramatic Recitative," by Sol. P. Levy, until—T: "This is the bird we are after."
21—"Romanze" (Moderato), by Kargenoff, until—T: "You can't come in, etc."
22—"Dramatic Agitato," by H. Hough, until—T: "Is this the sweet old lady."
23—"Dramatic Tension," by Andino, until—T: "At noon, when Miss, etc."
24—Continue pp until—T: "I used an invisible ink."
25—Theme until * * * * END.

"THE ARGUMENT"

(Triangle Production)

Theme: "Heavy Mysterioso" by Sol. P. Levy

1—"Entr' Acte" (Valse), by Helmesberger, until—T: "John Corcins' second wife."
2—Storm Furioso to action, until—S: Interior of hotel lobby.
3—"La Grace," Piece de Genre (Moderato), by Bohm, until—T: "The conversation of the evening."
4—"Dramatic Recitative," by Sol. P. Levy, until—T: "At the Civilian club."
5—"L'Adieu" (Moderato), by Karganoff, until—S: Close up of big clock.
"Intermezzo" (Moderato), by Huerter, until—S: At dinner table.
7—Theme until—T: "You didn't go to Boston?"
8—"Dramatic Tension," by Sol. P. Levy, until—T: "John Corlein, the lawyer, returns."
9—"Prelude" (Heavy Dramatic), by Rachmaninoff, until—T: "My wife, I killed her."
10—Theme until—T: "Morning begins a day, etc."
11—"Erotik" (Dramatic), by Grieg, until—T: "Will you tell us why you killed, etc."
12—"Ein Maerchen" (Dramatic Fantasia), by Bach, until—T: "Where the fruit steamers."
13—"Dramatic Agitato," by H. Hough, until—T: "Fifteen minutes after."
14—"Sieste" (Characteristic Lento), by Laurens, until—T: "Even the present dad gave."
15—Theme until—"When Mister Corcin called the police, etc."
16—"Melody" (Andante), by Friml, until—T: "Some three months later."
17—"Dramatic Narrative," by Pauline Pement, until—T: "Thus in the fulness of time."
18—"After Sunset" (4/4 Dramatic Moderato), by Pryor, until—S: Woman playing piano.
19—Piano Solo—"Lohengrin Wedding March" to action, until—S: After wedding ceremony.
20—"Gavotte" (Allegretto), by Gossee, until—S: New couple leaving for honeymoon.
21—Theme until * * * * END.

"THE PRIDE OF NEW YORK"

(Fox Production)

No theme is here suggested

1—"Burlesque Overture" by Suppe until—T: "Out of America came the Yank."
2—"Liberty Bonds" March (Leo Feist Ed.) until—T: Harold Whitley, a wealthy idler.
3—Continue "Burlesque Overture" pp until—T: A Broadway cafe made in America.
4—"Fox Trot" by Lake to action pp or ff until—T: "One side of New York," etc.
5—"Slippery Hank" Rag (Vandersloot Ed.) until—T: "For the want of more time."
6—Continue to action until—T: "John Whitley, who's ability," etc.
7—"Abila Intermezzo" by Gruenwald until—T: "Jim was inclined to place," etc.
8—4 bars only of the "Star Spangled Banner"—Followed by
9—"Aubade Printaniere" (Spring Morning Serenade) by Lacombe until—T: "A pipe, paper and a can of beer," etc.
10—"Le Secret Intermezzo" by Gautier until—T: "When the president declared," etc.
11—Continue to action until—S: Near a lunch counter.

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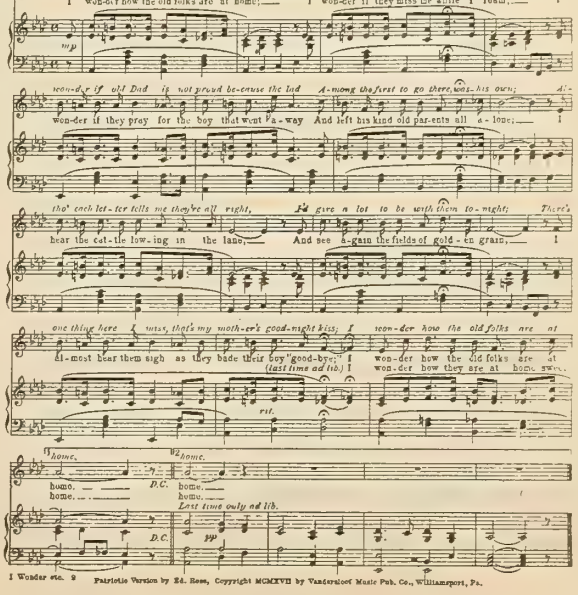
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12—Piano Solo Improvise to action (Barroom Scene) until—S: (Beg. of Reel 3)—George Walsh near door.
13—Piano continue pp until—T: The training camps.
[illegible] for explosions.
14—"Sons of Uncle Sam" March by McKoy until—T: "How would you like to take," etc.
15—Same until—S: Explosion.
16—Improvise to effect—Followed by
17—Galop to action until—T: "Nice work, Keely," etc.
18—Continue pp until—T: "In the waging of war," etc.
19—"Grand American Fantasia" by Tobani until—T: "All of which is done," etc.
20—"The Girl I Left Behind Me" song until—S: Old man reading letter.
21—Organ pp until—T: Jim Keely, U. S. A., Aviator.
22—"Soldiers of the King" March by Parry until—T: Forced to make a landing.
23—Continue to action until—T: A town in France.
24—Continue ff until—T: An improvised hospital.
25—Short Battle Hurry—to action pp or ff until—S: Interior of hospital—Girl reading letter.
26—"Erotik" by Grieg until—T: "While the enemy mercilessly," etc.
27—Heavy Battle Hurry until—T: "What hit me?"
28—"The Trout" by Eilenberg until—S: Exterior street scene: Soldiers running.
29—"Flying Artillery Overture" by Bergenholtz or "The Lion Chase" Galop by Koelling until—T: "It was one of the grim ironies."
30—Heavy Battle Hurries to action pp or ff until—T: "Helen! That German Prince," etc.
31—"Cuerassier Attaque" by Eilenberg until—T: "Here's to the Americans."
32—Long hurry to action until—T: "That evening by the soft glow," etc.
33—"In the Gloaming" Pharaphrase by Barnard until * * END.

"THE PHANTOM RIDERS"

(A Butterfly Production)

Theme: "Dawn of Love" (Melodious Allegretto) by Bendix

1—"Western Allegro" by Winkler until—T: Glad Norton, the only girl.
2—"In Lovers' Lane" (Characteristic Intermezzo) by Pryor until—T: Cheyenne Harry, a stranger.
3—"Fair Vassar" (Characteristic) by Tobani until—T: "Say Boss, there is a stranger," etc.
4—"Dramatic Tension" by Andino until—S: Cheyenne Harry looking at a girl.
5—Theme until—T: "A man who works for Dave Bland."
6—"Dramatic Agitato" by Henry Hough until—T: "The boy he killed was my brother."
7—"Intermezzo" (Allegretto) by Bohm until—T: "Look here stranger," etc.
8—"Dramatic Recitative" by Sol. P. Levy until—T: "From miles around," etc.
9—Galop to action until—S: Interior of room (Scene near fire-place).
10—Continue pp until—S: Man entering girl's room.
11—"Dramatic Tension" by Funck until—T: The raid.
12—"Lion Chase" (Grand Galop) by Koebling until—T: "I guess that's the end."
13—"Heavy Mysterioso" by Henry Levy until—S: Cattle running down the hill.
14—Repeat "Lion Chase" (Grand Galop) to action until—T: "Please daddy, remember her."
15—Theme until—T: "The Feller they call the unknown," etc.
16—Moderato Agitato by Becker until—T: "The Unknown was not the man."
17—"Dramatic Mysterioso" by Borch until—T: The Vengeance of the Phantoms.
18—"Erl King" (Dramatic Agitato) by Schubert until—T: "The rangers who seldom," etc.
19—Continue to action until—T: "Better kinda slow up."
20—"Rustles of Spring" (Dramatic Agitato) by Sinding until—S: Cheyenne shooting with rifle.
21—Furioso to action until—T: "You're all alone, now," etc.
22—Theme until * * * * * * * * * * * END.

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"THE STUDIO GIRL"

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Theme: "Sweet Jasmine" (Melodious Allegretto) by Bendix

1—"Venetian Barcarolle" (9/8 Molto Moderato) by Godard until—T: "A Sunday Morning in Cliff Haven."
2—"Heloise" (Moderato Intermezzo) by Langey until—T: "Celia, their niece."
3—Continue to action until—S: Interior of Church.
4—Organ improvise to action until—T: "Even that sermon had to come to an end."
5—Silence until—T: "After the noon dinner."
6—"Stolen Sweets," Waltz (Harry von Tilzer) until—T: "I hope I didn't offend you."
7—Theme until—T: "But, perhaps, I shall come, etc."
8—"In Poppyland," Novelette (6/8 Mod.) by G. Albers until—T: "A week later."
9—Theme until—T: "My father took my mother to New York."
10—Continue ff until—T: "Bedtime."
11—Organ Improvise to action (Scene of Prayer) until—T: "I saw what happened this afternoon."
12—"Dramatic Recitative" by Sol. P. Levy until—T: "In the morning."
13—"Young April" (Moderato Novelette) by Cobb until—T: "That night a council of war."
14—"Lullaby" (Characteristic Lento) by Kjerulf until—T: "I came to tell you, etc."
15—"Dramatic Tension" by Sol. P. Levy until—T: "Morning."
16—"Aragonaise," from "LeCid" (Allegro) by Massenet until—T: "An hour later."
17—"Characteristic Tremolo" by Lovenberg until—T: "It's the only thing to do."
18—"The Vampire" (A Dramatic Theme) by S. L. Levy until—S: Young man telephoning.
19—Theme until—T: "Midnight."
20—"In the Woods," from "Scenes Poetiques" (Allegro) by Godard until—T: "A friend in need."
21—Canzonette" (6/8 Mod.) by Nicode until—T: "With the dawn."
22—Continue to action until—T: "Doctor Grierson is out on an early, etc."
23—"Dramatic Tension" No. 1 by Reissiger until—T: "Oh, I've caused all this."
24—Theme ff until * * * * END.

"THE DEVIL STONE"

(Artcraft Production)

(Reviewed on page 128)

Theme: "Pearl Fisher" Selection (Dramatic) by Bizet

1—Theme until—T: Geraldine Farrar as Marcia.
2—"Springtime Overture" (Characteristic) by Ziegler until—T: "It's blowing a Hurricane."
3—"Flying Dutchman," Overture (Storm Furioso) by Wagner until—T: "The Heritage of the storm."
4—Theme until—T: "Have you heard the news?"
5—Continue pp until—T: "The Art of Silas Martin."
6—"Undine Overture" (Dramatic) by Lortzing until—T: "Silas Martin plays his game."
7—"La Grace" (Mod.) by Bohm until—T: "Think what your answer means!"
8—Theme (*Note—Begin with Seconds Movement (Andante)*) until—T: "After the Wedding."
9—"Pastel Menuet" (¾ Allegro giocosco) by Paradis until—T: "Devil Stone or no Devil Stone!"
10—"L'Adieu" (12/8 Dramatic) by Favarger until—T: "A Woman's World."
11—"Valse Lente" to action until—T: Stolen goods.
12—Theme until—T: "A friend in need."
13—"After Sunset" (4/4 Moderato) by Pryor until—T: "Martin deliberately sets the stage."
14—"A la Ballerina" (Valse Lente) by Braham until—T: "I think our firm can obtain, etc."
15—Theme until—T: "Let's not make any fuss!"
16—"Dramatic Agitato" by Hough until—S: Black cat near window.
17—"Heavy Mysterioso" by Levy until—T: The Coroner's inquest.
18—"Ein Maerchen" (Dramatic Fantasia) by Bach until—T: "Conscience."
19—Theme until—T: "Some Day."
20—"L'Adieu" (Dramatic) by Karganoff until—T: "Why don't you wear the Emerald?"
21—"Dramatic Recitative" by Sol. P. Levy until—T: "The Methods of Johnson."
22—Good Melodious Classic Moderato until—T: "I'm sorry to inform you."
23—Theme until—T: "109, Waverly Place."
24—Heavy Dramatic Mysterioso until—T: "Spring and Brittany."
25—Theme until—T: "At the month's end."
26—Continue to action until * * * * END.

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Theatres Worth While



Exterior and View of Auditorium, New Royal Theatre, New York City

New Theatre Appeals to Big N. Y. City District

ANNOUNCEMENT is made that William Yuist has just purchased the new Royal theatre, at the northwest corner of Forty-sixth street and Tenth avenue New York City. It is located in a section of the city that has received very little recognition from the motion picture interests, and until this building was erected the residents of that section were compelled to walk several blocks for their diversion.

The building is American colonial in design and the simplicity of the architecture gives it the atmosphere of cheerfulness and comforted. It is heated and ventilated by the Typhoon System and is equipped with one of the latest model Photoplayers. The seats were furnished by A. H. Andrews Company. All of the other equipment of the house is of the very latest design and everything is provided to give comfort to the body and the eye.

Des Moines to Have New Theatre

THE Rialto, the new $100,000 Des Moines moving picture house being built by the Hawkeye Amusement Company—managed by Abe Frankel—is now in the skeleton period of construction.

The location of the new house should be its biggest asset. It is on Locust street, on which are five other motion picture houses. It follows the western growth of the town, being on the corner of Eighth and Locust, and is next door to the new thirteen-story Register-Tribune building.

The Rialto will seat 1,200—main floor and balcony. Opera chairs will be mahogany, upholstered in Delft blue velour. Side panels will be ivory and blue. The lighting system will be indirect, by means of big globes, and soft side-wall lights.

A Robert Morton Symphony Orchestral organ will be installed, calling for only one operator but giving over forty separate instrumental effects.

The forty-four-foot street front will be finished in terra cotta, and the name of the current bill will be flashed in electric lights.

The Hawkeye Amusement Company operates the Casino and Majestic, also showing Triangle, Artcraft and Paramount and Perfection pictures.

Lighting Features Reading House

THREE color lighting system is one of the notable features of the Colonial theatre, Reading, Pa., a house which can compare with the most modern through the country. It is owned by Carr & Schade and was built in 1916.

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Auditorium, Colonial Theatre, Reading, Pa.

work having been done by William Eckart of the Eckart Studios.

The theatre seats 2,000, the greater portion of the seats being on the lower floor, yet there is an ample gallery with a large number of exits and side boxes on the upper floor.

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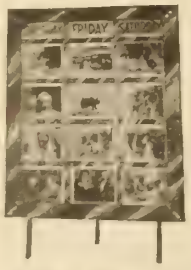
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Why the Rivoli Picked Porter

WITH the opening of the Rivoli theatre, B. F. Porter, pioneer in projection engineering, again comes to the force, for it was he who was selected by E. L. Rothapfel to supervise the purchase and the arrangement of all the apparatus. He did the work at the Rialto, and as at that theatre two of the latest type Simplex projectors are used.



A number of years ago Mr. Porter became convinced that projection was not keeping pace with the quality of the pictures themselves. That was in 1910 when he was one of the incorporators of the Precision Machine Company and for several years its manager. But he did not give up his hobby when he resigned from that company and opened a showroom at Broadway and Forty - second street. His purpose was not only to sell the Simplex, but to render service as a projection expert.

He realized early that it would not do to simply "build a theatre and put in projectors," but that the problem was a complicated one, in no two cases alike, and in every case worthy of deep, intelligent study and careful decision, in order that the success of the enterprise might not be jeopardized.

The projection scheme of any theatre does indeed present a many sided problem which cannot be solved by merely putting your finger on a "projection lens table" and ordering projectors with lenses of the focus therein indicated.

By studying and working out in practice all the many details entering into such problems, Mr. Porter soon won the confidence of those who realized that it requires an expert to specify projection equipment and accessories to secure results that pay.

Many exhibitors have engaged him for such work, leaving the selection of complete equipment entirely to his expert judgment, and held him responsible for the performance of the apparatus, with the result that the projection in many theatres has been vastly improved.

For after all, many good theatres have lost patronage through poor projection. The public will often overlook the quality of a picture when it is properly presented and projected with brightness and clearness on the screen.

This concentration upon the problem has brought recognition of a very substantial character, which is best shown by the fact that he equipped the largest and finest theatres in the world.

Among these may be mentioned the first, finest and largest at the time, the Regent, at 116th street and Seventh avenue, New York, of which S. L. Rothapfel was then managing director. The next big theatre was the Olympia, at 107th street and Broadway; then the Strand, at 47th street and Broadway soon followed, as well as the great New York Hippodrome and many of the largest theatres in the country, including Poli's 4,000 seat Palace theatre, at New Haven, Conn.

When big feature pictures were produced and presented at admission prices never before dreamed of, only the utmost in projection would do, so Mr. Porter was engaged to equip the Liberty theatre for the first presentation on Broadway of D. W. Griffith's

stupendous spectacle, "The Birth of a Nation" and also "Intolerance."

Then came the fitting up of the Criterion theatre for Thomas H. Ince's "Civilization." In fact he made the installations on Broadway for nearly all of the big producers of pictures for their initial presentations.

And when big features were roaded throughout the world, it was Mr. Porter who specified the equipment. Many more prominent names could be added to the list but it would prove wearisome. Enough have been mentioned in number and importance to educate the exhibitor to build his theatre around his projection.

Directory of New Theatres

MAINE

The roof has been put on the new moving picture theatre for H. Mayo, Southwest Harbor.

MICHIGAN

Dr. P. P. Duket of Chicago is erecting a modern new hotel, with a capacity of 250 rooms and a combined vaudeville and motion picture theatre with a seating capacity of 1,500, at Sault Ste. Marie.

Arrangements practically completed call for the erection of a four-story structure on the lot at the southwest corner of Maple and Court streets, opposite the court house, and the complete remodelling of the present Murray Hill building. The new structure will be four stories in height, and an additional story will be built on the Murray Hill building.

NEW JERSEY

The new motion picture theatre being erected at Seaside Park for A. C. Lewis is fast approaching completion. It will be known as the Lorraine.

NEW YORK

Lorenzo Smith, whose property in Clinton street, Gouverneur, was recently destroyed by fire, says he will replace it with a modern theatre, work on which will be started as soon as the weather permits. It will be located on the site of Fairyland theatre and will have a large plate-glass front. The main floor will seat 550 people and the balcony 250. The stage will be approximately 35 x 25 feet, with gradual slope.

Since the Union Hall block was remodeled about three years ago, Gouverneur has been without an opera house. Public meetings and entertainments, which formerly were held in Union Hall, have been held in churches and fraternal halls.

OHIO

Negotiations have been closed in a deal whereby Fine & Kramer, Meadville, Pa., have sold to A. G. Phillips, owner of the Meadville Daily Messenger, two Meadville theatres and will come to Cleveland immediately to start operations on a new photoplay house here.

Mr. Fine, one of the owners of the Denison Square theatre, and Mr. Kramer have bought the Zimmerman block at Lorain avenue and West Thirtieth street, which they will remodel. This, with an addition to be built on adjoining land, will give them a theatre seating 1,200 persons. There also will be room on the ground floor for two store-rooms. Fine & Kramer have acquired a parcel of land 84 x 200 feet. Building operations will start as weather conditions permit.

OKLAHOMA

James Hues is erecting a modern motion picture theatre on D avenue, between Second and Third streets; Lawton, to be 75 x 100, and will be the biggest and best-equipped playhouse in this section of the country.

OREGON

St. Helens is to have another theatre. L. R. Rutherford has awarded a contract to Christian Spies, a Portland contractor, for the erection of a theatre building 35 x 102 feet. The theatre will be built in the rear of the Rutherford block on Columbia street, and entrance will be from Columbia street. Hollow tile will be used in the construction of the building, so that it will be fireproof. A stage 18 x 24 with ample scenery and setting will be provided, in the event that the showhouse books attractions other than the movies. The contract price of the building is $4,000, and it is expected to have it ready for occupancy in sixty days. The seating capacity of the showhouse will be 425, and steam heat and a good ventilating system will make the place comfortable.

Plans for a $30,000 unit of the coliseum for the State Fair grounds at Salem have been approved by the members of the State Fair Board. Not having sufficient money on hand with which to complete the structure, only the first of two units will be built this year. For this purpose a surplus of about $15,000, realized from the 1917 exhibition, will be used.

The board expects to have the first unit completed for use at the fair this Fall.

Lewis I. Thompson of Portland is the architect delegated with the work of the coliseum. The completed plans will be out in two weeks. The building will be 200 x 300 feet in dimensions, of brick, with a seating capacity of 8,000, or almost twice the largest seating capacity of the Portland Auditorium. The arena will be built according to nationally accepted regulations, and will be 100 x 200 feet, without posts, and of truss roof, one of the largest trusses in the country being used. The coliseum will be naturally lighted, a modern idea of light and ventilation being employed. All Oregon products will be used.

Beneath the seats there will be a display section 1,000 feet in length, to be used for auto display rooms, concessions and a few stalls for extra fine livestock.

Several novel features will be employed in the construction, one of which is the provision for a subway system of entering the seat auditorium. There need be no passing down aisles and in front of others, according to the plan Mr. Thompson has worked out. The completed structure, according to Mr. Thompson's plans, will cost $75,000.

Mr. Thompson also is the architect for the new livestock pavilion to be erected by the Pacific International Livestock Exposition, at a cost of about $250,000.



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PENNSYLVANIA

The formal reopening of the recently completed Victoria theatre, corner of Independence and Diamond streets, Shamokin, took place last week. L. J. Chamberlain is the general manager.

TEXAS

An airdome is to be built for use in Waco during the warm months, according to the plans of A. L. Mitchell and A. H. Simon, proprietors of the Majestic theatre. The building is to be located in the L-shaped space between the office of the water board and the Y. M. C. A, and the lot north of the Y. M. C. A.

The leases of these two lots have been secured by the two gentlemen who have the matter in charge, and the work will begin on them in the near future. It is planned to expend about $5,000 for the building, and it will seat from 2,500 to 3,000 people. The proprietors plan to make this the most popular entertainment resort of the city during the summer months, and will show motion pictures and family vaudeville.

WASHINGTON

Work of remodeling the old Pantages theatre, Tacoma, is about to be commenced, and when completed will be reopened as a motion picture theatre under the management of Edwin F. James.

Dr. H. M. Johnson has begun the erection of a new theatre on the east side of South Toppenish avenue, Toppenish, and expects to have everything in readiness for opening early in March.

Rains and floods will not delay the construction of the new theatre at the corner of Market and Ninth streets, Tacoma, being erected by John S. Baker and H. T. Moore, if Architect R. E. Borhek carries out his present plans. Borhek is preparing to stretch canvas over the site of the new building so the work can go forward despite the rain, figuring that the time gained in the construction of the building will offset the extra cost of providing the canvas shelter. Work is now progressing on the foundations of the new theatre.

The new Pantages theatre, recently erected at Ninth and Broadway, Tacoma, was opened recently under most auspicious circumstances. Gov. Ernest Lister, Mrs. Lister, and their dauyhter; Mayor A. V. Fawcett and his wife and children; William Jones, who bought the property in 1898 and is responsible for its present development; Alex. Pantages, whose faith in Tacoma has resulted in his leasing of the exquisite playhouse; his manager, T. J. Myers, whose first appearance with amusements in Tacoma dates back twenty-eight years; all these and many others of Tacoma's most prominent citizens were present to assist in the dedication.

The new Star theatre at Everett was opened in a blaze of glory a few days ago, much to the delight of Manager Totten and the entire satisfaction of immense audiences. Many changes for the better have been made in this playhouse under the direction of A. W. Thoms, a local decorator.

WISCONSIN

Charles Cohen, proprietor of the Lyric theatre, Wauhaca, will close the house after Sunday during the week opening only on Saturdays and Sundays until further notice, to give opportunity for the improvements he contemplates making in the theatre. The room recently used by W. J. Olson will be added to theatre space and the entire proscenium will be redecorated and improved, and the seating capacity increased to 300.

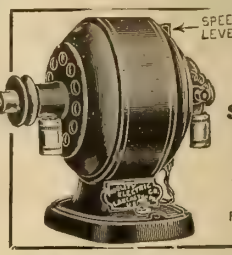
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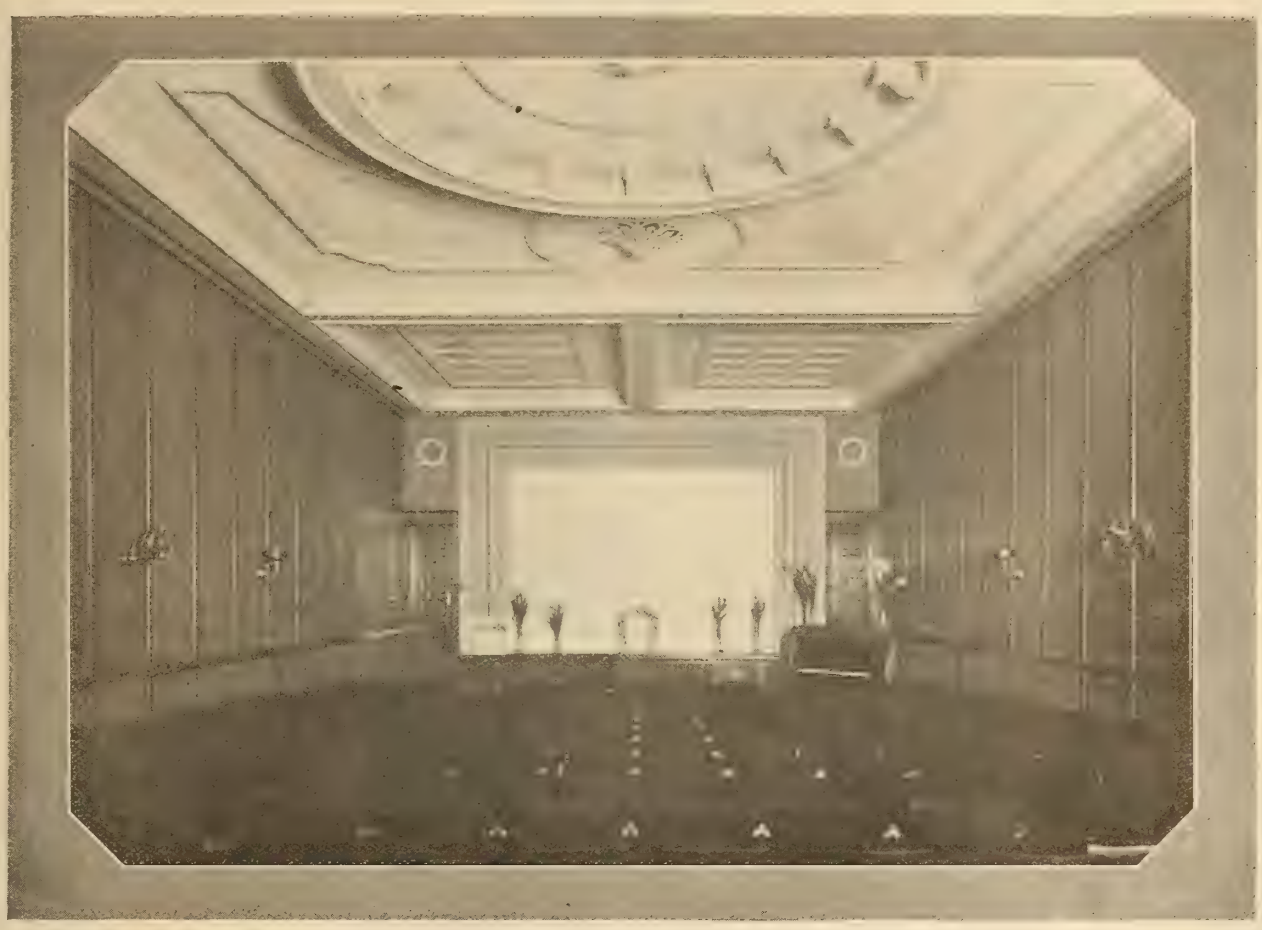
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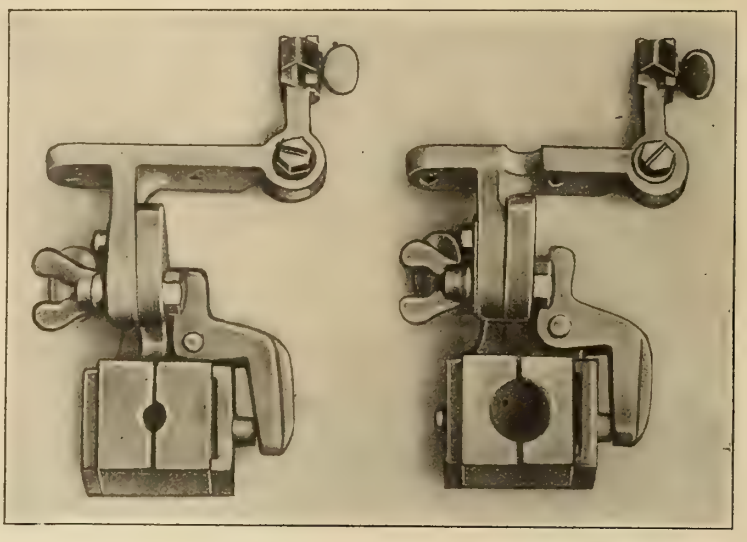
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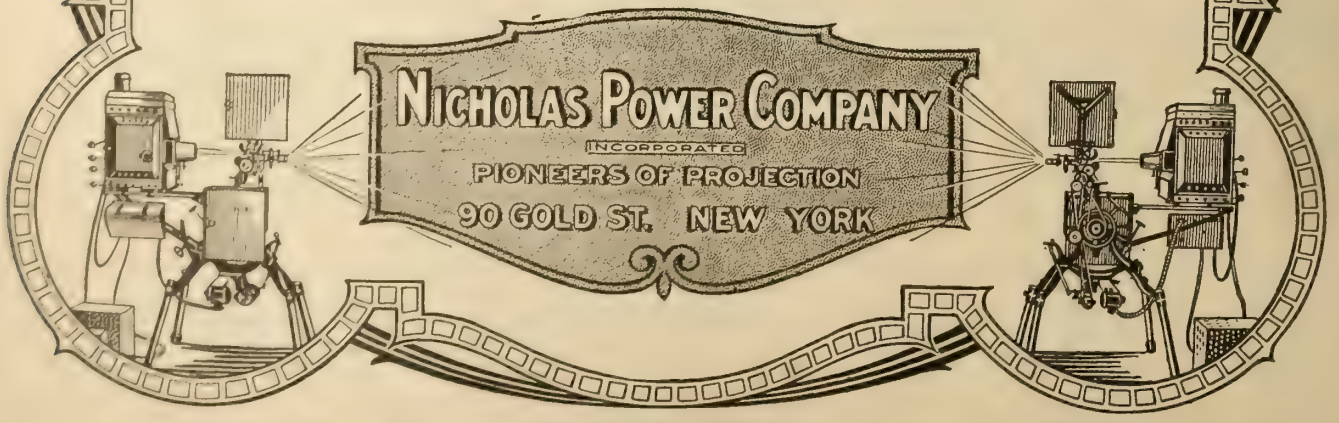
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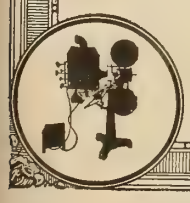
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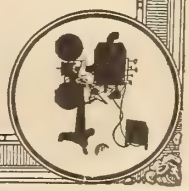
Looking at Things from the Right Angle

The grocer who magnifies the importance of quality of merchandise to the extent of neglecting courtesy, appearance of store and neatness of clerks is bound to fail. And so is the one who installs mahogany fixtures and employs a Beau Brummel to sell flour with weevils in, rotten potatoes and rancid butter. All this applies equally to the Motion Picture business. A House with dirt floors, grocery boxes for seats and mouth-organ music would be a financial failure with the best of projection. On the other hand, it is folly to magnify the trimmings at the expense of the main thing—projection. Take a hint from the Master Exhibitor, of Rialto and Rivoli fame. After going the limit in beauty, music and appointments he didn't say: "Now it doesn't matter much what kind of projection I give the people." Not on your life he didn't! He looks at things from the right angle. His success is due to that. Therefore, Simplex projection for him. Now the beauty of all this is that you can have projection exactly as good as these Motion Picture Palaces, and it will cost you less in the long run. For the Simplex is so built as to be almost repairless. That's one of the reasons for the permanence of its perfect projection. (When the better costs less, is there any excuse left for choosing what is less good?)

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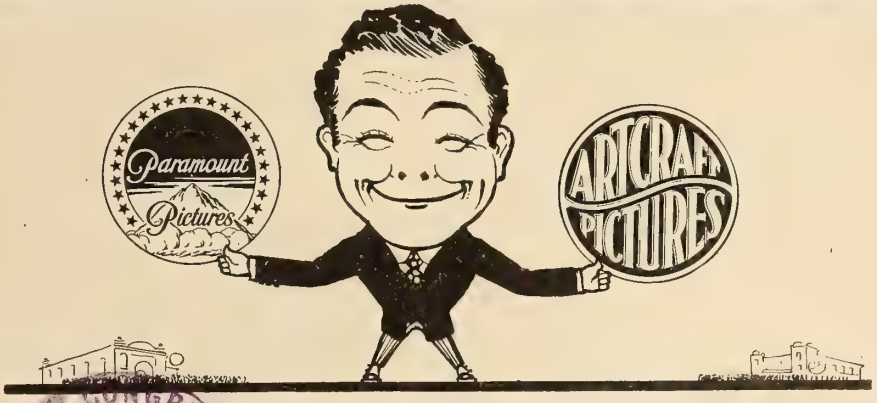
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Marguerite Clark

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By Granville Barker and Laurence Housman Scenario by Charles Maigne

Directed by Maurice Tourneur

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NEW YORK



Douglas Fairbanks

in

"A Modern Musketeer"

Photoplay and direction by Alan Dwan
Based on "D'Artagnan of Kansas" by E. P. Lyle, Jr.

An ARTCRAFT Picture

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Thomas H. Ince
presents
CHARLES RAY
in
"The Hired Man"
Story by Julien Josephson

A Paramount Picture

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presents

Roscoe "Fatty" Arbuckle

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"OUT WEST"

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STRANDED ON THE DESERT!

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Indians and bandits send him waddling in panic across the sands, but revenge comes at last.

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ARTCRAFT PICTURES

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GLADYS LESLIE

AND

J·FRANK GLENDON

in

"The Wooing of Princess Pat"

The Story of a Capricious Girl Transformed into a Woman by the Miracle of Love

by WILLIAM ADDISON LATHROP
Directed by WILLIAM P·S·EARLE

In this most appealing love story of a firey but lovable little aristocrat who rebels at signing a contract to marry a man she has never seen, Gladys Leslie, known everywhere as "the girl with the million dollar smile," is given an ideal vehicle for the display of that distinctive charm that has made her a nation-wide favorite.

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Directed by Charles Giblyn

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in

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Directed by Edward Dillon.

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A BOX-OFFICE LIFE SAVER

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In other words —a production which every showman will recognize as a picture which will make money.

Furthermore, it can be had, considering its merit, at prices which make certain that both exhibitors and distributors will get the profits which the picture assures.

Distribution rights are now selling. Several territories and all foreign rights have been closed.

Exhibitors should apply direct for protection for exclusive rights.

Featuring
A Notable Cast
Including
LILLIAN WALKER
EDITH DAY
RAMSEY WALLACE
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All Foreign Rights
Sold to
ROBERTSON-COLE COMPANY
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STANDARD PICTURES

BIGGEST ATTRACTIONS ON THE SCREEN NOW OPEN FOR BOOKING AT RENTAL PRICES WITHIN THE MEANS OF EVERY EXHIBITOR.

SUBJECT	STAR	LENGTH IN REELS
WHEN A MAN SEES RED	William Farnum	6
THE ROSE OF BLOOD	Theda Bara	6
JACK AND THE BEANSTALK	Virginia Lee Corbin Francis Carpenter	8
THE SPY	Dustin Farnum	6
TROUBLEMAKERS	Jane and Katherine Lee	5
THE HONOR SYSTEM	George Walsh Gladys Brockwell Miriam Cooper	8
CAMILLE	Theda Bara	5
ALADDIN AND THE WONDERFUL LAMP	Virginia Lee Corbin Francis Carpenter	6
DU BARRY	Theda Bara	6
CHEATING THE PUBLIC	All Star Cast	7
LES MISERABLES	William Farnum	8
TREASURE ISLAND	Virginia Lee Corbin Francis Carpenter	5
THE FORBIDDEN PATH	Theda Bara	6
A DAUGHTER OF THE GODS	Annette Kellermann	8
THE HEART OF A LION	William Farnum	6

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HEAD OFFICE 130 W. 46th STREET, NEW YORK CITY

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52- a year



WILLIAM FOX *offers*
The greatest month of motion picture entertainment ever accumulated in one weekly service

PEGGY HYLAND
in The DEBT
of HONOR

Peggy's debut as a Fox Star
Directed by O.A.C. Lund
"Here's a dash of paprika"

Additional March Releases

R.A.WALSH'S
1918 Master-Drama
WOMAN *and the* LAW

JEWEL CARMEN *in*
The GIRL *with the*
CHAMPAGNE EYES

VIRGINIA PEARSON
in
A DAUGHTER *of* FRANCE

Contract now at nearest Fox Branch

FOX FILM CORPORATION



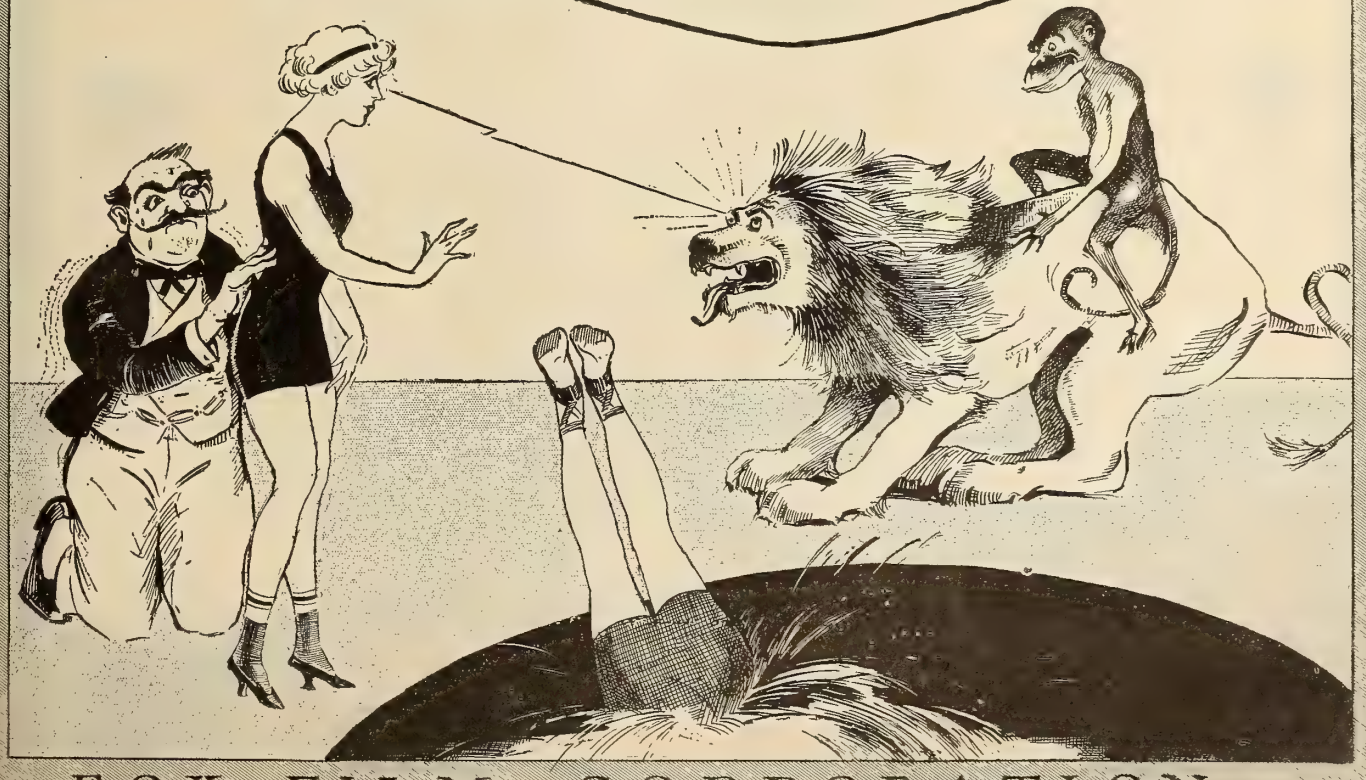
It makes no difference whether the ground hog saw his shadow or not ~ *The* sun is always shining for exhibitors who play

William Fox's ~ Henry Lehrman

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CONTRACT NOW

"Hungry Lions in a Hospital"
"The Son of a Gun" "Damaged-No Goods"
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FOX FILM CORPORATION

The more YOU read these advertisements the more useful to YOU we can make the "NEWS."

TRIANGLE

Here's the Proof

You have read our recent advertisements describing the new Triangle policy towards exhibitors. We have told you of the box office value of Triangle pictures, of the fair and square business methods of Triangle, and of the fact that ***Triangle prices enable any exhibitor to make money.***

We have also told you that exhibitors appreciate the policy of Triangle and as a result are flocking to the Triangle standard.

Here is a letter from Mr. H. R. Mason, who operates the Acme, Crystal and Rex Theatres at Goldsboro, N. C., which will give you the experience of an exhibitor who is using Triangle service.

"Regarding using Triangle Service, will say that ever since the majority of the manufacturers adopted the plan of shifting the Film Footage Tax to the Exhibitors, we have been using from one to three Triangle Dramas and Comedies every week, besides the two reel Keystone Comedy every Saturday for the past year or more. It gives me much pleasure to say that both the dramas and the comedies have been entirely satisfactory to me and my patrons, and business I am glad to say has not fallen off, and if anything has increased as a result of the change. On the days that we run pictures only, we get just as good if not better results from the Triangle Service, as the Taxed Service, and what's most interesting to us is that we are getting the service for almost half of what we have paid for the Taxed Service.

(Continued on opposite page)

TRIANGLE

(Continued from preceding page)

I am indeed glad that you, together with a few of the other recognized manufacturers, decided to align yourselves on the side of the exhibitor, for to defeat the exhibitor, you have defeated the whole business, and you are to be commended by the exhibitors for the stand you took and are now taking in their behalf.

If the Service we are now getting from your Company continues to hold up as it has since we began with you the last time, it would not surprise me a bit if your Atlanta exchange will not receive shortly an order for their entire output.

While attending the Convention of the North Carolina League held in Raleigh last week, I came in contact with a number of the real North Carolina Exhibitors, and those that are using and have been using Triangle Service for the same reason and beginning at the same time I did, had everything to say in its praise, and naturally with the endorsements Triangle received from these influential men, your Atlanta office should be taking on a bunch of new business.

I sincerely trust that exhibitors all over the country will rally around the TRIANGLE banner and accord you the support you so much deserve, and in doing so they will not only help you but help themselves by getting a consistent and well balanced service at a price they can afford to pay, and no WAR TAX.

Assuring you of my appreciation for the stand you have taken, and for the excellent service I am getting from your Company, and that should the occasion arise that I can be of any assistance to you, I am yours to command,

Yours sincerely,

H. R. Mason (Signed)."

Do not Mr. Mason's statements inspire you? Are you satisfied with the service that you are now securing for your theatre? Let us suggest that you get in touch with the Triangle Exchange nearest you so as to know exactly what Triangle has to offer you.

TRIANGLE DISTRIBUTING CORPORATION

1457 Broadway, New York

S. A. LYNCH	R. W. LYNCH	FRED KENT	Y. F. FREEMAN
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Bunk

"LOOK **here, old chap,** you got to get aboard our bandwagon, and book these super deluxe, extra special productions. **Cause why?** Cause the public just eats this star of ours up; they don't care what she's in, so long as it's her and the **pictures cost money.** And money? Oh, Boy, this here one cost three hundred thou. Sure **you got to pay for it,** and if you don't come through Hank Smith over the way will. **But don't worry** about that. It's going to bring you in exactly **five times as much money** as your house can hold. . . ."

So, Friend Exhibitor, you book it. And **ten to one, you lose,** and then you cuss and you swear—till the salesman comes around next time. And——

THAT'S BUNK

vs.

Performance

AVERY **wise man** once said: "By their works shall ye know them." Paralta Plays were planned to **make good.** They were taken in hand by W. W. Hodkinson because they were solidly good. The **ten plays** already finished have all passed the one test of MAKING GOOD. The full twenty-four pictures of the three **star series,** already laid out, are planned with one end—to make good.

Back of these promises is **the word** of W. W. Hodkinson, who never put over an ounce of bunk in his life.

But TODAY you need take no man's promise, because the Paralta Plays are making good **before your eyes,** in your theatre—or your neighbors'—in trade paper reviews, in letters from exhibitors, in the **enthusiasm of fans.** And—

THAT'S PERFORMANCE

Take the first four Paralta Plays, four of the most solid, substantial successes, ever shown in the theatres which have booked them. Four of the most uniformly successful plays in the judgment of the trade reviews. Four of the most consistently good pictures that the hardest headed men in the business ever handled.

A MAN'S MAN
with J. Warren Kerrigan

MADAM WHO
with Bessie Barriscale

HIS ROBE OF HONOR
with Henry B. Walthall

THE TURN OF A CARD
with J. Warren Kerrigan

FOUR WINNERS, and Hodkinson guarantees TWENTY MORE TO COME

This organization assumed the distribution of Paralta Plays because we knew what was coming. Our endorsement has brought many hundreds of contracts. Those exhibitors are now cashing in on their faith in W. W. Hodkinson. Their profit means YOUR guarantee, the MAKING GOOD on the promise to furnish the very sort of pictures that are actually being delivered

Write, phone or telegraph to "Hodkinson Service," at your nearest GENERAL FILM EXCHANGE

If you want to get in touch with the folks in the home office, write to the

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PARALTA PLAYS

PICK OF THE PICTURES

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NOW READY

"HIS ROBE OF HONOR"—By Ethel and James Dorrance

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Each Production a Complete Evening's Entertainment

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Bessie Barriscale *in*

Directed by REGINALD BARKER

"Madam Who?"

Written by HAROLD MacGRATH

ROBERT ERUNTON, Manager of Productions



Now in its **second** edition of 48 prints.
Making **big money** wherever playing.
Bound to make money **for You.**
Book it **at once.**

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GENERAL FILM COMPANY

THE THRILL SERIAL FOR PATRIOTIC AUDIENCES

A DAUGHTER of UNCLE SAM

with

JANE VANCE

and

William Sorelle

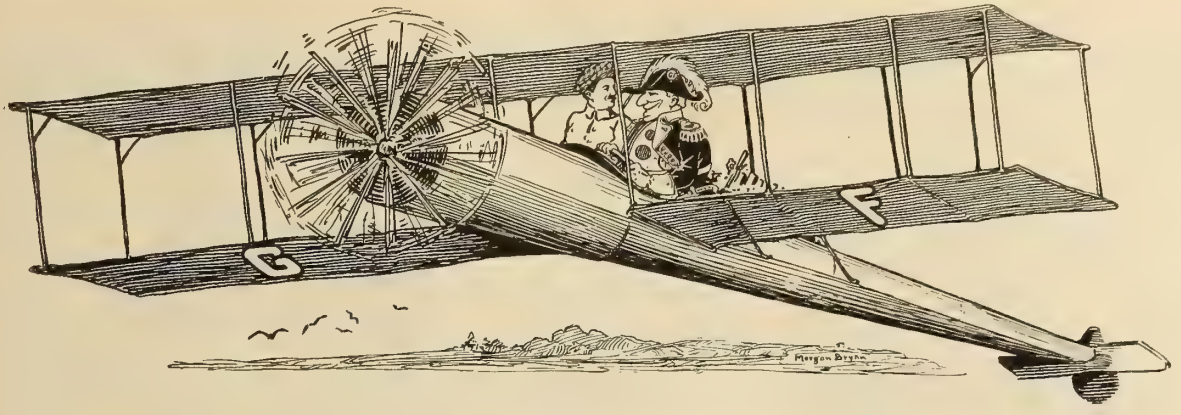
Twelve action-crammed one-reel episodes exposing the greatest spy campaign in all history. The tried box-office friend.



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GENERAL FILM COMPANY



How to Ride with Progress

"If any proof were needed that big things are doing in General Film then the fact that the staid old organization is tearing away from the downtown Fourth Avenue address is sufficient for us."—Editorial in MOTION PICTURE NEWS.

General Film Company is a happy combination of two things—poise and progress.

It may be "staid," but it has also a record for "tearing away" from the obsolete.

General Film Company has been the first exchange organization to put into practice the great idea of one commercial service to handle the product of many film producers. Magnates in the wilderness, crying for economy and elimination of duplicate overhead, take notice.

General Film has been the first to adopt the advanced merchandising details that prevail in stabilized American industries.

General Film Company is the only motion picture concern to report its film rentals to manufacturers by the employment of electrical accounting and tabulating machinery like that used by the U. S. Census Bureau.

General Film Company is one of the few who at the outset refused to impose the arbitrary 15c. per reel charge upon releases.

General Film Company is the only exchange organization founded upon a market for short length pictures to make a brilliant and immediate success with feature product, as exemplified in the Paralta Plays handled through its exchanges by the "Hodkinson Service."

General Film has retained exhibitor confidence from the beginning—a golden crown of good will that in this hour is more than treasure.

General Film Company, in fact, does not have to resort to trick photography to simulate speed. It glides onward with power and with purpose.

The way for a motion picture exhibitor to ride with Progress is, to ride with General Film.

General Film Company
25 West 44th Street, New York

A magazine's success is measured by its advertising. Look at the "News!"

GENERAL FILM COMPANY

GEORGE K. SPOOR presents

CHARLIE CHAPLIN



IN

"The Tramp"

Pronounced by Critics as Chaplin's Master Comedy—Ready Now

NEW PRINTS *Book an Essanay-Chaplin Every Month* NEW PAPER

"A Woman"—"Work"—"In the Park"—"By the Sea"—"A Jitney Elopement"—"The Champion"

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Essanay's New Laugh Makers

One each week for any program

"Wild Algy of Piccadilly"—"Check Your Hat, Sir"—"Our Little Nell"—"A Tough Knight"

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Drama in two parts with Mildred Manning and Alice Terry. Directed by George Ridgwell. A gripping story of two shop girls who sought for love in different ways, and how one found it unexpectedly. A story with a smashing climax.

O. Henry pictures stand the acid test of good showmanship everywhere. They are doing their bit to make the world safe for the exhibitor. Wise showmen are booking the entire series now.

BROADWAY STAR FEATURES

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25 West 44th Street, New York City

MONEY TALKS

Telegram from Gordon Olympic Theatre, Boston

Feb. 7, 1918.

U. S. Exhibitors' Booking Corporation,
Times Building, New York.

THE BELGIAN PACKED OUR THEATRE THE WEEK JANUARY 21, FROM TEN A. M. UNTIL CLOSING TIME. WE HAVE NEVER BEFORE HAD A PICTURE IN OUR THEATRE THAT HAS ATTRACTED SO MANY HIGH BROWS AS THE BELGIAN DID.

Gordon's Olympic Theatre.
(Signed) N. H. GORDON, TREASURER.

That's what

SIDNEY OLCOTT'S
STUPENDOUS HEART INTEREST SPECTACLE

The Belgian



STARRING
WALKER WHITESIDE
and VALENTINE GRANT

DID FOR GORDON and will DO FOR YOU

In these days of stress it is very difficult for an ordinary play to make enough impression on people's minds to be a success. Everybody is concerned with bigger things and it takes an extraordinary production like "The Belgian" to impress and draw audiences *which accounts for the*

Phenomenal Business of This Remarkable Attraction in EVERY SECTION OF THE COUNTRY

U·S·EXHIBITORS' BOOKING CORPORATION

FRANK G. HALL, President

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An unfailing Box Office Success



YORKE FILM CORPORATION presents

HAROLD LOCKWOOD

in his newest triumph

BROADWAY BILL

Written and directed by Fred J. Balshofer
in 5 acts of refreshing vigor.

A METRO *All Star Series Production*
RELEASED FEBRUARY 11

The "NEWS" advertisers believe YOU worth while; justify them.

Great box office attractions with



NAZIMOVA



RITA JOLIVET



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MR. & MRS. SIDNEY DREW



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EACH of these great features is an absolute success-

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tremendous advertising opportunities

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LEST WE FORGET *with* RITA JOLIVET

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PAY DAY *a sinful* 5 ACT *feature entertainment with* MR. & MRS. SIDNEY DREW

EACH is an extraordinary money making certainty

METRO



Better to read fifty advertisements than to miss the one YOU need.

"We pay the Tax"

"First National" Release Dates

Now Released

MME. PETROVA'S "DAUGHTER OF DESTINY"

First Petrova Picture

"ALIMONY," THE SENSATIONAL DIVORCE DRAMA

HERBERT BRENON'S "EMPTY POCKETS,"
By RUPERT HUGHES

February 4th

MME. PETROVA IN HER SECOND PETROVA PICTURE
"THE LIGHT WITHIN"

The Romance of a beautiful girl's escape from a mistaken marriage

---

Feb. 18th

Edgar Lewis, the Master Producer, presents

"The Sign Invisible"

A mighty drama of the Northland, featuring Mitchell Lewis

FIRST NATIONAL EXCHANGES AND TERRITORIAL DIVISIONS

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1200 Fourth Ave., Seattle, Wash.
All of Alaska, Washington, Oregon, Montana
All counties in Idaho north of and including Idaho County

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833 South Broadway, Los Angeles, Cal.
Southern California, including counties of San Luis Obispo, Kern, San Bernardino and all south thereof
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AUSTRALIA
New York Office—Australasian Films, 729 Seventh Ave.
Australian Office—Film House, Sydney
All of Australasia

CALIFORNIA, NEVADA, HAWAII
134 Golden Gate Ave., San Francisco, Cal.
California, north of counties of San Luis Obispo, Kern and San Bernardino
All of Nevada and Hawaii

CANADA (Western)
1318 Standard Bank Bldg., Vancouver, B. C.
All Canada west of and including Fort William and Port Arthur

CANADA (Eastern)
8 McGill College Ave., Montreal, Que., Can.
All Canada east of, but not including, Fort William and Port Arthur

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All counties in Idaho south of Idaho County
1744 Curtis St., Denver, Colo.

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110 S. State St., Chicago, Ill.

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Garden Theatre, Des Moines, Iowa

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73 Broadway, Detroit, Mich.

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New Grand Central Theatre, St. Louis, Mo.

MARYLAND, DISTRICT OF COLUMBIA and DELAWARE
Garden Theatre, Washington, D. C.

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All of Pennsylvania counties west of and including Fulton, Huntington, Center, Clinton and Potter

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420 9th St., N. W., Washington, D. C.

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The First National Exhibitor's Circuit, Inc.

18 EAST 41st STREET, NEW YORK CITY

THE CHICAGO DAILY TRIBUNE: TUESDAY, FEBRUARY 5, 191

Cook Book

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Clinical in Theme and Belascoian as to Its Detail

"THE LIGHT WITHIN."

Produced by Petrova Pictures Company
Directed by Larry Trimble
Presented at The Rose.

THE CAST:

Dr. Laurel Carlisle Durand.....Mme. Olga Petrova
Dr. Leslie .....Thomas Holding
Durand .....Lumsden Hare

By Mae Tinée.

Ah, what a new Petrova have we here!

From the shapely cocoon enveloped in folds of apparent hauteur and indifference has emerged a creature of exquisite womanliness, of profound if reserved feeling, and a rich friendliness that makes her witnesses, her friends. It has taken some time for the screen to woo Mme. Petrova successfully, but the conquest has been accomplished.

"The Light Within," which is the second picture produced by her own company, deals with the discovery by a woman surgeon of a serum, curative in cases of infantile paralysis.

The laboratory scenes, of which the production calls for a number, have been evolved with a Belascoian eye for detail. So perfect are they said to be as to have called for expressions of unqualified approval from members of the medical profession drafted by Mme. Petrova to pass on them. A New York surgeon is also claimed to have placed his private laboratory at the exclusive disposal of the star. Be this truth or press agentry, it sounds well and the scenes are most effective.

Married to a man who doesn't understand, never did understand, and never will understand — as the pictures proves—Dr. Laurel Carlisle has a hard time between profession and home, though in no way does she neglect either. She is a beautiful example of maternal love, an inspiring professional figure.

The picture is full of touches, "bits" that go straight to the heart. I am not facetious when I say that there is no better acting in the photoplay than that done by a beautiful collie that has been the playmate of the little son and which, after the baby dies, mourns with and endeavors to comfort the mother in her numb grief.

The supporting cast stands up well and the photography and direction are exceptional.

I should say: "See 'The Light Within.'"

OLGA PETROVA

Her Honest to Goodness Name Is Mrs. John Stewart. Her Husband Is a Physician.



No, There Wo
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FIRST NATIONAL EXHIBITORS CIRCUIT

A "First National" Attraction

Mae Tinée of the Chicago Tribune Says "I should say: 'See The Light Within'"

The Famous Chicago Critic doesn't often so frankly advise her readers.



"Blue Jeans" with Viola Dana. Metro's big thriller

The Leading American Productions-

—those that have not only attracted big audiences in America and been a success in every sense of the word, but which are adapted in subject and story to the foreign market are

Screened on Release

for us because the American manufacturers have by experience come to regard our opinion. A film which would be a great success in one country would be a total failure in others, and through our experience we are able to best serve the producers.

The World's Largest Foreign Film House

serves such leading manufacturers as Selig Polyscope Company of Chicago who have contracted for a period of years for foreign rights, exclusive of Great Britain, for their great productions.

J. FRANK BROCKLISS INC.
SIDNEY GARRETT PRES.
General exporter and importer.
729 Seventh Ave New York City

A GALAXY
from


EUGENE O'BRIEN


DAVID POWELL

FRANK A. KEENEY'S
ALL STAR CAST


CATHERINE CALVERT
THE LADY BEAUTIFUL OF THE SCREEN

NOW PRODUCING
"A ROMANCE OF THE UNDERWORLD"

By PAUL ARMSTRONG
SCREEN VERSION BY MILDRED CONSIDINE

MORE THRILLING THAN THE PLAY

A KEENEY PRODUCTION
PROTECTS YOUR BOX-
OFFICE AGAINST LOSS.

DIRECTION OF JAMES KIRKWOOD


SYBIL CARMEN


EDWIN FORSBERG

KEENEY'S GENERAL OFFICES 1493 B'way, RAY C. OWENS GEN'L M'GR.

"I cannot tell a Lie"

BILLY WEST

KING-BEE COMEDIES

ARE THE FUNNIEST IN THE WORLD



KING-BEE FILMS CORPORATION

LOUIS BURSTEIN
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L.L. HILLER
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J. FRANK BROCKLISS INC.
729 SEVENTH AVE., N.Y.C.

KING BEE KING BEE KING BEE KING BEE KING BEE E.R.JR.

FAMOUS JUDGE SPEAKS

JUSTICE COLLINS OF THE COURT OF SPECIAL SESSIONS SAYS:—

"I WAS PROFOUNDLY IMPRESSED, NOT ALONE WITH THE ARTISTIC PRESENTATION OF THE SUBJECT, BUT WITH THE CONSCIOUSNESS THAT ITS DISPLAY THROUGHOUT THE COUNTRY WOULD BE FRAUGHT WITH INCALCULABLE GOOD."



CORNELIUS F. COLLINS

HARRY RAVER'S POWERFUL DRAMA

THE PUBLIC DEFENDER

WITH THE ALL STAR TRIO

FRANK KEENAN — ALMA HANLON — ROBERT EDESON

NOW BOOKING AS FOLLOWS

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NOT
A WAR FILM

Ambassador
JAMES W. GERARD'S
MY FOUR YEARS in GERMANY
For state right distribution

The whole inside story of Germany's diplomatic plots against America and the world

A tremendous production based on authentic facts, lavishly produced

Adapted for the screen by Chas. A. Logue
Directed by WILLIAM NIGH

MY FOUR YEARS IN GERMANY INC. 601 CANDLER BLDG N.Y.



ANN MURDOCK

has a highly original
role as a bride for
convenience in love with
her husband, in

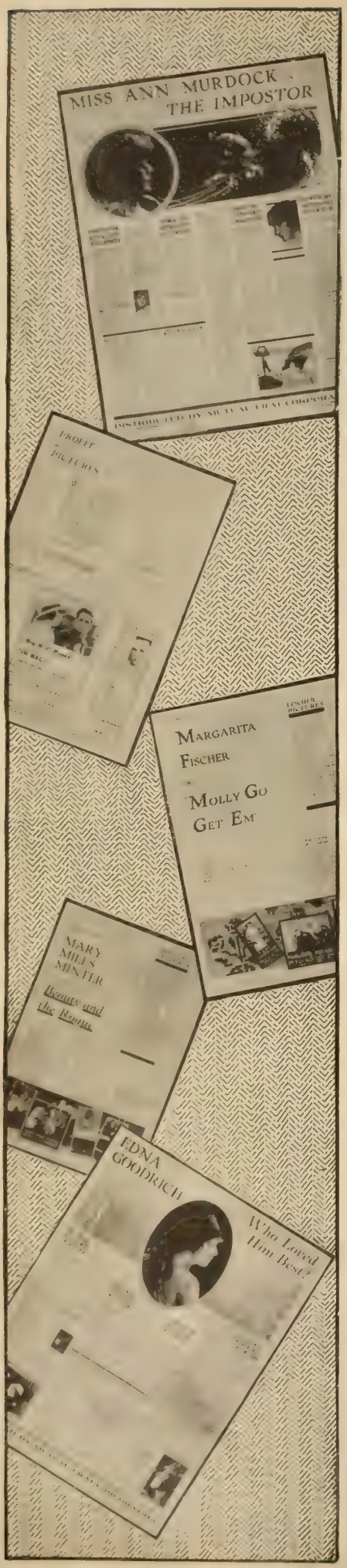
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Frohman stage successes
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The star, the director and the writers who have been associated with the greatest money-making successes the business has ever seen, have collaborated to make

The HOUSE of HATE

the New Pathe serial, the most phenominal box-office attraction that has ever been presented to the exhibitor.

"The Perils of Pauline," "The Exploits of Elaine," "The Iron Claw," "Pearl of the Army" and "The Fatal Ring," all

Pearl White

serials, have built new and better theatres, paid off mortgages, proved that no season is a dull season if you give your audiences the show, and made many exhibitors rich. And the proof of these facts lies in every town in the land!

Now Pathe presents this greatest of box office stars in the most interesting, thrilling and expensive serial she has ever been in, with the most popular leading man she ever had—

Antonio Moreno

There can be no question but what it should be the triumph of Miss White's career

Released Mar: 3rd

BURTON RICE



Newspapers, Public and Exhibitors Acclaim

PEARL WHITE

As the Greatest Motion Picture Box-Office Attraction in the World.

The HOUSE of HATE

is absolutely certain to increase that reputation.

It is estimated that the public paid over

$5,000,000.00

to see "The Iron Claw" alone. Pathe considers "The House of Hate" to be far superior to "The Iron Claw."

What just a few of the exhibitors say (Pathe received over a thousand letters from exhibitors on "The Fatal Ring" only):

J. J. Cluxton, manager of the Pantages, San Francisco, reported that he had increased their matinees over $50.00 per day with a Pearl White serial.
The Queen Theatre, Omaha, reported that they could not handle the crowds on Pearl White in "Pearl of the Army."

M. S. Marks, president of the Marshfield Amusement Co., of Chicago, owning four big houses, wrote: "In view of the tremendous drawing power of Pearl White, don't you think it would be advisable to increase 'The Fatal Ring' to twenty-five episodes? She is a sure money getter."

H. C. Cooley of the Bijou Theatre, Wilmington, N. C., wired: "Audience cheered Pearl White in 'Fatal Ring' so loud today could be heard a block away."

Rain or snow, melt or freeze, past performances prove that Pearl White in "The House of Hate" will fill your house for fifteen successive weeks

BURTON RICE



Pathe has given to Pearl White for

The HOUSE of HATE

the most popular leading man she has ever had

ANTONIO MORENO

a real box-office star, whose name alone in a production means good houses.

Miss White and Mr. Moreno together form an unbeatable combination.

The newspapers of a nation have recognized the box office value of Pathe's famous serial star. Here are the statements of just a few of them:

The Montreal Herald: "Pearl White is Montreal's favorite star."

The New Orleans Item: "It is doubtful if any star in the world has so great box office pulling power."

The Baltimore News: "Pearl White is the most popular photoplay star in Baltimore."

The Providence, R. I., News Democrat: "Pearl White is the most popular serial star in the world."

No matter what the size of your house or the location of your town "The House of Hate" means fifteen weeks of Smashing business

BOSTON BLDG


The Director and Writers of
The HOUSE of HATE
Have proven by past successes their mastery of serial art
George B. Seitz, the director, wrote the scenarios of "The Perils of Pauline," "The Exploits of Elaine," and "The Iron Claw," all phenomenally successful. He directed "The Fatal Ring," another clean up. No director in the business has been associated with so many or so popular serials. The sets, photography, and direction of "The House of Hate" are perfect.
Arthur B. Reeve is the author of the famous "Craig Kennedy" stories in the Cosmopolitan. He was also the author of "The Exploits of Elaine" serial. With Chas. A. Logue, another successful author, he wrote "The House of Hate."
Bertram Millhauser, the author of the scenario, also wrote the scenarios for "Mystery of the Double Cross," and "The Fatal Ring."
Louis J. Gasnier, president of the Astra Co., which produced "The House of Hate," directed "The Perils of Pauline," the first of the long line of successful serials put out by Pathe. As president of the Astra he supervised the production of "The Iron Claw," "Mystery of the Double Cross" and "The Fatal Ring."
Pathé has released seventeen successful serials: No other house can anywhere near approach that record. Pathé goes on record as saying that "The House of Hate" is the greatest serial of them all!!
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BURTON RICE



Frank Keenan

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FRANK KEENAN

in the five-part Pathe play

LOADED DICE

The picture and the price will both of them prove our statements!

"Loaded Dice;" adapted from the book by Ellery H. Clark

Released Feb. 10th

COMING

"The Naulahka," adapted from the famous book by Rudyard Kipling and Wolcot Balestier.

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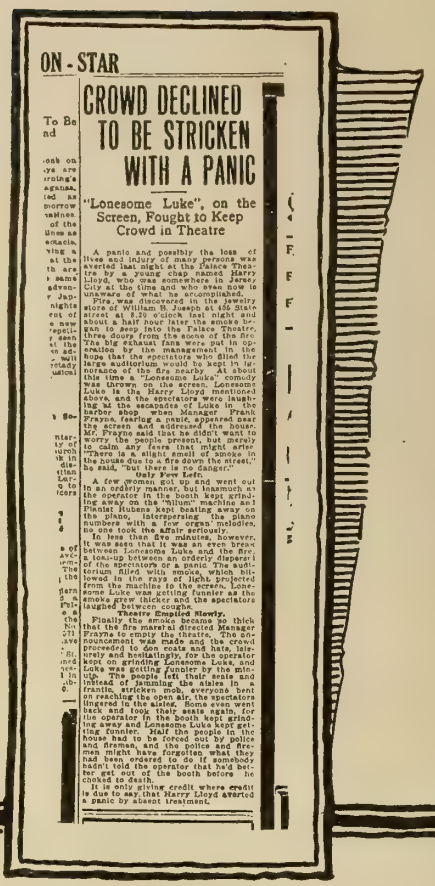
Pathé

Even a fire fails to drive out an audience when.....

HAROLD LLOYD

.....is on the screen.....

Manager Frayne of the Palace of Schenectady says" So well are these 'Luke' comedies liked by our audiences that the fire did not dismay them; they preferred to stay and see the finish of 'Love, Laughs, and Lather,' one of the funniest comedies ever pictured."



ON-STAR

CROWD DECLINED TO BE STRICKEN WITH A PANIC

"Lonesome Luke", on the Screen, Fought to Keep Crowd in Theatre

A panic and possibly the loss of lives and injury of many persons was averted last night at the Palace Theatre by a young chap named Harry Lloyd, who was somewhere in Jersey City at the time and who even now is unaware of what he accomplished.

Fire, was discovered in the jewelry store of William B. Joseph at 456 State street at 8.20 o'clock last night and about a half hour later the smoke began to seep into the Palace Theatre, three doors from the scene of the fire. The big exhaust fans were put in operation by the management in the hope that the spectators who filled the large auditorium would be kept in ignorance of the fire nearby. At about this time a "Lonesome Luke" comedy was thrown on the screen. Lonesome Luke is the Harry Lloyd mentioned above, and the spectators were laughing at the escapade of Luke in the barber shop when Manager Frank Frayne, fearing a panic, appeared near the screen and addressed the house. Mr. Frayne said that he didn't want to worry the people present, but merely to calm any fears that might arise "There is a slight smell of smoke in the house due to a fire down the street," he said, "but there is no danger."

Only Few Left.

A few women got up and went out in an orderly manner, but inasmuch as the operator in the booth kept grinding away on the "film" machine and Pianist Rubens kept beating away on the piano, interspersing the piano numbers with a few organ melodies, no one took the affair seriously.

In less than five minutes, however, it was seen that it was an even break between Lonesome Luke and the fire, a toss-up between an orderly dispersal of the spectators or a panic. The auditorium filled with smoke, which billowed in the rays of light projected from the machine to the screen. Lonesome Luke was getting funnier as the smoke grew thicker and the spectators laughed between coughs.

Theatre Emptied Slowly.

Finally the smoke became so thick that the fire marshal directed Manager Frayne to empty the theatre. The announcement was made and the crowd proceeded to don coats and hats, leisurely and hesitatingly, for the operator kept on grinding Lonesome Luke, and Luke was getting funnier by the minute. The people left their seats and instead of jamming the aisles in a frantic, stricken mob, everyone bent on reaching the open air, the spectators lingered in the aisles. Some even went back and took their seats again, for the operator in the booth kept grinding away and Lonesome Luke kept getting funnier. Half the people in the house had to be forced out by police and firemen, and the police and firemen might have forgotten what they had been ordered to do if somebody hadn't told the operator that he'd better get out of the booth before he choked to death.

It is only giving credit where credit is due to say that Harry Lloyd averted a panic by absent treatment.

Wise exhibitors show the one reel

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EVERY WEEK.....



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PEGGY HYLAND

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"The OTHER WOMAN"

Written by ..... Frederick A. Kummer
Directed by ..... Albert Parker
Produced by ..... ASTRA...

A GOLD ROOSTER PLAY that has pronounced box office value because of its star, story cast and production.....

Pathé



TOTO

In "A One Night Stand" he is ticket taker, scene shifter, manager, bill poster and electrician. He "takes away the show" from the travelling troupe. He is a headliner and a riot. He has the audience in convulsions. He will have your audience the very same way!

Released Feb. 24th

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····· Produced by ROLIN ·····

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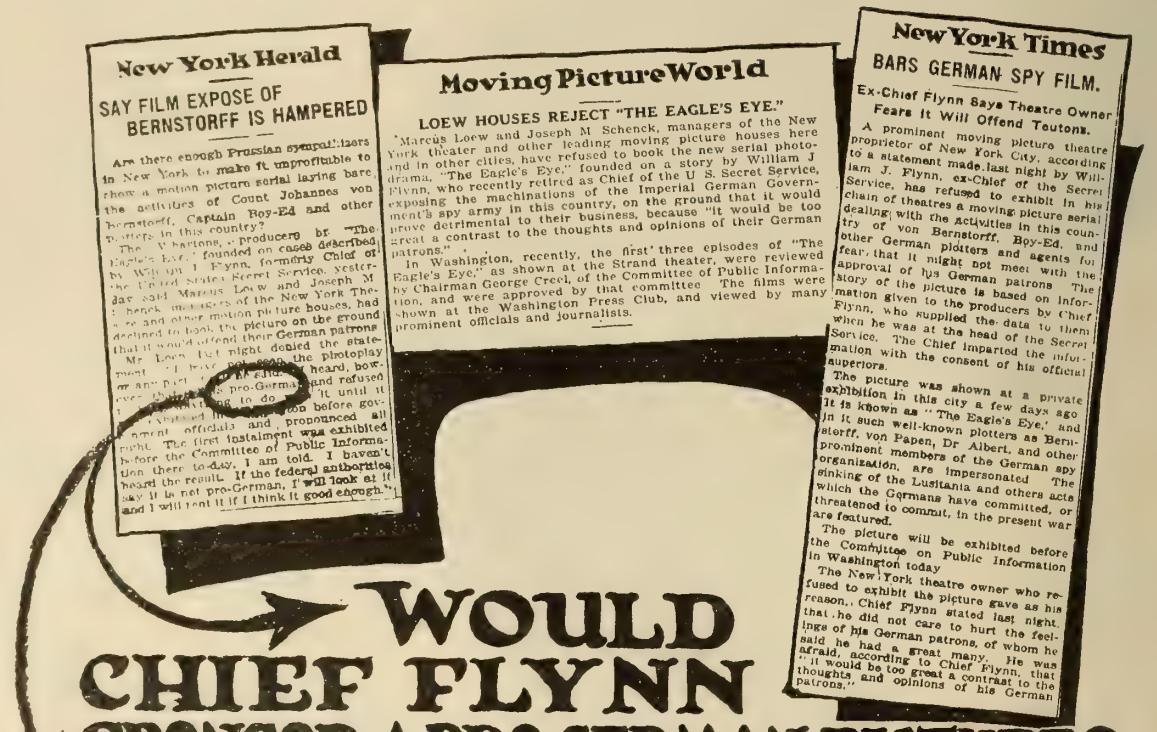
for sixty-five days. Now they tell us it is going so well that they expect to give it 200 days!

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WOULD CHIEF FLYNN SPONSOR A PRO-GERMAN PICTURE?

WOULD THE COMMITTEE FOR PUBLIC INFORMATION IN WASHINGTON PASS A PRO-GERMAN PICTURE WITHOUT A SINGLE CHANGE OR ELIMINATION?

What Official U. S. Government Censorship Thinks Of

"THE EAGLE'S EYE"

The Committee On Public Information, composed of George Creel, Chairman; the Secretary of State, the Secretary of War, the Secretary of the Navy, officially passed and endorsed the first three episodes of this patriotic serial.

Is the Kaiser's censorship and approval also necessary to permit American propaganda pictures to be shown to American audiences?

Everyone knows that the sinking of the Lusitania was planned in the United States by Imperial German agents. They do not know that it was also planned to blow up the Hotel Ansonia, New York, and kill 800 American Naval Officers attending the Naval Ball. Nor do they know that an attempt was made to torpedo the Atlantic Fleet while in review before President Wilson in New York Harbor. These, and many other facts generally unknown, are revealed by Chief Flynn in "The Eagle's Eye."

Every American should know of the Imperial German Government's deliberate crimes of murder, arson and sabotage, against America and its people—all the while posing as a friendly nation.

"ONE PICTURE IS WORTH MORE THAN A MILLION WORDS"—*Arthur Brisbane*

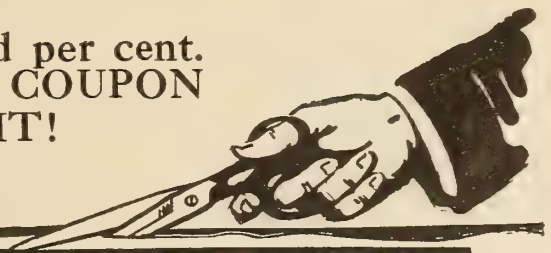
Exhibitors should give their patrons the opportunity to witness these revelations because the purpose of this serial is to inspire patriotism and foster loyalty.

Pro-Germans may thus be led to change their allegiance and disloyal Americans influenced to alter their unpatriotic views.

DOES THE KAISER RUN YOUR THEATRE?

If you are a luke-warm American, a partisan of the Kaiser, or subsidized by the Imperial German Government, don't book "The Eagle's Eye."

If your screen is one hundred per cent. for America, FILL IN THIS COUPON IMMEDIATELY and MAIL IT!



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M.P.N. 22318

City..... State..... Population.....
Theatre Name.....Seating Capacity.....
Admission..... No. Weekly Changes.....
No. Theatres in Town.....Would like to start showing "The Eagle's Eye," about.....
Signed .....
Address .....

MABEL NORMAND



"MR. SENNETT IS A GREAT DIRECTOR~HE REALIZED THAT I~PERSONALLY COULD DO MY BEST WORK IN 'MICKEY' IF I WAS NOT TIED DOWN TO SET RULES AND THUS I WAS ENABLED TO ACT NATURALLY~JUST LIKE~

Mabel Normand"

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WESTERN

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NEW YORK

POLIS GRAND THEATRE
WORCESTER, MASS.

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"THE TWO-GUN MAN"

in "THE BARGAIN"

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I, MARY MacLANE

IN

Men Who Have Made Love To Me



AT ALL FIRST CLASS PICTURE THEATRES-Ask When!

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Perfection Pictures

Motion Picture News

Vol. 17 No. 8. Feb. 23, 1918

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WM. A. JOHNSTON, *Pres. and Editor.* HENRY F. SEWALL, *Vice-Pres.* E. KENDALL GILLETT, *Sec. and Treas.*

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WITH ALL STAR CAST

in

"Ruggles of Red Gap"

By HARRY LEON WILSON

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Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

"The Exhibitors' Medium of Communication"

Volume 17. No. 8 February 23, 1918

Prosperity and Cooperation

THE tide seems to have turned in the business of the box-office.

Fully turned. Except for trouble spots here and there, a big reaction has set in. Exhibitors are breathing easily again. Many report to us the best business they have ever done.

The change has come—as sharply, as fully—within the past three weeks.

We are glad to have prophesied this reaction.

Since bad business was caused fundamentally and largely by war conditions, we felt that this country would have just about the same experience which Great Britain went through.

Just this has happened.

The public has set about face; and there's optimism in the air.

* * * *

A HARD-BAKED showman who has been in the business for twenty-two years, who is ultra-conservative and who scents hard times as keenly as good times, says that we shall have this Summer the biggest inflow of box-office cash this industry has ever enjoyed. He backs up his prophecy with observations just made on a trip covering every State in the Union.

After this summer, he says, well—he doesn't know.

But we do. At least, we feel very hopeful.

Something always happens to help this industry along. We are exceedingly lucky.

A period of unexampled prosperity, such as we shall undoubtedly have this year, should give both time and incentive to the producing and distributing branches to set their house in order.

The need is obvious; and the warning is equally obvious.

When a ship passes through a storm, the skipper gets mighty busy when fair weather comes. He has time to look inside and he does. Otherwise he goes on the rocks when the next squalls come along.

The industry's main trouble is over-production.

Not over-production, however, of good film.

The industry's glut of film is a glut of poor film.

If we devote the fair weather period, the sunshine of which is even now right across the bow, to the stoppage of inferior production and to the cleaning up of the market's present glut of it, there won't be any indigestion when the next dull period comes along.

* * * *

WE have spoken of theatre prosperity. It is quite universal in the large cities and communities.

But there's a sharp contrast to it in the case of the many small theatres in the small towns.

These theatres are in a bad way.

And they need help.

We don't refer to the small house competing hopelessly with a big theatre in a city neighborhood. We don't mean the house foolishly built in a bad neighborhood.

We are speaking of the small house in the more or less isolated town or community, where the people want to and will go to see good motion pictures.

The exchange needs this theatre; the industry needs it; the public needs it.

And this small house, in turn, needs a doctor; not public prosperity, but a doctor.

* * * *

THIS type of theatre has been overlooked in the swift march of the industry; and since this industry is growing up this negligence cannot be maintained with safety any longer.

In other industries the small retailer is looked after by the manufacturer. He gets a doctor's services when he needs it.

You cannot, in this industry, produce pictures and let your work end there. The time has come when it is necessary and when it pays to follow the film clear through to the public. And the particular work needed here, and needed right away, is with the small house.

* * * *

WE know whereof we speak, because the small houses are appealing to us, and there's no gainsaying their appeals. But we were glad, this week, to be solidly backed in our stand by a man like Thomas D. Soriero of Boston. Mr. Soriero was once a small house manager; moreover, today as manager of the Park theatre he is in almost daily touch with smaller exhibitors throughout New England. He knows their situation from the practical viewpoint of an experienced showman who had made big and little houses succeed.

"The producer," says he, "should protect his own film.

"Let him find out what's the matter with these small houses.

"If the trouble doesn't lie with the house or the managers, or the advertising, then find out what is wrong with the pictures or their prices—and correct the bad condition.

"Don't leave it to the exchange man. Perhaps the exchange man is merely a film man, not a business man. If so, the situation is hopeless. Even if he is a good business man, he may not have the authority to correct conditions he knows are wrong.

"New York," concludes Mr. Soriero—who, by the way, will say some more interesting things in these columns—

(*Continued on following page*)

Speaking Editorially:

Theatre Ownership and Theatre Administration

AN Administrative Bureau is announced this week by the Famous Players-Lasky Corporation.

The object of the Bureau is the closer union of this producing-distributing concern with its retailer exhibitors to the end that each other's problems may be commonly worked out to the betterment of all concerned.

Much interest, throughout the trade, will center in this announcement.

In the first place it ought to set at rest the many rumors to the effect that the plans of this corporation included the outright or indirect acquisition of theatres.

There are many who believe these rumors. Some students of the industry even think that theatre ownership upon the part of the prominent producers is an inevitable end of their higher development. There have been such rumors before, connecting other producing firms with chain theatre ownership.

Motion Picture News has neither believed the rumors, nor—more to the point—do we believe that producer ownership of picture theatres is a feasible thing. It will never even be attempted by those fundamentally familiar with the picture industry.

The Past and Its Bitter Lessons

There are successful chain stores, to be sure, in other fields; but these chain stores are more like our present booking circuits. They do not confine their goods to a single manufacturer's output. This idea has been tried—notably by John Wanamaker in his one-time chain of shirt stores handling only Wanamaker shirts—and proven a flat failure in several striking instances.

One of the best ways, indeed, for any kind of a manufacturer to confine and narrow his own outlet and open the field of his competitor is to define and thereby confine his retailing to his own retailer ownership.

We do believe, however, that producer-exhibitor co-operation is inevitable in the further evolution of this industry.

It is even now taking place and this year will undoubtedly see many various developments of this fundamentally important principle.

Each to His Own—There Safety Lies

In its most successful development, however, it will be found that producer and exhibitor will each retain his identity and individual control of his own functions. It will be a decidedly dangerous thing for either to assume the other's risks and limitations.

The plan of an administrative bureau is assuredly a progressive and most important step.

(*Continued on following page*)

Are the Stars Falling?

A LITTLE birdie has whispered to us that both in Los Angeles and in the East a number of stars may be found who have seriously revised their salary demands in recent months—or maybe weeks.

And the revisions have been downward—radically so, if we may judge from a few specific cases told us.

Of course, it may be far-flung to discern any general swinging of the pendulum in these current reports. But, while we are not prompted by a desire to see any man's worldly wealth diminish in bulk, we cannot help expressing the opinion that a generous reaction in the case of stars' salaries would have a wonderful tonic effect on Mr. Fillum.

Co-ordination Needed

WE hope that the next bit of legislation that comes from Washington affecting motion picture theatres will bring also with it an authoritative ruling in every paragraph of the statute.

The greatest inconvenience to exhibitors and hindrance to the proper functioning of the ticket tax law has come through the dependence on individual sectional collectors for rulings.

No general interpretations have come from Washington; each deputy makes his own rules. Some are reasonable, some intelligent; many capricious freaks, a few asinine.

Standing Up Well

REPORTS of the National City Bank show that exports of positive film from the United States during the month of December just past amounted to 309,571 feet.

Not at all the anaemic showing that one might be led to expect during war times.

Indeed, quite cheering.

Prosperity and Cooperation

(*Continued from preceding page*)

"should take an interest in its country retailers—and right away. If not, there won't be any country retailers."

* * * *

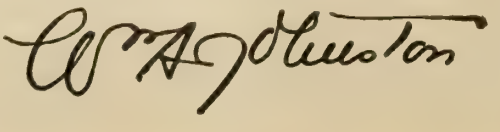
WE believe, however, that this much-needed help for the small house is forthcoming this year. The signs of the industry point strongly that way.

Exhibitors will note that co-operative-producer-exhibitor schemes are springing up everywhere.

It is being recognized that the theatres are the basis and bulwark of the business. Producer prosperity must be built and can be built only upon exhibitor prosperity.

Producer-exhibitor co-operation is bound to come about—this year.

It beehoves the exhibitor to think clearly and not too hastily and select that kind of coordination which will preserve his retailer identity and power and guarantee his permanent prosperity.



Serving It With Speed and Ginger

SOMETIMES it is hard enough to find news sufficient to fill this page with comment without having a whole column stolen from you by the editorial on the opposite page. But we have to admit that the latest move of Adolph Zukor and that Paramount aggregation—no matter what the step may be—naturally bursts out of the confines of this page into the more select editorial columns.

So be it.

But it just hurts us to miss the opportunity of saying a few personal things about Hiram Abrams and Ben Schulberg.

Plus the opportunity of filling a few inches of these twenty-one a week that is very—veree—shy of things to talk about.

* * * *

WE shouldn't have any reason for complaint though. Haven't we the second of those "Practical Plays For Busy Producers" to offer you.

We could talk all day about those features.

This week the tabloid drama concerns the scenario department. Of course we are going to hear a loud and long wail from a number of scenario editors who know that their own departments are not in the state pictured by the author of our "Practical Plays."

Surely. The picture business wouldn't have lasted this long had all scenario departments stayed in the condition described in the little drama. And that condition was typical of nine out of ten just a few years ago. And today the cap fits enough to justify us in presenting the tabloid.

Maybe we will get quite a few so sore that the rebound will go far towards clearing up the mess.

We're willing to hear complaints if we can do that.

* * * *

CANADA just keeps right on trailing us in the fuel holiday pastime. It's exciting—if not profitable for anyone in particular.

First we had the scare of a three-day closedown all over the land. Then that settled down to leave us with a one day a week holiday.

Some more squirming. Then, after much labor and pulling of strings, the picture houses were allowed to remain open on the general holiday provided they closed the following day each week.

Now Canada has gone through the same course.

At the start the same three-day scare. Quick action, a flood of protesting telegrams, page ads in the newspapers, sufficed to squelch that. Then, while the exhibitors were still riding contentedly to their homes, the parliament slipped the real order over:

A one day a week closing for all theatres in Central Canada.

* * * *

SPEAKING of fuel holidays, there is one consolation to exhibitors totalling up the receipts of a Lincoln's Birthday week.

February 12th comes on a Wednesday next year.

* * * *

PERHAPS you have noticed in Rector's film lunch room during the past two weeks a particularly bright young man, all energy and pep. He knows everybody; has a nod and a smile for everybody. Even more.

He can't pass a table. Drawing a chair over, he gets well into the middle of a funny story before you have finished shaking hands, livens the conversation up for five minutes and then moves on. Five minutes more at the next table, five at the following—and so on. Some say that he even eats in the course of his wanderings. But we have never seen him do it.

As he passes on from each table you hear the remark:

"Fine boy that Rothacker. Does great printing work too, they say. Yep, great boy. Always like to meet him."

You have it! The young man with "Excelsior" on his banner is none other than Watterson Rothacker.

Well, this week we give you just a bit more than your usual five minutes with Watterson Rothacker. This week William A. Johnston tells you just "What Kind of a Fellow is—Rothacker."

But he doesn't tell you half of the admiration we all have for the breezy Chicagoan. A pioneer in the game—he was a roommate of R. A. Cochran's when the latter was "a recent advertising man"—Rothacker way back in 1910 took faith in the industrial end of the business and his faith has never been shaken. He fought on and on—it wasn't always easy—but now he is landed squarely on his two feet.

And it's the *"Now"* that counts, isn't it?

* * * *

NEWS from the producers' camps was light this week. So we'll just tell you here a few of the things the press departments want us—and you—to pay particular attention to during the coming weeks:

Pathe wants you to know that the new "House of Hate" serial is the greatest ever—never was there a serial the product of so many serial specialists, all the greatest in their line.

Vitagraph wants you to keep an eye on Sergeant Guy Empey's "Over the Top"—with its whales of newspaper publicity.

Metro wants you to know that their present program offers all the varieties of stars, spectacles and what not that any manager needs to run his house.

Triangle wants you to keep an eye on that "exhibitor first" policy and the unswerving way it is being worked out.

World wants you to know that the "free film" is the real goods—and that the "free film" is "good film."

There isn't much else a man needs to know in this life.

Is there?—or—is there?

Theatre Ownership

(*Continued from preceding page*)

Taken as a whole it ought to bridge solidly the gulf between the maker and exhibitor of pictures—a gulf which cannot economically exist because the success and permanence of each factor is wholly dependent upon the other.

In this one respect they are and must be as one.

It ought to bring about the steadier production of the kind of pictures the public wants.

It ought to make this production more profitable for exhibitor and producer alike.

It ought to assure the permanence of such production.

It ought to—and to this we look forward hopefully—save the small house now hanging in the balance.

The plan is right; and the end is right. Everything depends upon the rightness of its execution and the rightness of all the main factors involved.

WM. A. JOHNSTON.

The Scenario's The Thing

No. 2 in Our Practical Plays for Busy Producers

By Hal Reid

CAST OF CHARACTERS

SCENARIO EDITOR
HACK-WRITER
DIRECTOR
LADY STAR
PROPRIETOR
SCENARIO EDITOR'S SECRETARY
FORTY EMPLOYEES SCENARIO DEPARTMENT

SCENE: OFFICE OF SCENARIO EDITOR AT STUDIO

Discovered Scenario Editor at His Desk.
Discovered Scenario Editor's Secretary at near Desk

Editor

Miss Type 'em did you get a report on the scenario sent from the East Coast written by Rex Reach?

Secretary

Yes—it's rotten, so they say.

Editor

Who read it?

Secretary

Mr. Tempermentalio, the Director.

Editor

Send it back marked "Not available."

Secretary

I read a part of it and I thought it was great. Why don't you read it and see for yourself?

Editor

(Indignantly.) Me read it, what do you think I am? What have I got my staff for, you don't think for a moment that I am going to waste my valuable time going over the raft of rot sent in here, do you? Not much, I have other things to do.

Secretary

(Timidly.) I thought you being the Scenario Editor, engaged presumably for your ability and judgment as to the worth of stories submitted, could tell only by personally reading them.

Editor

Well you've got another guess coming. I'm reading the best sellers, the latest copyrighted books. You see I'm wise, little girl. I am playing safe, if the concern buys one of these books, I can always fall back upon the fact that it had a big sale as a book, even if it is a freezing frost as a picture.

Secretary

(Faintly.) Oh! I see.

The telephone rings. Secretary answers it.

Secretary

Who? Wait a minute. (To Editor.) Mr. Kel Antony, the scenario writer is outside and wishes to see you.

Editor

Tell him that I am not in.

Secretary

Excuse me but he has been a wonderful success as a scenarioist.



Director: "Who? Budyard Yipling and Baird Lebasco? What do they know about good stories anyway?"

Editor

(Shortly.) Do as I tell you.

Secretary

(Talking on 'phone.) Hello! Mr. Knowitall is not in. (She hangs up receiver).

Editor

And kindly remember that I shall not be in at any time to Kel Antony. He's too good at the game. You don't think for a minute that I'm going to be idiot enough to let him slip in here with his sure fire stuff, and first thing I know he will have my job. Well I guess not.

Enter Director Accompanied by Lady Star

Director

Hallo! Knowitall. When do I get a story worth while? I'm ready to go ahead on my next picture.

Editor

I've done the best I could, Mr. Tempermentalio. You have had stories by Bernard Georgesha, Rex Beach, David Lebasco, Addee George, Beorge Howson Howdard, Charles Dickens adaptations, some Sir Walter Scott stories, and—

Director

(Irritatedly.) I know all that, tell me something new; haven't I had to wade through them, and they're rotten, all of them.

Editor

Regarding the Beorge Howson Howdard story, Mr. Esemon, the proprietor read it himself and he's strong to have you do it.

Director

What are you trying to do, hand me a laugh? What does he know about a story. He doesn't know a continuity from an aeroplane. Nothing doing on his say so.

Editor

He was quite a prominent director, before he went into making pictures, remember.

Director

That was years ago. He's a back number now. I came in to tell you that I have a story which will make a wonderful picture.

Editor

(Gladly.) Good, who by?

Director

(Pointing to Lady Star.) By little gold curls here. Written by herself for herself, and it's "some story." Isn't it, Queenie? (Patting her on shoulder.)

Lady Star

That's what. I could just die acting it.

Editor

But you know we have an iron-clad rule against buying scenarios for employes.

Director

That's easy, it is supposed to be written by John Wilson. You've had it here for two weeks. You can put it through under that name and she can collect the usual five hundred dollars for a feature continuity.

Enter Hack-writer

Hack

Here's a story by John Wilson, and it's the worst attempt that I have ever read since I have been in the business. Oh, but it's rotten!

Director

(Angrily.) That's all you know about it. That's why you are here writing night and day for thirty-five dollars a week. I have read that story, and it's great. I can make a wonderful picture from it, and I guess that settles it. If we can't agree upon it here, I'll see Esemon, and it's a cinch he will let me have my way about it.

Editor

(To Hack.) That will do Hack-writer; you may go—keep busy on that serial. You only turned in eleven episodes in the last two days, and if you can't do better than that I'll have to get another boy.

Hack

(Nervously.) Yes, sir, Mr. Knowitall. (To Director.) Excuse me, Mr. Tempermentalio. I didn't know you had read it. Kindly excuse me.

He Exits Crestfallen

Editor

(Handing continuity.) Here you are, Mr. Tempermentalio; the story has my O. K.

Director

(To Lady Star.) Come ahead Queenie. Didn't I tell you your story would be the next one we would make?

Lady Star

You just did, you sweet old thing; you are just too nice for any thing.

Exit Director and Lady Star

Secretary

I read that story, and it is the worst thing I ever read in my life, and if it's made into a picture it will mean the loss of eighteen to twenty thousand dollars.

Editor

You should worry, it's not your money. And take a little good advice, you had better confine your ideas and beliefs to what you have to do as my secretary. Studio critics die very young, and directors, who honestly try to save money, get fired. It's a very strange thing, but the God's honest truth. The more money a director spends, the bigger splurge he makes, the more temperamental he pretends to be, the more the proprietor thinks of him.

Secretary

I have noticed that, and yet they seem to think the world is coming to an end upon account of the war tax. Did you ever direct pictures, Mr. Knowitall?

Editor

Me? I couldn't direct ten feet of picture if my life depended upon it. I had just lost my job as a newspaper man when I landed this cinch job.

Secretary

Well, if you can't direct pictures, and don't know anything about it, how do you expect to know what material ought to make a good picture, or what will not?

Editor

(Disconcerted.) You'd better finish your correspondence.

The 'Phone Rings—Secretary Answers

Secretary

Who? Printem and Sellem—just a moment, please. (To Editor.) Printem and Sellem, the book publishers, on the wire.

Editor

(Taking his desk 'phone.) Hello; yes, this is Mr. Knowitall. I don't care for the book, no, it is not suited for our purpose. (He waits—listens.) How much—five per cent—what are you talking about? Publish and Bindem, gave me twenty-five per cent on all the best sellers I have bought from them. How's that—twenty-five—all right; it's not such a bad story after all; I'll recommend it. (He hangs up receiver.)

Enter Esemon, Proprietor

Esemon

(Hotly.) Say you, Knowitall, this scenario department is driving me mad. It's costing a fortune every week, and the results are heart breaking. (Takes out piece of paper.) I've just been figuring. With your salary, and the forty employes, secretaries, stenographers, postage, paper, envelopes, books and magazines purchased and the raft of other stuff, it runs into half a million dollars a year; I simply can't stand it.

Editor

Well, what do you want me to do?

Esemon

I don't know myself. I have figured until I can't sleep nights. The scenario end of the business is more trouble than all the rest of it put together. There will have to be something done or I'll go broke.

Enter the Other Director

Other Director

Say, Knowitall, this continuity will have to be changed. Here I am held up right in the middle of the "take" with three hundred extras all made up and waiting.

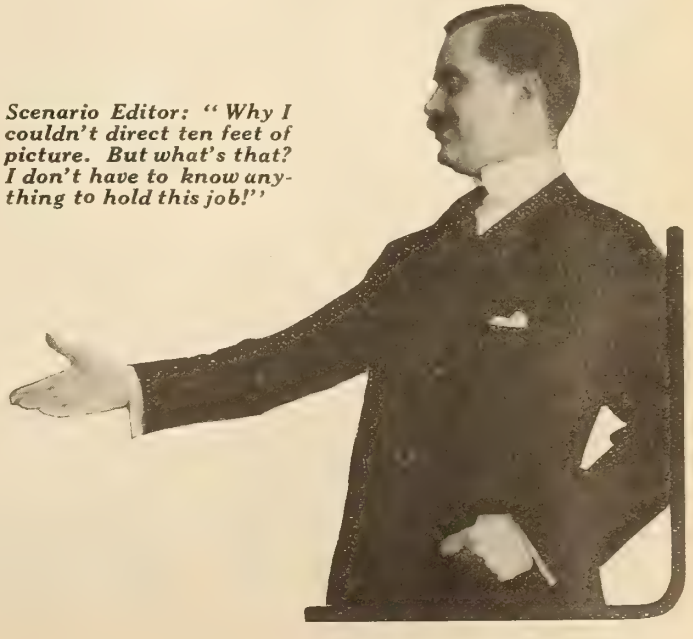
Esemon

Didn't you read the continuity before you started the picture?

Other Director

Fool question number six million—of course I did, but this scene won't work out. I can't keep my star on the ten-foot line, close up to the camera, and I won't stand for it; neither will she, and I don't blame her.

(*Continued on page* 1128)



Scenario Editor: "Why I couldn't direct ten feet of picture. But what's that? I don't have to know anything to hold this job!"

Central Canada's Closing Order

Fuel Controller Succeeds in Putting Through Measure to Darken Houses Each Monday for Six Weeks — Tuesday Closing Favored by Exhibitors

THE Canadian Government has decided, as had been anticipated and expected by some exhibitors, to follow the lines as laid down by the United States in the conservation of fuel. As a result the order for heatless days has gone forth in Central Canada. On February 5 the Canadian cabinet adopted this drastic measure upon the recommendation of Canada's fuel controller.

Beginning February 18 all theatres in Central Canada will be forced to close every Monday until March 25, inclusive. An organized attempt will be made by the exhibitors, it is expected, to have the day of closing changed from Monday to Tuesday.

The motion picture theatres involved in this newest trend of war legislation have bowed to the inevitable. The order comes on the heels of the report a week ago that they were to be closed for three days a week. The exhibitors dispelled this idea by hurrying to Ottawa in a body and learning for themselves that no such action of closing for three days was contemplated. The new order, which came through the night of February 5, was, however, a decided surprise, as no intimation was given beforehand.

Developments indicate that an organized attempt will be made to change the regulation from Monday to Tuesday. The exhibitors are actuated in this, it is said, by observation of results in the United States, where Tuesday closings have been less injurious to the motion picture theatres. The Canadians figure that the Monday shutdown will probably have a worse effect on their business than any other "dark" day in the week.

Jules Bernstein, manager of Loew's theatre in Toronto, is one of the exhibitors who believes that action should be taken at once to see if the day of closing cannot be changed from Monday to Tuesday. This change, he contends, if it can be made, will mean much better business to the picture houses.

Chicago League Names Officers

With But a Single Exception All Old Executives Were Re-elected— License Question and Censorship Are Up

THE annual election of officers was the most important stroke of business at the last meeting of the Chicago branch of the Motion Picture Exhibitors' League of America. The League members, when they came together Friday, February 1, at the Masonic Temple to consider the question as to who should pilot them through the uncertain waters of the coming year, decided that one good term deserves another, and with a single exception, re-elected all the old officers.

Joseph Hopp, who was re-elected president, was the universal choice of the exhibitors. He is held in high esteem as a diplomat and tactful worker in the interests of showmen. During the past year he has shown himself a tireless and ardent advocate of the measures favoring the motion picture theatre and its owner. As president of the Chicago League, he has used his power and authority wherever possible to get concessions for the exhibitors. He has fought for them before the license committee of the Chicago city council and effectively represented them in the bitter fight against Funkhouser censorship that is still going on. He was instrumental in securing a concession whereby exhibitors are allowed to burn lights aggregating 500 watts in front of the building line on lightless nights. Mr. Hopp has been a leading spirit in all important exhibitor proceedings in the Windy City and was one of the representatives of the local theatre men at the recent allied exhibitors' convention in Washington where he was elected to serve on the amalgamation committee of the two national associations.

William E. Heaney, one of Chicago's ablest exhibitors, was reelected vice president of the local League. Bill Sweeney, when it was learned that Sidney Smith would not accept the League secretaryship for another year owing to the pressure of increased business interests, was unanimously voted into the pad and pencil position. He has served as treasurer of the local organization during the past year. The members knew Bill would make a good secretary of the local branch, inasmuch as he has been national secretary of the League for a number of years and still occupies that position. The office of treasurer was bestowed upon Fred W. Hartmann. William Rohe was elected sergeant at arms.

The following were elected on the executive committee: John H. Freundt, Robert R. Levy, Alfred Hamburger, John Bobeng, Wm. D. Burford, Harry Miller, and George Hopkinson. At their installation March 1 there will be a luncheon and smoker.

The question of theatre licenses and the censorship problem were brought up at the meeting but no definite action was taken. Different methods were considered of divorcing Funkhouser from his following of women reformers who are always present at the meetings of the subcommittee of the city council judiciary committee and are continually heckling speakers whenever they have anything adverse to say about present censorship methods. The exhibitors resent the continual horning in of these women and were wondering if there was any way of conducting a meeting without them.

The matter of theatre licenses was also taken up and plans were laid to fight an increase should the Corporation Counsel, who is now considering the legality of the scale recently submitted by the subcommittee of the council, send in an adverse ruling.

Goldburg Returns from Extended Trip

Jesse J. Goldburg, special representative and distributor of independent features, returned to New York last week from a tour of the United States in the interests of the companies he represents. Mr. Goldburg announces that he signed contracts covering a period of one year, by the terms of which he becomes sole buying representative for A. H. Blank of Des Moines, Iowa, for the territory of Missouri, Kansas, Iowa and Nebraska; The Consolidated Film Corporation of San Francisco, California, for the territory of California, Arizona, Nevada and the Hawaiian Islands; The Consolidated Film Corporation of Seattle, Washington, for the territory of Washington, Oregon, Idaho and Montana; The Unity Photoplay Company of Chicago, Illinois, for the territory of Illinois, Indiana and Wisconsin; and with The Standard Film Corporation of Minnesota; The Standard Film Corporation of Missouri; and The Van Dyke Amusement Enterprises of Illinois, jointly, for the combined territory of Illinois, Indiana and Wisconsin, Missouri, Kansas, Iowa, Nebraska and Oklahoma, Minnesota, North and South Dakota.

He also completed arrangements to represent Sidney Lust of Washington, D. C., operating in the territory of Delaware, Maryland, District of Columbia, Virginia and North Carolina. On this tour, Mr. Goldburg also placed the undisposed-of attractions of The Ivan Film Productions, Inc.

Chairman Zukor Receives Congratulations

Adolph Zukor, president of the Famous Players-Lasky Corporation and chairman of the committee of the National Association of the Motion Picture Industry, formed to co-operate with the U. S. Treasury Department in its war program, last week received congratulations from S. L. Rothapfel, Managing Director of the Rialto and Rivoli theatres and Lee A. Ochs, President of the Motion Picture Exhibitors' League of America, on the effective work of his committee. The recent letter sent to exhibitors throughout the country by Secretary of the Treasury McAdoo, in which he expressed his appreciation of the co-operation afforded him by the motion picture industry prompted both Mr. Rothapfel and Mr. Ochs to voice their commendations in letters to Mr. Zukor. The other members of the Treasury Department Committee are Jules E. Brulatour, Marcus Loew, George K. Spoor and Walter W. Irwin.

Maryland Exhibitors Push Repeal Bill

Maryland exhibitors are expecting a hearing of the Censorship Repeal Bill on February 14. The bill was introduced into the House of Delegates the latter part of January. The movie men say they have a number of influential men in both houses of the legislature back of them who have given their pledge to heartily support the bill. The men are just as optimistic as ever that the bill will go through.

Abrams Heads Administrative Bureau

Is Named, with B. P. Schulberg, by Famous Players—Lasky for Newly Created Department—Main Purpose is Co-operation Within Industry

FAMOUS PLAYERS-LASKY CORPORATION this week announced the creation of an executive department which it explains is new to film organizations. This new unit within the company is to be known, it is said, as the Administrative Bureau, with Hiram Abrams as managing director and B. P. Schulberg as vice-managing director.

The plans and purposes of the Administrative Bureau, Famous Players-Lasky announces, embrace a policy that has never before had a place within the inner construction of film companies as they are at present organized. This policy, it is said, contemplates a more efficient co-ordination of producers, distributors and exhibitors.

Sign of Progress

The constructive step expressed by the inauguration of this Bureau of Administration is termed by Famous Players-Lasky a reflection of the consistent progressiveness that has actuated the course of the organization from its inception. New identities within the company also reveal, officials think, the motive for the recent surrender by Hiram Abrams and B. P. Schulberg of the executive supervision of the Paramount organization.

At the time of the transfer of these duties, Mr. Abrams issued a statement explaining that the action was taken in advance of a well developed plan to establish closer co-operation between producer and exhibitor than was ever before possible. The present declaration of the Famous Players-Lasky Corporation indicates the materialization of this plan.

Mr. Abrams, in commenting upon the broad scope of the newly organized Administrative Bureau as an official link between the Famous Players-Lasky Corporation and the exhibitors, said:

Exploring Personal Field

"When recently I completed the national tour which I undertook, accompanied by B. P. Schulberg, in order to feel more closely the trade currents of the country, I realized that a vastly important and necessary realm of our business, the sphere of personal contact, had as yet been unexplored. I became convinced that there should be a specific official channel through which a friendly intercourse and exchange of thought and opinion with the exhibitors could be consistently conducted. I proposed such an avenue of communication to the members of the Executive Board of the Famous Players-Lasky Corporation, asking to be relieved of the details of distribution so that I could devote all my time and energy to the development of such a bond between ourselves and the exhibitors. The Executive Board itself had often expressed the desire for a closer contact with the exhibitor, and for a greater understanding of his problems, and now, in its wisdom, it has organized this Administrative Bureau for that purpose.

"I feel that my many years of experience as an exhibitor, and my subsequent and equally long experience as a distributor enable me to grasp the aspirations and comprehend the obstacles of the average exhibitor, and I hope to be of personal service to each and every one of them.

Organize the Exhibitors

"It is our wish to organize the exhibitors of America into a great Common Council by which we can obtain the value of their collective thoughts and opinions on all important trade questions. We wish these opinions to extend even to the matter of production itself, for we realize that the exhibitor should have a larger voice not only regarding the manner in which the pictures are delivered to him, but also in the original creation of the subjects which he shows.

"There are many problems within the industry that demand and require solution, but we of the Famous Players-Lasky Corporation realize that no trade problem has ever yet arisen or will in the future arise the solution of which did not rest solely with the exhibitor. It will be our purpose to maintain such close and constant association with the exhibitors as to solve the problems that confront the trade as they collectively wish them to be solved.

Consider the Problems

"We want the exhibitors to firmly believe that we consider their problems to be our problems, and we want to render, through the new Bureau, special and individual service, and to do our utmost to relieve or entirely eradicate the difficulties of the exhibitor. That is what I would like the exhibitor to consider this department—his own service department, a branch office of his own theatre, with Mr. Schulberg and myself as his personal agents. I want him to feel that we are always at his service, as in time I am sure we will make him know it."

Adolph Zukor, President of the Famous Players-Lasky Corporation, concurred in Mr. Abrams' statement that the Administrative Bureau had been specially designed for the welfare of the exhibitor, and said that the company hoped to express through the Bureau its appreciation of the fact, not as yet completely realized, that the producer and the exhibitor are in the same business, and the interests of one are the interests of the other, adding:

"I believe exhibitors throughout the country will welcome this new sphere of communion between them and us, as it is certain to result in many constructive and progressive policies."

NEXT WEEK—

A Special Sixteen Page Insert on the Latest Picture Palace De Luxe

GRAUMAN'S, the new Los Angeles picture palace recently opened to the public, truly lives up to its catchword "the million dollar theatre."

We have given you the usual news stories about this new temple of the screen, but you will be interested to know that a special sixteen page section describing all its features in detail will be a part of next week's issue of Motion Picture News.

The feature articles have been prepared by experts on the ground. They make corking reading—and what is more, information of real business value to every exhibitor. So don't forget——

Next week look for the special insert on "Grauman's Million Dollar Theatre."

Universal City May House Producers

In a denial of the report published in a theatrical trade paper to the effect that Pathe had acquired Universal City, is contained the information that the Universal Film Manufacturing Company has issued an invitation to all film producing companies to avail themselves of its West Coast producing facilities.

This announcement comes from Carl Laemmle, who describes the step merely as a measure of conservation. With Universal City sufficiently large to accommodate every company in the country, it is felt by Universal that producers will be glad of the opportunity to slash their overhead expenses.

Coast Conditions Good, Says Kent

After two months on the Pacific Coast and in various distributing centers west of the Mississippi River Sidney R. Kent, Sales Manager of General Film Company, returned to New York bringing the latest estimate of the situation as regards the trade in motion pictures. He says it is impossible to deny that business is below normal and pronounces this due mainly to a psychological cause, with the weather as an added reason. The particularly gratifying feature of it all, from Mr. Kent's standpoint, is that General Film Company has been scarcely a sufferer from the prevailing disturbances in conditions. It encourages him to look for a prompt recovery in the motion picture industry at large.

Luncheon to Gerard at Astor Hotel

At a luncheon given February 9, at the Astor Hotel, to James W. Gerard, former United States Ambassador to Germany, to which members of the motion picture trade press were invited, the diplomat made known his reasons for choosing motion pictures as the best means for conveying the information to the public that he gained during his four years in Germany. Mark M. Ditenfass, of My Four Years in Germany, Inc., is producing the screen version of the ambassador's sojourn in the land of the Kaiser.

Mr. Gerard explained that, while he has written a book and had even toured a greater part of the states, he still has a considerable part of the public to reach with his message. He could reach these persons, he said, only through the screen, and that was his underlying reason for picturizing his experiences in Germany.

The former ambassador has seen only part of the picture thus far produced, but is said to be pleased greatly with the attention to detail being paid by the producers.

Mr. Gerard told the trade press men that the Kaiser is so imbued with the desire to override everybody that even in his study he works seated upon a wooden horse. He further stated that it was a motion picture producer whom the English prisoners in Germany had selected to represent them in all matters. This man was named Powell and, before the war, was one of the leading producers in England.

Fear of Germans Claimed Damaging to "Eagle's Eye"

Reports announcing the fact that Loew's theatres had refused to book "The Eagle's Eye" have caused the backers of that serial to come forward with a statement concerning the allegation that fear of his German patrons' displeasure was the reason given by the Loew booking manager for not signing for the serial.

The statement, backed by affidavits of Hy Gainsburg, Foursquare manager for New York City, claims that the Loew officials waited four weeks to see "The Eagle's Eye" before booking their next serial. It goes on to say that after viewing the first episodes, the managers made no comments on the quality of the production, but even had good words to say for it, basing their refusal, however, on the grounds that its strong war trend might cause the loss of much patronage of German tendencies to the Loew houses, and that no other reason for the refusal was given.

Holmes Serves Red Cross

Taylor Holmes will turn over to the American Red Cross all money given to him by managers of theatres in which he will appear during the next several months. An itinerary of Chicago theatres for these visits is now being laid out. Mr. Holmes will address the audiences during the showing of his George K. Spoor pictures

Exhibitors Confused on "Tax"

Utica Hippodrome Told to Stamp Tickets When Sold—Washington Previously Ruled This Did Not Apply After November 1

THE confusing situation which developed some time ago among exhibitors when it was learned that all tickets sold at the box offices of motion picture theatres would have to be stamped "War Tax Paid" appears to be yet "alive." It was supposed that this issue was settled in January, when a ruling was secured from Washington to the effect that the "stamp" was not required. However, the Hippodrome, at Utica, has been advised by the Internal Revenue Collector of the Twenty-first District to stamp the legend on the tickets at the time they are sold. This creates a situation which, if exhibitors are required to carry it through, would mean much loss of time and money.

Exhibitor W. H. Linton, of the Hippodrome, Utica, N. Y., recently submitted samples of his tickets to the Twenty-first District of New York, I. R. S. These tickets had been stamped by the manufacturers, "War Tax Paid." In regard to this ticket Collector Neal Brewster replied: "The regulations require that the stamp shall be applied at the time the ticket is issued, and it is the opinion of this office that the printing of "Tax Paid" or words to that effect on the ticket by the manufacturer is not sufficient. It is suggested that you take the matter up with the firm from whom the tickets are purchased and request them to obtain a ruling from Washington. In the meantime, to protect yourself, you should provide yourself with a rubber stamp "Tax Paid" and affix this stamp to each ticket sold or issued for free admissions."

Exhibitor Linton contends that if picture theatres are required to follow out the instructions as set forth in the Collector's letter it will be next to impossible for many exhibitors to do business. He points out that it is almost a physical impossibility to stamp tickets as the Collector suggests, as the majority of box offices are not arranged for more than one person, and then where a ticket is sold through a machine, as in Exhibitor Linton's two theatres, it must first be run through the machine and then stamped—a double operation.

In January a representative of the Automatic Ticket Selling and Cash Register Company went to Washington for the express purpose of getting a ruling on this point in question. Upon his return it was announced that the Government had decided the stamp was not required. In this connection MOTION PICTURE NEWS, in its issue of February 9, published the following under the heading of "Exhibitors Not Required to Stamp Tickets"; "E. S. Bowman, secretary of the Automatic Ticket Selling and Cash Register Company, has returned from Washington, where he secured a decision from the Government of interest to all exhibitors regarding the Government requirements. Mr. Bowman has received written communication from B. C. Keith, Deputy Commissioner, Treasury Department, Washington, to the effect that moving picture exhibitors will not be required to have printed on tickets the legend 'War Tax Paid' for the reason that this applied only to those advance sale tickets purchased prior to November 1, upon which the war tax had not been paid."

The Scenario's the Thing

(*Continued from page* 1125)

Esemon

You'll have to pay those extras for the day, over seven hundred dollars.

When can you have it ready for him, Knowitall?

Editor

Some time tomorrow.

Esemon

(Looks helplessly at editor—turns—shakes head sadly and exits.)

Editor

(To secretary.) Call Hackwriter in here, and tell him to rewrite the scene and any others which need it, so the star can be "closeup" nine-tenths of the time.

Secretary

What about the sense of the story?

Editor

Forget it. (He yawns and looks at his watch.) Eleven thirty—I'm going to lunch; I'll be back at four o'clock. (He exits.)

Secretary

(Takes 'phone, makes a call.)

CURTAIN

THE CURE:—Employ for each director, a practical director-writer of experience; let these two work in conjunction with the star; let these three "dope" out their own stories, submit them for approval, as your money will pay for their production. If approved, let them make their own continuity; THEN THERE WILL BE NO COME-BACK. There will be no "commissions" from book publishers. No bad stories from favorite stars. No going over several hundred subjects in HOPE of finding something to suit. HAVE IT MADE TO ORDER, LIKE A SUIT OF CLOTHES. When one writer "wears out" with a certain director and star, move him to another director and star, and the writer from the other director and star to the first. One of the largest and successful producing concerns, at the suggestion of the author, adopted this policy, and it has PROVED THE ANSWER TO THE COMPLEX SCENARIO QUESTION. IT IS PRODUCING BETTER SURE-FIRE PICTURES AND SAVING THOUSANDS OF DOLLARS. NAMES AND PROOFS OF FACTS ON FILE AT THIS OFFICE.

Fuelless Tuesday Rumors Stir Baltimore

There is a great deal of unrest and indecision in Baltimore at the present time among the exhibitors regarding the heatless Tuesday order which has been put into effect recently. All of the men have gone to Washington, the headquarters for Maryland distribution, and have arranged their programs so that the big features falling on Tuesday could be switched to some other day in the week. The film branches also have been working under bad conditions, but now that they have practically rearranged their program to good working order, there is a rumor afloat that the fuelless Tuesday will be discontinued. Whether this will go into effect or not the exhibitors do not know, inasmuch as there is a great deal of indecision concerning the matter. The men have decided to sit tight and watch developments and in case the theatres will be allowed to open Tuesday, they will try to arrange their programs as near to the old working order as possible. Yet these men are mighty patriotic, and should the present plan be kept in effect, not one will grumble in view of the fact that it is meaning so much to the nation at the present time.

Trade Press Guests of Petrova Company

Members of the motion picture trade press were guests of the Petrova Picture Company at Murray's on Saturday, February 9, when "The Light Within," Mme. Petrova's second starring vehicle under the auspices of her own organization, was given a private showing. The presentation was followed by a luncheon. A leading Broadway orchestra was present and elaborate brochures dealing with the photoplay were presented to the guests as souvenirs.

Some of the prominent officials of the First National Exhibitors' Circuit, through which channel Madame Petrova's special features are being distributed, were present, together with many notables of the profession. Arrangements for the showing and dinner were in the hands of D. M. Henderson and Bert Ennis, advertising manager and publicity director, respectively, of the Petrova Picture Company.

New Producing Company Is Organized

Irving E. Goldstein, of the Superior Photoplay Co., has organized a new film producing company to be known as Gwendolyn Films, with headquarters at the Knickerbocker Theatre Building, the purpose of organization being, according to Mr. Goldstein, to "produce feature photoplays by the world's best authors."

Emil Johnson, former manager and director of Sunshine Films, Inc., will be manager of production, and Hugo Hamlin has been engaged as leading man.

The new organization's first production will be "For Dear Old Glory," and this will be followed by "Bleeding Belgium," "For Sale—A Woman's Heart" and "The Judge Higher Up."

HOW LOUD THE SILENCE SPEAKS!

J. M. WATERS until recently signed himself "Proprietor of the Lyric theatre, Sioux City, Iowa." For many weeks he had been writing Manager J. H. Calvert, of the Laemmle exchange in Omaha that the Lyric was soon to be closed and the building torn down by the owners.

Finally the time came when he knew the date on which he would have to close. Another message had to be written to Manager Calvert. It was a plain sheet of paper. At the top was written the date. Then: "Dear Curley—"

There the message ended. But, pinned to the sheet was—

A bunch of crepe, tied in a pretty funeral knot!

Cooley Heads Florida League

Tampa Man Re-elected at Annual Convention which Discusses Tuesday Closing Order and Other Problems

FOR the purpose of discussing the Tuesday closing order of the Fuel Administrator and many other matters of importance to the exhibitors of motion pictures, the annual convention of the Motion Picture Exhibitors' League of Florida was held in Jacksonville last week. The meeting was presided over by President C. D. Cooley of Tampa, assisted by Secretary Al. H. LaBelle of Tampa. A number of addresses were made by exhibitors, including H. T. Titus of Daytona, Jesse Clarke of Jacksonville, E. J. Sparks of Jacksonville, of the S. A. Lynch Enterprises; James B. Kelley, general manager of the Southern States Film company, Atlanta; Robert Simlar, manager of the General Film Company, Atlanta; C. T. Gordam, manager of the Consolidated Film Company, Atlanta and Jacksonville, and Frank Chamberlain, manager of the Paramount Film Exchange, Atlanta.

Dr. U. T. Kook talked on "Film Leakage," telling the exhibitors that this very unnecessary evil now existing must be eliminated.

Among those attending the meeting were: Leo C. Garner, Washington, D. C.; H. T. Titus, Daytona; Carl Kettler, West Palm Beach; William P. Spivens, New York City; Al H. La Belle, Tampa; Lewis Kalbfield, Palatka; A. A. Tano, West Palm Beach; C. D. Cooley, Tampa; B. Beacham, Orlando; Reginald De Koven, Kassimmee; E. C. Behrens, Quincy; Harry Leach, Miami; L. P. Davis, Arcadia; Milton Jacobs, Ft. Myers; E. C. Bennett, Ocala; H. T. Pasish, Gainesville; Frank Genevar, St. Augustine; Bert Johnston, Titusville; T. S. Hays, Deland; J. E. Rivers, Green Cove Springs, and several prominent film men.

As a climax to the event a banquet was given in the evening at the Mason hotel by Judge Henry T. Titus of Daytona, and L. D. Joel of Jacksonville. During the evening many speeches were made, among which were several appropriate toasts given by motion picture stars, among whom were Harry Morey of the Vitagraph Company, who is at present producing a new feature picture in Florida, and Harold Lockwood of the Metro Company.

At the annual election of officers for the ensuing year C. D. Cooley of Tampa, was re-elected president; Al H. LaBelle of Tampa, was re-elected secretary and treasurer, and T. S. Hays of DeLand, vice-president. Another meeting of the association will be held in Daytona on May 18 for the purpose of further considering many matters of importance to the exhibitors, and a 90 per cent attendance is expected. The League will make every effort to secure the representation of every exhibitor in the state.

Review Secretary Studies Soldier Shows

Orrin G. Cocks, advisory secretary of the National Board of Review of Motion Pictures, has returned to New York from a two weeks' visit to a number of cities near training camps made under the auspices of the Playground and Recreation Association of America for the purpose of studying commercial amusements provided for the soldiers and sailors. He visited Boston and Lowell, Mass., New London, Conn., and Philadelphia. In Boston, he attended a meeting of the Massachusetts branch of the Motion Picture Exhibitors' League. A dozen of the exhibitors present offered to distribute free tickets to certain of the men in the Service Clubs, at the Navy Yard and elsewhere as their bit. The exhibitors were unanimous in expressing the desire that no films should be exhibited to soldiers and sailors which might be suggestive or improperly stimulating. It was suggested that a committee be appointed to co-operate with the Boston Camp Community Service in relation to commercial amusements.

Casey Retains Place in Boston

John M. Casey has been reappointed Mayor's License Clerk of Boston, it was announced this week by the National Board of Review of Motion Pictures. The Board considers this an unusual tribute to Mr. Casey's efficiency.

The duties of Mr. Casey include the regulation of motion pictures, vaudeville, burlesque and musical comedy.

Gerard's Picture Ready Soon

Director William Nigh Finishing Cutting and Editing—Scenes Shot at Camp Upton Last Taken—German Intrigue Exposed

WITH the taking of the final scenes at Camp Upton, of ex-Ambassador James W. Gerard's book, the production, "My Four Years in Germany," was completed and is being cut, titled and assembled by Director William Nigh.

"My Four Years in Germany" is not a war film. It will tell with absolute fidelity, the whole inside story of Prussian intrigue against America, and the world, from the viewpoint of Ambassador Gerard.

The picture begins with the famous Zabern incident in Germany, when a Prussian officer cut down a lame shoemaker in the little German town. This incident crowned the feeling of resentment of the population against the militaristic Prussian system, which was beginning to take strong root, and one of the little known reasons for the war was the desire of the imperialistic element to keep the people busy with a short and profitable war.

From then, on the whole, story of the rape of Belgium, the entry of England into the arena, the scenes at the embassy, the sinking of neutral ships, and the violation of American rights and the entrance of America into the war is told.

Every notable character in this war is presented with a thorough knowledge of the autocratic motives that moved them to do the things they did, and the Kaiser is shown as he really is, a puppet, moved by stronger wills to build a world autocracy.

It is said that one of the most dramatic moments of the picture is the scene of the banquet given in Gerard's honor at the Chamber of Commerce. It was a love feast at which America was toasted and the Ambassador lauded.

Director Nigh said: "The picture is history, tense, dramatic, pictured as it was seen by the one eye witness who went through it all, and every scene and character has been so faithfully reproduced, that Ambassador Gerard stood amazed when he saw them before him.

"'My Four Years in Germany' is one of the most remarkable pictures that have ever been filed, and will be a remarkable state rights production because of the tremendous publicity given the book, and the vital importance of the picture to every American. This picture is the answer to the question of, 'Why America is in the War.'"

"Birth of Democracy" Opens Big

Export and Import Company's Independent Feature Makes Fine Showing at First Public Presentation—Story of French Revolution

"THE BIRTH OF DEMOCRACY" had its first public showing at Marcus Loew's New York theatre last week and played to crowded houses during its run. It was received by New Yorkers with a hearty welcome and was pronounced by many who witnessed the first public showing, to be one of the biggest productions of the current season.

"The Birth of Democracy" is in seven reels and reveals incidents which happened during the early part of the French Revolution, known as the Reign of Terror, when the destinies of France were swayed by Robespierre. It enters upon the screen at a particularly timely period and its reception at its premiere showing speaks well for its future successes. An official of the Export and Import Company, which firm is handling the exploitation of the feature, said:

"In this picture we see France crushed, yet triumphant, yielding to false prophets, but finally destroying those who led her into chaos. It is impossible to avoid the comparison between blood-stained Russia of the present era and France in a bygone age. Therefore, this film does something more than entertain—it teaches a lesson, one which Young America will do well to take to heart. For Democracy is now upon her bitterest trial, as exemplified in the street fighting in Petrograd, scenes in which the French Revolution lives again.

"In all the catalogue of emotional sensations there is not one item missing—scorn, irony, rage, despair, passion, love-enthralling—all are in evidence. Lydia Bordelli, the featured player, sways her audience with her dramatic power. A. Fabiani gives a capital performance in the role of Robespierre.

"But when all is said and done the fact remains that 'The Birth of Democracy' carries its chief appeal to those who delight in a magnificently presented spectacle, altogether apart from the exquisite acting which will win the favor of many critics. Finer photography has never been seen upon the screen. The lighting effects are simply faultless and several of the views have all the charm and irresistible lure of a tapestry formed by the hand of some great artist. Add to this, perfect direction, swift action, splendid grouping and unbroken continuity, and it is difficult to prophesy anything less than a great success for this really unique picture."

"The Birth of Democracy" has been booked in the various houses on the Marcus Loew circuit, as well as in those of the Independent Exhibitors' Association of Pennsylvania and Maryland, and will begin its up-state showing in Shay's Hippodrome, Buffalo, where it has been engaged for an entire week's run. The Boston Photoplay Company has booked the picture for a week's run in the largest theatre in Boston, and the M. & R. Feature Film Exchange will present it for the same length of time at the Rialto theatre, San Francisco, the largest theatre in that city.

New Corporations

THE following new corporations within the industry were included in the records of the Corporation Trust Company, of Jersey City, for the week ending February 9:

NEW YORK

WILLIAM MORRIS AGENCY, INC.—General theatrical booking business and manufacturing of motion pictures; incorporated at Manhattan by Isidor Unger, A. B. Stupel and Della Rindskopf, all of 1475 Broadway, New York City.

LEVENTHAL AMUSEMENT CORPORATION.—To manage theatres and motion picture houses; incorporated for $5,000, at Brooklyn. Jacob Leventhal, Gussie Ieventhal, of 676 Riggs avenue, Brooklyn, and Rosie Silver of 507 Barbey street, are the incorporators.

LITERARY SERIAL AND PHOTO-PLAY CORPORATION, INC.—To manufacture motion pictures. Incorporated for $100,000, at Brooklyn. John J. Lavin, 532 Flatbush avenue, New York City; August Braun, 15 Sedgewick avenue, Brooklyn, and Arthur W. Liebers, 1914 Bleeker street, are the incorporators.

DELAWARE

LUNA PARK AMUSEMENT COMPANY.—Incorporated for the purpose of conducting places of amusement, in the sum of $500,000, at Wilmington. F. D. Buck, M. L. Horty and K. E. Longfield, all of Wilmington, are the incorporators.

Pettijohn and Rapf Take Western Trip

C. C. Pettijohn, who represents the Producers and Exhibitors, Affiliated, in company with Harry Rapf, one of the eight independent producers who are engaged in the "producers to exhibitors direct" plan, left New York February 10 for the Middle West to wind up their contracts with exhibitors and to make arrangements for the showing of the first production.

They will be gone about ten days. The schedule as far as has been mapped out comprises Cleveland, Monday; Detroit, Tuesday; Chicago, Wednesday, and Indianapolis on Thursday. The first positive print of Herbert Brenon's "The Passing of the Third Floor Back," with Sir Johnston Forbes-Robertson in the stellar role, will be shown to exhibitors who have gathered for that purpose in the leading cities. It will probably be the first production to be released through this direct booking method.

According to the present plans, the second picture to be marketed will be Florence Reed in "The Struggle Everlasting," a High Art Production, made by Harry Rapf.

"Tarzan" Gives Liberally to Fund

Through the spirit manifested by the National Film Corporation of America, sponsors for the new film, "Tarzan of the Apes," "Our Boys in France Tobacco Fund" has been enriched to the extent of $622.88. This check is given as a result of an arrangement entered into between Harry Reichenbach of the National Film Corporation and Bert Ennis of the Petrova Picture Company and McClure Pictures, who has handled the publicity for the fund. The ten per cent of the gross profits donated from the showing of "Tarzan of the Apes" at the Broadway theatre during the week of January 27, has helped to swell appreciably the total of the fund which is sending smokes weekly to the American soldiers in France.

What Kind of a Fellow Is—Rothacker?

Being a Glance at the Real Human Side of the Big Men of the Picture Game Caught in Action

By William A. Johnston

EVERY now and then—frequently — the Twentieth Century glides into New York, smoothly reverses brakes and emits a pleasant breeze from the West—beg pardon, we mean Chicago.

The pleasant breeze take on the form of a well-tailored, well-barbered, well-shod—oh, well, yes, a well-looking, well liked, young man who circulates breezily and snappily in and out of the main arteries of the business and Twentieth Centuries smilingly homeward with a fat bundle of printing contracts under his arm.

His name is Rothacker.

Perhaps you think of "Rothacker" as an institution—a studio laboratory, modern, striking and solid like the advertising nameplate of "Rothacker."

He is an institution; a pretty solid one made by himself, but we and many others know him as "Watty."

So of Watty we would write.

With the memories of the Directors ball fresh in our minds we cannot help but speak of Watty's dancing.

Indeed we made a mental study that evening of film men as dancers. We picked R. A. Rowland as the worst dancer and "Watty" as the best.

R. A. Rowland starts off as if he wanted to see a man on business straight across at the other end of the hall. Every now and then he discovers that he has a partner attached loosely to his wrist whereupon he indulges in a slight attack of locomotor ataxia and then hurries straight on. (We spoke of this to Mr. Rowland, whereupon he told us very quickly and frankly to go to a certain place.)

But Watty dances.

Yet it was not his grace we admired so much as his rapid method of circulation. He danced with all the wives, aunts, sisters and cousins of all the men present with whom he is or may be doing business. He certainly covered the field. He was here, there and everywhere. All the wives, aunts, sisters and cousins smiled at him—and the male relatives smiled at him—and Watty smiled back—and everybody smiled. As for us, we stood around like a stick, and our only effort at conversation uncovered Mr. Rowland's profanity.

So as a business man we envied Watty.

He has a way with him, which is another form of saying that he has personality.

His is politic. Yet he's blunt and straight to the point.

Probably he's blunter with us than others because he was once in the trade-paper business. It's almost embarrassing for two trade paper men to talk at each other in a polite or platitudinous manner.

But he's all business is Watty—with all his natty appearance, and good looks and smile and diplomacy. He's a darn good business man—is Rothacker of Chicago. He's a practical fellow.

He just wrote us a letter which opened and ended very politely and cordially, but which indicated in between in straight Chicagoese that he had paid Harry Palmer for the sketch of himself, and that he looked for a write-up and didn't want any nonsense about it—nor to pay for any lunches as Winik did.

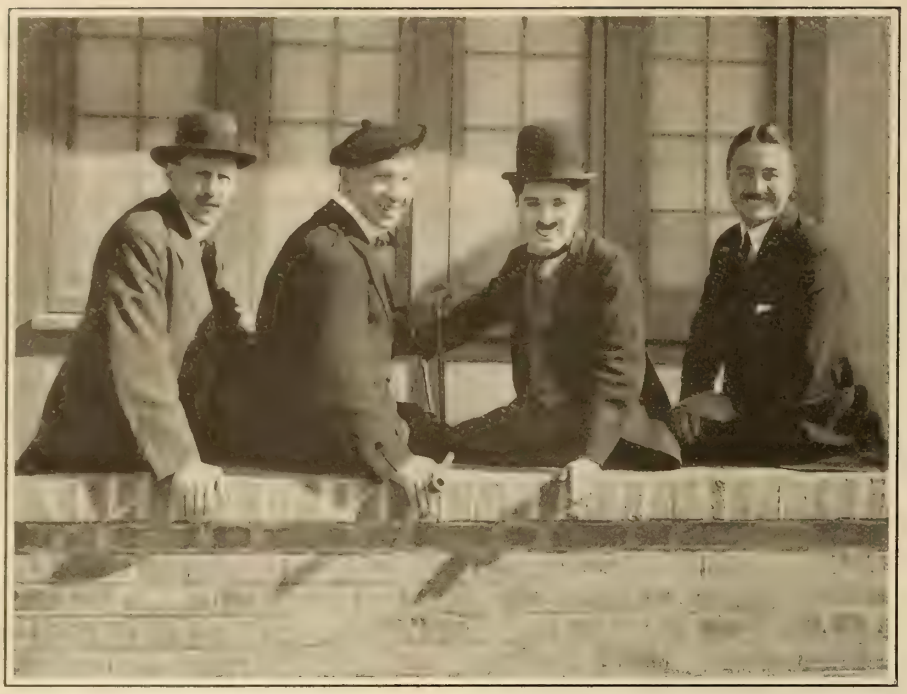
He admits that he originated the moving pictures advertising business, was the first and only specialist in that field in 1910, and that to-day he has the largest laboratory-studio in America, housing among other large jobs, all of the developing and printing for the First National Exhibitors' Circuit, including Madame Petrova, Master Charlie Chaplin, etc., pictures.

All right, Watty, you win. We'd much rather write about you. But if you insist upon these sordid business details why here they are.

We wanted to speak of your progressiveness and aggressiveness, the fact that young as you are you have been honored right along by prominent appointments within the industry,

(*Continued on page 1132*)





Tom Vallance, Business Manager for Harry Lauder. the Scotch Comedian Himself, Charlie Chaplin and Sid Chaplin Were Caught by the Camera at Chaplin's New Studio in Hollywood

Chaplin in War Relief Picture

Appears with Harry Lauder in Short Reel for Exploitation Everywhere—Comedian Expects Big Results

COMBINING two distinct brands of comedy for the purpose of raising a million dollars or more, Charlie Chaplin and Harry Lauder, the world's laugh producers, have been filmed together in a five-hundred-foot subject which will shortly be exploited throughout this country and the other allied nations, and the net proceeds will be added to Lauder's $5,000,000 War Relief Fund.

The idea was conceived by the screen star when he was entertaining Lauder at his new motion picture plant in Hollywood. The plan so strongly appealed to the Scotch humorist that not a moment was lost in carrying it out, and two hours later the camera had filmed what is claimed to be the most unique comedy ever made.

Chaplin and Lauder comprise the entire cast and the story is a collaboration of these two performers. There is only one scene in the picture and during a large part of the pantomime Lauder has adopted the Chaplin style and the screen star takes a fling at the characteristics for which the Scotchman is widely known.

When the story was completed, the two comedians, with their personal business managers, Tom Vallance and Sydney Chaplin, took up the subject of turning the film into money, and it was decided that the entire Chaplin organization would be used to further the success of the venture.

Much depends upon the action of the First National Exhibitors' Circuit, the corporation holding the contract for Chaplin's exclusive services. They are the ones who will determine whether it will be a violation of contract to exploit him in the manner suggested.

Efforts will also be made to raise an additional sum of money through the sale of fifty thousand photographs of the two comedians. A dozen different poses were taken and plans for the sale and distribution of these will be arranged by the two business managers.

Chaplin is confident that the sale of the film will net at least one million dollars.

Crandall Theatre Roof Caves In

The roof of Harry M. Crandall's new Metropolitan theatre, at Tenth and F Streets, N. W., Washington, which house Mr. Crandall expected to open shortly, caved in January 30, carrying with it the balcony and causing damage to the extent of about $30,000.

Despite this handicap, Mr. Crandall is going ahead with the construction of the theatre and expects to open it about two months later than the time originally set.

What Kind of a Fellow Is—Rothacker?

(*Continued from page* 1131)

that you are a leading citizen of Chicago, that you know more people and are known to more in the industry than almost any man, that you are self-made and needn't be criticized for the job—and any number of such things.

But now you see, we haven't room.

So long, Watty.

In and Out of Town

W. E. Drummond, Special Features Company, Knoxville, Tenn., spent last week in New York looking at the current offerings. He took back with him several features for distribution in his territory.

O. D. Woodward, of Denver and Kansas City, came to New York last week for the purpose of completing plans for the production of special features in Denver. Mr. Woodward stopped at the Astor Hotel. He will start producing in Denver upon his return.

R. P. Madden, who has been the U. S. Exhibitors' Booking Corporation representative in Canada, arrived in New York last week. Mr. Madden will be assigned another territory to work in the interest of the same organization.

M. H. Hoffman, president and general manager of Foursquare Pictures, returned to the New York office last week after an extended trip through the country, which took him to every Foursquare Exchange.

Carlos Crombe, an exhibitor of Mexico City, Mexico, is in New York. Mr. Crombe is the owner of the Parisiana theatre, one of the largest in that city.

World's Free Service Appreciated

World Film Corporation's Chicago office has received the following communication from President Joseph Hopp of the Illinois branch of the Exhibitors' League:

Manager of the Chicago Branch of the
World Film Corporation,
207 South Wabash Avenue, Chicago.
Dear Sir:

Through you I commend the course of the World Film Corporation in recognizing that exhibitors are meeting unusual adverse conditions. In offering your patrons repeater service free of charge you are doing something practical. Actions speak louder than words. Instead of expressing sympathy your company is doing something material. It is the kind of aid worth while during these times when exhibitors find it difficult to make both ends meet.

Very truly yours,
JOSEPH HOPP,
President Motion Picture Exhibitors' League of America—Illinois Branch.

Fire Proclamation Used by Universal

The proclamation on fire prevention recently issued by Mayor Hylan, of New York City, has been illustrated in motion pictures by the Industrial Department of the Universal Film Manufacturing Company. This first link in an educational campaign of fire prevention is to be shown to the public in one of the early issues of the Universal Animated Weekly.

The campaign is receiving the personal attention of Harry Levey, manager of the Universal's Industrial Department.

Exhibitors Box Office Reports

TITLE, STAR, AND BRAND	E.	N.	S.	W.	EXHIBITORS' OWN REPORTS OF BOX-OFFICE VALUE
ALIAS MRS. JESSOP (Emily Stevens—Met.)	Ave.	Ave.	Ave.	Ave.	"Good show, star not popular." "Very good picture." "Title killed it." "Very good, really funny, pleased small crowd." "Very satisfactory."
ALIMONY (Lois Wilson—First National)	Big	Big	Big	Big	"Nicely presented play that thoroughly pleased our patrons."
AMERICAN MAID (Edna Goodrich—Mut.)	Ave.	Ave.	Ave.	Ave.	"Much patriotism, very pleasing" (N.). "Very poor picture" (S.).
AMERICAN WIDOW, AN (Ethel Barrymore—Met.)	Ave.	Ave.	Ave.	Ave.	"Good, clean, average business getter." "Good, but patrons like Ethel Barrymore in dramatic roles better" (N.). "Good entertainment" (S.). "Average picture" (W.). "Don't care for her in this" (N.). "Very good" (N.).
AVENGING TRAIL (Harold Lockwood—Met.)	Ave.	Ave.	Ave.	Big	"Very pleasing play." "Good picture, beautiful scenes, good photography—Lockwood a drawing card." "Unsuited to star."
AUCTION BLOCK, THE (Rex Beach Production—Gold.)	Extra	Big	Big	Extra	"Strong play well acted." "Too much action, but got by with it." "Typical Goldwyn—made 'em come again." "Good picture, pleased." "Great picture." "The picture has drawing power." "Great picture, capacity nights." "Picture really a knockout." "Could see it every day and enjoy it—so would my patrons." "An absolute cleanup." "Goldwyn deserves much credit for placing this in regular service." "S. R. O., 22 below." (For further comments see issues of Jan. 12 and Feb. 2.)
AWAKENING, THE (Montagu Love, Dor. Kelly—World)	Ave.	Ave.	Ave.	Ave.	"A good interest sustaining picture." "Better than average." "Photography excellent, average production." "Star rapidly gaining in favor."
BABES IN THE WOOD (Fox Kiddies—Fox St.)	Ave.	Ave.	Ave.	Ave.	"Fairy tales don't draw." "For kids only." "Good kid subject." "Extra good for children." "Good kid picture, fine work." "Does not draw adults."
BABBLING TONGUES (Ivan Production—St. R.)	Ave.	Ave.	Ave.	Ave.	"One of best acted dramas ever produced, good surprise finish" (S.). "Fine picture." "A very good picture" (S.). "People seemed to like it" (N.). "Nothing to it but title, poor picture, big business first day" (S.).
BECAUSE OF A WOMAN (Belle Bennett—Tri.)	Ave.	Ave.	Ave.	Ave.	"Good show." "Pleasing picture, but would stand trimming—too long."
BLIND ADVENTURE, THE (Edw. Earle—Vit.)	Ave.	Ave.	Ave.	Ave.	"Above average program release."
BOTTOM OF THE WELL, THE (Evart Overton—Vita.)	Ave.	Ave.	Ave.	Ave.	"A good interest holding picture."
BRANDED SOUL, A (Gladys Brockwell—Fox)	Ave.	Ave.	Ave.	Ave.	"Melo—pleased; elaborate production" (S.). "Too much sex; program stuff." "Poor." "Public does not like Mexican stories." "Poorest of the week—poorest Fox picture for many weeks. Brockwell not at her best."
CAMILLE (Theda Bara—Fox)	Big	Big	Big	Big	"Great" (E.). "Patrons well pleased" (N.). "Great picture, Bara fine in part" "Best production of Camille ever offered—pleased my audiences" (E.). (For further comment, see issue of Feb. 2.)
CASE AT LAW, A (Triangle)	Poor	Poor	Poor	Ave.	"Pleased about one fourth of the people" (S.). "Did not please patrons" (N.).
CINDERELLA MAN, THE (Mae Marsh—Gold.)	Big	Big	Extra	Big	"Kind that pleases all." "Best Marsh release." "A very good picture." "Best Goldwyn since 'Polly'." "Great, we want more like this." (For further comments, see issue of Feb. 9.)
COME THROUGH (Herbert Rawlinson—Jewel)	Ave.	Big	Ave.	Big	"Rattling good picture." "Four big days on this." "Did greater business on this than Hart two weeks before" (W.). "Patrons well pleased." "Photography splendid." "Too much footage." "Good picture, pleased all." "A very good picture, drew well for four days." "Very fine subject."
DAUGHTER OF DESTINY (Madame Petrova—First Nat.)	Big	Ave.	Ave.	Big	"Very good, though too little action, no punch,—however, is the best she has ever appeared in" (W.). "Simply terrible" (E.). " 'Petrova's best,' was the comment of my audience" (W.). "Fair drawing card" (E.). "Scenery and costumes unexcelled" (E.). "Did not appeal to all, but decidedly better than recent previous Petrovas" (S.).
DAUGHTER OF THE GODS (Annette Kellermann—Fox St.)	Big	Big	Big	Big	"Broke all records" (S.).
DAYBREAK (Emily Stevens—Met.)	Ave.	Ave.	Ave.	Ave.	"Good picture, story well carried with a good climax." "Very good, star liked." "Good—the song a gem." "Star not popular here." "Good story, strong cast, good photography."
DEVIL STONE, THE (Geraldine Farrar—Art.)	Big	Ave.	Big	Ave.	"Fine production, very pleasing, star excellent" (E.). "Did not appeal very strong to our patrons, just an average business" (N.). "Splendid picture, but box-office said otherwise" (W.). "Not Farrar's best." "Great picture, but did not get us much business; on two days."
DIAMONDS AND PEARLS (Kitty Gordon—World)	Ave.	Ave.	Ave.	Ave.	"Fair picture."
DOOR BETWEEN, THE (Ruth Clifford—Blue)	Ave.	Ave.	Ave.	Ave.	"Not as pleasing as most Bluebirds, not a good character for Salisbury" (E.). "Very good" (N.).
DRAFT 258 (Mabel Talliaferro—Met.)	Extra	Extra	Extra	Big	"Very nice picture for this time" (E.). "A great patriotic picture (N.). "A strong patriotic picture, not quite up to our expectations as a business getter." "Excellent, but public confuses with 'Slacker'; Miss Talliaferro's acting specially commented on as superb" (N.). "We change every day as a rule; ran this three days, to better business third than first—a winner." "Good drawing card." "Very good feature." "Best picture we have had—not a kick—left fine impression." "Gave good satisfaction."
EASY MONEY (Ethel Clayton—World)	Ave.	Ave.	Ave.	Ave.	"A pleasing picture—this star improving" (W.). "Star fine, show good" (N.). "Star very popular" (N.). "Ethel Clayton pleases always."
ETERNAL TEMPTRESS (Lina Cavalieri—Para.)	Ave.	Ave.	Ave.	Ave.	"Just a picture—nothing to rave over." "Star does not register, poor picture." "Very good" (S.). "Fine production, poor box-office attraction." "Very good, poor business." "Too heavy, not enough laugh" (W.).
FAIR BARBARIAN (Vivian Martin—Para.)	Ave.	Ave.	Ave.	Ave.	"Extra good." "Good comedy, but 'local color' simply awful." "Best Paramount picture in many months." "Fine comedy drama—kept them laughing."
FANATICS (J. Barney Sherry—Tri.)	Ave.	Ave.	Ave.	Ave.	"Very good picture, star no draw here" (S.). "Not up to standard, but drew rather good here" (W.).
FETTERED WOMAN, THE (Alice Joyce—Vita.)	Ave.	Ave.	Ave.	Ave.	"Ordinary picture." "Program stuff." "Poor picture, but drew well" (W.).
FOR LIBERTY (Gladys Brockwell—Fox)	Ave.	Ave.	Big	Big	"Very good picture." "Fine picture, good business." "Timely subject, good."
FOR THE FREEDOM OF THE WORLD (Special—Gold.)	Big	Big	Big	Big	"Good picture." "Nice picture." "Two days' capacity and pleased everyone." "Good picture of its kind, well liked, big business" (W.).
FRANCE IN ARMS (Pathe)	Big	Big	Big	Big	"Great picture." "Too monotonous." "Great stuff—should go big." "Good drawing power."
FUEL OF LIFE, THE (Belle Bennett—Tri.)	Ave.	Ave.	Ave.	Ave.	"Pleased average audience." "Poor." "Title Very Bad" (S.). "Does not hold the interest" (N.). "Good cast, but poor story."
GAME OF WITS, A (Gail Kane—Mutual)	Big	Big	Big	Big	"Best Mutual we have ever played" (S.). "Patrons all satisfied." "Very good picture."
GARDEN OF ALLAH, THE (Selig Special Production)	Big	Ave.	...	Big	"Too dry—yet good picture. Not a money getter" (N.). "Great big money-getter, fine picture" (N.). "An elaborate picture, but didn't draw."
GIFT O' GAB (Jack Gardner—K.E.S.E.)	Ave.	Ave.	Ave.	Ave.	"Very pleasing: Gardner a comer." "Good picture, but failed to repeat after first day" (W.). "Light comedy, very entertaining." "Fair picture." "Fine." "A clean picture that pleased."
GOOD FOR NOTHING, THE (Blackwell-Greeley—W.)	Ave.	Ave.	Ave.	Ave.	"Good picture." "Average picture." "Fair program picture."
GOWN OF DESTINY, THE (Alma Reubens—Tri.)	Ave.	Ave.	Ave.	Ave.	"No end—four different stories."
GRELL MYSTERY, THE (Earl Williams—Vita.)	Ave.	Ave.	Ave.	Ave.	"Excellent picture." "Best Williams picture in some time—held the interest too." "Good picture" (N.). "Rattling good detective story" (E.) "Not up to Williams' standard." "Not pleasing as some." "Good picture, pleased audience." "O. K."
HEART OF A LION (Wm. Farnum—Fox St.)	Big	Big	Big	Big	"Getting back to his old drawing power." "Very good picture." "Good picture." "Best picture we ever ran." "Work of star fine."

TITLE, STAR, AND BRAND	E.	N.	S.	W.	EXHIBITORS' OWN REPORTS OF BOX-OFFICE VALUE
HER HOUR (Kitty Gordon—World)	Ave.	Ave.	Ave.	Ave.	"Very good." "Kitty Gordon popular, story good." "Average program." "Best picture Kitty Gordon has appeared in."
HER SILENT SACRIFICE (Alice Brady—Sel.)	Ave.	Ave.	Ave.	Ave.	"Good." "Not consistent with Select Standard—star good."
HIGH SIGN, THE (Herb. Rawlinson—Uni.)	Ave.	Ave.	Ave.	Ave.	"Very good—great" (N.).
HIS MOTHER'S BOY (Charles Ray—Para.)	Ave.	Ave.	Ave.	Ave.	"Very good picture, star will draw better in time." "Too much 'silly kid' stuff." "Did not please as well as previous Ray pictures." "Ray is getting popular with the 'regulars.'"
HONEYMOON, THE (Const. Talmadge—Sel.)	Ave.	Ave.	Big	Big	"Very pleasing picture, clever direction."
IN THE BALANCE (Earl Williams—Vita.)	Ave.	Ave.	Ave.	Ave.	"The usual Earl Williams picture; pleases some, but star does not vary recently in his characterizations." "Biggest business we have ever done on Williams" (S.). "Excellent; gave entire satisfaction." "Publicity of 'The Hillman,' from which it is taken, will get the money if exploited properly." "Good picture."
JULES OF THE STRONG HEART (Geo. Beban—Para.)	Ave.	Ave.	Ave.	Ave.	"Beban's best." "A fine picture but he does not draw here" (S.). "Extra good" (N.). "Pleased, one of his best."
KILL-JOY, THE (Mary McAlister—K.E.S.E.)	Ave.	Ave.	Ave.	Ave.	"Pleasing, no drawing power; McAlister clever, but the story is absolutely unreasonable, and director on location bad" (W.). "Fair picture" (N.).
KINGDOM OF LOVE, THE (Jewel Carmen—Fox)	Ave.	Ave.	Ave.	Ave.	"Good attraction" (S.). "Does not draw" (E.). "No drawing card" (W.). "Fair business, good picture." "Poor title, stereotyped dance-hall-girl-parson story."
LAND OF PROMISE (Billie Burke—Para.)	Ave.	Ave.	Ave.	Ave.	"Has the merit of being different, only my patrons did not care for the story "Opinion divided. Just a fair picture and average drawing card." "Fair picture." "Well done, and pleased." "Fair." "Extra good picture."
LEARNIN' OF JIM BENTON (Roy Stewart—Tri.)	Ave.	Ave.	Ave.	Poor	"Good Western." "Poor production."
LITTLE PATRIOT, THE (Baby Osborne—Pathe)	Big	Big	Big	Big	"Good enough for any theatre to show."
LOVE LETTERS (Dorothy Dalton—Para.)	Ave.	Ave.	Ave.	Ave.	"Good production, ordinary story."
LONE WOLF, THE (Brenon Production—Sel.)	Big	Big	Big	Big	"Excellent." "Return business to capacity." "Going big on second week" (W.). "Extra big entire week." "Swell picture" (N.). "A great picture, and a good drawing card, with plenty of exciting situations." "Could recomme nd this subject for any theatre." "Excellent." "Average picture." "Well cast, holds thrilling interest to end with surprising finish."
LUST OF THE AGES (Lillian Walker—Ogden Pict. Co.)	Big	Big	Ave.	Big	"Fine production—good theme." "Fair box-office picture—draggy" (W.). "Fine—artistic, but didn't draw, or please any too well." "Very good feature, story great; big money-getter if handled right." "Pleased."
MAGDA (Clara Kimball Young—Sel.)	Ave.	Ave.	Ave.	Ave.	"Very good picture." "Good picture but did not draw." "Big business, pleased" (W.). (For other comment, see issue of Jan. 19.)
MAID OF BELGIUM (Alice Brady—World)	Ave.	Ave.	Ave.	Ave.	"Very good." "This star always does average business." "Good picture and very pleasing." "Fine, good photography." "Star popular, picture pleased." "A great picture—a wonder." "Very pleasing picture, went over well in my house" (E.). "Anything but 'pleasing'" (S.).
MAN FROM MONTANA (Neal Hart—Uni.)	Ave.	Ave.	Ave.	Ave.	"Very good." "Fair picture."
MAN TRAP, THE (Herbert Rawlinson—Blue.)	Ave.	Ave.	Ave.	Ave.	"Not especially well liked, about 50-50." "Interesting, entertaining, big business." "High class picture."
MANX MAN, THE (Geo. Loane Tucker Production—Gold.)	Ave.	Big	Ave.	Big	"Turned hundreds away first night" (N.). "Very good picture, not so much pulling power" (W.). "Wonderful picture—a little too long" (N.). "Fine picture." "Should have drawn better." "Drew well, though rather too long due to English style of directing and acting."
MAN WITHOUT A COUNTRY (Jewel Production)	Big	Big	Big	Big	"Great, if publicity is properly handled." "Fine patriotic production that any American audience will like." "Extra good attraction." "Great business second day." "Good—a very fine patriotic production" (W.). "Most timely box-office attraction."
MARKED MAN, A (Harry Carey—Blue.)	Ave.	Big	Ave.	Ave	"Good business, fine, pleased."
MARK OF CAIN (Mrs. Castle-A. Moreno—Pathe)	Ave.	Ave.	Ave.	Ave.	"Good picture, excellent photography, beautiful settings, no pulling power" (W) "Nothing extra—patrons satisfied." "This picture pleased and drew extra big business two days" (E.). "Fair picture—best Mrs. Castle has appeared in, no pulling power." "Very good plot—exceptional." "Very good picture, Moreno good—held over extra day."
MARRIAGE SPECULATION, THE (Mildred Manning—Vita.)	Ave.	Ave.	Ave.	Ave.	"Very good, different sort of story."
MATERNAL SPARK, THE (Irene Hunt—Tri.)	Ave.	Ave.	Poor	Poor	"Not a drawing card." "Good."
MATE OF THE SALLY ANN (Mary Miles Minter—Mut.)	Ave.	Ave.	Ave.	Ave.	"Very good offering" (N.). "Great entertainment." "Not popular kind picture" (N.). "Very pleasing subject, star O. K." (N.).
MEDICINE MAN, THE (Roy Stewart—Tri.)	Ave.	Ave.	Ave.	Ave.	"Good Western." "Average production." "Good business, hardly up to standard of previous Stewart productions."
MISS JACKIE OF THE ARMY (Margarita Fischer—Mut.)	Ave.	Ave.	Ave.	Ave.	"A pleasing little picture—not big." "Fair, not good business-getter." "Bad—not much." "This star never draws with us" (N.). "Good, people liked it very much" (N.).
MISS U. S. A. (June Caprice—Fox)	Ave.	Ave.	Ave.	Ave.	"Good." "Best program picture in long time; S. R. O. the second day." "Great matinee picture." "Poor direction" (W.). "Fine patriotic picture" (N.). "A very pretty picture, delighted all; up to the Fox standard—pleasing subject, very patriotic" (N.). "Went over on account of its patriotic appeal."
MODERN MUSKETEER, A (Doug. Fairbanks—Art.)	Extra	Extra	Extra	Extra	"Splendid, a knockout" (E.). "Best Fairbanks yet" (S.). "Best thing Doug. has done." "Very satisfactory feature from every standpoint." "First good laughs we have heard in our house for some time."
MOLLY ENTANGLED (Vivian Martin—Para.)	Ave.	Ave.	Ave.	Ave.	"Good picture." "Very nice, star well liked." "Good." "Another like this and 'good night'." "Pretty good picture." "Very good picture." "Ordinary." "Just a picture."
MRS. DANE'S DEFENSE (Pauline Frederick—Para.)	Ave.	Big	Big	Big	"Very good." "Excellent picture, but hardly a show for the tired business man." "Good production; story did not register." "Very good picture, but expected more from Pauline." "Unsatisfactory ending—leading man not popular here" (N.).
MY LITTLE BOY (Ella Hall—Blue.)	Big	Big	Ave.	Ave.	"Fine Christmas picture, pleased everyone." "One of the best Bluebird has made." "Everyone satisfied, splendid cast, went over big in high class locality." "Fine feature." "Beautiful, very well liked."
NAN OF MUSIC MOUNTAIN (Wallace Reid—Para.)	Big	Ave.	Ave.	Big	"Good." "In a dress suit would make a bigger hit." "Very good." "Exciting Western with very pleasing effects." "Great picture." "Extra good show" (W.).
NEARLY MARRIED (Madge Kennedy—Gold.)	Ave.	Ave.	Ave.	Ave.	"Comedy one of best shown; star rapidly coming to front." Photography wonderful, star has advantage of appearing in best Goldwyn has put out." "Great." "Well liked, clean comedy." "A magnetic star." (For other comment, see issue of Jan. 26.)
NEW YORK LUCK (William Russell—Mut.)	Ave.	Ave.	Ave.	Ave.	"A very good picture."
OVER THERE (Charles Richman, Alice Q. Nielson—Sel.)	Ave.	Ave.	Ave.	Ave.	"Very good war picture—drew good business at advanced prices."
PAINTED MADONNA, THE (Sonia Markova—Fox)	Ave.	Ave.	Ave.	Ave	"Good picture, star not known." "New star, did not draw." "Just gets by, not especially pleasing" (N.). "New star, but pleased all" (N.). "The tar is very poor in this subject" (N.).
PAY ME (Jewel Production)	Big	Big	Ave.	Big	"Fine Western." "Great production that lives up to its advertising."
PLEASE HELP EMILY (Ann Murdock—Mut.)	Ave.	Ave.	Ave.	Ave.	"Light entertainment." "Not as good as other Empires." "Pleasing comedy drama." "Fairly good." "An extra good comedy."
POPPY (Norma Talmadge—Sel.)	Big	Big	Big	Big	"Above the average." "Good production." "Very good business."
PRICE OF A GOOD TIME (Jewell Production)	Big	Ave.	Ave.	Big	"Very excellent" (W.). "Pleased everybody, but not easy to get them in" (W.). "Fine production, title makes some people stay away, gets others in" (E.).
PRIDE OF NEW YORK, THE (Geo. Walsh—Fox)	Big	Big	Big	Big	"This is a dandy." "Great favorite here." "Ran close second to Fairbanks 'Reaching for Moon.'" "Fast gaining in popularity in all our houses." "Great show." "Star always pleases."
PRINCESS VIRTUE (Mae Murray—Blue.)	Ave.	Ave.	Ave.	Ave.	"Very artistic." "Liked by some, not by others." "Too high class for mob." "Just ordinary." "Pleased some, disappointed others."
REACHING FOR THE MOON (Douglas Fairbanks—Art.)	Big	Big	Big	Big	"Good." "Not up to Fairbanks' standard." "Not his best." "Not as good as usual." "Pulled him off fourth day." "Fair—star great card." "Same old smile gets 'em, and they like it." "Just a moving picture, but Fairbanks popular as ever." "Very good, but not his best." "Went over great." "Only fair—big drawing card." (For further comment, see issue of Jan. 19.)

TITLE, STAR, AND BRAND	E.	N.	S.	W.	EXHIBITORS' OWN REPORTS OF BOX-OFFICE VALUE
REDEMPTION (Evelyn Nesbit Thaw—State R.)	Big	Extra	Big	Big	"An exceptionally good picture, well acted, good attendance at raised prices." "Drew big, picture liked." (For other comment, see issue of Dec. 29.)
RED, WHITE AND BLUE BLOOD (Bushman-Bayne—Met.)	Big	Big	Big	Big	"Bushman and Bayne are coming back strong." "Very good picture." "Good—good business getter." "Classy picture, mighty good entertainment." "Bushman's best."
REGENERATES (Alma Reubens—Tri.)	Ave.	Ave.	Ave.	Ave.	"Show good." "Fine picture, no pulling power." "Good, but no business." "Patrons well pleased."
RISE OF JENNIE CUSHING (Elsie Ferguson—Para.)	Ave.	Ave.	Ave.	Ave.	"Very pleasing subject." "Pleased—fair crowds." "Pleasing to look at but did not get over for me." "Too much art—a little more 'hokum,' please." "Very good." "Good picture—Ferguson will prove box-office attraction after she gets known." "Unfavorable title killed it." "Just a fair picture." "Good." (For other comment, see issue of Jan. 12.)
RUNAWAY ROMANY (Marion Davies—Pathe Sp.)	Ave.	Ave.	Ave.	Ave.	"Very pretty picture, beautiful scenes, star good." "Fair picture, but wrong kind of story to draw big."
SAVAGE, THE (Ruth Clifford—Blue.)	Ave.	Ave.	Ave.	Ave.	"Fine picture." "Good of its kind, beautiful scenery." "Very good."
SCANDAL (Constance Talmadge—Sel.)	Big	Big	Big	Big	"A very fine picture, will absolutely please patrons of any house" (N.). "Miss Talmadge is great in this part." "Went over well" (S.). (For further comment, see issue of Feb. 2.)
SECRET GAME, THE (Sessue Hayakawa—Para.)	Ave.	Ave.	Ave.	Ave.	"Great, one of Jap's best yet." "Dandy picture, very interesting" (N.). "Good enough picture, star does not draw here" (N.). "Excellent picture" (W.). "Regular Hayakawa stuff." "Very good."
SECRET OF THE STORM COUNTRY (Norma Talmadge—Sel.)	Big	Big	Big	Big	"Good picture; star always draws; best she has done." "Fairly good picture—star deserves better vehicle than this. In my opinion star in 6 months will be biggest box-office attraction in the business" (S.). "Very pleasing, well liked by all" (N.). "Well liked" (W.).
SEVEN SWANS, THE (Marguerite Clark—Para.)	Ave.	Ave.	Big	Big	"An excellent Christmas fairy tale." "Excellent photography." "Good matinees, poor evenings." "Very good picture of its kind, well suited to women and kiddies." "Draws for children mostly—children's pictures keep away an adult patronage." "Great holiday bill for kids." "A very fine picture." "Tired of star in baby pictures." "Biggest Clark day."
SHIP OF DOOM, THE (Triangle)	Poor	Poor	Poor	Poor	"A very gruesome show." "Poor title." "Not an entertaining picture."
SHIRLEY KAYE (C. K. Young—Sel.)	Big	Ave.	Ave.	Ave.	"Clara Kimball Young never better than in this picture." "Business better second day than first." "Very nice story." "Best C. K. Young picture yet."
SILENT LADY, THE (Zoe Rae—Uni.)	Ave.	Ave.	Ave.	Ave.	"Good picture." "Picture better than title."
SIN WOMAN (Irene Fenwick—Hoffman)	Ave.	Big	Ave.	Ave.	"Better than 'One Hour,' produced better and story interesting—bold but not vulgar." "Good jazz picture, very daring, but if you can get by will clean up" (N.).
SIRENS OF THE SEA (Jewel Production)	Big	Big	Big	Big	"Patrons liked this." "A beautiful production." "Well liked."
SMALL TOWN GUY, THE (Taylor Holmes—K.E.S.E.)	Ave.	Ave.	Ave.	Ave.	"Pleasing, but not up to other Taylor Holmes pictures."
SNAP JUDGMENT (William Russell—Mut.)	Ave.	Ave.	Big	Big	"One of Russell's best." "Good." "Pleased, good Western." "Fine picture." "Very good."
SQUARE DECEIVER, THE (Harold Lockwood—Met.)	Big	Big	Big	Big	"Lockwood always draws." "Much better than average." "Good picture." "Very pleasing picture." "Production good, star a good card." "Lockwood at his best." "Very good." "Well liked." "Good picture, didn't draw." "Excellent, like Lockwood in this kind." "Good picture."
STELLA MARIS (Mary Pickford—Art.)	Big	Big	Big	Big	"Pickford proves herself to be an actress" (E.). "Wonderful picture, almost too much dependent on fine acting, however, not a story people can get excited over" (S.). "Too morbid for my people" (W.). "Certainly great work for this star, some contrast with last one."
STOLEN HONOR (Virginia Pearson—Fox)	Ave.	Ave.	Ave.	Ave.	"Good story, poor photography." "Average picture." "Only fair picture—good star wasted."
SUDDEN GENTLEMAN, THE (Wm. Desmond—Tri.)	Ave.	Ave.	Ave.	Ave.	"Very good program picture." "Fine picture, drew extra." "Very good."
SYLVIA OF THE SECRET SERVICE (Mrs. Castle—Pathe)	Ave.	Big	Ave.	Big	"Seemed to please Castle fans." "Fair picture, don't care for star here." "Unsuited to star." "Nothing to brag about."
TENDERFOOT, THE (Duncan-Holloway—Vita.)	Ave.	Ave.	Ave.	Ave.	"One of the best Westerns we have ever played" (S.). "Excellent Western with plenty of comedy." "Good Western." "Average Western." "Good picture." "Very fair Western, no draft for this theatre."
TENTH CASE, THE (June Elvidge—World)	Ave.	Ave.	Ave.	Ave.	"Good picture." "Fine picture, but didn't draw."
THAIS (Mary Garden—Gold.)	Extra	Extra	Extra	Extra	"Record for the house—wonderful production, remarkable achievement even for Goldwyn" (S.). "Big business, but not as good second day" (W.). "Well liked, big business at advanced prices." "Wonderful—went over some of their heads" (E.). "A knockout" (S.). "Pleased some, others thought it rotten; costume stuff don't please here—extraordinary business" (N.). "Weather awful—business great" (S.). "Story not liked" (S.). "Did not please but drew tremendous business." "Excellent." "Big business, but did not please average 'fan.'"
TOM SAWYER (Jack Pickford—Para.)	Big	Big	Big	Big	"Bully picture, had us guessing to handle the crowds." "Excellent—pleased greatly." "The kind we need more of—play it." "Everybody liked this picture." "Great—a winner."
UNKNOWN 274 (June Caprice—Fox)	Ave.	Ave.	Ave.	Ave.	"A dandy picture" (N.). "The dog carries off the honors." "Acceptable, gets over fairly well." "First half good, last drags." "Not up to standard, would not hold two days."
UNTIL THEY GET ME (Pauline Hart—Tri.)	Ave.	Ave.	Ave.	Ave.	"Excellent." "Unknown star hurt the picture." "Good picture, but didn't draw." "Good."
UP OR DOWN (Geo. Hernandez—Tri.)					"Very poor picture" (N.). "Fair, that's all" (N.). "Fair production" (W.) "Rotten" (W.). "Entertaining comedy drama" (W.).
VENGEANCE IS MINE (Irene Castle—Pathe)	Ave.	Ave.	Ave.	Ave.	"Very good." "Excellent." "Fair, went over o. k."
VOICE OF CONSCIENCE, THE (Bushman-Bayne—Met.)	Ave.	Ave.	Ave.	Ave.	"An excellent picture." "This picture is good, I think star is getting better." "Fair picture." "One of the best pictures we have run this season—too much Bushman" (W.). "Very good, liked by all" (N.). "Very good." "Good picture." "Negro boy very good."
VOLUNTEER, THE (Madge Evans—World)	Ave.	Ave.	Ave.	Ave.	"Fine picture." "Not real big drawing card, but one of the most pleasing to date."
WHEN MEN ARE TEMPTED (Mary Anderson—Vita.)	Ave.	Ave.	Ave.	Ave.	"Not up to Vitagraph standard" (N.). "Not much picture" (S.). "Poor picture, but for some unknown reason drew big" (S.).
WHO GOES THERE? (Harry Morey—Vita.)	Ave.	Ave.	Ave.	Ave.	"Not up to standard" (S.). "Star popular and picture fine" (N.). "Harry Morey popular here" (N.). "No punch, always expecting one and don't come" (W.).
WINDING TRAIL, THE (Viola Dana—Met.)	Ave.	Ave.	Big	Ave.	"Star growing more popular with each release" (S.). "Not liked" (E.). "Very pretty picture" (W.). "Good business this" (S.).
WOLVES OF THE RAIL (Wm. S. Hart—Art.)	Big	Big	Big	Big	"Would have broken record but for blizzard" (W.). "Good as Hart has done lately, railroad stuff splendid." "Hart 'fans' seemed to like this one."
ZEPPELIN'S LAST RAID (U. S. Exh. B. Corp.)	Big	Big	Ave.	Big	"Good spectacle, generally pleased—more because of the wonders of it than the story."

INTRENCHED

Last week we announced the subscription receipts of MOTION PICTURE NEWS to be $480. This week, ending February 7, the total is $358 (complete records open to any advertiser at our office).

No other paper in this field can give such evidence of *solidity*.

Renewals play a large part in these receipts; and renewals are open, unanswerable proofs of a publication that gives *service*, that is *read*, and that is taken *only* for its intrinsic value—in other words, that is solidly and broadly intrenched.

The *new subscriptions* represent the new theatres just completed, and those received in our 100 per cent. circulation campaign through our local subeditions—the West Coast, the Central States and the Eastern (now in preparation).

Next week we shall tell how the NEWS "blankets" this field. *It will be interesting.*

Exhibitor Service Bureau

Putting An Appeal In Programs

House Organs Offer Opportunity For the Intimate Talks To Patrons—Summarizing the Main Points

PERSONALITY should be the keynote of the ideal motion picture theatre program. By personality, we do not mean that the "I" spirit should prevail, but there should be something about it distinctive from the house organs in your section, something that radiates the atmosphere of your theatre, something that will be recognized by the reader as carrying something more intimate than the stilted printed appeal. Here is an essential that is hard to define, yet it is one of the things that divides the line between good and bad house organs.

Whether you have a two page folder or an ambitious twenty-four page booklet you should always strive for it to fulfill a special mission. Of course, the basic object of the house organ is to tell the people about your current show and to announce the future ones in such a way that your patrons will come again. But there is something further to be accomplished, and your house organ has not accomplished the most until it becomes a part of your theatre and therefore a part of the people who come to your house.

These generalities we use in beginning this last of the series of articles on programs because we want to warn everyone who has not started a program not to do so unless they intend to give it more than a mechanical interest. Conducting a house organ is not the same thing as sticking the one sheets in front of your house. At times it serves the same purpose, but it has got to go a good deal further and serve the spirit of the house. And how, do you ask, can mere printed matter be more than a formal affair?

This week we are using illustrations from three theatres, the Auditorium, Coatesville, Pa.; the Mahaiwe, Great Barrington, Mass., and the Rivoli, New York City.

It is rather unusual that the program of the Auditorium should come to us as fulfilling every requirement that we laid down in the first articles for house organs of comparatively small cost and which did not carry advertising. Just for a moment we will recall that we told you that one page ought to be devoted to each different attraction, that the typography should be neat, that the full list of pictures shown should be given and that the cast of the feature should be given, with just enough about the picture to whet the advance interest. This program fulfills all of these requirements.

There are a few other things about this program which is printed on medium stock of varying tints, six by twelve inches and folds twice. In the first place the initial page is kept distinctive. While we have recommended that the name plate of the theatre be used, this house keeps a neat standing design. The cover is illustrated with a scene out of one of the week's attractions or of one of the stars. Another page is devoted to the next week attractions, supplying the "lap over" idea.

But the main point that we want to get to here is *the human element* that is put in the program by the page that is devoted to the theatre's talks to the patrons. It is impossible that one should read these programs week after week without getting the atmosphere of the house. Let's see the reason why. In one of these talks, under the caption of the "Coatesville Idea," the house organ says:

"Most people know that the Coatesville Auditorium is 'the only place of its kind in America.' We lay claim to that title, because no other Y. M. C. A. in the United States—or in the world for that matter—has utilized the motion picture to the extent we have. And no other user of motion pictures has built up his patronage along the lines we have adopted as our standards."

Yes, it is true; the theatre is run by the local Y. M. C. A. and that organization has so well put the spirit of the organization behind it, the spirit of the town, that it has become a part of the community, and in our opinion this program itself has been in a large measure responsible for this state of affairs.

This same effect can be attained in other ways. The Mahaiwe theatre, for instance, devotes its last page to gossip of the sort that gets close to the patrons, the sort that they get to look for each week. In short, there can be no formal line of procedure laid down for getting the spirit. As the old lady said, "It all depends." The appeal consists merely in reaching the ground on which the theatre's and the patrons' interest unite.

Mahaiwe also uses a scene out of one of the week's shows on the front cover, but maintains its standard appearance in other respects. We believe that this is a good idea for inexpensive programs for in nearly every case these cuts can be obtained from your exchange at a very small cost.

We regret that we have been able to find one of the perfect programs of larger size without coming to that of the Rivoli, New York's newest and finest theatre, for in the form that it is printed it is too expensive for any but a most limited few houses through the country. It is printed on heavy plate paper and in colors and contains no advertising in its sixteen 5¼ by 7¾ pages. But all that it does can be done on a smaller scale in other theatres, and there is no reason why advertisements can be included by following the advice given in the last week article.

The cover design remains the same permanently, only the color used varying from week to week to make the different ones distinctive. Especially where the theatre has a distinctive exterior design we like the idea of using this permanent design, for it adds a certain intimate touch. The original plate itself does not cost a great deal, but there must be assurance that you are going to have good printing or there will be a smudgy effect.

Week after week the Rivoli program is filled with intimate matter. There is always a talk from S. L. Rothapfel about some feature of the theatre or some policy. It is good "close up" stuff that makes people not only feel at home in the house, but causes them to go out and tell these intimate things to others, with something of the feeling that they are in on secrets that the public as a whole does not know. There is another page containing a talk with some noted musician and generally a little talk about the overture or some other musical number. Other pages are occupied with the program itself and the annnouncement for the coming week and with the program at the Rialto sister house. Two other pages we have reproduced. One of these is devoted to an excellent half-tone of some star that is regularly seen at that theatre, or who is to be seen soon and these generally bear a message to the patrons. Of course this makes interesting stuff for the fans to preserve. Two other pages, are devoted to "Screen Gossip."

Now aside from the high quality of the paper, the cost of the cover design, the color work in printing and the cuts, there is nothing about this program that cannot be followed by any other theatre and at the same time maintain the same intimate touch with your patrons, keep up the spirit of the theatre, make everyone who buys a ticket feel a share in your enterprise.

There is no reason why a portion of this space should not be devoted to advertising without seriously marring the appearance, though of course a program without advertising is preferable—but mighty expensive.

It is hard to conceive a theatre or a community where there is not something each week for one of these little talks. There are hundreds of things that will suggest themselves to you—that you try to have clean pictures, the courtesy of your employes, the care in your projection, ad finitum. We impress these little discussions because they make your patrons feel that you take

(*Continued on page* 1139)

Reaching the Ideal in Motion Picture Theatre Programs

Occupying the upper left hand space is a specimen of the work of The Coatesville, Pa., Auditorium, and to the right the front and back pages of the Mahaiwe program, Great Barrington, Mass. Below are three pages from the Rivoli program.

Entertainment and Relaxation - THE AUDITORIUM PROGRAM - Among the War Time Essentials

MONDAY, JANUARY 28th
Second of the Heatless Holidays

A Popular Star in a Popular Story
Just the Attraction for a Holiday

SELECT Presents

NORMA TALMADGE

In Grace Miller White's Famous Story

"THE SECRET OF THE STORM COUNTRY"

A New Edition of "Tess of the Storm Country
The Same Story with New Players and New Settings

CAST OF CHARACTERS

TESS .. NORMA TALMADGE
Ebenezer Walderstricker .. J. Herbert Frank
Madeline Walderstricker .... Ethel Grey Terry
Helen Walderstricker .... Helen Bahl
Orn Skinner .... Edwin D. Denison
Mrs. Gryce .... Mrs. J. H. Brundage

ADDED ATTRACTIONS:

"THE SCREEN FAN"—James Montgomery Flagg
A Series of Twelve Beautiful "Girls You Know"
AUDITORIUM TOPICAL REVIEW

WEDNESDAY and THURSDAY
JANUARY 30th and 31st

A Rollicking Story of a Hero of the Past Who
Happened to Live In the Strenuous Present

ARTCRAFT Presents

DOUGLAS FAIRBANKS

In "Absotively-Postlutely" His Best Picture

"A MODERN MUSKETEER"

His Love Was Deeper Than the Grand Canyon
A Fairbanks Fantasy In God's Wonderland

CAST OF CHARACTERS

NED THACKER .... DOUGLAS FAIRBANKS
Dorothy Morane .... Marjorie Daw
Her mother .... Kathleen Kirkham
Indian guide .... Frank Campeau
Raymond Peters .... Eugene Ormonde
Phillip Marden .... Tully Marshall

ADDED ATTRACTIONS:

MR. and MRS. SIDNEY DREW in a New Comedy
"YOSEMITE VALLEY" by Robert C. Bruce

FRIDAY and SATURDAY
FEBRUARY 1st and 2nd

An Unwritten Chapter of American History
with the Flavor of War and Romance

PARALTA Presents

BESSIE BARRISCALE

In Harold McGrath's Secret Service Classic

"MADAME WHO"

A Story that Chills Your Spine—Grips Your
Heart. Excitement and Mystery

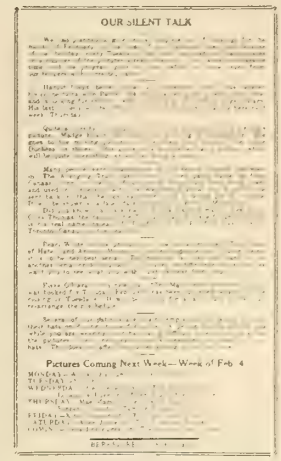
CAST OF CHARACTERS

JEANNE BEAUFORT .... BESSIE BARRISCALE
John Armitage .... Edward Coxen
Henry Morgan .... Howard Hickman
"Parson" John Kennedy .... Joe. J. Dowling
Allan Crandall .... David M. Hartford
Mrs. Howard .... Fanny Midgley

ADDED ATTRACTIONS:

"TWENTY THOUSAND FEATS UNDER THE SEA"—A Burlesque Cartoon Comedy
Founded on Fiction
AUDITORIUM TOPICAL REVIEW

THE AUDITORIUM IS CLOSED EVERY TUESDAY TO CONFORM WITH THE REGULATIONS OF THE FUEL ADMINISTRATION


OUR SILENT TALK

Pictures Coming Next Week—Week of Feb. 4

Pictures in War Time

In England, burdened as she is with the war the effects of which this country has hardly begun to feel, moving pictures are constantly increasing in popularity

The annual attendance at moving picture theatres in the British Isles is 1,075,000,000 or an average of one visit every two weeks for each person. Yet the British are not as enthusiastic "fans" as the Americans, for while picture theatres there average one house to nine thousand population, in America the average is one to every five thousand

There are good reasons why the moving picture should increase its hold on the public in time of war. First is the fact that it brings home speedily and vividly, war conditions through the news weeklies. Then, too, it is inexpensive and provides a greater value for a small sum than is obtainable in any other way

But greatest of all, is the social side. The motion picture theatre has become almost a part of the home: it has crept into the family life. It is the first thought of war-weary folks at home, who must have recreation, and yet who cannot endure the thought of entertainment that carries any suggestion of extravagance or boastful display

NEXT WEEK

OLIVE THOMAS

She was Delightful in "Broadway Arizona"

'INDISCREET CORINNE'

WILLIAM S. HART

In His First "Railroading" Story

"WOLVES of the RAIL"

J. WARREN KERRIGAN

In His First Auditorium Offering

"A MAN'S MAN"

The COATESVILLE AUDITORIUM



PROGRAM
Week Beginning February 4th

"Where You Cast Away Your Trouble"

MAHAIWE THEATRE NEWS

GREAT BARRINGTON, MASS



Playing Here Thursday, February 7th



Screen Gossip

Ray Rides Red Racer



Of all the innumerable brands and varieties of gas-wagons that crowd the boulevards of Los Angeles and its environs, there is perhaps none more noisy or which can be seen further, owing to its brilliant crimson hue than the new car affected by Charley Ray.

It is recorded that when his car is heard and seen, it is stalked for miles by his admirers, who are occasionally rewarded by an off-screen 'close up' of the young star.

Ray felt disconsolate because he was unable to use the machine in his last picture, 'The Hired Man.' In the story his rival for the affections of the farmer's daughter drives a car to the annual village dance. Here was Ray's chance to get his car upon the screen, but because a farm hand would be somewhat out of place in a racer, Charley refused to have it driven by any one other than himself, and so another car was used.

An Appropriate Musical Setting

SOMETIMES the orchestral accompaniment to the photoplay reaches weird and incongruous heights of medley, as illustrated by an incident that happened recently. In a motion picture theatre in a Southern city the musical accompaniments were rendered on a hurdy-gurdy piano of the tin-pan variety. The drama had reached the point of tender pathos. The hero of the play was dying very slowly, very dramatically, while the others of the cast were weeping at his bedside. The callow youths in the audience looked on with Adam's apples bobbing, and the maidens were audibly sniffling. Just as the dying hero said his last words, the hurdy-gurdy burst forth in a perfect frenzy of the song 'Good Bye, Girls, I'm Through'.

[13]



Across the continent I send sincere greetings to my friends of the Rialto and Rivoli Theatres

Enid Bennett

[12]

Seeing the Rialto with Rothapfel

AFTER we had seen the first show at the Rialto with Rothapfel Sunday, an argument came up about one of the two selections sung by the Rialto quartet. In the informal conferences that follow the first showing of a new bill there are always little things to be considered and possibly changed. One of those present didn't like one of the quartet numbers; he thought that it was too foolish.

"There's where you are wrong," said Mr. Rothapfel? "Did you notice the little laughs that it got? It was a relief to the audience after the more serious things. Of course, we want to maintain a high standard in our theatres, but don't get the idea into your head that you have to be 'educating' the public all the time and making them realize that you are 'educating' them. That is the reason that the symphony concerts are not packed these days. *The public is human and the public likes the human touches—now and then a little of the 'foolishness,' if you want to call it that.*"

"Capriccio Espanol," the overture, is one of the most brilliant things that has been played at the Rialto in months and it got an avalanche of applause. The lighting effects for this were first in red and then with the ivory effect toward the middle of the number. Then followed two scenics, "Fontainbleau Forest" and "The Trianons," for which the "Trianon suite" was placed. And then the quartet number which we have just mentioned. The first selection was a little novelty, "Sally King," half sung and half spoken, and as Mr. Rothapfel pointed out, there were chuckles all over the house. This was sung with full lighting effect and then all the lights faded into red as "The Sandaman" was begun, then turning into deep purple to give the night effect. The audience was insistent that the quartet come back, but that never happens at the Rialto, for Mr. Rothapfel is opposed to encores and opposed to having the singers constantly coming back to make new bows. And that sort of a thing is tiresome to the audience. Rothapfel works on the correct theory that the artists should give the public the full value in the numbers that they are supposed to render, and that their duty is to please the audiences and not to kill time taking bows which may be genuine of the work of "Claques." *And all of this lowering and raising of curtains and reappearance of the singers breaks into the continuity, prevents that smooth running of the evening's entertainment that is so marked at the "R." houses.* This is a point that managers may well think over.

Rialto animated is unusually short this week, but remarkably effective. It opens with a Mutual picture of training French war dogs with some shots of them going into the battle lines to succor the wounded. "Our Great Little Army" march, together with battle effects made this particularly appealing and it got a big hand. Tommies and English nurses in snowball battles and a soldier's theatrical entertainment added a little human touch to the war activities. Then Lord Reading, the new British Ambassador was shown. Through these three "Walnut Tree" and English dance was played.

Hearst-Pathe showed pictures of King Gustav of Sweden, attending the Scandanavian conference, played with the Swedish national processional march. No better lesson of the influence of pictures in war times could be given than right here, for the audience sat silent through this, and there was not even the ripple of applause for a monarch whose sympathies are uncertain. Universal pictures of skiing, showing some remarkable falls, introduced for the humorous effect, was shown with a gallop, and pictures of the railroad wreck at Grainger, Ill., had the first few bars of "Undine" overture.

Then came one of the punchiest effects that we have seen in new pictures in many a day. First were shown pictures of the martyr ship, the Tuscania leaving New York. First there was a touch of "Finlandia" overture, the solemnly played music adding a touch that caused everyone to pay a silent tribute. This was turned into the "Terror Scene" as pictures of a German U-boat were shown. And then came the big punch, America's answer, showing a number of warships. "American Festival March" was played and there was wild applause and shouts all over the house, many people standing up and crying out. This Hearst-Pathe picture was one of the biggest hits in a long time.

Mlle. D'Espinoy, of the Opera Comique, appears again this week, singing the "mad Scene" from Hamlet with remarkable effect. As the result of her frequent and exclusive appearances at the Rialto, she is to-day one of the most popular artistes in New York.

Special music was prepared for the featured picture, Olga Petrova in "The Light Within," an intensely dramatic story. There was not a suggestion of a laugh and it was for that reason that there was as much comedy as possible in the rest of the bill which included "Watch Your Neighbor," a Mack Sennett comedy of the furiously funny sort with all kinds of trick photography.

"Procession of Bacchus" is the other orchestra number. One who studies audiences at the Rialto could see that many people, regular attendants were expecting the chorus to make its appearance at any moment, for that has been done at each of the three last bills, but no such thing happened. One of the secrets of Rothapfel's success is to "keep 'em guessin'." Any one who goes to the Rialto regularly will tell you that one of the elements that delight so is the fact that you never know what is going to happen. There is a difference between disappointing people and surprising them.

That is the reason why the public backs the "R's." That is one of the reasons why a squad of American marines are being sent by the Government to have a part in the bill at the Rivoli opening Monday—which will be reviewed in the next issue—because he has kept the standard up and because everybody knows that he never lends himself to anything of the cheap in exploitation, and, as we have told you before, *the only kind of propaganda that he allows his houses to be used for is the propaganda of patriotism.*

This Week at the Strand

COMEDY and patriotism are the dominant notes at the Strand this week. And evidently the patrons at the Strand like the comedy features, for at 9.30 Sunday evening there were as great throngs waiting for admission as there were two weeks before when the first of the Goldwyn-Mabel Normand pictures was shown. This week's feature is Madge Kennedy in "Our Little Wife."

"Are Married Policemen Safe?" is a riotous Sunshine comedy with all sorts of trick photography that kept the audience in a roar of laughter. Further comedy was contributed by one of the Pathe "Analyses of Motion," this showing a horse in action. Although this is a more or less of a scientific study the results from the slowing up of the movements are comedy.

Patriotic effects dominate the Topical Review. It opens with the Pathe pictures of the Tuscania and the effect already described in the story of the Rialto, and then shows McAdoo issuing war insurance to soldiers and sailors. Striking pictures of the ice jams in the Ohio and Mississippi follow, and then a Paramount Bray, "Southern Mountaineers." Pictures of the Spanish mission at the French front brought cheers for the heroes of Verdun, and the audience went wild when the battle cry, "They shall not pass!" flashed on the screen. Then followed pictures of "Our Boys in France," and a flash of Roosevelt that brought cheers, followed by the pictures of Pershing returning from Mexico and others of the soldiers in France. Of course this got a big reception and it worked into the song that followed, Charles Semrof singing "Home ward Bound." There was an attractive special setting for this showing, a camp scene in France at night, which was highly commendable.

"Racamadour" is the scenic, and another interesting number is a Bray study of flying. "Orpheus" is the overture, and the other musical number, Anita Tagel and Anton Lescaut singing the duet from "Rigoletto."

Advertising for the Smaller Theatres

WITHIN the last month the Exhibitors' Service Bureau of the MOTION PICTURE NEWS has examined and criticized newspaper display advertising, programs and handbills from more than three hundred different newspapers. Many of these have been reproduced in these columns together with the comment. In scores of other instances the replies have gone by mail.

Theatres from the largest in the country to the "little fellows" using the country weeklies have written to tell us the benefit that they have been getting from this constructive effort. They had been accustomed in the past to having their work praised indiscriminately; they have appreciated it when they realized that at last a genuine effort was being made to tell them what was wrong and thereby improve their business.

A CONSIDERABLE portion of these requests have come from the theatres in the larger cities. In several cases the exhibitor has written that he hesitated to submit his specimens because he did not believe that we had time to go into the trouble of the smaller showmen.

And this is just where they are wrong. THE MAN WE WANT MOST TO HELP IS THE MAN WHO NEEDS HELP MOST.

You are the one who is most entitled to it; you are not incurring any debt by asking.

NINE-TENTHS of the publicity aids of the producers work for the benefit of the theatres in the larger cities. The service heads like to reproduce half page spaces advertising their particular pictures.

But the man who needs this help is the man who cannot afford to go to the expense of handsome half tones, who hasn't the training in designing artistic advertising and whose newspaper facilities are limited.

The NEWS wants to help these exhibitors. Many of them feel hesitant, probably, about sending in specimens of their work because they know that they are bad and because they do not care to have this fact commented upon publicly. In such cases we will be very glad to send the criticisms by mail, and without any expense. When you wish a private reply you need only to so indicate.

NO theatre is so small that it will not get the same service from us that we would accord the biggest house in the land.

Most of all we want to help the little fellows. You are not TOO LITTLE and there is NOTHING TOO BIG for us to do for you.

Let us help you. All our resources, all our expert advice will be centered on YOUR case, and you will have our solution of your problems, governed by but one purpose—TO HELP YOU.

House Program Affords Theatre Chance to Get in Close Touch with Its Patrons

(*Continued from page* 1136)

an interest in them. There are dozens of topics of civic or neighborhood interest that will be timely. But let us suggest here that you never enter into politics and factional matters. We have before us one house program in which the manager, in his belief that he is making his program "chatty," brings personal paragraphs on his patrons into his columns. That may bring a laugh from some of your people but it is a mighty dangerous ground on which to tread.

We know of one manager in one of the smaller cities, where there was a fast independent baseball team, who devoted a page in his program to talking about the local club. We were seated in a film office in the nearest exchange city when the discussion of the program arose. "Look at the idiot," said one supposedly wise salesman. "I'll bet he doesn't have ten people at his matinee the next time there is a ball game in town." But this man did not see that this baseball team was a part of the town, that the town's pride was in it. *And he didn't realize that what this theatre manager was trying to do, and doubtless doing, was to make this theatre a part of the town and share in that civic pride.*

The closer you can get to your people is a mighty good thing and we don't know any better way than through the house program.

We had intended in these articles to go further into the criticism of various programs that come to us, but in a way that would be more of repetition, a discussion of types and methods. We shall be very glad to take up under "Your Idea—and Ours" a discussion of any programs and point out the good and bad things, or to discuss them with you by mail. Here we have tried to discuss the essentials, dividing the programs into various classes. There are certain things that you should always remember:

Always try to make your house organ the best possible, but never get overambitious. Never try to do anything on a big scale that will turn out to be an apparent cheap effort. Better to have a four-page folder on neat paper with clean type and intelligently prepared than a half-hundred pages of matter that is simply thrown together.

Your program is to serve a double purpose. To give the people in your theatre the data for the present bill and at the same time to so present facts about the pictures that are to be seen later in the week in such an attractive form that the patron will want to see that feature.

Advertising will probably pay the expenses of your program, but there is no reason for your antagonizing your local newspaper and you should never let any advertising matter creep into your program that is not up to the standard of your theatre. Don't sacrifice either content of the display or the style of it to a few dollars. Better be without it for a short time than ruin your whole appearance.

To be of value to yourself and your advertisers your program must be one that the recipient, if he gets it through your mailing list, will preserve and read it during the period that it covers, or that the patron who gets it in the theatre will take home with him.

Your newspaper advertising might be described as the well-known "clarion call" for your theatre. *Then just as truly the house program ought to be your intimate word to those same patrons.* It ought to link you and your theatre closer up to them. It is the thing that represents you after the screen is dark, the sort of a program that the women folk glance over in miladi's boudoir and the men folk read as they smoke their goodnight cigarette.

Yes, there is a lot of difference between the mere printed folder and the program that stands for something. And when you get down to the very bottom of it all, it is the same old story that is true of every portion of your business—the difference of running a "movie show" or of conducting one of your community's institutions.

You are not going to war. The men who are need all the comforts you can give them. Help them get cigarettes. That is your patriotic duty. If you aren't helping in the "smokes" campaign, get busy—now. Don't be a slacker!

Your Idea---and Ours

WE have been preaching right along the value of cuts in your advertising, and here is a splendid example of how the use of a cut and with the reading matter in very small letters can produce the most distinctive and striking of displays. This is



the work of the Strand theatre, Omaha, and occupies a space four columns wide by ten inches deep. The picture has been borrowed from the original distributor's advertising in the trade papers and has been cleverly adapted to the purpose of the Omaha house, with the result that not only on account of its size, but because of the originality this display stands out on the entire page of the newspaper as the ONE THING to look at. And that is the ideal result.

And here is a little thing that we want to call to your attention. This picture was to be shown through Wednesday. The designer did not take your attention away from this picture for a second by announcing, even in the smallest type, the bill for the last half of the week.

The "Gees" in exaggeration pull to the left. They put the "Haws" on you.

ROYAL THEATRE, Providence, R. I., scores a hit with the use of a distinctive design in each of its Sunday displays. These specially drawn displays are always attractive and they are of special importance where the advertisements of all the theatres are placed together and one strives for distinction. With the exception of one thing we would declare that this was a splendid idea of exploitation. We cannot get away from the theory that every exhibitor ought to sell his first show first. Now in Providence there is no Sunday showing, and so this rule would apply to Monday. We would follow the idea of the Royal, but we would base this display such as is given to "The Honor System" on the Monday and Tuesday attraction. The fact that "The Honor System" may be the stronger picture should not enter into the argument, for that is all the more reason why it will sell itself when the time comes. The Royal, we believe, makes the mistake of, in a measure, inviting the people to wait until Friday and Saturday by saying, in effect, "Yes, we are going to have a show the first four days of the week, but the real attraction comes Friday and Saturday." An ideal arrangement would be for the Royal to follow this policy in the Sunday papers, the display based on the Monday show; the same plan on Tuesday afternoon and Wednesday morning based on the Wednesday show and again Thursday afternoon and Friday morning on the week-end show. We are sure the aggregate receipts would be larger.

We like the way that the name of the theatre is displayed and linked in with the



sketch, but we would suggest that in all such cases the letters should be exactly the same shape, whether in black or white effect, in all the advertising.

The Royal also uses this style effectively on special occasions like New Year's week. These Sunday displays regularly occupy a space three columns wide by five inches deep.

Where you want the superlative in your exploitation is in the word of mouth advertising of the patron AFTER he has seen the show.

HERE is a convincing piece of out-of-the-ordinary advertising that was put over by the Zelda theatre, Duluth, Minn. Preceded by a liberal advertising campaign, the theatre was packed on the opening day to see "Womanhood." Certainly one of the best sales arguments that could be advanced was that a record crowd saw this picture and went away in praise of the production. So the display writer hit upon the idea of publishing the exact figures and inviting those who failed to attend to ask those who did. And the



display puts the adjectives in the mouths of others.

The writer of this display is to be congratulated on having said just enough and stopping. He had a right to presume that the advance advertising had carried a lot of weight and he was correct in figuring on the psychological effect of his announcement of the 3,383 patrons. It would make anybody who didn't already know ask about the picture. It was simply a case of sweeping the current along the faster. The display is three columns by ten inches.

The smile of your cashier may be one of your best revenue stamps.

ACADEMY THEATRE, Selma, Ala., was one of the first of the theatres in smaller cities to get attention in these columns, and we are glad to say that the manager of this house has shown marked progress with his displays, considering that the resources of his city's newspaper are limited.

Here he has achieved a very effective result. The thing that we don't like about the display is the list of names of the supporting cast. The public is not convinced by a mere string of names; it suspects that this is all you have. We would have men-





What Live Wires Are Doing

tioned the name of Wallace Reid as playing opposite Miss Farrar, and then have used the entire space alongside the cut for some striking phrase descriptive of the production.

There are seven days in every week. Remember that in your think department, if it does not apply anywhere else.

RECENTLY we discussed here the system of the Alcazar theatre, Birmingham, Ala., which uses an entire page in the Sunday issue, getting a special rate because it devotes part of the space to reading matter At that time we said that, though this



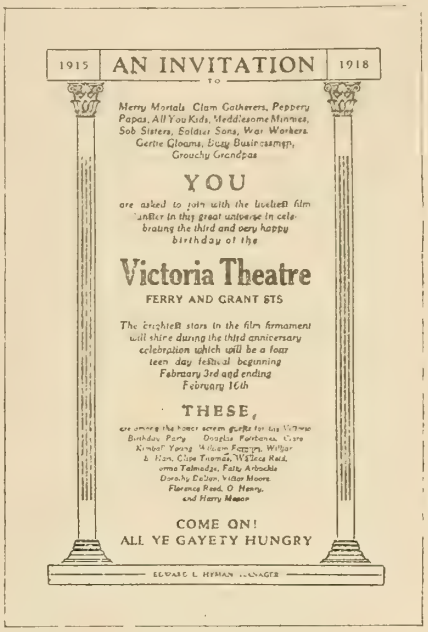
plan had been worked successfully in some communities, we did not like it as a policy.

Now here is a case that emphasizes one of our objections. The Alcazar played "The Crisis" for an entire week. The picture was largely made in Mississippi, the adjoining state. Birmingham is not simply a Southern city, for, because of its great manufactories, it has brought in a large Northern population. And so the way to have advertised this picture to have attained the maximum results would have been with a big smash. True a page is devoted to this picture, but a page is devoted to the Alcazar each week. So there was nothing striking about this, nothing that would call the special attention to those who did not ordinarily read this page. The display portion was far too crowded for the amount of matter it contains. With the whole page used for real display and the big striking features of the picture brought out in bigger type we believe the box office results would have been greater.

Clean the holes in your pepper box and give it a good shake; that'll start something.

CLEVER, chatty and interesting is the front cover of the house organ of the Victoria theatre, Buffalo, for its anniversary fortnight.

Manager Edward L. Hyman has always been able to make his program attractive by the intimate manner in which he talks to his patrons through his house organ, but there has been no better example than this


1915 AN INVITATION 1918
TO
Merry Mortals, Glum Gatherers, Peppery Papas, All You Kids, Meddlesome Minnies, Sob Sisters, Soldier Sons, War Workers, Gertie Glooms, Busy Businessmen, Grouchy Grandpas
YOU
are asked to join with the liveliest film starlets in this great universe in celebrating the third and very happy birthday of the
Victoria Theatre
FERRY AND GRANT STS
The brightest stars in the film firmament will shine during the third anniversary celebration which will be a fourteen day festival beginning February 3rd and ending February 16th
THESE,
are among the honor screen guests for the Welcome Birthday Party Douglas Fairbanks, Clara Kimball Young, William Farnum, Wilfred Lucas, Blanche Thomas, Wallace Reid, Norma Talmadge, Fatty Arbuckle, Dorothy Dalton, Victor Moore, Florence Reed, O. Henry, and Harry Mestayer
COME ON!
ALL YE GAYETY HUNGRY
EDWARD L. HYMAN, MANAGER
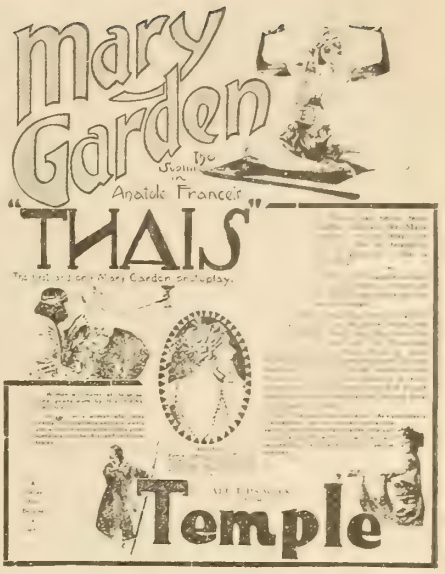
in which he cites the list of noted stars who have been assembled to amuse the patrons during those two weeks.

There's a swing to this: "Merry Mortals, Glum Gatherers? Peppery Papas, All You Kids, Meddlesome Minnies, Sob Sisters, Soldier Sons, War Workers, Gertie Gloom, Busy Businessmen and Grouch Grandpas, you are all invited, etc." It's good stuff once in a while and it's bound to pay, especially in the case of neighborhood houses. It has the added punch of being timely.

Don't wait for your patron to tell you how good you show; make him effervesce with the delight of it.

WHILE this display is very much better than the average, what is there that is really wrong with it? The manager has used a space five columns wide and nearly a page in depth. It had the advantage that it dominates the page on account of the space it occupies, but it still has the "crowded" effect and that means that less people read it than should have read it.

We have told you often not to divide interest in two different productions that you may have coming on two different dates. The same thing applies to a single picture. Do not leave the impression on the patron that you are trying to reproduce for him everything that the picture is going to show. Make one thing stand out as your central idea. This display of the Temple theatre could have been made much better by using one of the larger cuts of Miss Garden and then just a few striking sentences about the production. Here is a point to remember: When you increase the



amount of space you are using, don't at the same time increase the amount of matter that you put in it. That doesn't put any more punch in your advertising.

Exaggeration is like the odor of onions—it may attract a lot of attention, but it is just as sure to drive people away from you when they get "wise."

THIS is a perfect display. Please note that Loew's Stillman theatre, Cleveland, has included every possible essential in this advertisement, and yet the things that stand out are the names of the theatre, and of



the star and the title, and, of course, the picture of Norma Talmadge. And then in smaller type neatly arranged at the bottom of the advertisement we are told that it is an adaptation of Rupert Hughes' book, and that the star plays the dual role. At the top the theatre carries its name plate, prices and hours.

It is rather seldom that one sees such a well balanced display. The man who designed this has an eye for the niceties and appreciated thoroughly the points that ought to be called to the attention of the reader and the things that the reader would look for. To use the slang expression, he "played both ends against the middle" with splendid results.

Training Eyes of the Women on Me

This is the sixth of our series of articles, "The Diary of a Successful Exhibitor," by an exhibitor who tells each week what he is doing to develop his house, the lessons that he learns and the errors that he discovers. It is a frank discussion of the pleasures and evils of exhibition in a town of 15,000, and the tips contained here will probably be of value to managers in all sections.

By a Successful Exhibitor

ONE of the early lessons I learned was to make an appeal to the married women of the community. Before I started my theatre, the other houses were largely patronized by the young folks and the men of the community. Of course many of the wives came with their husbands, but there were few instances when the women came alone. I found that I was getting the men folks and the children out of the best families, but that the women were not interested. So I determined to make a special effort to enlist these among my boosters.

Because I have already referred to the circular letter evil, don't come to the conclusion that I do not believe that there is a very good use for such letters when the picture justifies it. It was one of the first means I used of getting in touch with the mothers of my section. It required some trouble, but I had carefully prepared four lists of these mothers; one for mothers of boys over sixteen and under sixteen, and for mothers of girls of the same ages. The first picture on which I tried this experiment was one in which a famous star appeared. It was founded on a book which most of the mothers had read during their own girlhood. I had the personal letters prepared and typewritten, actually signing each one. After referring to the fact that this star would be seen in a certain picture at my theatre on a given date, I added:

"Here is a picture that will have an especial appeal to girls under sixteen. I know that they will all want to see it, and I am not writing this letter to draw their patronage, but to ask you to come to the theatre during this engagement and see the class of productions that we are offering, and to convince you that your children are always safe in my theatre. The play will interest patrons of all ages and I am sure that your attendance will convince you that the photoplay offers a great deal in clean and wholesome entertainment."

You will note that I did not stress the picture itself, but I laid the main emphasis on my theatre. The results were slow, but sure. When I had opened my house grown women rarely came to my house alone or accompanied only by other women. *Within two months after I inaugurated this system my matinees were showing that the older women, without male escort, were in the majority at the matinees.*

Before I had worked out a solution of this idea I had expressed my desire to get the interest of the women folk of my community to the traveling representative of one of the film companies. "Why here's just the thing," he suggested. "Have a matinee for women only and you will pack them in." I returned that I never meant to have pictures in my house which were so raw that I would have to separate the sexes. "That's not the idea at all," he explained. "But you know the curiosity of women. It gets them all excited and they'll come." Then he cited to me the example of another exhibitor and pulled a letter from his pocket showing that this exhibitor had broken his records on a certain picture—and one that was not extra sensational, by showing it to women only in the afternoon and to men only in the evening.

"I wouldn't give a hurrah to make a record for a single day," I told him. "I don't care a continental to get people to my theatre one day; I want to make them patrons." And that is the solution of the whole problem. Anybody can ballyhoo a crowd into the house, but what of the next day? And the next month?

Here is a point where some exhibitors may disagree with me, but in my opinion one of the biggest mistakes that I made was in connection with my determination to enlist the co-operation of the women. Representatives of the home missionary society of one of the local churches came to me and asked me to give a benefit. I agreed promptly, telling them that they could have all the receipts over my actual expenses, and not including my time. One of the first results was that I actually lost money, because I could not charge up the pro rata of standing expenses against them. The next was that every other society in the town, including a couple from every church and Sunday school, various charities, women's branches of fraternal organizations deluged me and I could not get away with it. Once I had started I had to go through with the list, for I could not afford to play favorites. You may know the jealousy that exists in small cities between different denominations, and all that. Although I appreciated that I had taken an unwise step, I knew that it would be still worse to antagonize any one of the societies. But the worst result of these benefit performances was that they not only hurt my business on the second day of my showing of the same films, but a great share of the patrons who were besought to buy tickets got the idea that I was getting some financial benefit out of it and really blamed me as the cause for their being solicited.

Once I was through with the list I made a firm determination. The fact that some of the societies had requested to put on their own programs with added numbers gave me the idea. When the next society came to me for its second benefit performance I offered the use of my theatre, lights and heat and the service of any of my employes at cost to them during the morning hours. I even volunteered to get the film for them if they wanted it—to get any pictures they sought at the cost price, but they were not to be the pictures that I was then showing. I also offered to contribute just as much as any merchant in the city, but I further barred the sale of tickets through my regular channels. At first there was some bitterness over this ruling, but it died away. My theatre was often used for meetings of various societies which were too large for the churches, and for such conventions as met in my town. I was always ready to grant such privileges, even anxious.

Now in cases like a benefit in these war times for the Red Cross, or something of that sort, I would not hesitate to make an excepion, but in my opinion it is a mighty bad idea to get into the benefit habit. Why, every time an old woman got sick and needed a few dollars some big, kind-hearted spirit in my neighborhood would suggest a benefit—at my theatre, and at MY expense. Now I do not believe that there is any one in my town who has the reputation of being more public spirited than myself, but the exhibitor is unwise, in my opinion, who allows his theatre to be used as a mere excuse to gather money for others. After this, cash contributions to worthy causes for me.

In addition to this I would display slides for these benefits, and by carefully explaining all that I would really do for them, I got by with my reverse policy, though not so very many of the societies used the morning idea when the full responsibility for the receipts fell on them. Then they realized that I had been bearing the full brunt of it.

I know that many exhibitors will contend that these benefits are a good way to get new people interested in your theatre. It may be in some communities, but not in

(*Continued on page* 1144)

ON BENEFITS

Probably You Have Made Them Worth While in Your House

SUCCESSFUL EXHIBITOR suggests that many may disagree with him on barring general benefits in his theatre, but he limits his recommendations to towns of his size. Many managers of neighborhood houses have found these good business builders where they were helps to raise money for organizations in their immediate neighborhood because it stamps the theatre as being a real part of that community.

We would be very glad to hear from exhibitors who have made successes through benefit performances. While we consider the articles by Successful Exhibitor most interesting and mainly intensely sound business we are always anxious to hear from those who disagree with him and to learn how they scored successes by different methods.

Rothapfel's Answers to Exhibitors

Mr. Rothapfel Will Answer Here any Questions Regarding Problems in Exhibition. The Only Conditions Are That the Questions Must Not Bear on the Merits of Particular Pictures or Services and That They Must Come Through the NEWS. Address Your Inquiries "ROTHAPFEL ADVICE, EXHIBITORS' SERVICE BUREAU, MOTION PICTURE NEWS."

XXXIII—Here is a point that comes up frequently in the dealings of a small town exhibitor with the exchanges. Recently I booked a big eight-reel feature and advertised it by hand-bills all over the county. I arranged to play this picture for two days, because I expected to get a number of people from surrounding towns. I had been following the various articles about increasing the appeal of the theatre and thought that this was an excellent opportunity. Now this picture was booked for Friday and Saturday. We cannot run Sunday shows. My town is five hours from the nearest exchange city and there is but one train a day from that city, the train that brings my pictures getting in about 1 p. m. when my show starts at 2:30. Now the morning of the day that I was to show the picture I received a telegram from the exchange saying that it had failed to receive the film from the town that had used it the day before and that in its place the exchange was sending me a five-reel feature, a two-reel comedy and a one-reel subject. It was too late for me to notify the people who had come from a distance, though I got the reel feature in time for Saturday's show. The result was that I put the Friday show back to the usual price and then played the feature Saturday without raising the price, paying the exchange accordingly, and not the amount I agreed to pay, because I really lost money on the deal. It was probably really not the fault of the exchange, but it certainly was not mine and under the circumstances not only hurt my receipts for the two days but blocked me in my efforts to widen my field. What would you have done under the circumstances? Now this is not merely a lone case. Some of the exchanges do not seem to care a rap whether they send you the picture you have booked or not, especially when they know you can get no other picture in time.—North Carolina.

THIS is not a point for me to answer.. I can't help you except to tell you that if your exchange does not give you service as exemplified in your grievance, and there seems to be no improvement or redress, make your case known to the president of the corporation for which the exchange works. All large corporations having exchanges are reliable and wish to see that the small exhibitor gets a square deal. Some hot letter would go to the exchanges that did not cooperate with exhibitors and give them good service.

XXXIV—When I took control of this theatre it had already been named after a brand of films. While I myself would not have tied myself down by selecting such a name, the house was still playing that brand of pictures when I took charge and I knew the difficulty of changing the name of a house, especially one that pulled business because it was known to be the best show in the section. Now for good reasons I threw out those pictures and one of my competitors is now showing them. His is a new house and he advertised the name of the brand in big letters in the place where the name of the theatre would usually hang with the added word "Films," in smaller letters below. I do not care to get into any controversy with him, but I do want to prevent the two houses from becoming confused. What steps would you advise toward changing the name?—Branded.

YOUR case is simply this: You have learned through bitter experience that unless you make the theatre the important thing you will suffer. Make people come to the theatre to see the pictures rather than to come to see the pictures at the theatre. Your theatre will prosper if you do this—regardless of what its name is. The *theatre* is the thing. Give it an individuality, an atmosphere. Let people learn what it is, where it is, what it does. Have them acquire the habit of coming to your theatre. The name is not as important as the individuality. In other words, make you and the *theatre* the dominant factors.

XXXV—I am starting a theatre in a town of a little more than 1,000, about one-fourth of whom are negroes and do not count. There is a fair population in my section to draw from. I have arranged to show but one day a week, on Saturdays, so as to get the farmer trade for my matinee. To show another day will only cost the charge for the film rental. Would you advise me to give shows two days a week, and, without entering into the merits of different companies' product, how would you advise me to make the programs on the two days so different that I would get the people twice. Other shows that have operated here in the past have not been successful, but I believe that I know some of the reasons and I am determined to run pictures with nothing of the suggestive about them.—Oak Grove.

I AM not sufficiently acquainted with the particular conditions obtaining in your locality, consequently it is a bit difficult to give you an answer with any emphatic assurance of its infallibility.

However I should say that if you can possibly run two different programs a week, do so. At first business may be poor, and you may lose, but keep at it. *A patronage may be slowly acquired, but once acquired, if your work continues good,* it is tenacious. It may be a little fight for you, but it's the struggles and pains and hard knocks that make the things you finally achieve worth while. The things which come easy are usually not worth much. I am glad indeed to learn of your intention to run pictures with nothing of the suggestive about them. It will pay you personally and financially.

I am indeed delighted with your determination and wish you success. I know you will achieve it *if you do snappy effective work, and keep your shows clean and wholesome.*

ANSWER COLUMN CHANGES

Many New Points to Be Added to Be Covered in Replies to Readers of the News

WITHIN a short time the Exhibitors Service Bureau will announce a most comprehensive plan for dealing with all possible questions from exhibitors.

Mr. Rothapfel announced originally that he would be glad to reply to the various questions, but he has no idea of the number of angles that these questions would cover. He is willing to give ample of his time, but some of these inquiries are outside of his present lines of work.

The NEWS is working out the plan to be followed and an important announcement will be made very shortly. In the meantime exhibitors need not hesitate about sending in their inquiries. They will be given prompt attention either through these columns or by direct letter. Mr. Rothapfel will continue to contribute his opinions regularly, but only such questions as really need his attention will go to him.

XXXVI—I understand that you started in your career in a town where the foreign element was large. I have a theatre in a section where the population, figures only considered, is large enough to support a theatre splendidly, but the fact is that three-fourths of these people are Italians. On occasions when I have had special Italian pictures like "Maciste" I have been able to put them over through special circulars in Italian. However, this is not practical in most of the pictures that I have to show. I would like to have some of your experiences in dealing with the foreign element.—A. N. G.

IN your case you may or may not be making a big mistake. It is a doubtful proposition—you have to have confidence in yourself. The case calls for good judgment all along. I showed melodrama—stuff with a particular appeal to the foreign element.

But I gradually worked them out of it into more beautiful things, and pretty soon the taste for hifalutin melodrama was on the wane. But it is important that you do not let the people know that you are teaching them. Wean them along and have them think your way, but don't make the teaching part of it obvious or apparent. I led my audiences to better things gradually. It is a good thing to announce your program in Italian.

Have an interpreter, but get a good one, one who knows the idiom and dialect, because a strictly literal—word for word—Italian translation, in an attempt to sell a show, may make the whole thing look insane.

Your interpreter *must be a good one, a man who has a certain initiating resourcefulness, who knows how to sell a show to the Italians of your locality,* and to appeal to them in an understandable, coherent, natural, colloquial way.

He must know not only Italian, but Italians; not only Italians, but Sicilians (who probably comprise the greater portion of your population).

He must know not only the *popular dialect* but the *popular mind. He must be a man of the people.* In my little five cent showhouse I had so many languages to translate, that I did it by signs.

Use plenty of photos—*pictures are always universal.* Now I presume Mr. Laemmle will send me a letter of thanks and a check which I will return, because I don't mean what he wants me to mean.



Details of the New Year setting at the Circle theatre, Indianapolis

Five Popular Songs Used with Single Reel of Comedy for Joy Effect at Rivoli

"DON'T merely throw the pictures of lesser-known stars on the screen and expect them to equal in drawing power those who have been favorites almost since the beginning of pictures." That is what S. L. Rothapfel advised in the presence of a chief Paramount official after the first showing of Vivian Martin in "A Petticoat Pilot" at the Rivoli last week. "Music and the atmosphere around the presentation has everything to do with it," he added, and he has shown this by the sort of a bill that he has at "The Triumph of the Motion Picture"—a bill of unusual charm throughout, one that carries with it the delightful spirit of the feature.

A smooth-running program is one thing to talk about and another to achieve, yet such programs send the patrons away from the theatre with the "delighted feeling" that makes business. It takes a lot of work to do this. For instance, take the Drew comedy which closes the bill, "The Bright Lights Dimmed." During this one reel there were no less than five different airs used, and all of them popular, "My Wife's Gone to the Country," "Auld Lang Syne," "There'll Be a Hot Time," "For He's a Jolly Good Fellow" and "I'm Lonesome." *Do you think anybody can get away from the theatre unless they're humming one of these and in a good humor with the world?*

After the overture, "Il Guarany," the first of a series of films on "Hunting Big Game in the North" were shown. These were taken under difficult conditions, which sometimes makes them appear worn, but they contain some remarkable shots, including pictures of salmon in the water, and even greater things are promised in the reels to be shown. This was shown to the "Sigurd Josalfar" suite. Joseph Martel and the Rivoli male chorus, with the setting of a student inn, sang "The Stein Song" with excellent effect.

To the music of "Police Parade" the scenic opened with Universal pictures of New York policemen keeping in condition, which continued through pictures of New York first "city mother." Mutual pictures showed the new Quebec bridge, with Herbert's "World's Progress March," and then

(*Continued on page* 1145)

Circle Stages Tableau in Celebration of the New Year

CIRCLE theatre of Indianapolis' New Year's stage spectacle, created and produced by S. Barret McCormick, was a beautiful tableau and curtain-raiser, entitled "The Muses Greeting of the New Year," and symbolized the waiting of the Muses of Music, Art and Dance for the birth of 1918.

The musical setting to the tableau was the majestic 1918 Festival March, presented by the Circle orchestra, under the conductorship of Max Weil. When the curtain rose to the first strains of the composition the stage was disclosed as a gorgeous garden in the centre of which, between two massive columns, stood a huge gate of gold and blue.

At a trumpet blast in the orchestra the big gates slowly parted and through a stage dimmed in blue one saw the broad vista of the heavens, with hundreds of stars twinkling and fleeting clouds passing over. In the midst of this was suspended a huge globe nearly twenty feet in diameter, with the map of the world outlined.

Below, on a large marble slab, stood three girls in Grecian dress, the three muses, Music, Art, Dance, with cymbals, pipes and pieces of sculpture, waiting to offer their gifts of gladness to the New Year. Another trumpet call and the figures, 1918, slowly dimmed through the surface of the globe, then as orchestral music reached its most majestic phrase the egg-shell-like covering in a part of the globe fell away and a tiny cherub, nude save for ribbon about his waist, peeped out from the top of the world to behold the waiting muses.

Among the many stage creations and tableau produced by Mr. McCormick at the Circle, nothing has been more fitting to the spirit of the season or more artistically done than this.

How an Exhibitor Got Interest of Women

(*Continued from page* 1141)

mine. In neighborhood theatres in larger cities and in the smallest communities they may be a good thing. *I contend that you should bring people to the theatre on the worth of the entertainment that you are going to give them, and on no other ground.* That is the only way that you can build permanent business.

Week after week I was using more and more methods of exploiting my theatre, but I never used any but a legitimate showman's excuse for calling their attention to my house.

Other plans that I used to build up interest of the women especially I will discuss in the next article.

You are not going to war. The men who are need all the comforts you can give them. Help them get cigarettes. That is your patriotic duty. If you aren't helping in the "smokes" campaign, get busy—now. Don't be a slacker!



At the left one of the display cards of Educational on "The Head of War Creek," showing relation of border and scene, and at the right scene from the display on "Oddities in Film Form"

5 Popular Songs Used with Single Reel

(*Continued from page* 1144)

followed some more of the delightful Finley nature pictures, while the orchestra played one of its original Indian compositions. Skiing scenes from Pathe were shown with a gallop, and there was a second gallop with Universal views of an auto race on the frozen Hudson. Then came one of those particularly clever Cornoet-Educational bits, "Confessions of a Money," which brought roars of laughter and which was shown to "Vanity Caprice." Universal pictures of the rodeo for the Red Cross and bringing in Fairbanks followed and there was played the original music prepared for the Fairbanks opening bill at the Rivoli. This was followed by a Hy Mayer cartoon showing despotism being snatched from the torch of the Statue of Liberty, for which the last sixteen bars of "Hail to the Spirit of Liberty" march were used. Then came splendid Pathe pictures of soldiers at Camp Upton, which ended with "The Girl I Left Behind Me," which led immediately into the next number, Miss Gladys Rice singing "My Hero," from "The Chocolate Soldier."

This young woman has made a big hit at the Rivoli, and with six members of the chorus all knitting sitting around her, the song got an ovation. The lighting effects for this were unusually striking, with the dome in red and the proscenium in green with green effects about the stage and the dome of the rose garden in green.

Then came the feature with the delightful musical score and the atmosphere of serene happiness to greet it. It got a big hand at the conclusion. Further delight was added to the bill by the appearance of one of the tiny pupils of the Helen Moller school, a child of eight, dancing "The Wood Nymph." While it was a splendidly executed number, the audience had caught the spirit of the "happy evening" that we have mentioned, and the result was that the number got one of the biggest receptions that we have ever seen accorded anything at a motion picture theatre. *Unquestionably it was a case of leading the spirit of the audience up to this;* of bringing the delight so strong that it insisted on an outlet in vociferous applause.

And then the final number, the Drew comedy that we have already mentioned. Is there any wonder that the young fellow snuggled his girl up closer to him as they went out and that the father and mother were all smiles?

PROGRAM? YES

Plenty of Times to Submit Yours for Criticism

WITH this article the general discussion of house organs closes, but we will be very glad to criticize the work on any theatre from time to time, either in the columns of the NEWS or through personal letters, as you desire. Of course this service, as all other services rendered by this paper, is free.

Where you send in copies for reproduction, send two as it is often necessary to use both sides. Always a more intelligent basis for comment is afforded when programs covering several weeks are included. We will be very glad to be placed on the regular mailing list of all houses and to notice the programs from time to time as they bring up new subjects of industry to the exhibitors as a whole.

Striking Posters Issued by Educational for Bruce Scenics

EDUCATIONAL FILM CORPORATION is putting out a remarkable line of rotogravure cards for the artistic decoration of lobbies of the theatres showing the Robert C. Bruce scenics released by that company. These are in addition to the one-sheets that are issued and are intended for use either in framed display panels especially prepared for them or in special arrangements in lobbies.

These posters are in tone effects, each one showing some actual "shot" from the production they advertise, and their dignity is in full keeping with the subject. Exhibitors who are paying especial attention to the scenics or who are trying to attract new patrons to their theatres through their showing will find these new poster cards of the greatest pulling power. The cards are 22 by 28 inches and are printed on very heavy stock, so that they will not be easily damaged. The lettering is a secondary matter and do not give the effect of the ordinary flaring poster.

It is pointed out that unusual charm can be given the lobby by the use of one of these pictures in a central position. If desired the effects from the picture can be further carried out in the remainder of the display. They are also of the class of pictures that merchants will be willing to have placed in their windows, for they are the absolute opposite of the circus effect that obtains in most such matter. A still further permanent use can be made of these by having them framed and placed around the foyer or in any part of the theatre. They are far more attractive than many of the scene pictures for which theatres pay large sums.

Ready Made Ad-Talks

Harold Lockwood in "Broadway Bill," Story of Lumbercamp Life in Maine

(Metro Five Reel Production)

"Broadway Bill" in five reels is the late picture in which Harold Lockwood is seen. It will be seen on the screen of the ——— theatre on ——— of ——— week. In the supporting cast with Mr. Lockwood are seen Martha Mansfield, Cornish Beck, Stanton Heck, Raymond C. Hadley, Bert Starkey, W. W. Black, Tom Blake, William Clifford and Art Ortego. The story was written and the production made under the direction of Fred J. Balshofer. Bill Clayton is known the length and breadth of Broadway as Broadway Bill. Bill could drink more booze than the next fellow and could lick his weight in wild cats. Muriel Latham, the girl he loves, shows Bill the error of his ways and Bill determines to turn over a new leaf. He goes to his friend John Underwood and obtains permission to go to Underwood's lumber camp in Maine to work out his regeneration. On his way to camp Bill has his first encounter with his old enemy John Barleycorn. He gets the better of his enemy, however, and guided by an Indian trapper arrives at the camp. He is put to work as a lumber jack. The foreman, Hardigan, is suspicious from the first because he believes Bill has been sent from New York to investigate. Hardigan has found a lot of bird's-eye maple in the vicinity and has turned it over as his own without notifying Underwood. He plans to get rid of Bill and causes a tree to fall on him, but Bill escapes with a broken leg. Bill overhears a plot to get rid of him, and he confronts Hardigant and a fight follows. Bill whips the foreman and he is discharged. Underwood learns of the affair and decides to visit his camp. He brings with him his wife, Muriel Latham and her brother Jack. Bill has read an erroneous statement in a paper announcing the engagement of Muriel to an old contender for her hand. Bill gives up when he learns this and starts out for a regular time with his enemy John Barleycorn when Muriel arrives. The regeneration of "Broadway Bill" is complete.

At the ——— theatre on ——— of ——— week, "Broadway Bill," with Harold Lockwood.

Sennett Comedy, "Watch Your Neighbor," Charles Murray and Mary Thurman

(Paramount-Sennett Two Reel Comedy)

Mack Sennett's latest comedy production for the Paarmount program is "Watch Your Neighbor," with Charles Murray, Mary Thurman, Wayland Trask and Edgar Kennedy in the leading roles. The comedy is in two reels and is a roar from start to finish. It is unlike Mack Sennett's recent comedies. Victor Heerman directed. An undertaker, presented by Charles Murray, enters a partnership with a doctor, and for better efficiency the undertaker and doctor take adjoining offices. This proved to be a great scheme and business getter for both partners, but the doctor did not take into consideration the fact that his "better half" might be lost to him in the business rush which followed. The undertaker falls for the doctor's wife and the fun starts when he attempts to cover up his scheme to rid the world of the doctor so that his wife might be his and his alone.

"Watch Your Step" offers a laugh a minute. It will be seen on the screen of the ——— theatre on ——— of ——— week.

J. Warren Kerrigan in Second Paralta Picture—"The Turn of a Card"

J. Warren Kerrigan's second Paralta feature is titled "The Turn of a Card," written by Frederick Chapin and scenarioized by Thomas J. Geraghty. Every time a star comes out in a new picture it is customary for the producers to say that such-and-such a picture is the star's best. This statement can be made without any scruple in referring to Mr. Kerrigan's second Paralta picture. It's a corker and one that will please the most varied audience. There is entertainment every minute. The production is in seven reels and every one of the seven contains something new in the way of comedy situations and strong dramatic action. The action centres about Western oil fields and a country estate on Long Island. In the supporting cast with Mr. Kerrigan are seen Lois Wilson, who is seen in the principal feminine role and in chief support of Mr. Kerrigan; Eugene Pallette, David M. Hartford, William Conklin, Eleanor Crowe, Roy Laidlow, Clifford Alexander, Albert J. Cody, Wallace Worsley and Frank Clark. Oscar Apfel, one of the best-known directors of the photodrama, created the production for screen presentation. The comedy element which is brought out in this picture is some of the best that has been presented.

READY-MADE AD-TALKS PUBLISHED IN LAST WEEK'S ISSUE

February 16, 1918.

FEATURES

TITLE OF PLAY	PRODUCER	
"Madam Jealousy"	Paramount	5 reels
"A Petticoat Pilot"	Paramount	5 reels
"Our Little Wife"	Goldwyn	5 reels
"The Captain of His Soul"	Triangle	5 reels
"Real Folks"	Triangle	5 reels
"A Mother's Sin"	Vitagraph	5 reels
"Broken Ties"	World	5 reels
"The Marionettes"	Select	5 reels
"Flare-Up Sal"	Paramount	5 reels
"Jilted Janet"	Mutual	5 reels
"Naulahka"	Pathe	6 reels
"Bud's Recruit"	General	2 reels
"Who Loved Him Best"	Mutual	5 reels
"The Moment of Victory"	General (O. Henry Feature)	2 reels

"The Turn of a Card" will be seen on the screen of the ——— theatre on ——— of ——— week. It is by the turn of a card that Jimmie Montgomery Farrell, as interpreted by J. Warren Kerrigan, wins a Long Island estate. Watch for the turn of the card that involves a stake representing $80,000 in cold cash.

Winifred Allen and Earle Fox in "From Two to Six"—Mystery, Comedy

(Triangle Five Reel Production)

One of Arthur Stringer's most popular stories, "The Button Thief," has been adapted to the screen by Triangle under the title "From Two to Six" and will be presented on the screen of the ——— theatre on ——— of ——— week with Winifred Allen and Earle Fox in the featured roles. Miss Allen is one of the most charming actresses on the screen and in this production she works to fine advantage. Earle Fox will be remembered for his work opposite Constance Talmadge in "The Honeymoon." In the supporting cast are seen Forrest Robinson, Robert Fischer, Margaret Greene, Clarence Handyside, Charles B. Wells, Madeline Marshall, Amy Somers and Riley Hatch. "From Two to Six" was produced under the supervision of Allan Dwan, who has been engaged to direct Douglas Fairbanks in his future pictures and who was responsible for the direction of Mr. Fairbanks' last big success, "A Modern Musketeer." Albert Parker directed, assisted by Thomas F. Tracey. Roy Vaughn was at the camera. The locale of the story is centered in New York and one of New York's famous hostelries is the seat of much of the action. The picture is essentially a mystery drama as presented on the screen. There are some nice bits of comedy thrown in, and altogether "From Two to Six" affords an excellent hour's entertainment. Miss Allen and Earle Fox are seen to fine advantage in this production The story tells of a young girl's adventures in recovering valuable plans stolen from her father by a band of German spies. She recovers the plans and wins a husband.

At the ——— theatre on ——— of ——— week, "Two to Six," with Winifred Allen and Earle Fox in the featured roles.

"The Thing's the Play," Late O. Henry Picture—Mildred Manning Featured

(Broadway Star-General Two Reels)

Mildred Manning, Jack Crosby and Rex Burnett are the principal players in the late O. Henry story to be adapted to the screen by the Broadway Star Features. It is titled "The Thing's the Play." It is in two reels and was produced under the direction of George Ridgewell.

When Frank Barry married Helen Mayo, John Delaney, who also loved Helen, became bitterly jealous. One-half hour after the wedding ceremony, while Helen was preparing to depart on her honeymoon trip, John Delaney stole into her room and begged her to fly with him. While he was kissing her hand in a last farewell the door was suddenly opened and Helen's husband entered the room. Delaney disappeared by way of the window and fire escape. Frank would listen to no explanation from Helen. Flinging her from him roughly, he rushed from the house like a madman.

Twenty years elapse. Helen conducts a little novelty shop and lets rooms. Ramonti, a bearded violinist, takes lodgings there and a strong attachment soon springs up between him and Helen. Then another lodger arrives, a man in the early forties with strange, haunting, mysterious eyes. He also displays great interest in Helen, but her preference is for the violinist.

One day Ramonti declares his love, telling Helen the story of his life. When a young man he had been found lying in the street with a deep wound in his head and taken to a hospital in an ambulance. His life up to the time of leaving the hospital was a total blank to him. He knows not where he is nor where he came from. His concert manager gave him the name of Ramonti. Now Helen loves Ramonti, but has become convinced that lodger number two is her husband who has come back after twenty years. And then lodger number two also declares his love to Helen, begging her forgiveness for the wrong he has done her, and she learns that he is John Delaney, and that Ramonti, the violinist, whom she really loves, is Frank Barry, her long lost husband.

At the ——— theatre on ——— of ——— week.

Roy Stewart in Randall Parish Story of the West," "Keith of the Border"

(Triangle Five Reel Production)

Roy Stewart's late Western picture, produced by Triangle under the direction of Cliff Smith, who has created some of the best Western subjects for the screen, was written by Randall Parish, the famous short story writer and novelist. It is titled "Keith of the Border." In the supporting cast, with popular Western character men, are seen Josie Sedgwick, who presents the principal feminine role; Herbert Gills, Pete Morrison, William Ellingford, Wilbur Higbee and Alberta Lee. The story tells of the days when the Texas rangers were policing the Mexican border and when they held sway as the most feared body of policemen in the country. Their notoriety as rangers is next only to the Canadian Mounted Police. Mr. Stewart has the role of one of these rangers, Jack Keith. Keith is making his rounds when he comes upon a family of squatters some of whose members have been murdered by a gang of outlaws. Keith buries the bodies, and is seen by one of the band of outlaws, who carries the news to the next town that Keith is guilty of the murders. Keith rides into town to apprehend the murderers and is arrested on the charge of Black Bart, the leader of the band of outlaws, who actually did the killing. He escapes from jail and stops in his flight at an out-of-the-way cabin where he finds a young girl. Black Bart, who is in pursuit, comes to the cabin. Keith and he have a fight and Black Bart is worsted. Keith and the girl flee. He takes the girl to a distant town and finds lodging for her at the hotel. Later Keith turns up and tries to induce the girl to assist him in cashing a check made out to the order of Hope Waite, daughter of the man whom Black Bart thought dead. The girl is Hope Waite herself. Hope is looking for her sister, who has been missing for many months, and her father, who was one of the party which the outlaws had attacked. Both sister and father appear, Black Bart is arrested and Hope obtains her lost fortune.

At the ———theatre on ——— of ——— week, Roy Stewart in "Keith of the Border."

"The Guilty Man" Adapted from Famous French Play—Gloria Hope Featured

(Paramount Five Reel Production)

"The Guilty Man," a Thomas H. Ince production under the direction of Irvin V. Willat, features Gloria Hope and a strong supporting cast of Paramount players. In the cast are William Garwood, J. P. Lockney, popular character actor; Charles French, Hal Cooley, John Steppling, Hayward Mack and Vivian Reed. The screen version was made from Francois Coppee's French novel and play. "The Guilty Man" was presented on the stage two seasons ago by A. H. Woods with Irene Fenwick in the featured role. The story is intensely graphic, bordering on the melodramatic and resembling in theme the much discussed Brieux plays. The story deals with the life of a betrayed Frenchwoman and her child who turns out to be a famous beauty The child, grown to womanhood, murders her stepfather to save her mother's life. The attorney who prosecutes the case is her own father. Marie Forgeat is in love with a promising young lawyer who betrays her. A child is born. Eighteen years later the mother, in order that the child may be given a name, marries Flambon, owner of a cafe in Paris. Flambon makes a household drudge of his wife. He insists that the child become one of the entertainers in the cafe. He hopes to marry Claudine to a creditor. Claudine, while an entertainer in the cafe, meets Gaston Marceau, a writer. Later Claudine sees Flambon maltreating her mother and she kills him. Claude Lesculer, the young lawyer who has betrayed her mother, is now prosecuting attorney. Claudine admits everything and is held for the murder of her stepfather. During the course of the trial Claude learns that the woman he is prosecuting is his own child. He denounces the man who has caused her downfall, and then, throwing off his robe, announces that

he is the "guilty man." The jury brings in a verdict of not guilty.

"The Guilty Man," adapted from famous French play, will be seen on the screen of the ——— theatre on ——— of ——— week.

Sessue Hayakawa in "Hidden Pearls" Scenes Laid in Hawaii—Strong Climax

(Paramount Five Reel Production)

Sessue Hayakawa in "The Hidden Pearls," will be seen on the screen of the ——— theatre on ——— of ——— week. This is, without exception, the best work that the Japanese actor has done since his big success with Fannie Ward in "The Cheat." George H. Melford, who directed the production, took his company of players to the Hawaiian Islands for many of the scenes—in fact, all of the exteriors (and nearly all the scenes are exteriors) were taken with the beautiful land of Hawaii as a background. In the supporting cast with Mr. Hayakawa are seen Margaret Loomis, Theodore Roberts, James Cruze, Noah Beery, John Burton, Florence Vidor, Jack Holt, Charles H. Geldert, and Henry F. Woodward. The picture is one of the finest examples of the long list of photodramas. The story holds from the flash of the title to the last scene and the suspense is kept to the last. Mr. Hayakawa does some of the best work of his career before the camera in this production because he has a part that was created especially for him by Beulah Marie Dix, who wrote the story. Miss Dix is one of the best writers for the screen and is responsible for some of Paramount's best dramas. Mr. Hayakawa has the part of Tom Garvin, son of an American pearl trader and a prince of one of the Hawaiian Islands. He has spent most of his life in America and has been educated at an American college. He loves Enid Benton, but when his allowance is stopped and his uncle informs him that he is to hustle for himself, Enid tells him that before she can marry him he must first show that he is capable of making a comfortable fortune. He leaves for Honolulu. His uncle has received word that a rich deposit of pearls has been found along the coast of one of the islands. He suggests to Tom that he try and get the collection that has been taken by the natives. Tom sets out and his adventures after stealing the pearls and his sacrifice to hold the good graces of his people and for little Tahona are recounted in this picture with entertainment of the highest order assured every lover of the motion picture.

Sessue Hayakawa in "The Hidden Pearls" will be seen on the screen of the ——— theatre on ——— of ——— week.

"Smiling" George Walsh in "Jack Spurlock—Prodigal"

(Fox Five Reel Production)

"Smiling" George Walsh is the featured player in the screen version of George Horace Lorimer's widely read story, "Jack Spurlock—Prodigal," which ran in The Saturday Evening Post. Dan Mason, Ruth Taylor and Robert Vivian are seen in chief support. Ralph Spence made the adaptation and the picture was produced by William Fox under the direction of Carl Harbaugh. Young Jack Spurlock is expelled from Harvard because of his many wild exploits around Boston. He capped the climax of these wild times when he returned to the dormitories one night after a hot time at the cabarets in Boston with a bear. All would have been well and the incident would have passed off as a joke, had not the animal insisted upon slapping one of the professors. So out Jack went. Jack's father is a wealthy business man and owner of a chain of grocery stores. When Jack announces that he has been expelled from college his father decides to put him to work. Jack is sent to the branch to assist in the purchasing department. At that time the Spurlock stores had a surplus quantity of onions, and Jack not being acquainted with this condition in the onion stock orders 150 more car loads. This brings on a strike among the Spurlock employes. Jack joins the strikers and when it is settled he finds himself out of a job and his father with 150 car loads of onions on his hands. Jack then tries his hand at a waiter's job in a silent restaurant. Too lively for the job, he is fired and goes to work as a physical culture demonstrator. He meets Colonel Jackson, who has perfected a "cure all" remedy, the chief ingredient of which is the onion. Jack arranges for the disposal of his father's surplus stock of onions and is placed in the good graces of the family.

"Smiling" George Walsh in "Jack Spurlock—Prodigal," at the ——— theatre on ——— of ——— week.

June Caprice in "The Heart of Romance," Adventures of Rich Little Orphan

(Fox Five Reel Production)

June Caprice's latest picture is titled "The Heart of Romance," a William Fox production under the direction of Harry Millarde. The story was written by Frances Crowley and scenarioized by Adeline Leitzbach. Bernard Thorton, George Bunny, Joseph Kilgour, Lillian Page, Jack Martin and Jack Raymond are seen in the supporting cast. This picture is unlike anything Miss Caprice has done before. She does not appear in the rags of the street urchin or the orphan girl, but makes her appearance in rich gowns and is showered with everything that money can buy, for she is the daughter of wealth in her latest screen work. Eloise Jackson is an orphan and lives with Judge Stafford, her guardian. Harvey Greyson is a writer but his works have not met with great success and he find himself very often in hard straits. Eloise and Harvey meet and both become attached to one another. Judge Stafford believes that Greyson loves only the prospects of falling into a fortune by marrying Eloise and tries to discourage his ward from marrying him. Eloise finally agrees with her guardian that Greyson seeks only her money, and she and the Judge arrange to test his sincerity. A party is arranged and in the midst of the festivities two sheriff's deputies enter and announce that Judge Stafford is a bankrupt and that his property is attached. All his friends leave excepting Greyson, and he announces that he is ready to do anything to help. The next day Greyson turns over to the deputies two of his manuscripts on their promise not to attach anything belonging to Eloise. The deputies report to the Judge on Greyson's offer to assist. The Judge applies another test and has Greyson evicted from his studio. Eloise is sent to a cheap boarding school. Later Greyson gets Eloise a position as a musical comedy chorus girl. After many adventures during which Greyson's loyalty to Eloise is proved, he and Eloise are united with the blessing of the Judge.

June Caprice in "The Heart of Romance" will be seen on the screen of the ——— theatre on ——— of ——— week.

GETTING NEXT

Intimate Talks to Your Patrons Worth While

IN the final discussion of theatre programs appearing in this issue the advice is given exhibitors to get in the closest possible touch with their patrons by talking through these house organs about things of mutual interest.

Certainly one of the chief things that may be discussed are pictures themselves. Suppose that you know that a certain star has the widest popularity in your section. You know that her admirers are anxious to know about the production in which she will be seen. Then don't you think that it would be worth while to devote a little space in your program—even a page of it to an intimate discussion of her coming play? It is the sort of information your readers will read and appreciate.

These Ad Talks furnish the basis for this. If you have the picture booked for the future and it is too early to use the story, index the Ad Talk, together with others on pictures that you will show, or clip them and file them until the day they are needed.

Alice Brady in Screen Version of Famous Stage Play, "The Knife"

(Select Five Reel Production)

Eugene Walter's stirring melodrama, "The Knife," has been adapted for screen presentation and produced by Select Pictures with Alice Brady in the featured role. In the supporting cast are seen Frank Morgan, Crauford Kent, Helen Lackaye, Paul Ducet, Alice Hollister, Jonnie Walker and Frank Evans. The picture was made under the direction of Robert G. Vignola. The screen version was done by Charles Maigne. Dr. Robert Manning (Frank Morgan) is a famous surgeon and legal guardian of Kate Tarleton, who has just come of age. Manning is in love with his ward. Manning, Kate and her younger sister go to New York, where the doctor returns to his hospital work. Kate meets with foul play at the hands of a fake fortune teller. Kate has been confined in a notorious vice den, and after a long search the doctor traces her to the place. He with the assistance of others breaks in the place and locates the hiding place of the drugged girl. He takes her to his home, wrecked in health because of a terrible disease which she has contracted. The doctor has been experimenting on such diseases and after many months has perfected a cure for the disease which Kate has contracted. She is cured and the doctor has discovered a cure for a disease which heretofore had been fatal.

"The Knife" is a gripping drama exposing the evils which linger in the dens of moral lepers. It is intensely dramatic and Miss Brady in the role of Kate Tarleton does some of the best work of her career before the drama. "The Knife" will be seen on the screen of the ——— theatre on ——— of ——— week.

Enid Bennett in "The Keys of the Righteous" —C. Gardner Sullivan Story

(Paramount Five Reel Production)

"The Keys of the Righteous," Enid Bennett's latest work for the screen, is one of the most powerful dramatic subjects that has been released by Paramount. It is from the story by C. Gardner Sullivan, considered one of the best writers for the screen, and was produced for Paramount under the direction of Jerome Storm and under the supervision of Thomas H. Ince. There's a punch in every scene, a thrill in every action. Not of the sensational order but the truly dramatic enacted by artists. Miss Bennett has the leading role, and in her supporting cast are seen Earl Rodney, George Nichols, Joseph Swickard, Carl Forms, Gertrude Claire, Ludia Knott, and Melbourne MacDowell. Director Jerome Storm has created for the screen a production that will rank with the best that has ever been shown on the screen of the ——— theatre. The story opens in the North Woods of Wisconsin. Mary Manning lives with her mother and her grandfather. Her mother is an invalid and her grandfather is of the unrelenting kind who never smiles and rules with a harsh hand. Peter Manning's son Paul had been educated for the ministry and when he was about to commence his vocation he fell in love with a circus girl and married her. He feared his father and never returned home until late in life, and then he was an habitual drunkard. His wife he sent to his father's home and she became despondent because her husband did not return. Mary was born. She had never seen her father. Tom Gale comes into her life and she and Tom have merry times in the deserted wilderness of the Manning cabin. Mary's father, whom she had never seen, drifts, years after his marriage, into the town of Ore City, an outcast. He determines to return to his father's home even though it cost him everything. He does so. His father puts him from the house, but Mary, who has learned that the man whom her grandfather had put out is her father, goes for him and brings him back in time to see the wife he had left years before. Mary's mother dies and she promises to love her father, come what may.

Come to the ——— theatre and see how how Mary Manning brings a father, a son and a daughter together.

Ivan Mozukin, Famous Russian Actor in "The Inner Voice"—Strong Drama

(Pathe Five Reel Production)

Ivan Mozukin, one of the best known actors on the Russian stage, is featured in a five-reel production of the Russian Art Film Corporation released on the Pathe program. It is titled "The Inner Voice." Mozukin has the part of a Russian student in the first scenes of the play. As a student he is popular with his fellows and made the treasurer of the students' club. He is possessed of a strong desire for gambling, and shortly after his election to the club he visits a gambling resort and, carried away by the fever of the game, he plays with heavy losses, including funds which belong to the club. In consequence he forfeits the friendship of his companions. Twenty years later, at the age of forty, he is successful in life but is discredited with a certain taint of dishonesty. In need of funds, he plans to get possession of a child relative of his wife. The child is taken sick and the doctor promises recovery if the patient is kept from all draughts. Ermoloff finds the sick child alone and throws open the windows. The boy suffers a relapse and dies. Ermoloff after the child's death acquires possession of his property. He obtains a position of power and importance in the government and uses his influence to graft. The time comes when he can no longer conceal his underhanded methods, and his defalcations are found out. He then comes to the realization that those who sin must pay the penalty.

"The Inner Voice," with Russia's most popular and talented actor in the leading role, will be seen on the screen of the ——— theatre on ——— of ——— week. Ivan Mozukin in "The Inner Voice."

Live News from the Producers

Goldwyn Gets Parsons Comedies

Agreement Entered Into Calls for Twenty-six Two-Reelers a Year —Production Work to Begin on the West Coast

GOLDWYN DISTRIBUTING CORPORATION this week announced that an agreement has been made between the company and William H. Parsons, president of the National Film Corporation, whereby the latter will produce a series of two-reel comedies for distribution through Goldwyn. These laughmakers, it is announced, will be known as Capitol Comedies.

An item of chief interest in the contract is that Mr. Parsons, referred to by Goldwyn as "Smiling Billy," will be the star of the pictures.

The contract calls for twenty-six of these two-reel comedies annually, for distribution through Goldwyn in the United States and the rest of the world.

The contract for distribution was signed last week by Samuel Goldfish, president of Goldwyn, and Mr. Parsons as the head of the National. Mr. Parsons left at once for California to begin work in his studios in Los Angeles. A few weeks ago the Goldwyn executives were shown several of the "Smiling Billy" Parsons comedies and their enthusiasm for this new style of screen divertisement was so great that contracts were immediately drawn up and signed. Harry Reichenbach conducted the negotiations.

The story of Mr. Parsons' personal entry into pictures as a star is filled with novelty. Primarily he is a financier and producer of pictures, being producer and one of the owners of "Tarzan of the Apes." During the making of this picture there were idle moments in which Mr. Parsons read the scenarios of a number of two-reel comedies and racked his brain to think of an engaging male comedian available to be starred under his management, finally deciding upon himself.

Exhibitors will be invited to get in touch with the Goldwyn offices in the principal cities of North America and arrange for showings on or after February 18. The date of the release of the first "Smiling Billy" Parsons comedy has not yet been announced.

Elsie Ferguson New Picture Under Way

THE production of "The Lie," starring Elsie Ferguson, is now said to be well under way at the Famous Players-Lasky 56th Street studio. It is expected that the interiors will be completed this week, after which the outside scenes will be taken.

J. Searle Dawley is directing the production and pays a high tribute to Miss Ferguson's art. "Studio work is made a pleasure," says Mr. Dawley, "with a talented woman like Miss Ferguson."

"The Lie" was adapted by Charles Maigne from the play of the same name by Henry Arthur Jones. Miss Ferguson, as Elinor Shale, is surrounded by a supporting cast, including Betty Howe, Dave Powell, John L. Shine, Charles Sutton and Bertha Kent.

In Ft. Lee, N. J., Director Maurice Tourneur is heaping imprecations upon the weather man for the arctic weather with which he has surrounded the Famous Players-Lasky studio. The production of "Prunella," with Marguerite Clark as the star, is going on under difficulties, for the inclemency of the weather has made travel to and from the studio uncertain, and the shortage of fuel has caused the authorities to withhold electric power at inopportune times.

On the other hand, at the 56th Street studio, Director Edward Jose hailed the drop of the mercury with delight. He had begun the production of "The Resurrection," in which Pauline Frederick is starred, and had started on some interior scenes. The picture calls for some Siberian winter scenes and it had been planned to take the company to the extreme northern part of New York State to obtain them. The snow and zero weather arrived, whereupon Mr. Jose dropped the interior scenes and took his company out near Mineola, L. I., where the winter scenes were photographed.

Billie Burke was engaged on interiors last week at the 55th Street studio in the satire, "Let's Get a Divorce," of which Charles Giblyn has the direction. The company will go to Florida for the exteriors.

Tansey with Bushman-Payne

John Tansey, juvenile player, apears as a newsboy in support of Francis X. Bushman and Beverly Bayne in the Metro picturization of George England's story, "The Brass Check."

Will S. Davis is directing the production, the screen adaptation of which was made by June Mathis of the Metro Eastern scenario staff.



Gladys Brockwell Is Starred by William Fox in "The Moral Law"

New Fox Film with Gladys Brockwell

Gladys Brockwell has begun work on a new production at the William Fox coast studios, after a brief respite of only three days following the completion of "The Moral Law."

Edward J. Le Saint is directing the new picture, and included in the cast are William Scott, Bertram Bracken, Lucille Young, Georgie Woodthrop, T. A. Crittenden, Sarah Herman and Betro Buzi.

Rex Beach Company Back from Mexico

Members of the Rex Beach company, engaged in filming "Heart of the Sunset," have returned from the Mexican border, where they spent nearly three months on location in Southwestern Texas and Northern Mexico.

According to the Rex Beach Pictures Company's publicity department Director Frank Powell and his players made frequent excursions into the very lair of the Villistas at imminent peril of being potted by rebel snipers who were said to be lurking in the vicinity.

"King-Bee" Waltzes for Everybody

Billy West, who composed the "King-Bee" Waltzes and dedicated them to his admirers, has received at the Hollywood studio of the King-Bee Films Corporation requests for over five hundred copies of these waltzes.

Pathe Plans a New Serial Method

Practical Brains of the Organization Centered on "The House of Hate," Starring Pearl White with Antonio Moreno —Produced by Astra

A NEW method of handling a serial will be instituted by Pathe in the releasing on March 3 of "The House of Hate," starring Pearl White with Antonio Moreno, the company this week announced.

The practical business brains of the distributing organization, under the direction of J. A. Berst, vice-president and general manager, are concentrated on setting this picture, which was produced by the Astra Corporation, before the exhibitors of the country in a way which retains the good points of the old system and introduces others which from experience Pathe has learned.

Prints Being Shipped

PRINTS of the first episodes are being shipped to the thirty branch offices where showings, preceded by a special reel, will be arranged by the managers of Pathe's sales force.

Mr. Berst issued this statement: "I sincerely believe 'The House of Hate' will outdraw 'The Iron Claw' two to one, and it has been conceded that 'The Iron Claw' played in more theatres in the United States than any other one picture. I believe 'The House of Hate' will make more money for exhibitors than fifteen releases of a feature program. During my trip to the Coast and back many exhibitors have told me that Pathe serials make more money for them than the average feature, and 'The House of Hate' is bigger and better than anything we have had."

The Pathe organization has released seventeen serial and series pictures, such as "The Exploits of Elaine," "The Perils of Pauline," "The Iron Claw," "Pearl of the Army," "The Fatal Ring," "The Red Circle" and many others. Through her appearance in the first five named of these serials, Pearl White has become one of the best known serial stars.

Released March 3

Mr. Berst has set the release date of "The House of Hate" for March 3, because he contends this means big business for exhibitors following Lent, which ends March 31.

Details concerning "The House of Hate" will be given to exhibitors by means of the tradepaper advertising, the whole idea being to get to the busy showmen in the best possible way all the information they need to assure big business with this Pearl White masterpiece.

The releasing plan calls for many practical aids to exhibitors. The things that count in putting over a picture, Pathe says, are first complete information, strong patron-pulling paper, and plenty of press matter. To this end, the resources and energy of Pathe are devoted.

Written by Charles A. Logue and Arthur B. Reeve, creator of the widely read "Craig Kennedy" story; scenarioized by Bertram Milhauser, who went "over the top" with Miss White's last success, "The Fatal Ring"; produced by the same company that made "The Fatal Ring," the Astra Film Corporation, and the same director, George B. Seitz, known as the "George M. Cohan of motion pictures," "The House of Hate" starts off with a rush.



George B. Seitz, L. J. Gasnier, President of Pathe, and Bertram Milhauser, Have Concentrated Their Producing Efforts In Pearl White's New Serial, "The House of Hate"

Experience Considered

The men behind the production of Pathe's new serial, "The House of Hate," in which it is now announced for the first time Pearl White will make her appearance March 3 with Antonio Moreno, have been identified with serial successes in the history of the continued form of motion pictures, Pathe said this week.

They are Louis J. Gasnier, president of the Astra Film Corporation; George B. Seitz and Bertram Milhauser, and each member of this triumvirate has drawn upon his long experience in a concerted determination to make this serial in every way a bigger and better box-office attraction than any that has gone before, it is declared.

"When the story of 'The House of Hate,' written by Charles Logue and Arthur B. Reeve, creators of 'Craig Kennedy,' whose exploits have been followed by the many readers of the Cosmopolitan Magazine, was turned over by Pathe to Astra for production," said Mr. Gasnier, "I determined to draw upon all the brains and talent at my command to make it a decided step ahead in serials, in order to keep pace with the great advance in the quality of the features now being released by Pathe.

"I sincerely believe that the best team for the writing and making of serial scenarios is Bertram Milhauser and George B. Seitz, who have proven their ability to gauge the public taste. They were given full sway with Pearl White, the serial star, and Antonio Moreno, one of the most popular leading men on the screen, as their feature players and they have succeeded."

Care in Picking Cast

"With Pearl White as the heroine and Antonio Moreno as the hero, I used great care in picking the supporting all-star cast. Paul Clerget, the French pantomimist who scored with Winthrop Ames, presented him on Broadway in 'Pierrot the Prodigal,' J. H. Gilmour, whom I consider one of the greatest character actors on the screen, and Peggy Shanor, an actress of the legitimate stage who I believe, will reveal an entirely new interpretation of a vampire role, were the three people we decided upon.

"We are especially proud of the stage settings and light effects in 'The House of Hate,' any one of which would do credit to a feature picture of unusual magnitude. I am rarely enthusiastic about my own work, in fact, I was the most surprised person in the world when 'The Fatal Ring' made such a hit, but from my knowledge of the public taste, I believe that in 'The House of Hate' we have made what will prove the most popular serial yet.

"Bertram Milhauser is another striking example of a young man who has succeeded in the motion picture business. To him comes a great deal of the credit for the success of 'The Fatal Ring' since it was he who wrote the scenarios from the original idea evolved by Mr. Seitz and Fred Jackson, the magazine author and playwright. Beginning to direct with the intention of also writing the scenarios, Seitz soon found that this was too much for any one man. Mr. Milhauser, who had done a number of other splendid scenarios for Pathe, was asked to take up 'The Fatal Ring,' and in doing so, while basing his scenarios on Mr. Jackson's idea, he is really the creator of a great deal of that story.

"Milhauser is a young man and is expected to go on developing into doing bigger things. When a few years ago, he was in Pathe's advertising department, he saw opportunity in scenario writing and grasped it. The whole Pathe organization is proud of his success. His work on 'The House of Hate' is another step ahead."



Mae Murray, the Bluebird Star, Has the Chief Role in "The Morals of an Actress," in Which Kenneth Harlan Is Her Leading Support

Fox Picture Well Advertised

Announcement That Plot Is Based on Well-Known Society Scandal Should Whet Appetites of the Exhibitors

SINCE it was announced in MOTION PICTURE NEWS that the mysterious picture on which R. A. Walsh has been working is founded on a recent society scandal, killing and subsequent murder trial in New York City, the policy of reticence at first pursued by the William Fox interests has in part been abandoned. Mr. Fox argues that all the publicity the case received in the press will redound to the advantage of the exhibitor. In fact, Mr. Fox contends, it may be considered as just so much preliminary advertising.

"The profits which will accrue to the exhibitor through the interest aroused in this case by the newspaper accounts of it are incalculable," said Mr. Fox. "There is scarcely a home in the United States, or even in Canada, which newspapers do not reach, and there is scarcely a home in the United States where the case in question did not engender endless discussion."

Mr. Walsh was given a free hand in the production, Mr. Fox feeling that the high qualities of directorship which he exhibited in such photoplays as "Carmen," "The Conqueror," "The Regeneration" and "The Honor System" showed that he was eminently capable of directing even as great a picture as this promises to be.

"To the exhibitor," Mr. Fox states in conclusion, "this production presents an opoprtunity, I think, such as he has never been offered before. Every column of news, every editorial discussion—and the number of them is legion—has been equivalent to a direct advertising drive undertaken for his benefit. This picture should make a record."

Rinehart Story for De Luxe Star's Debut

DE LUXE PICTURES, INC., announces that its first feature, starring Doris Kenyon at the head of her own company, will be "The Street of Seven Stars," by Mary Roberts Rinehart. President Theodore C. Deitrich concluded negotiations with Mrs. Rinehart last Wednesday for the motion picture rights to the story, which appeared in serial form in the Saturday Evening Post and later attained a sale of 250,000 copies in book form. It is estimated that fully 12,000,000 persons in the United States have read the story.

As soon as Mrs. Rinehart learned that the story was intended for Miss Kenyon, she enthusiastically agreed to the sale of the rights to De Luxe Pictures, Inc., declaring Miss Kenyon to be ideal for the part. The heroine of "The Street of Seven Stars" is a musician and Miss Kenyon's well known musical talent well fits her for the role.

"Miss Kenyon's beauty, her girlishness and her personal charm, together with her marked dramatic ability, will be important factors in lending success to her appearance as the heroine of "The Street of Seven Stars," declared Mrs. Rinehart. "I consider 'The Street of Seven Stars' my most artistic story."

The purchase of the rights of "The Street of Seven Stars" follows the announced policy by Mr. Deitrich for presenting Miss Kenyon in clean, wholesome and artistic productions.

One of the best known directors in the country, John B. O'Brien, will produce the picture and a notable cast will be engaged to support Miss Kenyon, it is said.

Cabanne Ready to Start Production

Work will be started within the next few days on the first Cabanne Super-Picture. William Christy Cabanne has completed negotiations for lease of the Bernstein studio, on the West Coast, and is completing arrangements for making the first scenes within the next few days.

E. K. Lincoln, who is to be the star of the Cabanne Pictures, arrived in Los Angeles last week.

Marguerite Snow Awakes Fifth Avenue

Marguerite Snow, who plays the role of "Dixie Mason," a Secret Service operative, in Chief Flynn's expose of the Imperial German Government's spy system in America, "The Eagle's Eye," created a sensation on Fifth avenue at an early hour one morning during the past week. Dressed in a chauffeur's military costume, with knitted helmet and goggles, she came down the avenue in a runabout with a young man in full dress and silk hat sitting beside her. Turning in at one of the Fifties, she drew up in front of a fashionable apartment house. Her companion jumped out and ran into the entrance. She speeded toward Madison avenue. The presence of four camera men with their machines, posted on Fifth avenue and on the side street, told the onlookers that a motion picture incident was being filmed.

Mary Miles Minter Starts New Picture

"A Bit of Jade" is the working title of a new play in which the American Film Company, Inc., will feature Mary Miles Minter. The story is said to abound in mystery, the same being centered around the theft of a green jade necklace from a Hindu goddess.

Gowns in conformity with the Hindu settings will be worn by Miss Minter in the production.

"Smoke" Nearing Completion at Triangle

Gloria Swanson has the leading role in "Smoke," a new society romance, which is nearing completion at the Triangle studios under the direction of Jack Dillon. "Smoke" is a picturization of Norman Sherbrook's recent magazine story of the same title, adapted for the screen by Charles Mortimer. It shows the initiation of a young girl into the ultra "smart set" of a large city, and the triumph of her ideals over the pitfalls and temptations which beset her.



Katherine MacDonald, With Douglas Fairbanks In a New Artcraft Feature

George Irving Directs Lockwood Pictures

Hereafter George Irving will alternate with Fred J. Balshofer, under the dual director system, in the production of Metro features, with Harold Lockwood as the star. Mr. Irving has affixed his signature to a contract calling for this position and he is now in Florida with the Lockwod company beginning the production of Metro's screen version of Holman Day's romantic fiction story, "The Landloper." Mr. Irving began his career as a motion picture director with the All Star Company, for which he produced "The Nightingale," with Ethel Barrymore, and "The Jungle," with Gail Kane. For the Frohman Amusement Company he brought Mary Miles Minter before the public in her first picture, "The Fairy and the Waif." He afterward produced many other pictures for the same firm.

Nazimova's First Metro for Loew Houses

"Revelation," in which Mme. Nazimova, the Russian actress, makes her initial appearance as a star under the Metro banner, will be shown at all the Marcus Loew theatres, beginning February 25. Half of the Loew houses will show the picture the first half of that week and the others will present it the second half of the week.

Hollywood Ranch for Hart

In order that it may be possible to erect large sets without going a great distance to find the necessary space, sixteen acres in the heart of Hollywood, Cal., have been secured five blocks from the studio of Wm. S. Hart for the use of the Thos. H. Ince star in Artcraft pictures. The property lies in a basin and it is hoped to secure some fine distance effects through the camera.

Metro Names Supporting Casts

Viola Dana Will Be Presented in "Breakers Ahead"—Lockwood Feature Started and Edith Storey Film Is Chosen

METRO PICTURES CORPORATION this week announced particulars concerning the casts of three feature productions forthcoming shortly, in which Edith Storey, Harold Lockwood and Viola Dana will be presented, respectively. Several well-known Metro players are included in the line-ups of supporting players for the three stars.

With Viola Dana in "Breakers Ahead," directed by Charles J. Brabin on the West Coast, is Clifford Bruce as leading man. He has the part of a young seafaring man who ships as first mate on board The Wasp. Mr. Bruce has recently appeared in leading roles with Miss Dana, including "Weaver of Dreams" and "Blue Jeans."

Russell Simpson in "Breakers Ahead" has the part of a sea captain. His make-up is said to be excellent. T. H. Gibson-Gowland, Mabel Van Buren, Eugene Pallette, Sydney Deane, Lorena Foster and Helen Jerome Eddy are others in the cast.

In the leading feminine role with Harold Lockwood in "The Landloper," directed by George Irving in Florida, is Pauline Curley, who appeared with the star in "The Square Deceiver." She also has a prominent part in "Her Boy," with Niles Welch.

The "heavy" in "The Landloper" is Stanton Heck, who had the same type of role in "Broadway Bill." Bert Starkey has been selected for a character part. William Clifford is also cast.

Edith Storey is supported by a distinguished cast in the forthcoming Metro production, "Revenge," which is a picturization of Edward Moffatt's novel of the West, "Hearts Steadfast." H. P. Keeler and William Parker adapted the book for the screen, and it was directed by Tod Browning, who produced Miss Storey's first picture, "The Eyes of Mystery," under her new alliance.

Wheeler Oakman is her leading man, playing "Dick" Randall. Oakman has signed a long-time contract to appear opposite Miss Storey. "Revenge" is the first Metro picture in which he appears in this capacity.

Ralph Lewis, the well-known heavy, plays "Sudden" Duncan. He has played for Fox, Fine Arts, and other companies. Some of his pictures are "The Children Pay" and "A Sister of Six."

Terhune Novelizes "Son of Democracy"

ALBERT PAYSON TERHUNE, the newspaper and magazine writer, has commenced a novelization in serial form, of "The Son of Democracy," based on the Paramount series of the same name, written, directed and produced by Benjamin Chapin.

Mr. Terhune's novelization of Mr. Chapin's series of dramatic film stories of America in the making, will present a fiction article of some 30,000 words which will appear from day to day in the New York Evening World, commencing February 4. This novelization will also be syndicated to other newspapers throughout the country by the New York World Syndicate, which supplies material to a list of thirty-five publications including the Boston Post, Philadelphia Inquirer, Pittsburgh Press, Buffalo Times, Chicago Journal, Minneapalis Journal, Cleveland News, San Francisco Bulletin, Seattle Post Intelligencer, Washington Post, Los Angeles Tribune. Salt Lake Telegram, Denver News, New Orleans States, St. Louis Post Dispatch, Ft. Wayne Journal and Gazette, Mobile Item, Tacoma Tribune, Baltimore News and others.

In connection with its publication of this story in serial form, the New York Evening World will conduct an extensive exploitation campaign in which thousands of dollars will be spent boosting "The Son of Democracy." One-sheet posters of the film will be used on delivery wagons, news stands, etc., announcing the story by Mr. Terhune, the publication of which will be tied up with the film, thus creating wide advance publicity for the subject.

Albert Payson Terhune is widely known among the American public. His serial stories have been read throughout the length and breadth of the land, among his stories which have appeared in the Evening World and its syndicated papers being, "Fifty Failures Who Came Back," "Americans Under Fire," "Famous Children of History," "Stories of Great Novels," "The Story of the Presidents," "Stories of the Operas," "Great Love Stores of History," "World's Greatest Events," etc. In addition to this, Mr. Terhune has been active in the scenario field, some of his scripts being "Years of the Locust," produced b y Famous Players, "Dollars and the Woman," and "Happiness of Three Women."



"My Mother" Is an Episode in Paramount-Chapin's "The Son of Democracy"



Interesting Studies of Detail and Situations, as Presented in General's "Schools and Schools," Left and Right, and "Tad's Swimmin' Hole," Center, a Judge Brown Story

Mullin Tells of O. Henry Film Problems

"THE O. Henry stories have been both the most pleasant and the most difficult stories to picturize I have ever known," said Eugene Mullin, editorial supervisor of the Broadway Star Features manuscript department, in discussing the work of creating a living library of the works of the humorist. "I have adapted stories for the screen from Dickens, Thackeray, Hall Caine and nearly all of the American and English writers, but I have never found one writer whose works required the same care and forethought as have the O. Henry stories we have filmed up to the present time.

"There are several reasons for this, of course. One, and to my mind the chief problem, is that O. Henry represents a great literary cult. His stories stand head and shoulders above anything else we have ever attempted to do. Their motives revolve about the phenomena of human nature as it really exists, and almost every fan knows the difficulty of translating real life into reel life. Then, too, the O. Henry stories provide some of the most skilful characterization ever done in modern literature. It is always easy for the camera to catch action, but it is extremely difficult to visualize for the screen the clever play of words used by the writer in depicting his intensely human characters," continued Editor Mullin.

"Our scenario writers have put a great deal of time and thought into the adaptations of the original stories for the screen in order that their original atmosphere might not be lost. We have stuck closely to the story and have only wandered afield when it has been necessary to develop what seems to have been the author's thought at the moment. As many as five and six writers have been engaged in preparing the O. Henry scripts for the director, and each has been selected for his ability to read and delineate human character that he may more vividly and truly depict them.

Director Crane Comments Upon Petrova

THE recent completion of the final scenes for "The Life Mask," third of the starring vehicles presenting Madame Olga Petrova, has been marked by a tribute to the artiste by Director Frank Crane, producer of the picture. Mr. Crane returned shortly from Miami, Florida, where, under his direction, all of the exteriors for "The Life Mask" were filmed. In the course of a recent interview he had the following to say regarding the artiste now appearing in pictures bearing her own name:

"Madame is a unique actress in that she realizes that the director is, after all, only a human being. She expects good work and perfect results but is also willing to aid her director in the achievement of these ends. Because of her intense interest in the details of the production she is a constant source of inspiration to the producer and his every little problem becomes with her, a personal problem. During our stay at Miami, where the exteriors for 'The Life Mask' were recently filmed, the Polish star assisted even in securing the locations. The average photoplayer imagines that desirable locations 'just happen'; his or her interest extends only to the brief visit when the actual scene is made. Madame Petrova not only toured with us in the search of suitable locations but rendered most valuable assistance and cooperation in the selection of same. Her interest in the various productions in which she appears does not cease when the film has been made. It extends right into the cutting room where many valuable hints and suggestions aid materially in the delicate operation of trimming and cutting the various scenes to the proper point. Never during the time spent in making 'The Life Mask' did I see her lose her enthusiasm."

Uncle Sam's "Eagle's Eye" Was Open

Leopold D. Wharton, supervising director for The Whartons, who are producing Chief Flynn's serial photodrama exposing the Imperial German Government's spy system in America, "The Eagle's Eye," learned something of Uncle Sam's protective system during the past week. He had brought the entire company appearing in the Flynn serial to New York to film incidents on the water front for three episodes in "The Eagle's Eye." With D. H. Turner, his assistant, he went to his first location last Monday morning. The temperature was below zero and the wind blew a gale along West street and around the steamship piers.

Mr. Wharton crossed West street and had hardly got under lee of one of the pier fronts when men came running toward him from several directions. Four different authorities wanted to know. Papers were all right, but even papers had to be identified, and they all had their own way of going about it. Each authority telephoned to his own headquarters for information, and fully three hours passed before Mr. Wharton was permitted to proceed with his work.

Hurst Assists in Directing Serial

Albert E. Smith, president of the Vitagraph Company, announces the engagement of Paul Hurst, well-known director and leading man, as co-director with David Smith in the production of "The Woman in the Web," the fifteen-episode serial in which Hedda Nova and J. Frank Glendon are to be starred. He assumed his duties at Hollywood last week with the beginning of work on the third episode.

Senior Director David Smith, who is a brother of the Vitagraph president and who produced many of the O. Henry stories and Blue Ribbon features, has notified the Vitagraph Eastern offices that "The Woman in the Web" is moving along more rapidly than he had anticipated. The story was written by Albert E. Smith and Cyrus Townsend Brady, and Vitagraph officials predict that it will prove even more thrilling than "The Fighting Trail" or "Vengeance and the Woman."

Two New De Mille Stories for Artcraft

Temporarily relinquishing the megaphone and director's stand for the typewriter, Wm. C. De Mille will soon start work on two original photoplays for Artcraft, which will be produced under the direction of Cecil B. De Mille.

Chaplin Makes Progress

Reports from the West Coast indicate Charlie Chaplin is well into his first comedy for the First National Exhibitors' Circuit. The Chaplin new plant in Hollywood is said to be a veritable bee-hive of activity.



Enid Bennett Is Presented by Thomas H. Ince In "The Keys of the Righteous," On the Paramount Program. Excellent Direction Is Said to Be a Feature

Lasky Praises Blackton's "Wild Youth"

In a telegram to Walter E. Greene, Jesse L. Lasky, vice-president and head of productions of the Famous Players-Lasky Corporation, wires from Los Angeles as follows:

"Having witnessed J. Stuart Blackton's production of 'Wild Youth,' I have to express my words of tribute to a brother producer. Mr. Blackton has secured a remarkable story on Sir Gilbert Parker's novel. The picture has a wonderful cast. Miss Huff as the youthful girl of the story never has done a better performance than in 'Wild Youth.' Theodore Roberts is unsurpassable as old Mazarine, and Jack Mulhall carries the role of the youthful lover with rare skill. The character of the Chinaman played by James Cruze presents a wonderful bit of acting, and I cannot be too enthusiastic in praising this production of Mr. Blackton."

Diando Releases Through Pathe

Through an error in press copy furnished Motion Picture News for the issue of January 26, it was stated in an article referring to Bryant Washburn and the Paralta Studios that the Diando Film Corporation makes Baby Marie Osborne subjects for Paralta. The Diando Corporation produce the Baby Marie Osborne pictures for release through Pathe, and there is no connection between the company and Paralta.

In an announcement Diando states the Pathe Company made arrangements with Diando to use the studios of the latter for production of Washburn's "Kidder and Ko." After the star purchased a home in Hollywood, he moved his studio to be closer his residence, Diando says.

Thornton Remains in Films

Bernard Thornton has decided that his success in pictures has been great enough to justify his remaining in "the films," and this week brought the announcement that he will not return to the legitimate stage.

Two Ince Pictures Are Named

William S. Hart Will Be Presented by Artcraft in "The Tiger Man" —Dorothy Dalton in Drama Directed by Neill

THE titles of two new Thomas H. Ince productions on which work is now in progress, were received at the New York office of the Famous Players-Lasky Corp., last week. Wm. S. Hart's new vehicle following "Blue Blazes Rawden," which will be released by Artcraft on February 18, has been named "The Tiger Man." In this production Hart is presented as Hawk Parsons, an outlaw of the desert who is redeemed by the love of a good woman. The story is by J. G. Hawks, who also wrote "Blue Blazes Rawden."

A troop of cavalry plays an important part in this picture.

Dorothy Dalton's newest Paramount picture, on which she has been working for the past few weeks, has been titled "Tyrant Fear." This story is being staged by R. William Neill under the supervision of Thomas H. Ince, from the scenario by R. Cecil Smith. John Stumar is responsible for the photography. The story is one of primitive passions unloosed and a woman's struggle against fate, with her triumph when she has once thrown off the shackles of fear. Work on this film is now rapidly progressing at the Ince studio and is expected to be completed shortly. "Tyrant Fear" will be released by Paramount after "Love Me," the next Dorothy Dalton offering to the public.

The new Charles Ray photoplay following "His Own Home Town," to be released by Paramount in the near future, is now nearing completion at the Thomas H. Ince studio.

"Naughty, Naughty!" Enid Bennett's second Paramount picture now being produced under the direction of Jerome Storm and supervised by Thomas H. Ince, will present a comedy of the rare and delectable sort from beginning to end, it is stated. The locale is "somewhere in Kansas," a parody on the narrowness of the country town and the people who are sometimes found in rural communities far from the "madding throng." C. Gardner Sullivan wrote the story which is expected to prove as great a success as Miss Bennett's first Paramount picture just released, "The Keys of the Righteous." Jerome Storm is directing.

Bogus Empey Arrested and Deported

Walter W. Irwin, general manager of the Vitagraph distributing organization, reports the arrest and deportation last week of an alleged impostor who impersonated Sergeant Arthur Guy Empey, author of "Over the Top" and star of the big Vitagraph production which is being made from the American fighter's war book. The man was first noted in Albany, later on a train from the New York capital to New York City and finally in Philadelphia, where he was arrested.

It is announced that, owing to the progress that has been made in taking the interiors for "Over the Top," Sergeant Empey last week was able to take four days away from the Vitagraph studio in order that he might make a tour of Eastern Pennsylvania filling lecture engagements, which were made before he had signed the contract to appear in the Vitagraph production of his book. During his time away Empey addressed throngs in Scranton, Altoona, Reading and Lancaster, in each case rousing the throngs to high enthusiasm. In addition to his usual story of the need for men—American men—on the other side, he made an especial appeal for smokes for the soldiers.

Madge Kennedy Rests

For the first time since Madge Kennedy started work for Goldwyn in "Baby Mine," the comedienne is taking a brief vacation. It is her first rest since last summer, and lasts but two weeks.



Virginia Pearson Has Been in William Fox Pictures Two Years

Virginia Pearson Starts War Drama

Virginia Pearson has begun work in what will be one of the most stirring war dramas yet made for the screen, according to an announcement from the William Fox offices. The tentative title is "A Daughter of France," and Edmund Lawrence, whom Mr. Fox recently acquired, makes his directorial debut with the Fox forces with this production. Hugh Thompson, who plays opposite Annette Kellermann in the marine spectacle, "Queen of the Sea," and who had the leading male part in "The Forbidden Path," will appear in a similar role in this picture. Mr. Fox states that it is his purpose to release the drama as a Special Feature for the week of March 24th.

"A Daughter of France" is being filmed at the former Victor studio. William Zollinger is in charge of the photography. The settings are said to be noteworthy. Especial emphasis is laid on the interiors of the French chateau where most of the action takes place. At the Fox offices it is declared that because of the depth of the scenes in the chateau living room, more lights of all kinds are being used to insure the recording of detail than have been required at the studio for months.

Prominent in Miss Pearson's supporting company, in addition to Mr. Thompson, are Herbert Evans, George Moss, Ethel Kaufman, Anthony Merlo, Maude Hill and Naida Gary.

MacGowan Moves Up with Goldwyn

Kenneth MacGowan, until recently director of Goldwyn publicity, has been appointed aid to George Loane Tucker, with headquarters at the studio in Fort Lee. His official title is Editor of Production.

Triangle Pleased with Policy

General Manager Freeman Announces That In "Treating Exhibitors Right" Company Is Being Rewarded Satisfactorily

"IT is very gratifying to find," said Y. F. Freeman, general manager of the Triangle Distributing Corporation, "that our new policy toward exhibitors has proven so successful. We believed it to be a commendable one, and results have more than substantiated our belief. The proof lies in the numerous letters that we have received and are receiving from exhibitors all over the country praising Triangle service.

"The policy is not radical. We simply resolved to give exhibitors the best possible service at a minimum cost, and consequently adopted definite measures—all based upon efficient service. We knew that the one way in which the exhibitor could earn more money was for the producer and distributor to save it for him and so we laid our plans to economize wherever possible and give him the results of more efficient and economical business practices.

"First—the War Tax threatened the exhibitor, and he began to fear for his profits. Triangle did not attempt to shift the responsibility, but faced the matter squarely, saw the predicament of the exhibitor, and cheerfully paid the tax. Only absolute efficiency in every branch of its service could have enabled Triangle to shoulder this increased expense.

"Then Triangle inaugurated an innovation on its program. Every month a seven-reel feature of standard quality is furnished to exhibitors at no extra charge. Many letters testify to the enormous pulling power of these pictures. They are a big advertising asset to every exhibitor, and offer him an opportunity of increasing his box-office receipts at no additional cost.

"Every exhibitor receives our personal attention. No complaint is insignificant. Every criticism is followed up and satisfaction is the only antidote. Triangle branch managers and salesmen are made to feel that their work is only begun when a picture is booked. Co-operation with the individual exhibitor and solicitous consideration for his needs are matters for attention.

"Co-operation and specialization have been our watchwords. Concentrated and whole-hearted effort in every department have made possible the execution of a policy which has at heart the welfare of the exhibitor.

"And," concluded Mr. Freeman, "the exhibitor's approval and testimonial are adequate rewards."

Universal Serials Bring Four Accidents

FOUR accidents in as many serials being filmed at Universal City occurred during the last week as the result of the directors' efforts to provide the thrills demanded by film fans.

Nevertheless, serial production is proceeding at full blast at Universal City. With the Ben Wilson-Neva Gerber aggregation still hard at work unravelling the story of "The Mystery Ship;" Eddie Polo and Vivian Reed just commencing to get warmed up in their efforts to dodge the snares and pitfalls lying in their path in "The Bull's Eye," and Jacques Jaccard busily engaged in directing Marie Walcamp in the first episodes of "The Lion's Claws," the new Universal serial, this particular phase of studio work is going along without let-up.

According to the players taking part in the Universal serials, the past week has been particularly replete with hair-raising experiences for them. Ben Wilson is trying hard to forget an involuntary plunge into the river as the consequence of an auto accident. Eddie Polo is nursing a lame shoulder that is the result of having been thrown and trampled upon by a frightened horse. Vivian Reed and Noble Johnson complain of still suffering from the shaking up they received when a runaway stage carried them down an embankment, while Marie Walcamp is just returning to her normal self after a particularly exciting encounter with a lion during one of the scenes in the serial in which she is featured.

The accident in which Wilson was mixed up was due to bad judgment on the part of the man who was driving the auto used in the latest episode of "The Mystery Ship." The car was to have been halted at the edge of the dock. The chauffeur applied his brakes too late, and before the auto could be halted it took a header into the river. Wilson saw his danger and without stopping to argue the matter jumped clear of the car as it toppled over.



Zoe Rae, Universal Star

Miller Will Direct Alice Brady Picture

In order to accommodate Charles Giblyn in a conflicting engagement which this director had with another company, Select Pictures Corporation, finding it could secure Norma Talmadge's director, Charles Miller, has released Mr. Giblyn from his agreement to direct Alice Brady in her new picture. Miss Talmadge is in Palm Beach for a month's rest. This made Mr. Miller available, and it was quickly taken advantage of. He already has started on the picture in the Fifty-sixth street studio.

Miss Brady plays the role of Vera Souroff, a young music teacher, who is giving instruction in the family of a countess. However, this character is shown from the age of seven years, and Tula Belle plays the part of the star in her childhood.

Heading the capable cast which appears in Miss Brady's support is Frank Morgan, her leading man, who also played opposite this star in her last completed Select Picture, "The Knife." Mr. Morgan's part is that of a Russian nobleman, Count Nico.

"The Shuttle" Nears Completion

Out at the Morosco studios in Los Angeles final touches are being placed on Constance Talmadge's recently completed Select production, "The Shuttle."

In this, her first picture to be made since her arrival in the West, Miss Talmadge is said to have combined the lighter touches of comedy with the heavier demands of drama, as in her earlier release, "Scandal." Unlike "The Honeymoon" and "The Studio Girl," "The Shuttle" provides her with an impersonation of unusual force in which her deeper vein of dramatic ability is given ample opportunity for expression.

Work on "Up the Road with Sallie," Miss Talmadge's next Select production, is well under way and promises a return to her lighter comedy vein. All of her pictures are distributed by Select.

Trench Scenes at Regular Army Camp

The trench scenes for "Over the Top," the Vitagraph super-feature, which is being made from Sergeant Arthur Guy Empey's war book with the soldier-author-lecturer as the star, are to be made at Camp Wheeler, the national army camp at Macon, Ga. Albert E. Smith, president of the Vitagraph Company, announces that by special permit of the War Department the company has been granted leave to use the big southern camp as a location, and Sergeant Empey, with a party of more than fifty players and officials left Monday, February 11, for the location.

Whitman Gets a Rest

Alfred Whitman, after the completion of "The Home Trail" for Vitagraph on the West Coast, was rewarded by getting a rest of four days. Most of this time was spent in posing for the "still" camera.



J. A. Berst, Surrounded by Members of the Rolin Company, Bids Farewell to the Coast and Returns to the Ice and Snow of New York

Pathe Busy at Coast Studios

Bessie Love, Frank Keenan, Fannie Ward and William Duncan Are Ready to Start Work on New Productions

WITH the arrival at Los Angeles last week of Bessie Love, who will immediately begin work on "A Little Sister of Everybody," by William Addison Lathrop, at the Paralta studio, Pathe's West coast producing forces received another notable augmentation. Miss Love had already been preceded by Frank Keenan and his director, Ernest Ward, who on January 28 turned the crank on the first Keenan Pathe Play to be made on the Pacific coast. Fannie Ward, who has just made the biggest success of her career in Astra's production of A. H. Woods' "Innocent," made under the direction of George Fitzmaurice, will shortly leave for the coast.

Miss Love left New York immediately upon her return from Charleston, S. C., where final exterior scenes for her comedy-drama, by Izola Forrester and Mann Page, were taken. This completes the picture which was all ready for showing with the exception of the brief parts missing and it is scheduled for release on March 10.

Frank Keenan, fresh from "Loaded Dice," first of his Pathe Plays, released February 10, is beginning work on one of Sir Henry Irving's stage successes. This will be under the direction of Ernest Ward, who produced "The Vicar of Wakefield," and also Mr. Keenan's second picture, a final title for which has not yet been selected, but which, however, probably will be released as the second of his Pathe Plays.

Fannie Ward will join Pathe's Pacific coast colony immediately on the completion of "The Yellow Ticket." This is an Astra production under the direction of William Parke, with a well balanced cast including Warner Oland, Milton Sills, Armand Kalitz and Helene Chadwick, and is reported to be even better than "Innocent."

William Duncan will shortly start work on a new type of Pathe serial by Gilson Willetts at one of Pathe's West Coast plants.

At the Glendale Studio, the Diando Company is putting finishing touches on "A Daughter of the West," with Frank Whitson, Marion Warner and Morris Foster in the cast.

The Bryant Washburn Company, directed by William Worthington, with Gertrude Selby as leading woman, is putting the finishing touches on "Twenty-One" by George Randolph Chester.

Chinese Scenes in New Lasky Production

A Chinese New Year celebration in which three hundred Celestials take part is announced as one of the big scenes which Cecil B. De Mille took recently for "The Whispering Chorus," the forthcoming Lasky production. A replica of a village in China was constructed and the scene was photographed at night. Lanterns hung from the rafters, and were strung across the street on streamers, and Chinese dragons, spitting fire, were dragged along by prancing Celestials.

Metro Uses Hotel Set

An elaborate and spacious hotel lobby set was built recently at the Metro studio in New York for the staging of scenes in "Good Will and Almond Shells," starring Emmy Wehlen. This picturization of Kenneth L. Roberts' Saturday Evening Post story is being directed by George D. Baker, who also made the screen adaptation.

Smashing Advertising for "Tarzan"

ONE of the biggest campaigns that has been put over in New York City for a motion picture production is that being conducted by Harry Reichenbach for the National Film Company's big feature, "Tarzan of the Apes." The widespread publicity that has been given the feature has resulted in most liberal patronage at the Lyric theatre.

Newspaper advertising was the basis of the local campaign, but aside from this an immense herald was sent out in advance to exhibitors through the country and this was followed with reproductions of the trade paper advertising so as to miss no one who might have failed to see the original displays. Up to the time of the newsdealer's strike, Mr. Reichenbach used two, three and four column displays in the various papers and got column after column of news space, because of the novelty of the production. One of the big things in putting over the picture so well was the fact that the Evening World ran the story serially, thus attracting the attention of thousands who had read it in original form. Under its own bills were placed ads of "Tarzan" at the Lyric.

When the strike came along Mr. Reichenbach cut down the display in the newspapers to the six line minimum and proceeded to reach the people in another way. Through using the registration lists he began to circularize every home in Manhattan, the Bronz, Richmond and Westchester, and was just starting in to do the same in Brooklyn when he learned that the paper there was not seriously affected. He estimated that 600,000 of these circulars were put out and at an expense of over $1,200. In addition to this the big sign strung across Broadway and the unique lobby display attracted the attention of new thousands.

Five Companies Busy at Astra Studios

PATHE directors and their companies have just put in a busy week at the Astra studios at Jersey City and Fort Lee, no less than five organizations being engaged in producing Pathe pictures at the New Jersey plants.

George Fitzmaurice is doing "The Grell Mystery," by Ouida Bergere, starring Irene Castle—a Pathe Play.

William Parke is directing the final scenes of "The Yellow Ticket," starring Fannie Ward with a cast which includes Milton Sills as the hero, Warner Oland as the villain and Armand Kalitz and Helene Chadwick in other important roles. In this picture Miss Ward appears in a makeup entirely different from anything she has ever been seen in before, creating the role of a Russian peasant.

George B. Seitz is at work on the serial, "The House of Hate," starring Pearl White with Antonio Moreno, and including in the cast Paul Clerget, the French pantomimist; Peggy Shaynor, an actress of the legitimate stage, who reveals an entirely new type of screen vampire, and John Webb Dillion, as the juvenile heavy. Thrills are numerous, it is said, and Joe Cunney, Floyd Buckley and Morgan Jones are kept busy with stunts in which Pearl White and Antonio Moreno figure prominently. This serial will be released on March 3.

Albert Parker has just finished "Annexing Bill," a comedy drama, starring Gladys Hulette and Creighton Hale, and is now getting ready for another production, while Fred Wright has taken these co-stars for the making of Fred Jackson's famous play, "For Sale."



Mildred Harris, Steadily Aadvancing Toward Stardom, Is Presented by Jewel In "The Doctor

Von Rintelen Is Character in "The Eagle's Eye"

Captain Franz von Rintelen, who, with ten other Imperial German plotters, was convicted in the United States Court on Tuesday, the 5th inst., before Judge Harland B. Howe of conspiracy to destroy neutral shipping sailing from this port, will be one of the Kaiser's spy army prominently identified in the fourth, fifth and sixth episodes of Chief Flynn's moving picture expose of the Imperial German spy system, "The Eagle's Eye." Von Rintelen was sentenced to eighteen months in the Federal Prison at Atlanta, fined $2,000 and assessed the costs of his trial. This sentence will begin at the termination of one year he is now serving on conviction of inciting strikes in munition plants.

The part of von Rintelen in "The Eagle's Eye" will be acted by Wellington Playter, who as closely resembles him in appearance as the players who impersonate von Bernstorff, Dr. Albert and Captains von Papen and Boy-Ed resemble these Imperial German plotters.

Hoover Schedule Followed a U. City

Actors and other employes at Universal City, Cal., last week got their first strong reminder that President Carl Laemmle meant business in his recent order concerning the observance of meatless and wheatless days, when, attempting to order their favorite meats at the U. City restaurant, on Tuesday, they were told to study the bill of fare.

As is well known, the Universal Film Manufacturing Company has been devoting considerable space in its Animated Weekly, Current Events and Screen Magazine releases to the forwarding of Mr. Hoover's requests for the saving of food. When the fact that the restaurant at Universal City was not entirely observing the "less" days reached Mr. Laemmle's ears, action was promptly forthcoming.

Scenes in "The Claim" in Frontier Hotel

A frontier hotel of the sort that is "all things to all men," around which the life of a little Western mining town centers, furnishes the background of much of the action in Metro's forthcoming production, "The Claim," a screen version of the Broadway success of the same name by Charles Kenyon and Frank Dare.

Edith Storey is the featured player in "The Claim," which is being produced at Metro's West Coast studio at Hollywood, Cal.

Kenneth Harlan Opposite Miss Clifford

Kenneth Harlan, whose most recent screen appearance was in Lois Weber's "Price of a Good Time," has been engaged by H. M. Horkheimer as Kathleen Clifford's leading man.

Miss Clifford has written her own production, a five-reel drama, which Howard M. Mitchell is directing at the Balboa Studio.

Glaum Subject Promises Timeliness

Details regarding the first production in which Louise Glaum will be presented as a Paralta star, which have just been given out at the studio in Los Angeles, indicate that the production will be a particularly timely one. The story has been prepared especially for Miss Glaum by Monte M. Katterjohn, and, according to the announcement, concerns the "insidious kultur as forced upon a liberty-loving people by the Wolf Nation of the World." The working title of the production is "Intelligence," and the leading role is said to give Miss Glaum opportunity for many intensely emotional scenes. To facilitate production without making a corresponding sacrifice in quality, two directors—Wallace Worsley and Elliott Howe—will work simultaneously on the picture, one of them producing the scenes in which Miss Glaum appears and the other attending to the various exteriors in which no action is provided for the star. In this production Miss Glaum is doing her first work before the camera since August 12 of last year, when she completed the final scenes in "Idolators," which was also written by Katterjohn.

Drews Take Vacation in Florida

Mr. and Mrs. Sidney Drew have gone to Florida for a vacation, after completing their second year as creators and co-stars of Metro-Drew comedies.

Forty-seven one-act Metro-Drew comedies were written, produced and released during the year of 1916, and forty-two one-act Metro-Drew comedies, with a five-act "thriller" to complete the quota, were done in 1917.

Mr. and Mrs. Drew will remain in Florida until March 1. Following their return to the North they will vary their work by an excursion into the realm of the legitimate stage, appearing during the Spring under the management of Richard Walton Tully.

Jewel Cites Lois Weber Advance

The publicity department of Jewel this week draws a comparison between the first picture produced by Lois Weber and her most recent one, in order to show the development Miss Weber has obtained as a director. Her first picture was "The Dragon's Breath," a one-reeler made for Universal in 1913, and her latest one is "The Doctor and the Woman."

Paralta Has Alaskan Story for Hickman

William E. Wing, the author, has provided Paralta with a photoplay for Howard Hickman, entitled "The Golden Thread." It is an Alaskan story, said to be teeming with rugged life, but dealing with a delicate subject, which has constituted a problem for the law ever since the creation.

"The Golden Thread" will be one of Paralta's regular releases.



Madame Olga Petrova's Particular Style of Screen Artistry Has Made Rapid Rise Since the Star Began Operations at the Head of Her Own Organization

Petrova Begins Fourth Picture

Story by George Middleton Is Used, Under Title of "The Great Star"—Ralph Ince Directs the Feature

WORK on the fourth special starring production in which Madame Olga Petrova is to appear has been started at the Petrova Studios under the direction of Ralph Ince. The story selected for this picture is from the pen of George Middleton, who wrote "Polly of the Circus."

The title chosen for Madame Petrova's latest picture is "The Great Star" and in it she interprets the role of Lucille Caruthers, daughter of a Southern gentleman of the old school, with strong femininistic ideas of her own and the individuality to place them into effect.

Petrova announces a particularly strong and capable cast has been assembled to support her in her fourth special production. Thomas H. Holding, who has appeared opposite Madame Petrova in previous pictures, "Daughter of Destiny," "The Light Within" and "The Life Mask," will portroy the leading male part, while J. Herbert Frank, well known screen "heavy," will handle a character said to be especially suited for the display of his peculiar talents. Mr. Frank has been seen in various pictures of Goldwyn, Famous Players, and other companies. Matilda Brundage and Edith Hinkle, both of whom have appeared in former film plays with Madame Petrova, will occupy parts in her latest subject, together with E. J. Radcliffe, who comes from the legitimate stage to fill one of the roles in "The Great Star."

Ralph Ince, who has been engaged by the Petrova Picture Company's president, Frederick L. Collins, and Madame Petrova herself to produce the latest picture scheduled for release on her special calendar, is responsible for "Today," in which Florence Reed appeared, and for many years directed the starring productions in which Anita Stewart appeared for the Vitagraph Company.

Mr. Ince is a pioneer in the staging of film productions, having begun his career over twelve years ago with the original Vitagraph forces.

Turner & Dahnken Place Chaplin Films

THROUGH the First National Exhibitors' Circuit this week it was announced that Turner & Dahnken, of San Francisco, have closed a deal with the Hippodrome theatre of that city for Chaplin's "Signature Protected" Comedies released through the First National Exhibitors' Circuit. The consideration is said to be $2,500 for seven days' run of each release.

The deal was made by E. M. Asher, manager of the Turner & Dahnken Film Exchange. Speaking of it, he said: "So far as we know, it is the biggest price ever paid for a two-reel subject in the history of the picture business. When it is remembered that the Hippodrome is primarily a vaudeville house, the true value of camera comedy will be more fully appreciated. The Hippodrome Circuit books some big, high priced acts and can give them very good time. That its management can afford to pay such a price for a motion picture top-liner bespeaks more eloquently than words the popularity of screen entertainment. It certainly disproves the contention of those who say that pictures are losing their hold on the public, for at the Hippodrome Chaplin's Comedies are bringing higher prices than any of the regular acts and are in direct competition with them."

Sam Harris and Irving Ackerman acted for the Hippodrome Circuit.

Betzwood Starts Well Equipped

Plant Near Philadelphia Is Considered One of Most Complete in Country — Louis Bennison and Tsen Mei Have Leads

THE entrance of the Betzwood Film Company, of Philadelphia, into the industry, as announced last week in MOTION PICTURE NEWS, is marked by several instances which are considered unusual in a new organization of the kind. To begin with, the new company, of which Clarence Wolf is president, has bought outright and for cash the Betzwood plant twenty miles from the Quaker City from Siegmund Lubin. Over 400 acres are included in the grounds, and as the plant stands now everything is ready for production work to begin.

Of practical import is the series of factories comprising the film developing and printing plant, in which are patented machines and machinery for film printing employed exclusively at Betzwood. These patents were secured from Mr. Lubin. Eighty per cent of the Betzwood printing process is accomplished mechanically. There is one machine that will automatically detect and stop itself on a variation of a thousandth of an inch from the true.

Ira M. Lowry, whose picture, "For the Freedom of the World," is now being shown, is at the technical end of affairs at the plant.

Having put the printing factories into perfect order for immediate operation the Betzwood Company is now devoting attention to its plans for producing. In this particular it proposes to reach for quality instead of quantity. With no schedule demanding hurried releases it will seek the exceptional and novel in screen material. The story or play that offers no more inducement than the fact that there is no reason why it could not be made into a picture will have no chance with the Betzwood Company.

Louis Bennison has been engaged as leading man, and Tsen Mei, a Chinese girl, has been secured to handle the feminine end of the stellar combination. Thus far these two players are the only ones who have been announced by the new companies. It is understood that no nationally known stars will be engaged, as quality in production will be made the keynote of the organization and not sole reliance upon a star of renown.

Paramount to Release "The Guilty Man"

THE screen presentation of A. H. Woods' legitimate stage production, "The Guilty Man," produced under the supervision of Thos. H. Ince, Inc., will be released by Paramount February 18, it was announced last week. The screen version, it is stated, varies but little from the original stage production.

Written by Ruth Helen Davis and the late Charles Klein, author of "The Lion and the Mouse," "Daughters of Men," "Next of Kin," "The District Attorney," etc., Mr. Woods' production was conceded to be one of the strongest plays ever staged. The story deals with the life of a Parisian dancer and her illegitimate daughter, who, murdering her stepfather, is prosecuted for the state by her own father. In view of the several great murder cases that have held the attention of the entire nation even in these days when war news usually chokes out everything else, Paramount thinks "The Guilty Man" is an exceedingly timely and intensely interesting subject.

The picture was directed by Irvin V. Willat under the supervision of Mr. Ince and the cast includes Gloria Hope, Vivian Reed, William Garwood, J. P. Lockney, Charles French, Hayward Mack and others. The outdoor shots depict scenes in Southern France before the war and the details of the French interiors have caused considerable comment among those who have already viewed this exceptional picture.

Red Cross Endorses Metro-Drew Comedy

METRO PICTURES CORPORATION is authority for the statement that "Help Wanted," a Metro-Drew comedy starring Mr. and Mrs. Sidney Drew, is the first motion picture to receive the official sanction and endorsement of the American Red Cross. "Help Wanted" has already been shown at the Rivoli theatre in New York and has now been booked for a tour of the entire country.

Combining Red Cross propaganda with the genial humor of a regulation Drew comedy, "Help Wanted" has been seen and approved by Henry P. Davison, chairman of the American Red Cross War Council, by Mrs. Woodrow Wilson, wife of the President of the United States, and by Ethan Allen of the American Red Cross, and has been officially recognized, passed and adopted by the Red Cross organization.

The production and release of "Help Wanted" is directly in line with Metro's policy of aiding the government in every possible way. The Drew comedy, "The Patriot," advocated food conservation, and won the approbation of Food Administrator Hoover. "Gas Logic," a coming Metro Drew comedy, deals with the fuel situation. Among Metro's feature patriotic productions have been "Lest We Forget," starring Rita Jolivet and now playing at the Lyric theatre, New York; "The Slacker," "Her Boy" and "The Legion of Death." All of these have been special productions with the exception of "Her Boy," which is an All-Star Series production.



GEORGE LARKIN
Featured in "Zongar," the Daredevil of Romance

"Zongar" Marks Up Point for Larkin

George Larkin, in front of whose name Physical Culture Photo Plays, Inc., uses the sobriquet "Handsome," and who that company explains is known to a large coterie of feminine admirers as an "Apollo of the Screen," has added another mark to his record by his portrayal of Zongar in the feature of that name. The picture was produced by Bernarr Macfadden.

In speaking of Larkin, Physical Culture Photo Plays said: "Clear grit to the backbone, combined with unusual dramatic ability and artistic inclinations, have earned for him the name of 'Gentleman Unafraid.'"

Former pictures in which Larkin has appeared are "Trey o' Hearts," "Grant, Police Reporter," and others.

Another Chambers Story for Alice Joyce

Alice Joyce, who has just finished "The Song of the Soul," her third Vitagraph Blue Ribbon feature since she went under the direction of Tom Terriss, last week began work on "The Business of Life," a Robert W. Chambers story, which will be made into a five-reel feature. Supporting Miss Joyce in this picture will be Walter McGrail, Percy Standing, Templar Saxe and Betty Blythe.

The Chambers characters seem to be particularly adapted to Miss Joyce's type and dramatic style, and she is credited with having given some of the best work of her career to their interpretation.

Madge Kennedy at Strand

Madge Kennedy is the star at the Strand theatre, New York, the week of February 11 in her newest Goldwyn production, "Our Little Wife."



With Shirley Mason In "Weaver of Dreams," Produced by Edison, Inc., Are Native Japanese Players Who Have Won Recognition in This Country

Lee Children Start New Production

Jane and Katherine Lee have commenced work on a new production, their fourth as stars, under the direction of Kenean Buel. The scene this time is laid in a city of about 100,000 population and the children, orphans, under the guardianship of an aunt, are kidnaped. Eventually they succeed, with police assistance, in breaking up a band of yeggmen. The supporting cast has not been completed, but, except for Jane and Katherine Lee, will be composed of adults.

The latest completed Lee picture, "American Buds," will be released February 24. The one now under way, which has not been titled, probably will not be ready before April.

Beban Completes Paramount Feature

George Beban's newest production for Paramount release, titled "One More American," has been completed at the Hollywood, Cal., studios of the Famous Players-Lasky Corporation. The scenario was prepared by Olga Printzlau from Wm. C. De Mille's play, "The Land of the Free." Included in the supporting cast are Marcia Manon, May Giracci, Helen Jerome Eddy, Raymond Hatton, Jack Holt, H. B. Carpenter, Hector Dion, May Palmer, Ernest Joy and Signor Buzzi. Wm. C. De Mille directed the production.

American Film Employees Do Their Bit

The employees of the factory and offices of the American Film Company, Inc., in Chicago, have pledged themselves to abstain from meat at breakfast and wheat at dinner for a period of sixty days. The young women of the factory have further pledged themselves to eliminate candy from their bill of fare. Not to be outdone, the male employees have agreed to taboo swearing, under penalty of being called upon to contribute five cents to the Red Cross for each and every cuss word uttered.

Edison Makes Mason Feature

Production Is Described as Novel Japanese Picture—Matt Moore Has Strong Part, with Japanese in Cast

MISS SHIRLEY MASON, the heroine of "Seven Deadly Sins," and the erstwhile "Appletree Girl," is being starred by the Edison Company in what is said to be a novel Japanese production now nearing completion in their Bronx studio.

Provisionally called "Aliens" or "Weavers of Dreams," the play is not yet finally titled. The story deals with a pretty Japanese bride who is obliged to forsake her white husband, a young American, because of the conflict arising from difference of race. Miss Mason takes the principal role, Matt Moore being the American husband, Frank O'Cononr his chum, Ormi Hawley a belle in the Tokio foreign colony, Thomas Tomomoto the child bride's father, and Messrs. Oskima and Wada other Japanese characters.

L. W. McChesney, the author, and Bernard J. Durning, the director, believe that the new play will have an even stronger appeal than "Madame Butterfly," first, because the racial struggle is said to be more evenly divided, and, second, because picture artistry has so greatly improved in its methods. For example, the Edison firm didn't fill up the picture with white actors dressed as Japs, but secured real Japanese for all the native roles except the stars. Miss Mason herself passed the most exacting series of tests which were suggested by an art advisory board, it is said.

Settings and costumes were designed by a prominent artist of New York's Jap colony. Antique furnishings, paintings, vases and other objets d'art were secured to lend a thoroughly native air.

For the winter months Edison's glass-roofed studio in the Bronx, just beyond the terminus of the Third avenue "L," has been turned into a veritable corner of old Japan.

There has been no restriction on footage, Edison insists, so the six reels when completed will represent the careful selection of the best photography, more than 12,000 feet having been already taken. The play is scheduled for early release by Perfection Pictures. Before its release date, however, it is likely to be introduced by a metropolitan run at a Broadway theatre. The scenes are laid in "plum blossom time," and it is in the spring that New York will see it.

Miss Pearson Celebrates Anniversary

NEXT week will mark the second anniversary of Virginia Pearson's joining the William Fox film forces. During that period Miss Pearson has made thirteen feature programs and is now engaged upon a war photodrama, "A Daughter of France," which Mr. Fox declares will prove to be the most notable production of her entire career.

Miss Pearson's first Fox picture was "Blazing Love," released May 1, 1916. Her most recent film was "Stolen Honor," a story of intrigue in Washington society. Although she was already an actress of distinction on the speaking stage (coming to pictures from a season as the vampire in Robert Hilliard's "A Fool There Was"), she has won even greater fame in photoplays. Another important role which she had in the legitimate was that of leading lady for William Faversham in the original production of "The Hawk," following Mme. Dorziat.

Miss Pearson is a member of the Galloways family of Kentucky. She was born in Louisville, and lived there until she left to accept a small part on the stage. Her photoplay record under William Fox's management includes starring roles in the following productions: "Blazing Love," "Hypocrisy," "A Tortured Heart," "The War Bride's Secret," "Daredevil Kate," "Bitter Truth," "Sister Against Sister," "Royal Romance," "Wrath of Love," "When False Tongues Speak," "Thou Shalt Not Steal," "All for a Husband" and "Stolen Honor," in all of which she acquitted herself most creditably.

Metro Promotes Director Baker

Is Made Manager of Productions at West Coast Studio, with Supervision of All Products Made at Hollywood Plant

GEORGE D. BAKER, one of Metro's directing staff de luxe, has been appointed manager of productions of Metro's West Coast studio at Hollywood, Cal., and will leave soon for the Pacific Coast to enter upon his new position. Mr. Baker will occupy a similar position in the Western studio to that filled by Maxwell Karger in Metro's New York studio. He will have complete supervision of all the Metro productions made in the West, making decisions upon proposed productions and passing judgment upon the finished product. The success of this plan, as evolved at Metro's New York studio, with Mr. Karger in charge, is responsible for the extension of the same arrangement to the West Coast studio, in accordance with the ideas of Richard A. Rowland, Metro's president.

Mr. Baker will leave for California as soon as he has completed the production of "The Shell Game," with Emmy Wehlen as star, upon which he is now engaged. "The Shell Game" is a screen version of Kenneth L. Roberts' story, "Good Will and Almond Shells," originally published in the Saturday Evening Post. With Mr. Baker will go his assistant director, Charles Hunt, who has been associated with him ever since he began working for Metro. Both men will remove their households to California, Mr. Baker taking his sister, who presides over his house, and Mr. Hunt being accompanied by his family.

In his new affiliation, Mr. Baker will work in co-operation with B. A. Rolfe, Metro's Western representative, with Joseph W. Engel, Metro's treasurer, who has gone to California for an extended visit, and with the directors already installed there. He intends to give his directors a free hand. "I have always had a free hand myself, ever since I came to Metro," says Mr. Baker, "and the results seem to have been satisfactory. I do not believe in demanding for myself privileges I am not willing to extend to others."

Mr. Baker came to Metro from Vitagraph, where he had been most successful in the direction of Edith Storey, now a Metro star. He will again be associated with Miss Storey in Metro's Western studio. He also directed the late John Bunny in the famous Bunny comedies.

Film Exploits Defense Measures

Vitagraph Has Co-operation of State Defense Council in Production in Which Governor Whitman and State Troops Appear

THE patriotic production which Vitagraph is making in conjunction with the New York State Council of Defense is now reaching its final stages, President Albert E. Smith of the Vitagraph Company announces. All of the exterior scenes have been completed and many of the interiors, in some of which Governor Charles S. Whitman appears, also have been finished. Mr. Smith declares that the picture, the story of which was written by Robert W. Chambers, will be one of the most thrilling melodramas ever screened, although in the background will be the more serious story of a State's protective measures. Corinne Griffith, Webster Campbell and Marc MacDermott appear as the featured players.

Brigadier General F. De Forest Kamp, in command of the Third Provisional Brigade of the New York Guard, has been an active factor in the State's defensive measures and he has given co-operation to the Vitagraph officials in the making of the picture. He was greatly interested in the picture, in which he is to appear, and was particularly gratified with the way his troopers behaved before the camera.

"I am sure that as a result of our efforts to promote the success of the production, the people will get an excellent idea of the manner in which our troops are working in this State, and also of their appearance," said Gen. Kamp. "We could not present, of course, a picture of the entire New York Guard [illegible] approximately 15,000 men. They are the successors of the old National Guard which has been called into the Federal service. But the picture will show, however, a sufficient number of our new State troops to give impressive proof of what we are doing to protect the waterways, the industries, and private and public property throughout the State during the war."

General Kemp is only thirty-five years old. He entered the State service as a private and has served in practically every capacity of the military organization. He has a commanding, attractive personality and a smartness of action which the Vitagraph officials declare will be evident in the screen production.

New Blue Ribbon on February 18

Gladys Leslie and J. Frank Glendon are the featured players in "The Wooing of Princess Pat," the Vitagraph Blue Ribbon feature, announced for release the week of February 18 by Albert E. Smith, president of the Vitagraph Company of America.

This drama, which marks the second appearance of Miss Leslie as a Vitagraph star, and the first appearance of Mr. Glendon on the Blue Ribbon program, is the tragic story of a politico-convenience marriage, and is said to be one of the best efforts that William P. S. Earle, director of many artistic successes, has put forth in the three years he has been making Vitagraph productions. In addition to the featured players, there are in the cast Charles Kent, Templer Saxe, William Dunn, Bigelow Cooper and Carlton King.

The Dolly Sisters' Film Progresses

Leonce Perret, the French director, who made his American debut as director of Captain Robert Warwick in "The Silent Master," and who wrote as well as directed "The Mad Lover" and "The Accidental Honeymoon," with the same star, is now actively engaged in the production of a series of features at the Biograph studio in which the Dolly Sisters are making their bow to the motion picture public.

Following the production of the Warwick features, M. Perret wrote a story commemorating the sinking of the Lusitania and the entry of the United States into the war in "Lest We Forget."

The Dolly Sisters, appreciating the ability of M. Perret as an author and director of note, sought his services for their first joint appearance in pictures. Their first picture has already been completed, the title, cast and nature of which will be announced by the Misses Dolly shortly.

General Announces Completion of Serial

The work of assembling, titling and printing the final chapters of "A Daughter of Uncle Sam," General Film's new serial, is now well under way at the Providence studio of the Jaxon Film Corporation, the twelfth and final episode having been completed a few days ago.

Although the first episode was only released January 19, General Film announces that the early chapters have proved great drawing cards, according to reports received from exhibitors.

Terriss's London Home Is Bombed

Tom Terriss, director of Alice Joyce in Vitagraph Blue Ribbon features, was completing the production of "The Song of the Soul," in which Miss Joyce is featured, when he received word that his home in England had been bombed by the Germans in their last air raid. The house, which is located in London and was partially destroyed, was formerly the property of his father, the celebrated William Terriss, and contained many interesting theatrical relics, the loss of which is irreparable.

Society Girls See "A Son of Democracy"

Under the guidance of Miss Rose Tapley, special traveling representative of Paramount, a private showing of "The Son of Democracy" was given to a large party of young society women last week at the executive offices of the Famous Players-Lasky Corporation. Benjamin Chapin, who interprets the role of Lincoln and who wrote and produced the series of features, addressed the audience on incidents connected with the production of the film. The party later accepted the invitation of Adolph Zukor to visit the Fifty-sixth street studios where Billie Burke was making some scenes for "Let's Get a Divorce," and Pauline Frederick for "The Resurrection."



Big Moments, in Recruiting, Fighting and in Saving the Heroine Are Said to Be Numerous in "Over the Top," Vitagraph's Patriotic Feature in Which Sergeant Arthur Guy Empey Is Featured

Louise Glaum Starts Work with Paralta

Louise Glaum has started work on the production in which she will make her debut as a Paralta star. The title of the play is "The Snapdragon" and it was written especially for Miss Glaum by Monte J. Katterjohn. It is a drama of international intrigue and unlike Miss Glaum's former productions affords the star an opportunity to display her ability in the realm of straight emotional drama rather than as a vampire.

Two more productions starring Miss Glaum have already been arranged for by the Paralta scenario department, one being the work of Thomas J. Geraghty and the other by Julian Louis Lamothe.

"Jack" O'Brien to Direct Doris Kenyon

John B. ("Jack") O'Brien has been chosen by De Luxe Pictures, Inc., to direct the production of "The Street of Seven Stars," the first picture presenting Doris Kenyon as the head of her own company. He expects to start actual work on the feature, which is to be of seven reels, on or about March 10.

Mr. O'Brien directed a number of pictures with Mary Pickford, including "Hulda from Holland," "The Foundling" and others considered among her best. He has also directed Blanche Sweet, Lillian Gish, Dorothy Gish, Alice Brady, Charlotte Walker, Emmy Whelan, Bessie Love, Louise Huff, Olive Tell, Edna Goodrich and many other stars.

Mary Pickford Writes Her Life Story

For some months Mary Pickford has been quietly engaged in writing the history of her career, and it is expected that "Mary Pickford's Own Story" will ultimately go to the public in serial form.

The date of the appearance of the first instalment as well as the name of the medium of publication have not been announced. It is planned to issue the story in book form, and arrangements are already being made to have it translated into all languages.

Gambling Crusade Theme of World Film

WORLD FILM CORPORATION will release on March 4, on its regular program, "Spurs of Sybil," with Alice Brady as the featured player. The picture deals with the subject of gambling and is regarded as particularly timely right now when New York city is in the throes of a sensational gambling crusade.

A scrutiny of past releases will bear out the contention that the value of timeliness has been always emphasized by World Pictures. Contemporaneous with the news of the fall of the Romanoff monarchy and the story of the monk Rasputin, first discredited and then spread broadcast when verified, "Rasputin, the Black Monk," was released on the World program, which picture incidentally had an extended run at the Park theatre in New York city. Coincident with the renewed interest on the part of the American public in the tragic fate of Belgium as a result of this nation's entry into the war, an Alice Brady picture was screened, called "The Maid of Belgium."

Again, in line with the organized efforts to bring the public to a realization of the importance of a rejuvenation of patriotism, World Pictures produced a screen drama revolving about the career of Alexander Hamilton, titled "The Beautiful Mrs. Reynolds," with Carlyle Blackwell, June Elvidge and an all-star cast. A future release in March is "The Cross Bearer," which is concerned with the career of Cardinal Mercier as the protector of the oppressed Belgian people.

"Mickey" Meets Demand for Light Comedy

AN official of the Western Import Company, in commenting upon the need of good comedy, quotes the editor of MOTION PICTURE NEWS in a recent editorial. He said:

"In a recent editorial, William A. Johnston, president of the MOTION PICTURE NEWS, stated that comedy and society dramas were wanted of the 'best seller story' variety, and supported by heart interest, and that particularly for light dramas, there is an unusual demand; that people will want to be amused this year, and that producers would do well to bear this fact in mind.

"The foresight of the Western Import Company along these lines is clearly shown when they acquired the rights to Mabel Normand in 'Mickey,' the officials pronouncing it her masterpiece.

"There is not much about ancient history or blood shed in 'Mickey'—just a sweet charming love story about a little girl you will never forget, a story with a lot of action and 'go,' and Mabel Normand in a part that gives full scope for her beauty and charm. Her characterization of this lovable child shows a depth and an incisive appreciation of art that Miss Normand has never had a chance to show before. 'Mickey' confirms her right to be known as the greatest comedienne on the screen, also as one of the prettiest girls in America—and that means the world."

Hoffman to Distribute Rothacker Film

M. H. Hoffman, Foursquare Pictures, announces that in addition to making arrangements to distribute for the Naval Relief League a film entitled, "Our Boys and Our Boys," showing the work that is being done at the Great Lakes Relief Training Station, Illinois, he has arranged with W. M. Rothacker, of the Rothacker Film Manufacturing Company, to distribute the one-reel subject, "Food Will Win the War."

Commenting upon the intention of the last named subject, Mr. Hoffman said:

"People are just beginning to awake to the fact that food is one of the vital elements in our combat with the enemy. Food and munitions and men—all are of the utmost value. Foursquare Exchanges everywhere are getting behind this film with push and vim. We will put it in every motion picture theatre in the country which has a management that has a vestige of patriotism—and that means nearly all of them."

Advance Offerings of the Programs

Forbes-Robertson Feature Ready

Arrangements Made with Producers to Exhibitors, Affiliated, to Release "The Passing of the Third Floor Back"

PRODUCERS to Exhibitors, Affiliated, will distribute "The Passing of the Third Floor Back," the Herbert Brenon production featuring Sir Johnston Forbes-Robertson in the stellar role, according to an announcement by Mr. Brenon. This is the first Brenon production to pass through the new organization of eight independent producers with which Mr. Brenon has aligned himself.

"The Passing of the Third Floor Back" was completed about one month ago at the Brenon studios. It presents Sir Johnston Forbes-Robertson in the role that he played so successfully on the stage and marks his American debut in the film world. The eminent English actor came to America for the sole purpose of transferring to the screen his beloved characterization of the Stranger. The supporting cast includes Molly Pearson, who created the role of the Slavey in the original London production, in which part she will again be seen; George Le Guere, Ketty Galanta, Augusta Haviland, Ricca Allen, and others.

In the screen production Mr. Brenon has somewhat elaborated on the original play, endeavoring to develop wherever possible the underlying purpose of the drama in accordance with the possibilities presented by the screen.

The Forbes-Robertson feature will probably be the first production to be released through the new plan of Producers to Exhibitors, Affiliated, which, Mr. Brenon contends, embodies in the main all that he has stood out for so uncompromisingly, namely, the elimination of the middleman and the bringing of producer and exhibitor in direct contact with each other.

Fox Completes Divorce Propaganda Film

A TELEGRAM received at the William Fox offices from the western studios at Hollywood, Cal., announces that Director Frank Lloyd has completed the divorce propaganda production on which he has been engaged for some time. The film is now en route to the Eastern offices and the present expectation is that it will be released about March 10 as the Standard Picture following the Jane and Katherine Lee feature, "American Buds."

Bertha Mann is cast in the Lloyd play as Ethel Langdon, the neglected wife of a rich man who is divorced by him and subsequently becomes Claire, the proprietor of a fashionable gambling resort. The role of John Langdon, her husband, is played by Charles Clary, and Rhea Mitchell has the part of the couple's daughter, Florence, who has been raised in the belief that her mother is dead. Bertram Grassby as Stanley Merrill is a former sweetheart of Mrs. Langdon and the unnamed corespondent in the husband's divorce case. Fred Church appears as Bruce Livingston, the district attorney, who marries Florence Langdon and who tries later to divorce her. Others who have prominent roles are Edward Davis, Willard Louis and Al Fremont.

The production, the name of which has not been announced, represents Director Lloyd's development of his own idea, he having written the scenario and had entire charge of the picture from the outset. His other recent dramas include "Les Miserables," "The Heart of a Lion" and "When a Man Sees Red." William Farnum productions, and Jewel Carmen in "The Kingdom of Love."

Mr. Lloyd now possesses one of the best known names as a director in the motion picture business. "Les Miserables," no doubt, is his best piece of work, and it seems destined to live always.



Peggy Hyland's First Picture for William Fox Is "The Debt of Honor"

Fairbanks Picture Held Over Again

A telegram received at the New York headquarters of the Famous Players-Lasky Corporation announces that Clune's Auditorium has started on its third week's run of the Douglas Fairbanks-Artcraft picture, "A Modern Musketeer," which was produced under the direction of Allan Dwan several months ago in the Grand Canyon. It is stated that the Auditorium will perhaps hold the feature over for four weeks.

General Film Names One-Reel Comedies

Neal Burns and Gertrude Selby are featured in a one-reel Selburn comedy, "His College Proxy," released this week by General Film Company. This is the fourth of the Selburn Comedies and is said to maintain the high standard set by the previous releases.

General Film also announces another Jaxon Comedy for release this week, the title being "Marooned." This will be followed by "Sherman Was Right," a farce of domestic life.

"The Unbeliever" Shown in Baltimore

A preliminary showing of "The Unbeliever," the new production by the Perfection Pictures Corporation, was held at the New theatre, Baltimore, February 3. All the exhibitors of the city were invited to view the film, which had attracted wide attention among the Baltimore picture men.

Marguerite Courtot has the leading role. The showing was arranged by R. Berger, manager of the Washington branch of Perfection pictures.

Mastercraft Begins First Production

Work has been started in the Paralta studios in Los Angeles, on the first Mastercraft production which will be a screen version of Thomas Dixon's novel, "The One Woman." The scenario was prepared from Mr. Dixon's book by J. Grubb Alexander and Fred Myton. The picture is being directed by Reginald Barker and the management of the production is in charge of F. Eugene Farnsworth, who has charge of the Mastercraft interests in California.

"The One Woman" is the first of the series of special productions to be issued by the Mastercraft company, which will be taken from the best of Mr. Dixon's literary works.

Triangle Arranges March Program

Schedules Eleven Pictures That Promise Unusually Diversified Bill—Olive Thomas Heads List in "An Heiress for a Day"—Roy Stewart Feature Included

ASSERTING that "diversity" is the keynote of its releases for the month of March, just as the idea has been followed out in former Triangle programs, Triangle Distributing Corporation this week announced that the new schedule includes eleven pictures. "These should in every way," said Triangle, "substantiate our policy of diversified program features."

Several well known Triangle stars will be presented in the March line-up, among them Olive Thomas, who heads the list; Roy Stewart in a Western, Myrtle Lind in "Nancy Come Home" and Dorothy Dalton in a two-reel feature.

"Heiress for Day" Opens

Olive Thomas opens the month's program in "An Heiress for a Day," a new comedy drama directed by Jack Dillon, in which she is supported by Joe King, a leading man new to Triangle colors. Miss Thomas, who is said to equal, if not surpass her clever work in "Indiscreet Corinne" and "Limousine Life," has a charming role, according to Triangle, as a little manicurist with whom fickle fortune trifles.

The second feature for the week of March 3 is "The Shoes That Danced," an adaptation of John A. Morosco's American Magazine story dealing with life on the fringe of New York's underworld, in which Pauline Starke, Wallace McDonald and Dick Rosson are featured.

A Saturday Evening Post story by Frederic Bechdolt, "The Hard Rock Breed," is the first release for the week of March 10, showing J. Barney Sherry and Jack Curtis as the two typical hard rock men, and including in the cast Margery Wilson and Jack Livingston. The other feature is "The Sea Panther," an elaborate costume picture with William Desmond in the title-role, as a swashbuckling pirate of the days of Captain Kidd. Mary Warren, who has been with the Triangle forces for some time, makes her initial appearance as leading woman, with Mr. Desmond. The Clara Morris wardrobe was utilized in providing costumes for this play.

New Two-Gun Production

For the week of March 17, Roy Stewart stars in a new Western thriller, "Faith Endurin'," by Kenneth B. Clarke—said to be the strongest vehicle for a two-gun hero in which Stewart has ever been cast. Supporting the cowboy star are Miss Fritzi Ridgeway and a carefully selected cast. "The Answer," a socialistic drama starring Alma Rubens, is the second release. Joe King enacts the role of John Warfield, Socialist, and the supporting cast also includes Claire Anderson, former Triangle-Keystone ingenue, Francis McDonald, recently seen as the highwayman in "The Gun Woman," Jean Hersholt, Wilbur Higbee and Betty Pearce.

"Nancy Comes Home," Jack Dillon's latest subject, features Myrtle Lind, late of the Triangle-Keystone bevy of beauties, and Jack Gilbert, who has recently returned to the Triangle fold. Myrtle Rishell, a newcomer at the Culver City Studios, appears as a society matron. The adventures of a young school girl, who, neglected by her society mamma, cultivates the acquaintance of the family chauffeur are divertingly portrayed in this comedy-drama.



Winifred Allen, In Triangle Plays

Pauline Starke Featured

The second release for the week of the 24th is "Innocent's Progress," a society drama featuring Pauline Starke, and numbering in the supporting body Lillian West, Jack Livingston, Charles Dorian and Curley Baldwin. Little Miss Starke, who is featured for the third time under the direction of Frank Borzage, enacts the role of a young country girl, who is driven from home by the false accusations of narrow-minded parents, and seeks her fortune in a large city.

Dorothy Dalton is presented in a two-reel feature, "The Unfaithful," released March 31, a play with a dramatic plot, which affords Miss Dalton opportunity for emotional acting.

In "The Marriage Bubble," a three-reel comedy-drama, William Desmond appears in a dual role. "Another Foolish Virgin" completes the month's program. This picture is based on W. Carey Wonderley's story of the same title, and has been adapted for the screen by Charles J. Wilson, of the Triangle staff. It is described as a society drama offering an unusual theme for a dramatic production, and included in the cast are: Margery Wilson, Texas Guinan, last seen in the title-role in "The Gun Woman"; Mildred Delfino, Francis McDonald, Lee Hill and George Pearce.

Hodkinson Announces Paralta Releases

Three new releases, carrying the W. W. Hodkinson Corporation's distribution calendar for Paralta Plays up to March 15, were announced last week. The new releases are "The Turn of a Card," with J. Warren Kerrigan, which is released February 15; "Within the Cup," with Bessie Barriscale, released March 1, and "Humdrum Brown," with Henry B. Walthall, released March 15.

The fortnightly release plan would have moved all of these plays up two weeks, as the third of the Paralta Plays, with Henry B. Walthall in "His Robe of Honor," was released January 15. Owing to the shutdown of industry for the conservation of fuel, however, the printing of the second Kerrigan picture, "The Turn of a Card," was held up so that it was decided to move the whole series ahead two weeks to give the laboratory ample time for thoroughly good work. There will, however, be no further postponement, as the other pictures announced are already in work.

Pathe Devotes Attention to Short Reels

Pathe has recognized the importance of short subjects to the exhibitor by putting on its weekly program one-reel and split-reel subjects of wide diversity, with the result that their true value is now recognized by the best houses. There is now issued each week a one-reel scenic or educational, and quite often the scenic is colored in the famous Pathe color; the Hearst-Pathe News; an animated cartoon by one of the artists of the Hearst organization (two of the subjects are the Katzenjammer Kids and Happy Hooligan), generally split with an educational; and a one-reel Lloyd comedy. Every other week is issued the Argus Pictorial covering art, science and industry. Once a month comes a two-reel Toto comedy.

Pathe believes that if particular attention is paid by exhibitors to films of this class the results will more than compensate for the effort.

Judge Brown Stories Changed Around

Because of delays in the production program of the Boy City Film Company at Los Angeles, there has been a slight change in the order in which the subjects already completed are released. The new order, as announced by General Film Company, the distributor of these two-part "Stories of Youth," is: "Tad's Swimming Hole," "Marrying Off Dad," "The Preacher's Son," "Thief or Angel" and "The Accusing Toe." With this new alignment the release of the Judge Brown Stories will be continued without interruption.

Reproduces "Main Street"

Main street in Ouchgosh, the hitherto sleepy village that is expected to wake up in Fatty Arbuckle's forthcoming Paramount comedy, "The Bell Boy," is said to be a perfect replica of the usual town's chief thoroughfare.

Ann Murdock in Unusual Role

Will Show a Dazzling Array of Gowns in "My Wife," Next in Mutual's Star Production Series

"WEARING some stunning gowns of the ultra-fashionable mode, one of which is said to be the ultimate word in decollete," to quote from an advance announcement of the Mutual Film Corporation, Ann Murdock will shortly be seen in a screen production of "My Wife," which is to be released by Mutual in its star production series February 18. The picture was made under the direction of Dell Henderson at the Empire All Star studios.

"My Wife" is an adaptation of the play by Michael Morton, which had an extended run both in America and London and achieved a tremendous stage success with Billie Burke when first produced in New York. Originally it was a starring vehicle for John Drew, but in the film version the play was altered to provide a stellar part for Miss Murdock as Beatrice Hammond, who is "My Wife."

The story presents the amusing and interesting complications developed by a marriage of convenience entered into by Beatrice who, in order to comply with the conditions of a codicil in her wealthy aunt's will, in which she is left a million dollars on condition that she marry before she is eighteen, marries her guardian "in name only," with the intention of securing a divorce when her lover returns from the front.



Billie Rhodes, In Mutual-Strand Comedies

Rex MacDougal, whose work in "The Three Bears" will be recalled, has the part of the husband, and others in the cast are Amy Veness, who has appeared with Mme. Nazimova, Tyrone Power, Ethel Barrymore, and other stars; Ferdinand Gottschalk, who plays "Gibby Gore," the part he created in the stage version; Hubert Druce, Grace Carlyle, Dudley Hill and Carl Sauermann.

Mutual Weekly is released February 18 and "Miss Cinderella," a Strand comedy featuring Billie Rhodes, is scheduled for release the 19th.

Ten Paralta Plays Await Distribution

IN an announcement this week Paralta made known it has already completed and ready for release ten productions, all in seven reels. These pictures, with stars who have previously been announced, were made at the Paralta studios in Los Angeles under the supervision of Robert Brunton.

Henry B. Walthall has finished two more pictures, "Humdrum Brown" and "With Hoops of Steel." Each of these productions, it is said, presents him in widely differentiating characters.

Bessie Barriscale has five completed pictures ready for the exhibitors. They are, "Madam Who," a mystery story; "Within the Cup," an emotional drama dealing with the life of the artists in the Paris Latin Quarter and in Bohemian Washington Square, New York City; "Rose o' Paradise," an adaption of Grace Miller White's American novel; "Blindfolded," a story of the underworld, and another production yet unnamed, which has just been completed under the direction of Raymond B. West.

J. Warren Kerrigan has two pictures, a melodrama and a comedy-drama which are now booking. The first is "A Man's Man," which is a screen version of Peter B. Kyne's novel of the same title.

The comedy-drama is "The Turn of a Card," written by Frederick Chapin and directed by Oscar Apfel. Mr. Kerrigan is about to start on his third Paralta Play, a romantic comedy-drama which combines plot intrigue with light humorous touches.

While these ten features are awaiting release dates, the entire organization at the Paralta studios, including the three stars above mentioned and Louise Glaum, who has just started work on "The Snapdragon," her first production under the Paralta banner, is busy preparing other plays.

Edward Earle in Timely Comedy

Edward Earle, star of the Vitagraph comedies, has finished his work in the one-reeler, "Coals for the Fire." As may be imagined from the title, the story is built around the extraordinary coal situation that has existed in the country for many weeks past. Earle, in his role of a faithful husband, is hard put to it to get coal for his home, so he hires out as a coal wagon driver and each load of coal he is ordered to deliver he puts in his own cellar.

Triangle Reissues in Boston

It was announced this week that Boston Photoplay Company has bought the rights of the Triangle re-issues of the Triangle Distributing Corporation for New England, and all the re-issues will be on the regular Boston programs.

Harry Carey Appears as Owen Wister Hero

With "A Woman's Fool" scheduled for early release, film fans are shortly due to see Harry Carey in the role of one of Owen Wister's most popular heroes.

"A Woman's Fool" is based upon Wister's Western romance, "Lin McLean." Originally published in 1903, the book ran through several editions and, next to "The Virginian," of which it is the sequel, is considered the most popular of the Owen Wister romances.

Harry Carey is said to be excellently cast in the role of the cowpuncher. The production was directed by Jack Ford, who is responsible for all the recent Harry Carey pictures. The cast surrounding the Universal star includes M. K. Wilson, as the gentle "Virginian;" Ed Jones, as "Honey" Wiggin; Vesta Pegg, as Tommy, the Western Beau Brummel; Betty Schadek, as Katie, the "biscuit shooter;" Roy Clark, as Billy, the orphan, and Molly Malone, as Jessamine Buckner.

Chapin Second Episode Changed About

An announcement from Al Lichtman, general manager of the Famous Players-Lasky Corporation, calls attention to a change in the release schedule of Paramount's Ben Chapin series, "The Son of Democracy." The first episode entitled, "My Mother," will be released February 11 as originally announced. The second offering, however, will be "A Call to Arms," in place of "My Father." The second release will be presented to the public commencing February 18. The third offering will be "My Father," on February 25.

The first three releases as mentioned above, are now finished and have already been shipped to the various exchanges throughout the country.

"Broadway Bill" Has Northern Setting

"Broadway Bill" is the title of Harold Lockwood's newest Metro all-star series production, released February 11. The scenes are laid in northern Maine. A characteristic Metro cast appears in Mr. Lockwood's support, including Martha Mansfield, Stanton Heck, William Clifford, Bert Starkey, Cornish Beck, W. W. Black, Raymond C. Hadley and Blanche Davenport. The story was written by Fred J. Balshofer, who also directed its production.

Fox-Lehrman Satire on Human Nature

Another of the Fox-Lehrman Sunshine comedies will be released February 17. It is titled "Are Married Policemen Safe?" and is said to be a satire on human nature as evidenced in the administration of justice. A crusade against women wearing clothes which are more abbreviated than the law allows results in policemen and jurists being captivated by their captives. A railroad train running straight through a station is one of the incidents of the action.



Goldwin's Whim Girl, Mae Marsh, Is Said to Add Even Another Enigmatical Twist to Her Personality In "The Beloved Traitor"

Lowry Film Claims Good Record

The Goldwyn Distributing Corporation announces that up to the close of the first week in February, Ira M. Lowry's production of "For the Freedom of the World," which is released by Goldwyn as a special, had been played to capacity business by more than a thousand exhibitors in the United States and Canada. Moreover, according to Goldwyn, new contracts are coming in at the rate of more than 100 a day, many exhibitors who played to capacity business calling for repeat dates.

Goldwyn also states that "The Manxman" has set new records for special production bookings, and that business in the smaller towns is correspondingly as great as that recorded in the larger centers.

"Song of Songs" February Artcraft

The initial offering for February under the Artcraft banner is Elsie Ferguson's newest screen production, "The Song of Songs." The screen adaptation was made by Charles Maigne, and the production was directed by Joseph Kaufman. The cast includes Cecil Fletcher, Craufurd Kent, Frank Losee, Robert Cummings, Corinne Uzell, Gertrude Berkeley and Henry Leone.

The release date is February 11.

Underworld Seen in New Triangle Drama

In "The Shoes That Danced," the Triangle drama scheduled for the week of March 3, many angles of life on the fringe of New York's underworld are presented. The play has been adapted from the magazine story by John A. Moroso. Pictures of gang killings, views of corners on the East Side and gambling and cabaret scenes have been reproduced. Wallace McDonald and Pauline Stark are the featured players, and the supporting cast includes Dick Rosson, Anna Dodge, Lydia Yeamans Titus, Anne Kromon, Edward Brady and William Dyer. Frank Borzage has the direction.

Four New Goldwyns Announced

News That a Second Mary Garden Production Is Completed, Expected To Be a Surprise for Goldwyn Exhibitors

GOLDWYN PICTURES CORPORATION, making public the names of four new productions for immediate release, will no doubt take exhibitors by surprise with the announcement that it has a second Mary Garden production fully completed and includes this among its regular releases at the same price that Goldwyn exhibitors pay for all other Goldwyn Pictures.

The title of Miss Garden's second picture is "The Splendid Sinner," from an original story by Kate Jordan—a melodramatic society story.

The next four Goldwyn releases following Madge Kennedy in "Our Little Wife," which has just been released throughout the world, are:

February 24, Mae Marsh in "The Beloved Traitor," from the successful novel of the same name by Frank L. Packard; March 10, Mabel Normand in "The Floor Below," by Elaine Sterne; March 24, Madge Kennedy in "A Dangerous Game," by Roy Somerville; April 7, Mary Garden in "The Splendid Sinner," by Kate Jordan.

"The Beloved Traitor," Mae Marsh's next production, is claimed to rank with "Polly of the Circus" and "Cinderella Man" in the opportunities it gives this star. It is exploited by Goldwyn as being "the story of the good girl who whipped a vampire." "The Floor Below," Mabel Normand's second Goldwyn Picture, is also a mystery story of a different type, and besides being packed with dramatic action and incident, it is said to contain a tremendous amount of fun, laughter and pathos, with a corking love story thrown in for good measure. To date Madge Kennedy's screen productions have been farce comedies, but "A Dangerous Game" is an entirely different type of dramatic picture—a type of role that Miss Kennedy has never had before, either on the stage or screen.

Last Fall, while "Thais" was still being assembled and arranged for showing, Mary Garden plunged into the making of her second Goldwyn picture. Not more than one hundred persons in the entire industry—and most of those were on the Goldwyn pay-roll—knew that Miss Garden was to make a second Goldwyn production so quickly. This second picture was completed even in advance of the release of "Thais," and has been held back as a surprise for Goldwyn customers. The production was directed by Edwin Carewe.

In addition to having these next four pictures complete and ready for shipment to all of its branches throughout the world, Goldwyn also has completed three more releases, these being the release for the third Sunday in April and the two releases for the month of May.

Buffalo Theatre Hits High Mark

Mutual Film Corporation this week announced that Keith's theatre in Buffalo has hit a high mark with the series of twelve Mutual-Chaplin comedies. The entire series, it is said, has been repeated eight times in the Buffalo house, a total of ninety-six runs from twelve releases.

Figures from one territory, Mutual says, show that fourteen theatres have run the whole series of Mutual-Chaplins an average of thirty-four times, nearly three times for each release.

MacLane Picture Opens in the Loop

Mary MacLane's "Men Who Have Made Love to Me," opened Sunday, February 3, for an indefinite run in The Band Box, Chicago.

Since the picture's premiere in the Orchestra Hall, this George K. Spoor Ultra feature has been widely advertised and commented on, and early reports from the Band Box indicate that the picture is drawing splendid patronage.



"Gripping" Is the Term Used In Describing Moments In "Keith of the Border," a Triangle Play, With Norbert Gills and Josie Sedgwick

Roy Stewart in Triangle "Border" Picture

AS one of its releases for the week of February 17 Triangle offers "Keith of the Border," a picturization of Randall Parrish's story of the same name. Roy Stewart, Triangle's cowboy star, is presented in the leading role, which gives him opportunity to display his horsemanship and fistic prowess. He appears as a Texas Ranger, who routs the notorious leader of the "wolves" and rescues the Southern girl whom the bandit has kidnapped. Josie Sedgwick is given her first opportunity in a dual role, playing the part of a typical daughter of the South, as well as that of a dancing girl.

Director Cliff Smith is said to have secured unusually good atmosphere for this picture and some of the scenes have the picturesque Mohave desert as background. The trick photography, necessitated by the dual role Miss Sedgwick plays, is considered remarkable, and in the closing scene she is seen clasped in her own arms. Several spectacular feats of horsemanship are worthy of comment. An ancient prairie schooner, surrounded by many historical associations, was used by Triangle and is seen ablaze on the prairie.

The second Triangle release of the week is "From Two to Six," featuring Winifred Allen, and presents a theme dealing with the adventures of the heroine in trailing a female German spy. Many of the cast supporting Miss Allen have appeared on the legitimate stage, among them being Robert Fisher, Forrest Robinson, Earl Fox, Reilly Hatch, Clarence Handysides and Margaret Greene. The production was directed by Albert Parker under the supervision of Allen Dwan.

The Keystone comedy, released the week of February 17 is "His Double Life" and features Ray Griffith, Claire Anderson and Dorothy Hagar. "Their Undercover Capers" and "A Full Dress Fizzle" are the week's one-reel Triangle Komedies.

Fox Juvenile Stars Support Tom Mix

"Six Shooter Andy," starring Tom Mix, is announced as one of the William Fox March releases. The cast includes several of the children who had roles in "Jack and the Beanstalk" and similar Fox productions, among the juvenile stars being Georgie Stone, Virginia Lee Corbin, Violet Radcliffe, Buddie Messinger, Lewis Sargent, Raymond Lee, Beulah Burns and Vivian Plank.

Double Exposure Kiss by Gladys Brockwell

Photography of a decidedly unusual nature, a feature of which is a double exposure kiss, is claimed for "The Moral Law," a William Fox Special Feature released February 17, starring Gladys Brockwell. Miss Brockwell has the dual role of half-sisters of very dissimilar dispositions and decidedly different conditions of upbringing. The two appear on the screen at the same time on numerous occasions. The kissing takes place when the two girls meet in South America and is declared to be done with such exactness as to register perfectly and realistically.

Changes in Schedule of Fox Specials

Three changes in the schedule of Fox Special Features releases were announced last week. The Tom Mix production, "Six-Shooter Andy," originally set for February 24 and later moved along to March 3, has been restored to its original place on the calendar. The March 3 release will be "The Girl With the Champagne Eyes," in which Jewel Carmen is the star. This had been set for February 24 and now changes places with the Mix drama.

The third change is the elimination from the present schedule of a George Walsh comedy, titled "The Kid Is Clever," and set tentatively for March 31 release. There are no changes in the other March releases. "The Debt of Honor," Peggy Hyland's first picture for Fox, will be available March 10; "Woman and the Law," an R. A. Walsh production having an all-star cast, March 17, and Virginia Pearson's drama, "A Daughter of France," March 24.

Southern House Uses Mutual Films

Walter Crosby, resident manager of the Byers theatre, the Fort Worth house of the Interstate Amusement Company, is said to be pleased over the quality of Mutual productions which have been showing on his screen.

"I can only speak the highest of your pictures," he said in a letter. "Everything that goes to make a feature is embodied in your film, and I dare say they are second best to none. In fact, they are so far ahead of anything yet shown in this city, I feel that I am giving my patrons the cream of motion pictures. I dare say again that I believe the Byers theatre in Fort Worth is now showing the greatest program for the money in the State of Texas."

Metro-Drew Comedy at Food Meetings

Twenty-seven food conservation meetings recently have made use of the Metro-Drew picture, "The Patriot," starring Mr. and Mrs. Sidney Drew. "The Patriot" is said to be a real "Hoover" picture, which is credited by Food Administrator Hoover as being of the utmost importance in interesting the households of America in this important subject.

One of the largest meetings, at which "The Patriot" was used as the climax of the program, was the recent food conservation meeting of the Patriotic Food League at the Century theatre, New York. A Power projecting machine was installed in the theatre for the express purpose of showing "The Patriot."

Draws Like a Magnet

Agnes Ayres, co-star with Edward Earle in Vitagraph Comedies, drew the folk in the vicinity of her home town, Carbondale, Ill., into the local theatre in great numbers at a recent showing of "His Wife Got All the Credit."

"The Woman Between Friends" Ready

ALICE JOYCE'S first feature of the new year, "The Woman Between Friends," is announced for release February 11 by Albert E. Smith, president of Vitagraph. This Blue Ribbon feature, Mr. Smith says, is one of the most pretentious five-reel subjects put forth in many months and one of the strongest dramas in which Miss Joyce ever has appeared. The play was adapted from the Robert W. Chambers novel, "Between Friends," and was produced under the direction of Tom Terriss. Marc MacDermott appears opposite Miss Joyce in the principal male role and the cast includes among others "Mother" Mary Maurice and Robert Walker.

"The Woman Between Friends" was several months in the making and is said to be one of the most expensive five-reel pictures ever produced by Vitagraph. To start with, the rights to the Chambers story are said to have cost in the neighborhood of ten thousand dollars, and for one episode, a scene of revelry during the carnival at Nice, France, more than five hundred persons were employed. Fresh flowers costing $1,000 were used in this scene, and the set is declared to be one of the richest obtainable.

Many of the scenes carrying the action in the South of France are actual reproductions, made under the direction of Mr. Terriss, who was a regular visitor to Nice during the carnival period.

It is in this production that Alice Joyce portrays for the first time since her advent into motion pictures a role that was hers in real life—that of a model.

President Smith declares without equivocation that in "The Woman Between Friends" Miss Joyce appears more beautiful than in any picture she ever made. In the early part of the production she is a demure flower girl in Nice, later is transported to Paris as a sculptor's model and there, as the object of the love of two boyhood friends, is the pivot on which revolves a drama of great intensity.

"The Thing We Love" Released by Paramount

Paramount will present Wallace Reid and Kathlyn Williams in its next release, "The Thing We Love," a picturization by Harvey Thew, of the story by H. B. and M. G. Daniel. The story sounds a patriotic note, and is said to embody a series of sensational incidents.

Mr. Reid and Miss Williams were the co-stars of "Big Timber," a previous Paramount release. The supporting cast includes Tully Marshall, Mayme Kelso, Charles Ogle and Billy Elmer. Lou Tellegen directed the production.

Barclay Comedy Scheduled

"Check Your Hat, Sir?" a one-reel Essanay comedy, featuring the comedian, Don Barclay, has been completed, and will be released on the General Film program February 16.

"House of Glass" Comes Soon

Select Will Present Clara Kimball Young in Prison Garb—Star Begins New Feature with Costly Gowns

SELECT PICTURES this week announced that Clara Kimball Young in prison garb is the novel sight which will greet this screen star's many admirers when the "House of Glass" is released by Select Pictures Corporation within the next few weeks.

Miss Young has created many roles during her life on the screen, but it remained for "The House of Glass" to present her in stripes and lock step—or the modern equivalent which present-day prison reform has substituted for those time-honored earmarks of the jail bird.

In "The House of Glass," the first view of the screen version of which was had by Select officials during the last few days, Miss Young plays the part of a young girl who, believing herself on the threshold of a happy marriage, finds herself landed in the Tombs so charged with complicity in a major robbery that proof of her innocence is impossible. It is while serving the resultant prison term that Miss Young—discarding for once the habiliments in which she has made so many screen pictures—appears in one reel in the drab garb of a Blackwell's Island inmate. It is said to be a novel view of Clara Kimball Young.

The cutting of "The House of Glass"—which is a screen version following closely the story of the play of the same name by Max Marcin—is progressing rapidly under the close attention of Miss Young and Emile Chautard, who directed the piece.

Meanwhile, however, the star is engrossed in the preparations for her next Select production, a screen version of Elinor Glyn's serial, "The Reason Why." The gowns for this production, which is to be most lavish from a sartorial point of view, are now being made.



"The House of Glass," Through Select, Presents Clara Kimball Young As a Prison Inmate

"The Reason Why" will be directed by Robert G. Vignola, and Louis Physioc will do the camera work. The actual filming of the piece has begun in the New Rochelle studios.

Comedy Dominates Universal New Program

"WILD WOMEN," a five-reel feature on the order of the old Harry Carey subject, "Love's Lariat," is Universal's lead off card in the program scheduled for release during the week of February 25. It tells the story of the adventures which befall Cheyenne Harry and his pardners, following a wild and woolly celebration of the former's victory at a Rodeo. In the cast surrounding Harry Carey are Molly Malone, Martha Mattox, Vesta Pegg and Edward Jones.

"Watch Your Watch" is the Nestor comedy for the week. It features Eileen Sedgewick and Ernie Shields, who have appeared in many Universal productions. The plot revolves about the efforts of a girl to keep from her fiance the knowledge that another admirer has presented her with a watch. This comedy is said to be one of the most amusing released under the Nestor brand.

The L-KO Komedy is entitled "Ambrose, the Lion Hearted," and features Mack Swain. Swain was identified in former days with the Keystone organization. He has the role of an enormously powerful, but tender-hearted, blacksmith, who takes it upon himself to right the wrongs inflicted upon the heroine by a black-hearted "villun." This comedy is in two reels.

The serials for the week include Episode 14 of "The Mystery Ship," and Episode 4 of "The Bull's Eye." In the first, "The Masked Riders," the Man of Mystery continues to exert his efforts on behalf of Betty Lee, as enacted by Neva Gerber and Miles Gaston, as portrayed by Ben Wilson. As in previous episodes of this powerful serial, a number of unusual photographic effects are introduced. "Still in the Ring" is the title of the fourth "Bull's Eye" episode. In it, Cody is seen following up his pursuit of Sweeney.

The Universal Animated Weekly, the Universal Current Events and the Universal Screen Magazine are also included in the week's program. A one-reel special is a Finley Nature Study Subject entitled "Rambles With a Naturalist." A naturalist takes a party of children on a ramble and shows them through a telescope the things they cannot see with the naked eye. First comes the life of a frog from the egg stage to the development of the full grown frog. Other subjects are the spotted sand piper and the baby night hawk, commonly known as the bullbat.

Film Specialties

Brown, Camera Chief of Screen Telegram

JOHN R. FREULER, president of the Mutual Film Corporation, has announced the appointment of Harold P. Brown as chief of the camera staff of Screen Telegram, Mutual's new twice-a-week news reel.

Mr. Brown is a news camera operator of several years' experience. He started turning a crank on news subjects in Minneapolis after he had worked on many of the large newspapers of the Middle West as a photographer. He was for a time the editor of the Northwest Weekly, a moving picture news reel distributed throughout the northwestern states.

He joined the forces of the Hearst International Film Service two years ago, in Chicago, and during that period has contributed negatives of excellent quality to the various Hearst news films and the Hearst-Pathe News.

Some of Mr. Brown's most notable work was done along the Mexican border and in the interior of Mexico at the time of the Pershing Expedition into the southern republic. He made some remarkable moving pictures of the Pershing troops in Mexico from the observer's seat of an army aeroplane. While on the border Mr. Brown obtained exclusive pictures of the family of Francisco Villa, at the time the noted Mexican bandit was being hunted by United States troops.

Mr. Brown will assist Blaine McGrath, editor of the Screen Telegram, in the direction of the staff cameramen who contribute to the make-up of the news reel.

Screen Magazine Shows War Bread

Universal Screen Magazine announces for a forthcoming number scenes showing May Irwin, the stage comedienne, making "war bread." She follows the Government receipt for this new kind of bread, and shows clearly on the screen how "it is done."



The U. S. Exhibitors' Booking Corporation Is Distributing "The Belgian," Sidney Olcott's Production

Something New in Song and Picture

The resourceful Cohn family, of Universal Weekly fame, is responsible for what looks like an extremely popular and profitable novelty, the Popular Song Picture.

Here's the idea. A thread of story, or a series of scenes paralleling in sentiment or action the words of one of our popular songs, appears on the screen. At the same time the song itself is sung by someone off the stage. The novelty and cleverness consist in the fact that the film is so timed that the action fits the words to a second.

As there is nothing like getting your audience to take part in the performance, all are invited to join in the chorus, the words of which stand on the screen, while below them, through the means of double printing, actions in the spirit of the stanza itself are enacted.

Young Harry Cohn, who conceived the idea and directed the pictures, is to be congratulated on his enterprise and the cleverness with which he has carried it out.

Arrangements are in progress to circuit these Song Pictures, with an artist to furnish the musical accompaniment.

Draft Troops in New Mutual Weekly

In No. 7 of the Gaumont-Mutual Weekly, released February 10, the 308th Infantry, National Army, is shown in its march, February 4, down Fifth avenue, New York. Five months ago these soldiers were civilians, but are now trained to the point of near-perfection.

Scenes in this number from the war zone show how Pershing's men were taught to handle big guns.

Other foreign views show how the French and Italian soldiers have stopped the Prussians on the Piave River; the training of war dogs at the front; and ex-Premier Caillaux, who conspired to overthrow France, and his wife, who gained unwarranted sympathy when she killed the editor of Figaro, one of the first to accuse Caillaux of villainy.

Bray Helps Train U. S. Soldiers

The Bray Studios, Inc, which for some time past has been doing considerable work for the United States Government, have been assigned to produce for training purposes in nearly all branches of the service a series of animated diagrammatic drawings, through which the Government expects to facilitate training and make clear many points which the screen is best adapted to illustrate.

J. F. Leventhal, of the Bray Studios, has been assigned to Fort Sill, Okla., where he is gathering data for coming productions. The present work deals with artillery, and it is the belief of the Government that by means of this work the theory of big-gun fire can be made so clear that the period of training can be materially reduced.

WHAT THE NEWS WEEKLIES OFFER

Each company that produces a news weekly pays due respect to the entry of the British and French troops into Jerusalem, a picturesque and a historically interesting sight. Another international aspect of the Great War is shown by Mutual Weekly, No. 6, and Universal Animated Weekly, No. 10, in pictures showing the Japanese fleet maneuvering in the Mediterranean in search of the deadly U-boat. Weekly No. 10 and Hearst-Pathe News, No. 11, reflect the spirit of winter in picturing the astounding feats of expert ski-jumpers, who perform the almost impossible without even twisting a toe. And an event of almost national significance, the farewell of well-loved "Bill" Snyder, chief attendant at the Bronx Zoo, is the occasion of very amusing snapshots in Universal Current Events, No. 39, and Hearst-Pathe News, No. 11.

Mutual Weekly, No. 6, is notable for two unusual "shots," the pulling down of a church steeple for the sake of the copper that sheathes it, and the launching of one of our new ships built in 60 days. As it slides off the ways, the first girder of a new keel is lowered in place, followed by a panorama of the yards which shows a battalion of ships in process of completion.

Universal Animated Weekly, No. 10, has an interesting and instructive subject in the wreck of the Omaha flier, where steel cars save the lives of all but four passengers. The cars, absolutely overturned, are nevertheless practically undamaged. The number of the Weekly adds a bit of spice by "speeding up" New York far beyond that lively burg's fastest speed.

Hearst-Pathe News, No. 11, starts with a fine shot of a wagon train reminiscent of the 40's, but as serviceable to-day as it was in the time before the motor truck was even dreamed of. Views of the erstwhile "Vaterland," now rechristened and carrying our troops abroad, and glimpses of happy British soldiers exchanged from a German prison camp, are pleasant topics in this reel, which rises to a climax in a remarkable set of pictures taken at Guatemala City during the recent volcanic explosion.

C. DE L. B.

WHERE SEA BIRDS SWARM

Away off to the surf-drenched shores of the northwest coast, Mr. Finley, in the fifth issue of his Nature Studies (Universal), carries us and introduces us to islands where sea gulls swarm like snow flakes, and the murres are so tame, never having been harmed by man, that they submit to stroking like a cat.

Mr. Finley was fortunate in being able to get very near the birds and has obtained interesting and amusing close-ups of cormorants with their young, of the gulf chick, spotted over with black and white polka dots, and of a baby murre painfully pecking its way out of the shell. The creature reaches this world in a state of collapse, but "gets there just the same." Artistic title cards and clever wording add to the interest and pleasure evoked by the subject.

Closing the reel is a short length, "Gems of the Adriatic," giving views of the beautiful country along the Dalmatian coast, with its reminders of past Roman greatness.

FISHERS AND NETS

Every visitor to the Metropolitan Museum, and many who know it only by reproductions of its paintings, recalls the magnificent picture by the Spanish artist Sorolla, showing men and horses tugging at the heavy net which must be drawn ashore. In his fourth release, "Salmon Fishery" (Universal), Mr. Finley of the Oregon Fish and Game Commission presents views of actual scenes on the Pacific coast astonishingly like the painting, and quite as beautiful. The great seine net, which requires twenty-one men and nineteen teams of horses for its handling, is only one of the methods employed to catch the valuable salmon. Mr. Finley shows and explains the gill-net, the trap-net, and the salmon wheel, presents many views of fishermen at work along the shore, and contributes through well-written titles, interesting information on this important and profitable industry.

A short length showing the Drum Dancers of Java completes the reel.

NATURE STAGE-MANAGER

Taking us with him over the high trail that furnishes him with so many humorous adventures, which include a combined horse-and-land slide that would daunt many an exper rider, Robert C. Bruce, in his current release, "Where the Clouds Come From" (Educational Films Corporation), brings us to a lofty peak around whose summit vast masses of clouds stream, and pile up, and dissolve into thin mist in a "transformation scene" staged with a grandeur impossible to the cleverest human skill. Such a scenic, presented with fitting musical accompaniment, lends unique distinction to a program planned for audiences of exacting standards.

Short Subjects in Review

By Clara DeLissa Berg

Peculiar Pets in Bray Pictographs

Particular people have peculiar pets, and it is these people and their pets that the Bray Studios, Inc., have sought out in the 106th release of Paramount-Bray Pictograph, "the magazine on the screen." Royal Dixon, author and naturalist, maintains an aviary in New York City, high up in one of the towering apartment buildings.

"Magic for Home Use" shows how to produce a hundred yards or so of varicolored streamers, a dozen or more balls, a rabbit and a cannon ball out of an apparently empty silk hat. The magician shows clearly how the tricks are performed and no doubt every small boy after seeing this series will become an accomplished magician.

Martin Johnson Gets Some Scenics

Martin Johnson, of 300 West Forty-ninth street, New York, writes MOTION PICTURE NEWS from Sydney, N. S. W., that he expects to return to the States about the first of March with 40,000 feet of South Sea film. Mr. Johnson is president of the Martin Johnson Film Company, Inc.

BIRDS AS LIFE SAVERS

The intimate knowledge of birds possessed by Royal Dixon, lover and student of nature's secrets, is being put to a patriotic use, as shown in Paramount-Bray Pictograph No. 105. Birds are more susceptible to poison gas than are humans, and are being raised in large numbers for service as indicators of danger in the trenches. However, as the song of the male bird would betray the army's presence to the enemy, only female birds are raised for the purpose. Mr. Dixon has discovered a surprising test to discover the sex of the bird before it is hatched, and is shown applying it, as well as playing in loving intimacy with his feathered friends.

One of the resourceful women who has blazed her own path is Mrs. Ida Kuhl Smith, who utilizes the long, strong needle of the pine as material for fashioning beautiful baskets, trays, and the like. Mrs. Smith has been so successful that she is establishing schools all over the country to teach the new art, which, as illustrated in the Pictograph, is easy to acquire and yields most artistic results.

Mr. Hereward Carrington continues to show us "how it is done" by the professional magician, while "Goodrich Dirt" tries a trick of his own to supplement the meat supply. The bear, however, who is to furnish the steaks and chops, is no believer in non-resistance and uses his pugilistic skill to good advantage.

250,000,000 POUNDS OF MUTTON FROM UNCLE SAM

The United States Department of Agriculture contributes a most interesting film to the fifty-ninth issue of the Universal Screen Magazine showing how the government is offering the hospitality of grazing land to 12,000,000 sheep, thereby increasing the meat supply by 250,000,000 pounds and adding vast stores to much needed wool. The work of the dogs in rounding up a big herd, the clever device for separating the ewes from the lambs, and the quick eye work of the men who literally "count sheep going through a gate" are points to be noted.

Incidents in the life of an artilleryman, the making of a delicious cheese souffle, which is an excellent substitute for meat, and the strange performances of a "human bowknot," whose body seems made of gelatine and gutta percha, are other features of the issue. "Miracles in Mud," by Willie Hopkins, supplies the concluding element of humor.

SUPERB IN LIGHT AND SHADOW

Notable for its remarkably beautiful and startling light effects is Universal's scenic, released February 18, "Mount Hood," photographed by William L. Finley, of the Oregon Fish and Game Commission. Pictures taken during the ascent to the eleven-thousand-foot summit, the last thousand feet of which is a sheer climb over the snow, disclose range after range of dark and distant peaks against which gleams the glistening summit of Mt. Jefferson, like a tip of foam on the bosom of a stormy sea.

In the midst of this stupendous grandeur live the Forest Rangers, whose task it is to guard against insidious forest fires. The tiny cabin, with its observation tower, resting on the very summit of Mount Hood, is built by them, each man, as we see, climbing up the final trail with a hundred-pound plank on his back.

Pictures taken at the mountain's base, where the Columbia River rushes through its narrow gorge to the sea, form a fine conclusion to an impressive and interesting reel.

FAIR TIME DOINGS IN PIKE COUNTY

Far away in the dim, prim ages of a Puritan past is the County Fair of quince preserve and crazy quilt contests, and a decorous brush between the local trotters. At least, so it seems, when one looks at "The Bull Thrower," from the camera of Robert C. Bruce, and released by the Educational Films Corporation. The corral discloses not one single "hay-burner," being a mass of big and little automobiles, but the equines have their day in the marvelous stunts performed by them and their riders when the party is on. There are rapid relay races, and a four-horse team effect in best Roman style. And for a good, exciting wind-up there is that gentle Western pastime known (literally) as "throwing the bull." You know the trick, of course. The rider runs the bull against the fence, leaps from his horse, seizes the creature around the neck, and *throws him*. Then he raises one hand, still holding the bull down, just to show how easy it is—if you know how. You need not bother to classify this picture. Just book it for "the fun of it." There will be plenty, and lots of laughs.

C. DE L. B.

THE BEAUTY OF ANCIENT FRANCE

The beauty and historic interest of Central France is well shown in the Pathe split reel, "Around Central Auvergne," and "Clermand-Ferrand," an unusually attractive scenic in color.

The first subject is characterized by views of the lovely Vezere Valley, with its high-perched castles, some of them only ruins, and the curious caves which pit the face of its lofty walls, inhabited in remote antiquity by a race now vanished. Not so far removed in structure are the modern dwellings nestling like toy houses under the eaves of the huge cliffs.

Clermand-Ferrand presents a prosperous modern town, pleasant to view, and in interesting contrast to the very ancient village of Montferrand which adjoins it. Here the houses almost meet over the narrow, winding streets and the family washing is brought on ox carts that might well have come out of Homer's Odyssey.

ASPHALT

That asphalt really comes from a lake in Trinidad, which constantly renews itself, is amply proven by Argus Pictorial No. 8 (Pathe Exchange) wherein are views taken at the lake itself. The hard, gumlike substance is dug out in chunks like peat, melted and refined in a crude method that seems sufficient for the purpose, and shipped in barrels for paving purposes. A man walking on the surface of the softer portion of the so-called lake leaves no trace, as the asphalt is seen to rise immediately and fill up the depressions.

Views on a Peruvian sheep ranch, 16,000 feet above the sea, offer interesting pictures of the herding and shearing of the wool bearers. A study of the beaver in his native haunt shows him detecting a break in his dam, and the vigorous and powerful methods he employs to remedy the defect.

Through the microscope we glimpse those minute forms of life inhabiting a drop of water, which when thrown on the screen in dimensions measured by feet, appear as the ferocious monsters they really are.

In the Independent Field

"Films Are Selling Too High"

W. E. Shallenberger Makes the Assertion and Adds That Producer Who Sells at Inflated Prices Is Murdering Business

THE motion picture producer who sells his product to the buyer at inflated prices is not only murdering his own organization, but he is forcing the buyer into film suicide, according to W. E. Shallenberger, president of the Arrow Film Corporation, and one of the best-known independent film men in the country.

According to Dr. Shallenberger, the majority of the film buyers throughout the country are paying too much for their pictures and all of them are overbuying. "The trouble," said he, "can be traced directly to the producer and the inflated prices he has been placing on his negative. The producer comes into the market heralding the fact that his picture cost him so many thousands of dollars to make. This is the cream of his selling talk, the amount of money he has spent in completing the film and the larger he can make this amount the more pleased he is. He places an exorbitant price on the picture and expects to make a handsome profit for himself. The point is he doesn't. He blankets himself.

"If the producer would be satisfied with selling his picture at a fair and equitable profit the entire business would be on a much better basis and there would be less failures reported in the producing field, but he isn't. Too large a number of producers are trying to squeeze every penny they can from every picture they make and in this squeezing process they are not only murdering their own organization, but are forcing the buyer to commit film suicide.

"The buyers today are paying too much for their pictures. This is apparent to anyone who watches film conditions throughout the country intelligently. There is too much competition and too much overbuying, and because of this and the inflated prices, buyers are not only killing themselves off, but are clogging the industry.

"It is possible today to manufacture, sell and exhibit pictures so that everyone along the line will make his fair share of the profits. That this doesn't happen more frequently is due to the inflation of prices. Economic conditions, due to the war in general and the motion picture industry in particular, is bringing about a new state of things which will automatically eliminate the man who inflates prices.

"The intelligent buyer who knows what pictures to buy and when to buy them, and who isn't forced to pay exorbitant prices, has an opportunity to make a 'turnover' and get his second picture from the profits he made with the first one.

"Conditions will readjust themselves, but in the meantime, more intelligent attention will have to be given to prices placed on pictures if the industry is to be kept on an even keel."

Titan Company Is Formed in Spokane

THE Titan Feature Photo Play Company, with Ernest Shipman as New York representative, has been formed in Spokane, Wash., for the purpose of producing state rights features. It is the intention, according to announcements from Mr. Shipman's office this week, to make at least six super-pictures a year.

"The company," reads the announcement, "is capitalized at $500,000, and the organization contract says: 'It is further agreed that not a move will be made towards production, until the entire $500,000 is fully subscribed and paid into the treasury.'"

Present at the first meeting were J. Don Alexander of the Alexander Electric Co., president; Eugene De Smeth, city engineer of Spokane, vice-president; R. E. Musser, of the Scotch chain of woolen mills, treasurer; H. G. Twomley, attorney, secretary; C. L. Mayo, financier, trustee, and many others active in the business life of Spokane.

One hundred and twenty-five thousand dollars were paid in by voluntary subscription at this meeting, and C. L. Mayo, who is official underwriter for the corporation, states that the entire stock issue will be oversubscribed by April 1.

The plans for discerning the market needs—the co-operative methods to be inaugurated between the Titan Company and the state rights buyers—and the ultimate terms of release will be the subject of a later announcement.

A board of advisers will be selected from among the film buyers and exploiters, who will act in an advisory capacity in the choosing of stories, stars and directors, thereby largely influencing the nature of the product which they will be handling at a later date. Ernest Shipman will serve as chairman of this board and supervise the advertising methods of the Titan Company.

A plan is already under way whereby the first release will be shown simultaneously in seven or more of the world's most important capitals



Mollie King, Star In Ivan's Production, "Human Clay"

Ivan Comments Upon Miss Mollie King

Ivan Film Productions, Inc., this week in an announcement concerning "Human Clay" and its star, Mollie King, said: "Miss King, who stars in 'Human Clay,' is the youngest actress who has ever played the lead in a feature of this kind. Despite the fact that she is one of the most popular artists and has established what can easily be called world-wide fame through the serial pictures in which she has appeared as the lead, it was not expected that 'Human Clay,' the first complete big feature starring her, would prove as great a drawing power as it does.

"It seems but only just that Mollie King get the reward due to her untiring efforts. When we realize that she is not quite twenty and has been on the stage for eighteen years, one can well look upon her as a seasoned actress. From very babyhood she breathed the atmosphere of the stage, and when motion pictures came into their own she took the position that is properly her own. It is hard work that counts with Mollie King. 'Temperament,' says the star of 'Human Clay,' 'has no place in moving picture work. Generally we are so busy that we have no time for foolishness. There are many people who have an idea that posing for the pictures is all pleasure and no work. If I were not so interested in my work that I considered it play I would say that just the reverse is true. Working for the motion pictures is all work and very little play. Frequently we have worked from sunrise and sunset and were then really ready to retire."

Entire United States Is Sold for "The Whip"

Hiller and Wilk announce the sale of the Maurice Tourneur photoplay, "The Whip," in Louisiana and Mississippi to the True Film Company of Dallas, Texas. The success of the True Film Company's exploitation of "The Whip" in Texas, Oklahoma and Arkansas has caused their decision to go beyond their normal territory and secure Louisiana and Mississippi.

With this sale Hiller and Wilk can announce that all the territory in the United States has been sold for "The Whip," also the majority of foreign territory.

The following is the first complete list of "The Whip" buyers in the United States: New England states, American Feature Film Company of Boston, Mass.; New York, Marcus Loew; Ohio, Pennsylvania and West Virginia, J. Frank Hatch of Newark, N. J.; Delaware, Maryland, Virginia, District of Columbia and North Carolina, Sidney B. Lust, Inc., of Washington, D. C.; New Jersey, Civilization Company of Newark, N. J.; Michigan, Dawn Masterplay Company of Detroit, Mich.; Indiana, H. Lieber Company of Indianapolis, Ind.; Kentucky and Tennessee, Big Feature Rights Corporation of Louisville, Ky.; Georgia, Florida and Alabama, Special Features Company of Knoxville, Tenn.; Mississippi, Louisiana, Texas, Oklahoma and Arkansas, True Film Company of Dallas, Texas; Missouri, Kansas, Iowa and Nebraska, Yale Photoplays of Kansas City, Mo.; Minnesota, North and South Dakota and Wisconsin, Friedman Film Corporation of Minneapolis, Minn.; Washington, Oregon, Idaho and Montana, De Luxe Features of Seattle, Wash.; California, Nevada and Arizona, All Star Feature Distributors of San Francisco, Calif.; Colorado, Wyoming, Utah and New Mexico, Supreme Photoplays Corporation of Denver, Col.

Information Committee Sees Serial

Saturday, January 26, the first three episodes of The Whartons' new serial photodrama, "The Eagle's Eye," for which Chief Flynn is standing sponsor, were run before the Committee on Public Information in Washington and were passed. The episodes were shown exactly as they were run at the Strand theatre January 18.

The reels were taken to Washington by Earle J. Hudson and Courtney Ryley Cooper, representing the Wharton Releasing Corporation. While the films were in the hands of the Committee on Public Information they arranged to present the episodes before the National Press Club.

"Crucible of Life" to Show at Upton

"The Crucible of Life," General Enterprises, Inc., latest offering on the independent market, will be shown at Camp Upton under the supervision of Arthur Sawyer and Herbert Lubin, who are handling the exploitation of this and other features of General Enterprises. A showing has been arranged also for the benefit of the prisoners at Sing Sing.

THE INDEPENDENT FIELD TICKER

Territorial Sales Reported During the Past Week

Production	*Buyer*	*Territory*
"One Law for Both" (Ivan Film Productions, Inc.)	A. H. Blank Enterprises, Des Moines, Iowa	Iowa, Nebraska.
"Sins of Ambition" (Ivan Film Productions, Inc.)	A. H. Blank Enterprises, Des Moines, Iowa	Iowa, Nebraska.
"Grain of Dust" (Crest Pictures Corporation)	Robertson-Cole Company, New York and London	Foreign Rights.
"The Whip"	True Film Company, Dallas, Tex	Louisiana, Mississippi.
Norma Talmadge Re-Issues: "The Missing Link," "Martha's Vindication," "Children in the House," "Going Straight," "The Devil's Needle," "The Social Secretary" and "Fifty Fifty" (S. A. Lynch Enterprises)	Central Film Company (Aaron Jones and Nathan Ascher), Chicago	Illinois.
Frank Keenan Re-Issues: "The Coward," "Stepping Stones," "The Phantom," "Honor Thy Name," "The Thoroughbred," "Jim Grimsby's Boy," "The Sins Ye Do," "The Bride of Hate" and "The Crab" (S. A. Lynch Enterprises)	Central Film Company (Aaron Jones and Nathan Ascher), Chicago	Illinois.

W. H. Productions Claims Record

In Three Months Has Disposed of Its Series of Fifteen Hart Re-Issues for the Entire United States

W. H. PRODUCTIONS COMPANY has been in business three months, and during this period claims to have established the most remarkable record of selling in the history of the industry, having disposed of the series of fifteen William S. Hart two-reel subjects for the entire United States, the three William S. Hart super-features, viz.; "The Two-Gun Man" in "The Bargain," "The Bandit and the Preacher" and "The Hell Hound of Alaska," and the series of twenty-eight specially selected Mack Sennett Keystone comedies for most of the territory.

These sales, in the face of all the calamity-howling that has been going on in the industry, W. H. Productions Company maintains, demonstrates the fact that the independent market is a permanent and proper one to solve the difficulties of the industry's disposition of its best product.

"The men who form the personnel of W. H. Productions Company are experienced distributors," says a statement issued from the company's office, "and in the building of their business endeavor to exercise the best judgment possible in selecting productions for distribution that are meritorious and can be exploited profitably, not only by themselves, but also by the exchanges and the exhibitors. They are endeavoring to co-ordinate as closely as possible the interests of the exhibitor and the independent exchanges themselves. The future policy of W. H. Productions Company has as its foundation the exhibitors' ultimate success in mind at all times, therefore placing the burden upon the shoulders of the producer to turn out productions that will assure box-office success.

"W. H. Productions Company is an independent distributor, and intends to build up a lasting permanent business in this field, and realizes that it can only be done by keeping up a high standard of business ethics in its dealings with producers, exchanges and exhibitors."

Drummond Buys W. H. Pictures for South

W. E. Drummond, owner of one of the principal state rights exchanges in the South, the Special Features Company, 610 Market street, Knoxville, Tenn., has been in New York for the past week and has acquired the rights from W. H. Productions Company for two of the super-Hart features, viz.: "The Bandit and the Preacher" and "The Hell Hound of Alaska," for the territory consisting of Tennessee, North and South Carolina, Georgia, Florida and Alabama. Mr. Drummond made the following statement relative to his latest deal.

"Crucible of Life" Given SendOff

Sawyer and Lubin, General Enterprises, Give Premiere of Latest State Rights Offering at Churchill's—Many Buyers Present

ARTHUR H. SAWYER and Herbert Lubin held the trade premiere of their latest state rights feature, "The Crucible of Life," at Churchill's restaurant, Friday evening, February 1. A banquet followed the showing. A full-sized screen was erected and two Powers 6-A machines were installed in an asbestos booth. A surprise was sprung by Messrs. Sawyer and Lubin through the appearance of the Camp Upton Quartet, especially drafted for the occasion to lend the proper military atmosphere to "The Crucible of Life," which is a patriotic spectacle dealing in vivid fashion with the present world war on both sides of the water. Special permission for the appearance of the soldiers was granted by Colonel Vidmer, commanding officer of the 306th Infantry, Camp Upton, L. I. Together with Private Frederick Rath, author of the famous war song, "When the Moon is Shining Somewhere in France," the Camp Upton Quartet scored a tremendous hit by reason of their singing and splendid military atmosphere provided through their appearance.

William McKenna and Sam Ryan, well-known legitimate star and screen actor, and a Jazz band enlivened the evening with entertainment.

Among the guests present were Richard A. Rowland, president of Metro Pictures Corporation; Joseph Engle and William E. Atkinson, treasurer and business manager, respectively, for Metro; J. Skirboll of Pittsburgh; Conrad Milliken, vice-president of Petrova Picture Company; J. F. Bacon, Sanger and Jordan; Martin J. Quigley, Exhibitors Herald of Chicago; L. M. Day of Washington, D. C.; W. E. Drummond of Knoxville, Tenn.; Herman Rifkin of Boston; E. Thomas of South America; W. Witney of American Standard Film; C. Westfall of the Atlantic Film Corporation; H. A. Gillespie, president of Frank Brockliss Company, Inc.; Charles N. Meyers of Australia; H. C. Walton, Sanger and Jordan; William H. Rudolph of the Clara Kimball Young Company; Walter H. Jordan of Sanger and Jordan; William Sherril of the Frohman Amusement Company; Arthur H. Sawyer, Herbert Lubin, M. Fink, M. R. Lubin, Harry G. Kosch and Bernard Lubin of General Enterprises, Inc., and Leslie Ennis of the National City Bank. The motion picture trade press was represented by the following: Sam Spedon, Charles White, Jim Milligan, A. K. Greenland and J. McElravey of Moving Picture World; Joe Reddy, Dickson Watts and A. Kracht of the Sunday Telegraph; Peter Milne and Joseph L. Kelley of Motion Picture News; Al Coumier and S. Goldsmith of the Exhibitors Trade Review; Harold Rendall and Laurence Reid of the New York Review; James Beecroft of the Exhibitors Herald; Charles Brennon of Motography; Lynde Denig, J. Gerhart and Fritz Tidden of Dramatic Mirror; Charles Condon of Photoplay; Jo. Lowe, Variety; Pat Kearney, New York Clipper, and representatives of the daily press.

"Business Returning to Normal"

M. H. Hoffman Writes from Chicago That Signs Indicate Resumption of Business Along Norman Lines

M. H. HOFFMAN, writing from Chicago to Pierre V. R. Key of the Foursquare sales department, states that signs are gradually appearing on the horizon to indicate a resumption of business along more nearly normal lines.

"It is coming sooner than some of the pessimists think," says Mr. Hoffman, "and it is coming to stay. In the past two weeks I have talked with scores of exhibitors, as well as prominent citizens, in the cities of Buffalo, Cleveland, Cincinnati, Detroit and Chicago. What I have learned convinces me that the worst is past and that the situation is on the mend.

"I do not wish to be misunderstood. Immediate resumption of motion picture bookings in the same volume that prevailed before the holidays will not take place. But it is beginning to start, and in another few weeks I expect to see smiles beginning to appear on the faces of the many who have lately been looking as though they had lost their best friends.

"When confidence has been restored I am certain that the storm through which the industry has been passing will leave conditions clarified and in a far better state than had it not fallen. Here is a definite instance of where a seeming hardship will prove to have been a blessing in disguise. Because a great deal of what is undesirable will be eliminated, as it should have been some time ago.

"Men who have not been set to thinking as they should are now practising efficiency; efficiency of the right kind, which rests on sane economy. The exhibitors, who have been actually not hurt to the same extent as have the distributors and producers, have utilized methods they never dreamed of before.

"They have scrutinized picture values more closely. It has been borne home on them that *only* the best pictures can stand, because in such times as these the public will not tolerate the ordinary pictrue that is sold on the basis of being a genuine feature.

"Foursquare Pictures is fortunate in its clientele, for there is scarcely a case where an exhibitor has sought to ask what was unfair. As for our bookings, they are holding up splendidly, and the demand for the William J. Flynn serial supreeme, 'The Eagle's Eye,' indicates a record business."



Old Clothes Never Looked Better Than on Mabel Normand in "Mickey"

W. H. Releases "A Small Town Bully"

The first W. H. Productions Mack Sennett two-reel comedy, "A Small Town Bully," is announced for February 15.

Mabel Normand, the ever versatile portrayer of comedy, is the new teacher. Her troubles, in addition to her duties as an instructor, are greatly increased by the bad behavior of her pupils.

It is necessary for her to give her constant attention to Mack Sennett, the culprit and bully of the school, who fights with and plays practical jokes upon his arch enemy, Roscoe (Fatty) Arbuckle.

Oro Plan Pleases State Rights Buyer

Max Wintroub of the Fontenelle Feature Film Co., a state rights exchange, was in Omaha recently and contracted for the twelve Oro productions this year. He also contracted for the Hans and Fritz pictures, Flora Finch comedies and forty one-reel Westerns for Nebraska, Iowa, Kansas and Missouri.

"I like the plan of the Oro Company in printing the name and locations of exchanges handling their productions," said Mr. Wintroub. "This is the only logical treatment to accord exchangemen, and will go far to promote more ready co-operation. I know from experience that it figures in getting business from the state rights dealer, too."

Quick Sale of Talmadge and Keenan Re-issues

Hiller and Wilk, acting for the S. A. Lynch Enterprises, closed a record-breaking transaction when they sold sixteen Norma Talmadge and Frank Keenan re-issues to the Central Film Company of Chicago, Ill. Within twenty-four hours after the proposition was brought to the attention of Messrs. Aaron Jones and Nathan Ascher of the Central Film Company, the arrangements were completed by which the Illinois rights to the following Norma Talmadge and Frank Keenan pictures were sold:

Norma Talmadge—"The Missing Link," "Martha's Vindication," "Children in the House," "Going Straight," "The Dēvil's Needle," "The Social Secretary" and "Fifty Fifty." Frank Keenan—"The Coward," "Stepping Stones," "The Phantom," "Honor Thy Name," "The Thoroughbred," "Jim Grimsby's Boy," "The Sins Ye Do," "The Bride of Hate" and "The Crab."

Reports received from the various exchanges throughout the country indicate that the box-office interest in the Norma Talmadge and Frank Keenan re-issues is growing daily.

E. and H. Company to Handle Three Seligs

Arrangements were completed last week, between C. L. Hull of Chicago and the E. & H. Film Distributing Company of Atlanta, Ga., for the distribution of three big productions for the Southeast, including the New DeLuxe edition of "The Spoilers," which is in twelve reels; "Beware of Strangers," and "Who Shall Take My Life?" all three productions of The Selig Polyscope Company. Mr. Hull decided he could obtain better results by placing his productions with this company for distribution. He intends spending several weeks in the South and will co-operate with the E. & H. Company in exploiting his pictures.

The E. & H. Company own the franchise for the following pictures: The Billy West Comedies, the Art Dramas Productions, "The Ne'er-Do-Well," "The Submarine Eye," "The Crisis," "The Little Girl Next Door," "Babbling Tongues" and other miscellaneous subjects.



James W. Gerard and Von Jagow Have a Battle of Wits in "My Four Years in Germany"

Simmons' Premier Release

C. M. Simmons, General Manager, State Right Distributors, Inc., of which Sol Lesser Is President, Announces "Carmen of the Klondike" as First Offering

THE STATE RIGHT DISTRIBUTORS, INC., will present as their initial offering to the exhibitors of the country the Selexart Pictures' production of "Carmen of the Klondike," in which Clara Williams is seen in the title role.

C. M. Simmons, general manager of the State Right Distributors, Inc., with offices in the Longacre Building, New York City, will visit the principal cities in the United States for the purpose of co-operating with the franchise holders of the State Right Distributors and assist them in exploiting and presenting their initial production to the first run theatres in their territory. Mr. Simmons has been actively engaged in the motion picture industry for years and is well known to thousands of exhibitors throughout the country. His trip will be for the purpose of establishing co-operative relations between the exhibitors and the holders of the State Right distributing franchises.

In 1906 Mr. Simmons left the commercial field to devote his energies to amusement enterprises. At that time he opened a roof garden in one of the cities in the Middle West. His judgment of requirements for amusements and how to present them won for him immediate success and he was soon looked upon as one of the most capable showmen in the country. He later went to Chicago to study conditions there and secured the management of one of the biggest theatres on Madison street. He sold his interests later and went to Omaha, where he became affiliated with one of the largest film exchanges there.

From there he moved to Seattle, where he devoted his time to taking over run-down theatres and building them up into paying propositions. At the forming of the General Film Co., he became manager of their Seattle exchange and was later made sales manager, controlling all the exchanges on the Pacific Coast. Since that time "Mell" Simmons, as he is popularly known to thousands of exhibitors, has managed theatres and exchanges from coast to coast, and has had valuable experience as sales manager and has opened exchanges for the Electric, Triangle, Artcraft and Goldwyn. Sol Lesser, president of the State Right Exhibitors, Inc., appointed Mr. Simmons as general manager of the organization.

Mr. Simmons said in commenting on the picture:

"The production is full of stirring, red-blooded action from the beginning to the end, is clean throughout, and one that will appeal to people in every walk of life and will not offend in any way the most fastidious. The story carries an atmosphere of gamble and adventure which will appeal to every true American.

"In speaking of the word gamble, I do not mean it in the term of poker or dice, but that great big gamble for love, live and happiness and the power to possess, which instills the spirit of adventure. I have never seen a Northwestern or Alaskan picture fail to make money for the exhibitor. Every one, when properly done, has been a sure fire hit and in 'Carmen of the Klondike,' I see a better picture than any of a similar nature I have ever reviewed.

"Reginald Barker, who directed the picture, has done a master stroke in the detail and the exceptional choice of locations, scenic effects and lightings and his direction of the production is beyond criticism. In the selection of Clara Williams to typify the title role the choice has been excellent."

Robertson-Cole Closes for Crest Features

THE Robertson-Cole Company announces that it has bought outright the Crest Picture Corporation's film version of David Graham Phillips' widely read novel, "The Grain of Dust," for distribution in all foreign countries. At the same time the European interests entered into a contract with Carle E. Carlton, president of Crest Pictures, for the foreign rights of all the pictures produced by the Crest organization.

It is said that a record cash price was paid by the Robertson-Cole Company for "The Grain of Dust."

A trade showing of the attraction will be given by the London office of the Robertson-Cole Company in Albert Hall at which a symphony orchestra will be employed to render the special musical score which has been prepared for the production. This is the second of the Crest pictures for which the Robertson-Cole Company have purchased the foreign rights, the other production being "The Lust of the Ages." Lillian Walker is starred in both productions.

The deal was closed by Miss Edith Williams, the general manager of the Robertson-Cole Company in New York. In addition to the foreign rights, announcement of the sale of several territories in this country will be made next week. The purchase of the rights of these territories has been completed, and the announcement regarding same is only being withheld, pending the determination of the release dates.

The film is already being distributed in the Pittsburgh territory where the rights for same were purchased by the Liberty Film Renting Company.

[*Additional State Rights News on Pages 1174 and 1180*]

Steiner Returns from Journey

Was Gone Little Over Month, and Declares He Wouldn't Have Missed It for Anything—Found Things Good

WILLIAM STEINER, better known in the film industry as "Big Bill," has returned from a complete tour of the United States, which he made in the interests of the Jester Comedy Company, of which he is the founder. Mr. Steiner spent little over a month in making this trip, and touched in at all the important film centers.

Mr. Steiner, in speaking of the trip, said he was surprised to find so many of the old boys still on the job, both from the exchange and the exhibitor's end.

"I would not have missed making this trip for anything. It gave me a great opportunity of sizing up the country, and at the same time, renewing friendships of old standing. Before I left New York I listened to many of the pessimistic film men in the city, who said that the country was shot to pieces. 'Bill, you will not be able to place your Jester comedies'; that the war had brought around conditions that made it impossible for buyers to pay proper prices for good films. This more than anything else, made me desirous of making the trip, and, further as I had not been over the country for years, I was rather glad of having the opportunity to go.

"My first stop was Philadelphia, where I found conditions in ideal shape. The independent exchanges and exhibitors are looking for films that would meet present-day conditions. The same applies to Cleveland, Chicago, Kansas City, Denver, Seattle, Portland, San Francisco, Dallas, and, in fact, every city that I touched, I found the same cheerful feeling among the exchange men and exhibitors.

"This talk that there is not a market for films is all a mistake, and if the gentlemen of the film industry, who make their headquarters in New York, and who keep themselves nicely planted behind a glass-top mahogany, think that the country is shot to pieces, it behooves them to pack their little grip and see the country. Evidently, this feeling that has cropped up among many of the manufacturers in the East has been brought about by their figuring that the exchange man is looking for him. Very true—they are! But today the exchange man has risen into a position of prominence and he has to be treated on the same lines as the commercial industry is treated by the manufacturers. They have learned that they are the buyers, and if a man has goods to sell let him present his wares and demonstrate the quality of his goods on the home ground.

"I did not find one exchange man who was not ready to look at the films that I carried with me on my trip, and I feel that it is up to the independent manufacturer to take to the road with his goods or, at least, send a capable salesman.

"Twenty-three years' experience in the film business, both in manufacturing and selling, has taught me much and this last jaunt through the country has taught me much more. In the future all films that I manufacture shall be sent through the country under the same policy that I have adopted for the Jester comedies, and that is, to show goods on the home grounds."

Speaking of the Jester comedies, which feature Twede-Dan, Mr. Steiner would not say much, other than the fact that with the exception of a few small territories, the country has been sold solid for the period of one year (12) in number.



William Steiner, Founder of Jester Comedy Comedy

Work Progressing on Keeney Production

FRANK A. KEENEY PICTURES CORPORATION is progressing satisfactorily with the work on the first picture which will be placed on the market by the new concern, "A Romance of the Underworld." The picture is an adaptation by Mildred Considine from the play of the same name by [illegible] of many stage successes.

Among the members of the cast is Edwin H. Forsberg, who is now appearing in the role of a German spy; Paul Lamonde, in 'Seven Days' Leave," which has made such a hit at the Park theatre. Another star of the dramatic stage whose talents have been trained to picture making is Sybil Carmen, the "Moon Girl" of Ziegfeld's "Midnight Frolics." Catherine Calvert, the star, takes the part of Doris Elliott, the same she had when she starred in the play, under the management of Mr. Armstrong. Among those in her supporting cast are Eugene O'Brien and David Powell.

The production is being made at the Biograph Studios. Mr. Keeney has selected a location for the new studios he is going to build in the central part of the city and a definite announcement of his plans will be made in the near future.

Arrow to Handle "Today" and "Mad Lover"

Through arrangements recently concluded between J. A. Berst, vice-president and general manager of Pathe Exchange, and W. E. Shallenberger, president of the Arrow Film Corporation, the Arrow Company will act as exclusive agents for Pathe on the sale of states rights on the Pathe pictures "Today," with Florence Reed and "The Mad Lover," with Robert Warwick.

The territory still unsold includes North Dakota, South Dakota, Minnesota, northern Wisconsin, Michigan, Iowa, Missouri, Kansas, Nebraska, Louisiana, Arkansas, Texas, Oklahoma, South Carolina, Georgia, Alabama, Florida and Mississippi.

The remaining territory has been sold to strong, active concerns who report success with the pictures in their territory.

New Exchange Gets Rights to W. H. Productions

New York exhibitors will no doubt be interested to learn that the Magnet Film Exchange, 71 West Twenty-third street, New York, has been organized for the purpose of booking super-productions. They have already acquired the rights to W. H. Productions Co.'s first Hart super-feature, "The Two-Gun Man" in "The Bargain" and have secured a first-run Broadway booking for the week of February 11 at the Eighty-first Street theatre.

The Magnet Film Exchange intends to acquire the rights from time to time of first-class feature productions and has inaugurated a plan by which the exhibitors in New York will secure a real service to help them put over each of the productions handled by this organization.

The New York city territory will be handled by Jesse Levine, formerly with World Film, Vitagraph and Metro.



Edwin H. Forsberg, of Frank A. Keeney, Inc.


Mildred Harris
The "Linnie" of "The PRICE of a GOOD TIME" in another Lois Weber Sensation
"The DOCTOR and the WOMAN"
Soon to be released by Jewel Productions

OFFICIAL WAR PICTURES

in



3 -A- WEEK NEWS SERVICE

UNIVERSAL ANIMATED WEEKLY

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UNIVERSAL SCREEN MAGAZINE

SOLDIER BOYS FROM YOUR OWN TOWN—Mr. Exhibitor—don't **you, too,** want to see them? **The most interesting pictures in the world today**—taken by the United States Signal Corps and distributed exclusively by the American Red Cross. Book them and you'll find your patrons calling for **all three** of 3-a-Week. Any Universal Exchange. Or communicate with the UNIVERSAL FILM MANUFACTURING COMPANY, Carl Laemmle, President, 1600 Broadway, New York.



If you miss "THE BULL'S EYE"

---you miss 18 chances to pack your house ;for there are 18 episodes to this serial and every one of them is packed with real punch !

---you miss Eddie Polo in the greatest stunts he ever did in his remarkable moving picture career !

Eddie Polo

---never in his life had such a chance to show his astounding ability;and he all but breaks his neck so that YOU can please your people.



Shoot Straight

---to the nearest Universal exchange and tie up the time you want.

Book thru your nearest Universal Exchange or communicate with the Universal Film Manufacturing Company, Largest Film Manufacturing Company in the Universe, Carl Laemmle, President, 1600 Broadway, New York.

In and Out of West Coast Studios

By J. C. Jessen

PRACTICALLY all of the companies of the Triangle organization returned to their work Thursday of the past week as per the announced schedule, and at the offices of the studio it was announced there is no reason at this time to believe there will be another close-down.

Resumption of production was taken up by practically all of the companies where they had stopped. The entire organization is running with the same speed as formerly. In the comedy department a change has been made, and now J. Farrell MacDonald is manager of production in this section, succeeding Bert Glassmire, who resigned. The staff of writers includes Fred Palmer, Ferris Hartman and others.

Storm Films Circus Story

Jerome Storm is now filming a new circus story starring Enid Bennett, which is from the pen of Florence Vincent. Earl Rodney is leading man, and one of the big parts is taken by Melbourn McDowell. Director Storm last week took many of the circus atmospheric scenes when more than two hundred extra people were employed. In this he had the co-operation of Victor Schertzinger, and it was while scenes were being made here that a photograph which very well illustrates what is meant by supervision of productions by Thomas H. Ince was taken. It is Ince's habit to permit his directors to work out the scenes and then to offer any suggestions that he may have.

The forthcoming William S. Hart contribution to the Artcraft program by Thomas H. Ince has been titled "The Tiger Man." The film is now in its last editing stages and will be ready for shipment shortly. Many of the scenes for this, as with "Blue Blazes Rawden," were made at Chatsworth Park. Jane Novak plays the lead, opposite Hart, and others of this cast are Milton Ross, Robert Lawrence, Charles K. French and others.

The most recently filmed Ince production, with Charles Ray, is to be known as "The Family Skeleton." This will be ready for release shortly. It was filmed by Victor Schertzinger, and has Doris Lee as leading woman. It is a psychological story of heredity, in which a maid, taken by Sylvia Bremer, causes her sweetheart to believe he is not heir to the habits of his father. The Ray Company are now on a new story and will shortly go to Truckee, where Director Irvin Willat will shoot the exterior snow country scenes.

Vitagraph Fire Drill

With the anticipated burning down of several buildings for the Montgomery and Rock forthcoming production for Big V Comedies, W. S. Smith unexpectedly called fire drill with the five companies working at the studios. In the excitement the bear being used in "Vengeance and the Woman" serial, broke from his chain and caused a few moments' exclusive thrill.

William Duncan, featured leading man and director of the Vitagraph serial, "Vengeance and the Woman," has made a requisition for a mammoth stream of sufficient depth and whirlpools of such strength as to pull a body down, for scenes in the fifteenth episode of the serial, which will be used as soon as this kind of stream can be located. Duncan has just filmed the fourteenth episode, in which a bed of quicksand served to give an almost too realistic touch. Duncan himself was the victim, and his co-workers experienced considerable difficulty in rescuing him from the sands.

The big V Comedy Company is filming "Sleuths and Slickers," which features Montgomery and Rock. The Hollywood fire department refused to grant permission to burn a street set for this comedy, but the objections were overcome when the management of the studio induced the officials to visit the studio and see a fire drill. All members of the producing staff participated in this.

A wonderful effect secured for the Earle Williams film, "The Lotus and the Bottle," is one made at night, which shows the silvery moon with some out-of-the-ordinary silhouettes taken in the tropical city setting, the streets of which were lined with giant Yuccas.

Fox Adds Director

Lynn Reynolds has been added to the directorial staff at the William Fox studios, and has now begun his first work in the direction of Tom Mix. He is now working with the star in preparing the story and continuity, and the actual filming will be started within a few days.

Jewel Carmen has begun work in a new Fox play, which is directed by S. A. Franklin, who is also author of the scenario. This, it is said, will require a very extensive wardrobe and will be of the nature of a society drama. L. C. Shumway will be Miss Carmen's leading man.



Thomas H. Ince, in the Right Center, Supervises a Mob Scene for a Forthcoming Enid Bennett Feature. Jerome Storm, the Star's Director, Is Debating with Victor Schurtzinger Regarding the Scene

E. J. LeSaint has been transferred to the direction of Gladys Rockwell and he is now at work on his first subject with this star. Many of the scenes of this photoplay are laid in the Apache district of Paris.

Preparations for the filming of several Theda Bara subjects at the Fox Hollywood plant are being carried forward under the supervision of J. Gordon Edwards, and it is now planned that filming of these stories will be started as soon as Miss Bara reaches the coast.

New Keenan Feature

The third producing unit of Pathe Plays began work last week, when the first scenes for "The Bells," starring Frank Keenan, were filmed by Director Ernest Ward.

Director William Worthington has completed all scenes for the Bryant Washburn Pathe Play, "Twenty-one." Many of the scenes for this story, adapted from one by George Randolph Chester, required double exposure, inasmuch as it is a tale of two parties who had identically the same appearance. Mr. Worthington and Mr. Washburn are now at work arranging details for the next production.

Bessie Love will reach the coast within

a few days for work in Pathe Plays. Director and players for the Bessie Love productions will be selected by Robert Brunton, manager of production, and part of the players will be taken from the Paralta Studios stock company.

At the Diando plant, in Glendale, the Baby Marie Osborne company is starting on a patriotic subject, titled "Dolly Does Her Bit," which is adapted from the Lucy Farver story, the scenario being by Clara F. Baranger. The plot of this story revolves about a Red Cross bazaar.

General Manager W. A. S. Douglas of the Diando Company is still in the East.

All Directors Busy

All directors of the Famous Players-Lasky Corporation at the West Coast studios are at work on the actual production of coming photodramas with but one exception, Director General C. B. De Mille, who has just completed editing "The Whispering Chorus," an adaptation of the magazine story of the same name, which will be his third contribution to the Artcraft.

A near riot occurred when a telegram from New York brought the information to Los Angeles that Jack Pickford, who was expected daily on the coast from the East, had enlisted in the Navy. Plans had been made for starting work on a play co-starring Jack Pickford and Louise Huff. The story had been written, people engaged, the sets were built and costumes made. When the rumor came over the wire and reached the Lasky plant, everything was stopped and remained dormant for several hours, the time necessary to verify the rumor. Pickford arrived in Los Angeles February 4, and George Melford is to direct the production.

Vivian Martin is being starred in "Unclaimed Goods," under the direction of Rollin S. Sturgeon, who is working at the Morosco plant. This is Miss Martin's first appearance in Western subjects in many months.

At the same plant William D. Taylor is directing Constance Talmadge in her second Western made Select subject, "Up the Road With Sally," a farcical tale adapted from a well-known story.

The Mary Pickford Company is rehearsing on the Bret Harte story, "M'liss," and Sessue Hayakawa, under the direction of James Young, is preparing for the filming of another subject in which he will be the star.

Four Universal Companies

With the completion of "Forgive Me" Saturday, February 2, by Director Robert Leonard, with Mae Murray as star, and the filming of the last episode of "The Mystery Ship," serial featuring Ben Wilson and Neva Gerber, by Director Harry Harvey, the producing staff at Universal was reduced to four companies.

Director Jacques Jaccard is now at work on the third and fourth episodes of the serial originally known as "The Moon Child," which has been renamed "The Lion's Claws." The "Bull's Eye" Company is on number fourteen, and will in all probability finish the serial by the first of March, as there are but eighteen episodes.

The other two units at work on photoplays are those under the direction of Allen Holubar, which includes Dorothy Phillips, William Stowell and Lon Chaney, in "The Mortgaged Wife," and another company making an international political story at present known as "The Iconoclast."

Triangle Gets Play

Motion picture rights for the stage play, "The Servant in the House," by Charles Rand Kennedy, have been purchased by Triangle, and a screen version has been prepared by Lanier Bartlett. Arrangements have been made for the filming of this at a very late date, and Walter Edwards will be entrusted with the making of this subject. The cast will be selected during the coming week, and it is possible first scenes for the play will be made within that time.

Olive Thomas, who has been in the East since early in December, has returned to Los Angeles, and Jack Dillon will again direct her in Triangle comedy-dramas. One or two stories are now ready for Miss Thomas, and an effort will be made to keep up a regular release with this star.

Jack Conway, who is filming "Smoke," a Southern society story, has been using a large number of extra people, totalling more than two hundred. Gloria Swanson, Darrell Foss and Grover Frank are the principals of this company. A feature of the photoplay will be numerous bathing scenes in which a squad of beach beauties will be introduced.

One of the new plays put in production in the past few days at the Triangle is "Another Foolish Virgin," which E. Mason Hopper is making. Alma Rubens is the featured actress of this, and the principal supports are Betty Pearce and Texas Guinan.

Louise Glaum Begins

With all preliminary work completed, it was possible for the Louise Glaum Company to begin production of this actress' first Paralta play last week. The first scenes to be taken for this photoplay, at present known as "Intelligence," which is from an original story and continuity of Monte M. Katterjohn, are laid in a German beer garden. Inasmuch as the plot is of the nature of propaganda against the German military system, Katterjohn has

(*Continued on page* 1180)

Hollywood Hookum

FEB. 23, 1918 NEWS MORE NEWS

Fair and warmer.

News are seldom.

E. K. Lincoln is in town.

Allen Holubar was seen working without a coat on.

Lee Moran is again reported to be a married man.

Fuel-less days are not ours with old sol working overtime.

Aaron Jones is out to get away from Chicago blizzards.

Tod Browning's takin' a nip of old winter back there.

Reg. Barker came out to a directors' meeting this week as usual.

Billy Foster took in festivities at Jack Doyle's arena Tuesday evening.

Monte Katterjohn has applied for patent on the "direct action continuity."

Will M. Ritchie, the scenario bard of Santa Barbara, was in our town this week.

Chester Withey is reported at work. He was last seen en route to San Francisco with a troop.

R. Henry Grey has been so busy of late he had to give up the pleasure of having his hair cut every fourth day.

Henry Lehrman was seen wearing a new pair of glasses which makes possible for him to see a comedy situation ten miles away.

Fred Church has been requested to deliver a lecture on "New Methods of Cultivating Curly Hair," by the out-for-fund club of girls.

S. A. Franklin is entitled to a medal, for he has written a scenario that has been O. K.'d by a director without alteration —he's the director.

John Stumar has been nicknamed the "flivverless photographer." Just because he bats around the century mark for the R. William Neill directed pictures.

Mentally ambitious "grip" at the Paralta Studios, that Bryant Washburn must be forty-two, inasmuch as he plays the two leading roles in "Twenty-One."

Sid Grauman's theatre was opened this week, and a great throng of our ardent lovers of the celluloid art could not gain admission, the crowds were so great.

Jacques Jaccard has changed the name of his serial from "The Moon Child" to "The Lion's Claw," which by some may seem a long jump by the mere scratch of a pen.

The plot of Griffith's coming western front spectacle is not to be made known until the picture is released. Regardless of how pitifully editors may cry for it.

Dick Jones is again creating thrills and gags for Mack Sennett Comedies after his strenuous work of directing the production of "Mickey"—yes, "Mickey" has been completed.

Harvey Gates was seen riding home down our main street in his high-powered machine at a terrific speed, and inquiry revealed the fact that he wanted to get a big idea on paper before it flitted.

The kangaroo kids, a four-cornered organization of Ince actresses, Enid, Marjorie and little sister Margaret, Bennett and Sylvia Bremer is to lose one of its charter members—yes, girls, Enid is going to marry Fred Niblo.

An anti-plagiarist has been discovered in our midst—Bill Walbert claims he never goes to see any film shows for fear he might unconsciously absorb and use someone else's ideas. Bill should stop reading.

Bert Lennon has been working overtime, and so Bill Hart's hat is to be autographed by all the big men of the country and the allies, which Bert claims is just another way of raising money for the Red Cross. He's too patriotic to think of the publicity this plan will give to Mr. Hart.

New movin' picture company. The Liberty Film Corporation is a new enterprise of our town, being formed by the many directors and actors who have recently left other companies of their own volition—of course—and are now resting or vacationing, as we say in the West. The stock is being distributed liberally by the promoters who plan to first secure the co-operation of all the best people of the industry. The name was not selected because of any patriotic feeling, but rather because it was most appropriate, the word "liberty" having been used very frequently in connection with another word of two letters. No stock will be issued to any professionals who have not worked at least three weeks on the West coast, and been on a vacation of the same duration.

The population of Denver, Colorado, has been increased of late by Tom Gibson and family, who have gone to the mile high city, where Father Tom will write comedies for the National Film Corporation. Tom's family includes three young Gibsons.

Reggie Morris believes in fire insurance. A policy on his automobile was to lapse Tuesday. Monday night somebody dropped an innocent cigarette stub in the car, and the damage amounted to five hundred dollars, all of which the insurance company paid.

Walter Edwards is at work on his spring gardening, but fears a poor crop as he must devote his chore time to his new duties of serving Culver City as an alderman. In addition to this work, Walter finds time to continue directing for Triangle.

C. Gardner Sullivan was photographed the other day, and the camera of an X-ray type caught pictures of the several characters C. Gardner has created. The photograph is considered a marvel of the age, and will shortly appear in one of our well-known magazines.

Perhaps the happiest days of the season for Bill Desmond are past because he has finished work in the pirate story, "The Sea Panther." This was directed by Tom Heffron, and about the studio it is common talk that Bill was never happier than when struttling about in the costume togs of the Sixteenth Century type. Inasmuch as he likes to flourish the sword, players insist that he join the army.

submitted synopsis of the complete story to the chairman of the Government Bureau of Public Information, George Creel, in the hope that additional features may be added that will make it more effective for the Government.

Raymond B. West has finished the filming of the Bessie Barriscale Paralta subject, "The Wave," which is from an original story and continuity by J. Grubb Alexander and Fred Myton. Many of the most recent scenes taken are laid along the Scottish shores, and for these Director West found very desirable locations along the Pacific Coast southwest of Los Angeles.

The Famous Players-Lasky laboratories, located at the Lasky and Morosco studios, are working day and night because much of the work heretofore done at the Eastern laboratories has been transferred to the West. All prints of Lasky, Morosco, Ince, Sennett and Arbuckle subjects are made at these laboratories and consequently the amount of work being turned out is more than twice as much as expected when the plant was erected.

Arbuckle Gets "Call"

"Fatty" Arbuckle is wanted at Santa Ana, the Chamber of Commerce having extended to the heavyweight comedian a substantial invitation for him to produce comedies there, and within a few days a concrete proposition will be made to Lou Anger, general manager of the Comique Film Corporation, which is the Arbuckle organization. At the present time Arbuckle is producing on leased stage space at the Long Beach studio of the Balboa Company, now at work on his fourth Western made picture, "The Bell Boy," which within a few days will be completed. A small town, main street, with its Last National Bank, Hotel Elk's Head, the I. O. O. F. Hall, the Emporium and the New York Store, together with the Grand Opry and the volunteer fire department, will be very much in evidence in this travesty, as well as a number of thrillers completed by the heavyweight comedian and his coworkers, Buster and Joe Keaton, Al St. John and Alice Lake.

Several new productions have been started at the Balboa studios. Howard M. Mitchell is directing a five-reel drama which will feature Kathleen Clifford, who is author of the story. Ethel Ritchie, who recently returned to this company after some time spent with the American at Santa Barbara, together with Neal Hardin, who is the leading man, will be the principal supports.

Paul Powell has been engaged by Balboa and will shortly begin the direction of his first picture there. Working script is now being prepared by Kathrine Nelson, a new member of the Balboa scenario department. Jack Jevne is also with Balboa and is at present writing script for Kathleen Clifford.

You are not going to war. The men who are need all the comforts you can give them. Help them get cigarettes. That is your patriotic duty. If you aren't helping in the "smokes" campaign, get busy—now. Don't be a slacker!

Bennett Speaks on Conditions

Hunter Bennett, Representative of the U. S. Exhibitors' Booking Corporation, Delivers Pertinent Remarks on Conditions Generally in the Market

HUNTER BENNETT, who has just returned from a tour of the West for the U. S. Exhibitors' Booking Corporation as special representative, has the following to say on conditions generally in the market:

"It is amusing to me that executives of certain distributing companies are causing just the kind of conditions from which they are the worst sufferers. In my trips about the country—and I have spent most of my time while in the film business touring the United States—I have found that their exchanges, as a rule, are veritable grist mills turning out a volume of mediocre pictures out of which only one in five productions shows a profit. The result is that they have accumulated a great amount of film in their various exchanges for which there is little or no demand.

"The conscientious exchange manager rather than see his film lay idle starts shooting it out at any old price, vainly attempting to meet the tremendous overhead expense he is compelled to operate under in order to handle the great amount of dollar per reel subjects he is receiving each week, or has received in the past.

"In the last few months a few of the companies which have been glutting the market with an inferior product woke up and reduced the number of their releases. But, in my opinion, this step was taken too late, as they are maintaining exchanges which cover three times as much floor space as they require to handle the present number of releases. Most exchanges, I have found, are tied up on long-term leases, and are carrying at least twice as large a payroll as they require.

"Some distributors have permitted men to dictate the policies of their companies who have had practically little or no experience in this business with no practical knowledge of actual conditions in any one territory. It is such 'merchandise counsellors,' as they have been called, who are largely responsible for the conditions existing at the present time, but as I have stated above their own companies will be the first to suffer from their folly.

"The store-show operating on a shoestring is a thing of the past. The successful exhibitor of to-day has passed through all the frenzy of the bally-hoo stages of the business, and neither he nor his patrons will accept anything they don't want. The day also is past when any single distributor can use a few successful stars or productions as a club over the exhibitor's head in order to compel him to book subjects he doesn't want. It is a case of Quantity versus Quality, and Quality is bound to win."

Hoffman Pleased with "The Eagle's Eye"

M. H. HOFFMAN, general manager of Foursquare Pictures, through whose organization William J. Flynn's serial, "The Eagle's Eye," produced by Wharton, Inc., is to be distributed, expresses great satisfaction at the reception given the first three episodes of this serial when it was shown to the trade, recently, at the Strand theatre, New York.

"At such a time as this," said Mr. Hoffman, "when the country is at war with a common enemy, the production of a feature serial erected upon the subject matter contained in 'The Eagle's Eye' does more than provide entertainment of the most appealing and thrilling nature. It serves a patriotic purpose.

"While I know that every exhibitor must, first of all, take into account the quality of a serial (its commercial value to him as merchandise which he buys to sell to his patrons) I am well aware that the fibre of Americanism in 'The Eagle's Eye' will touch a responsive chord in the heart of every loyal man who owns or operates a motion picture theatre.

"When I think that, in showing 'The Eagle's Eye,' thousands of exhibitors will know that they are standing by their government it makes me feel a thrill of pride that Foursquare Pictures should have been chosen to distribute it.

"In order that 'The Eagle's Eye' shall have the completest possible distribution, I shall supervise it personally. During the next few weeks a great part of my time will be spent in the cities and towns, where exhibitors have asked for special co-operation in presenting every episode.

"Apart from the wonderful publicity campaign for 'The Eagle's Eye,' there will be out-of-the-ordinary methods introduced—methods which while not possible to the average fine feature are especially applicable to this production.

"So, I want every exhibitor to feel free to expect that I shall follow his needs and wishes right through. During my absence from New York Mr. Key will communicate with me, and by teelgraph if necessary, whatever cannot wait to be forwarded by mail."

Paralta Photographers Lecture to Aviators

L. Guy Wilky and Robert Newhard, who are at the head of the photography department of the Paralta studios in Los Angeles, have been called upon to render a patriotic duty by lecturing to sixty men who are enlisted in the aviation and radio services of the United States Government. While these men are waiting the call to active duty, they are making the best of their time by studying all the sciences essential to their work. One of the most important arts which they have to master in order to be of value to the Government as air scouts is that of operating the motion picture camera.

Screen Examinations

Bringing Them Into a Close-up

By Longacre

THOSE who dwell on the art of the motion picture have been keeping an eye peeled recently for "The Blue Bird," the screen version of Maurice Maeterlinck's play which Maurice Tourneur has made for an Artcraft release. People out in the smaller places of the United States don't know much about it unless they have read it. It was produced in New York several seasons past with only moderate success. But New York is not the sole criterion. It is of interest to note that at the time of the translation of the play into English it was playing the provinces of Russia by means of no less than fifty-nine companies! The provinces of Russia include various peoples, high, low, middle class—and if a play can appeal to all of them after the manner of "The Blue Bird" it is certain of making no mean impression on the varied audiences of our own United States.

The Maeterlinck play is a blending of psychology with beautiful flights of fancy. The two children of a fairly well-to-do woodcutter set out to find the Blue Bird, Happiness. Their search takes them through imaginary lands of the author's conception. Through the land of the Dead, the kingdom of the Blue Children, the children yet unborn, through the stern palaces of Night. Eventually they are obliged to give up the search with the object still unfound. Of course, when they cease looking Happiness comes to them. It is a beautiful story, pathetic, humorous, whimsical, one which has a simple and direct appeal to the child and a more subtle, finer appeal to the adult.

But these qualities will no doubt show for themselves on the screen in due time. It was Mr. Tourneur's past work, his peculiar fitness for undertaking the staging of such a spectacle as "The Blue Bird" that called for this mention of it. The play is throughout filled with chances for the artistic director. Every scene contains a fadein or a dissolve, the transformation of some material or animal object into its human synonym as conceived by the author. A dog takes human form, a loaf of bread becomes a fat and foolish man. And as for the lighting effects suggested by the simple descriptions of the author; these open up huge vistas of possibilities for the artistic director and, in this instance, his co-worker the cameraman.

Mr. Tourneur by his work in the first three Elsie Ferguson pictures and the Mary Pickford production "The Poor Little Rich Girl" has proven himself without a doubt the one and only director capable of realizing all the possibilities of the Maeterlinck play to their fullest extent. And if Mr. Tourneur has realized them, a big "if" but a very probable one, he will have accomplished that which he may well turn to with pride, a work which will place him in a class by himself.

Looking back over the flood of "war spectacles" and specials which have sprung from the Great War, one is forced to come to the conclusion that the majority of them were hastily conceived with little original thought going into their makeup. This statement is in no way meant to belittle their commercial value, for the exhibitors' books tell the tale one way or another and stand for no contradiction. But the compiler of the "great war special" seems unable to vary the monotony of the heroine and the hero from the rank of the Allies and the villainous German spy whose craving for the heroine ultimately results in his downfall. This triangle is, of course, the natural outcome of the present international situation. No one demands a German hero—but why make the German villain an utter fool in his actions? Certainly no audience who sees the spy blundering right and left is at all convinced. Better have him possessed of all the cunning he has in reality and cause him to be overthrown by super-cunning on the part of the defenders of the right. The spy's post in any service is never an easy thing to gain. He must be of more than average intelligence, of quick wit and daring. And while this discourse may seem irrelevant to the motion picture, an audience knows these traits of the spy. Consequently when he goes about making a mess of his job every way he turns, the strength of the triangle is materially lessened.

Within a short time it is expected that D. W. Griffith's picture of the European war will be on public view. There was no foolish flying in the face of fact in "The Birth of a Nation," but the cases are in no way parallel. However, all one can do is to sit back and wait for his work. We for one will be more than surprised if Griffith comes out with a German spy who has all the earmarks of a full-blown idiot and none of the cunning of his precarious trade. For that matter we don't believe a German spy will have a prominent role in Griffith's production at all.

"Hidden Pearls"

(Lasky-Paramount—Five Reels)

Reviewed by Joseph L. Kelley

BEULAH MARIE DIX has given Sessue Hayakawa a story which when told on the screen affords one of the best bits of entertainment that the Japanese actor and his support have been permitted to give for some time. The author has furnished—one important element which is necessary for Mr. Hayakawa to reach the hearts of his audience, and that is sympathy. It is a little different from anything that he has ever done and it stands out because there is incorporated snappy action, originality of theme, rapid succession of logical events and an ideal role for Sessue Hayakawa. He is allowed a certain latitude in interpreting the featured role that is almost without constraint. Opportunity has been thrust at him and he has taken a firm hold on each as presented to him, and has obtained from each the very best in dramatic presentment. The story, impersonations and production are characterized by strength—there's a punch in every scene.

George Melford is deserving of special mention for his directorial work in this production. Mr. Melford has done a piece of work that speaks for itself. Much of the locale of the story is laid in the Hawaiian Islands, in the vicinity of Honolulu. The atmosphere is there. Mr. Melford has more than once shown his ability as a director in his work with Sessue Hayakawa. He is strong on atmosphere and detail and where both are possible both will be realized when Director Melford is found with the megaphone back of the camera man.

The story which Miss Dix submitted received expert treatment. The author paved the way and saw to it that there were no obstacles left in the way. It was written obviously for the sole use of Mr. Hayakawa, and is entitled to special credit because it had to be fashioned with delicacy and extraordinary care in order that the requirements of the Japanese actor could be met. Miss Dix accomplished the purpose and turned out an excellent work.

There are few interior scenes as compared to the whole. The action centres in the open and the exteriors are beauties. An example of the originality which Miss Dix has incorporated in her script and which Director Melford has brought out with a fine degree of appreciation for its originality and its power to incite a deserved quota of sympathy for Mr. Hayakawa as Tom Garvin, in her creation of the incident wherein Garvin, in order that he might keep the stolen pearls in safety and assure their safe return to his people, has the skin of his forearm laid open with a knife (presumably—and the effect is as impressive as the actuality could possibly be) and the pearls concealed under the skin, which is sewed over them. This is not only original, but gets over with a punch and a real thrill.

The supporting cast is composed of players whose work adds greatly to the success of this production. Margaret Loomis and Florence Vidor have the principal feminine roles. Both do fine

work before the camera. Miss Vidor screens like a winner and is destined for better things before the camera. Theodore Roberts give one of his excellent characterizations. James Cruze in the role of a native leader is full of pep and strikes from the shoulder. Noah Beery as a native chieftain rings the bell. Jack Holt, Charles Geldert and Henry F. Woodward have minor bits. Paul Perry obtained some nice shots with the camera and has a fine eye for distance and perspective. His work at the camera is commendable.

THE STORY AND PLAYERS

Tom Garvin is the son of an American pearl trader and a prince of one of the Hawaiian collection. He has been educated in America, and knows little of his native land or people. He loves Enid Benton (Florence Vidor), but she informs him that unless he can show that he is able to acquire a comfortable fortune, she cannot marry him. Tom leaves for Honolulu to make his fortune. His uncle, John Garvin (Theodore Roberts) is stationed here as a pearl trader. His uncle learns that a rich deposit of pearls has been found along the island coast. Tom's uncle suggests that he go to his native island, where he is in reality the king, and find out where the pearls are located. Tom thinks of Enid, and decides to go.

He receives a royal welcome by the natives on his arrival, and is hailed as king. Tahona (Margaret Loomis), a daughter of Teariki, a chieftain, falls in love with him. He learns from her where the pearls are hidden. She takes him to the spot where they are concealed. He escapes with the pearls, but is hunted down by the natives and branded. Tahona again comes to his rescue, and he is freed. He escapes from the island after thrilling adventures and returns to his uncle. His conscience hurts him, and he refuses to give the pearls up. His uncle attempts to force him to part with the pearls, and in a fight which follows, Tom wins out and escapes. He meets a native of his lsland home, and he cuts Tom's arm, conceals the pearls under the skin, and sails as a stoker on a vessel bound for his native island to return the pearls to his people.

Tahona has been informed that unless Tom returned with the pearls within a certain time, she would be sacrificed. Tom returns and presents the pearls to his people. Tahona is freed, and the two are united, after which they settle down to rule as king and queen.

"Watch Your Neighbor"

(*Paramount-Mack Sennett Comedy*)

Reviewed by Joseph L. Kelley

VICTOR HEERMAN has taken Charles Murray, Mary Thurman, Wayland Trask and Edgar Kennedy under his guiding hand and they, at his directionfi have created one of the Mack Sennett brand of laughs, titled "Watch Your Neighbor." Laughs is the strongest term that can be employed in a criticism which statement is considered essential because "Watch Your Neighbor's" immediate predecessors can be criticised justly, only by the employment of the qualifying noun, roars.

This late Mack Sennett comedy is distinctive in comparison with others of the same brand. For instance—Mary Thurman doesn't once appear in deshabille or in a bathing suit. She is the only one of the Sennett beauties who appears during the run of the two reels. Charles Murray is seen in the lonesome frock of an undertaker (almost a roar, but not quite).

The idea upon which the comedy is based is a laugh approaching a roar, in itself—an undertaker going fifty-fifty with a doctor on the daily receipts. Charles Murray is the undertaker and his conception of the humorous and the ridiculous side of this dignitary's profession, is one that makes you laugh whether you will or not. Mary Thurman makes a pretty doctor's other-half. Wayland Trask is big enough for a doctor such as the one Mack Sennett wanted to interpret this role and his idea of humor is neither distorted or underestimated. He holds up his end and gets a laugh every time he reaches for one. Edgar Kennedy could get more laughs if he were given more opportunity. The moral: A doctor and an undertaker may form a partnership and may get more business through the alliance but one or the other loses his wife in the business rush.

"Three Times and Out"

(*Mutual-Strand—One Reel*)

Reviewed by F. G. Spencer

THIS Strand comedy featuring Billie Rhodes and Cullen Landis as Mary and Jack respectively, is on a par with the best of the series, with Mary coming out at the end decidedly second best. Having been frequently warned by her lover, she persists in flirting in a most audacious manner, and at a party Jack decides he will not escort her home on this account. She therefore decides to play safe and has three of the male guests promise to do this. But over a cup of punch they compare notes, and decide they have been fooled by frivolous Mary, so they all decide to cancel their engagement, with the result that Mary is left to wend her way home alone in the wee sma' hours of the morning.

The reel is full of humorous incidents and will surely prove an interesting filler for any program.

"The Turn of a Card"

(*Paralta—Seven Reels*)

Reviewed by Peter Milne

AN excellent romantic comedy with plenty of thrills on the side is offered in "The Turn of a Card." Paralta's second release featuring J. Warren Kerrigan. Seldom has Mr. Kerrigan been seen in a more congenial role than Jimmie Montgomery Farrell, the young Western oil magnate, who arrives in the East to take possession of a Long Island estate (his winnings at the gaming table), to find there the daughter of the man he believes has taken his life because of his losses. The comedy begins at this point and continues on to the end, every bit of it surefire, and, backed by the serious situation which Jimmie thinks he has precipitated, it has a high sustaining interest not often found in subjects containing so plentiful a supply of humor. Jimmie's first experience as a chauffeur which leads him to ditch both himself and Cynthia by the roadside after a short and furious ride, his experiences as a butler, his meeting with Cynthia on an equal social footing and countless minor incidents go to make "The Turn of a Card" splendid in light entertainment value.

The opening scenes disclose several smashing thrills which get the story to an unusually good start. The "bringing in" of the oil well, its subsequent burning, the vicious plotting of Phelps, and last, but not least, the game in which Jimmie wins the Long Island estate, are handled with rare skill. The suspense of the card game is admirably maintained—Jimmie's fortune seems swept away at one point but finally sheer luck brings him success. Then comes his journey to the East and the introduction of the big vein of comedy which serves to keep the spectator in a merry mood up to the final scenes. "The Turn of a Card" is a rare combination of romance, comedy and melodrama, an ideal subject for any house high or low.

Thomas J. Geraghty made the adaptation from the story by Frederick Chapin. His continuity is praiseworthy in every respect and the skilful manner in which he has alternated between comedy incidents and situations of a more serious nature deserves unstinted commendation. Oscar Apfel directed and has given of his usual excellent work. He has caught the real spirit of the numerous humorous scenes of the story and has staged them with a rare sense of their possibilities. The production throughout is realistic to a degree and some fine settings are the work of R. Holmes Paul. The photography by L. Guy Wilky and Henry Bredesen is of the best.

Kerrigan plays Jimmie Montgomery Farrell with a sincerity and delicate sense of humor that is delightful. Lois Wilson as Cynthia gives a performance equally pleasing, and there are Eugene Pallette, William Conklin, David M. Hartford, Frank Clark and other capable performers in the supporting parts.

THE STORY AND PLAYERS

Jimmie Montgomery Farrell (J. Warren Kerrigan) strikes it rich in the oil fields. Celebrating, he takes to cutting for high cards with "Ace High" Burdette (David M. Hartford), an "on-the-square" gambler. He cleans Ace High of all his money and his Long Island estate to boot. Downcast, Ace High wanders out from the town. He stumbles over a rock and falls in a brook, striking his head. He is found by "Curio" Johnson (Clifford Alexander), a half wit, who takes him home to his shack for company. He is reported dead. Curio, in love with Millie Jarvis (Eleanor Crowe), salts her father's land with oil, believing the farm can so be disposed of at a large price. William Phelps (William Conklin), a crooked promoter from the East, marries Millie, believing the property rich, only to discover soon afterward that it is worthless. He makes a getaway. Jimmie goes East to sign corporation papers, and looks into his Long Island real estate holdings. He installs himself in state. One day Cynthia (Lois Wilson), Ace high's daughter, arrives home from Europe, unaware of the transfer of property and the report of her father's death. Jimmie passes himself off as her chauffeur, and from here on the action takes a turn for the humorous, until Phelps, blocked in a bad deal by Jimmie, tells Cynthia that he caused her father's death. It is at this time that Ace High presents himself in person, and his appearance is the clue for a general happy ending.

Roy Laidlaw, Albert J. Cody and Wallace Worsley complete the cast.

"The Sin of Innocence"

(*Pathe—Two Reels*)

Reviewed by Peter Milne

FOURTH in "The Price of Folly" series, these two reels center round a girl, who has been brought up in absolute ignorance of life by her father whose wife proved faithless. When finally the inevitable happens and she meets a man of her own age, it proves her undoing and brings sorrow to herself and her father, because the young man is a no-account. There is the usual amount of fast, melodramatic action in these two reels. Ruth Roland as the girl, plays with spirit, and Frank Mayo as the betrayer and Daniel Gilfether as the father, complete a capable trio.

"Jack Spurlock—Prodigal"

(Fox—Six Reels)

Reviewed by Peter Milne

GEORGE HORACE LORIMER who presides over the editorial destinies of the Saturday Evening Post seldom writes. "Jack Spurlock-Prodigal" is one of the few stories that bears his name as author. It appeared, naturally in the S. E. P. There are times during the adaptation of his story as fashioned by Ralph Spence and produced by Carl Harbaugh that one comes to the conclusion that Mr. Lorimer was bent on satirizing that type of fiction for which the Post is largely sought. The youth, fresh from either college or from the lists of the down-and-outers, works up to become the head of "big business" in the majority of the stories selected by the only George Horace. And his own Jack Spurlock accomplishes the same feat, only in a manner that includes many touches of satire and burlesque.

In truth, "Jack Spurlock-Prodigal" fails to rank with other adaptations from the columns of the Post, merely because the author has chosen to be light throughout his work. There is none of that peculiarity fascinating element of "struggle," of the hero combating against unfair odds that makes the Post's circulations climb up to the millions. Jack Spurlock's adventures before success comes to him constitute a series of humorous episodes beginning at the time of his last college blow-out and continuing to the day when he discovers that onions are the basis of a "cure-all" remedy. His deeds of comedy are not unified. For instance his work at peeling onions is merely introduced to produce many tears and no comedy. The "Silent Restaurant" offers a good idea for comedy but is out of place in a story of the length and position of this one.

Episodic is the word for the picture. It is funny, particularly so at the start. Jack's dinner orgy participated in by Frisco, celebrated Jazz dancer, his trip home during which time he accumulates a bear, his trouble the following morning with the animal—these are moments of riotous fun. And many of the following incidents draw laughs and smiles too, but there is that expected element, that real struggle of the prodigal against business, that never appears and which would have made the picture perfect of its kind.

The adaptation is good and much humor will be derived from the well selected and worded subtitles. Mr. Harbaugh's direction never fails in realism. George Walsh, popular and with personality, takes the title role and characterizes the part as light and carefree—a perfectly good characterization. Dan Mason as the father, and Ruth Taylor, pretty, but quite unimportant as Anita Grey are named as principal support.

THE STORY AND PLAYERS

Jack Spurlock (George Walsh) expelled from college because of a prank is put to work by his father (Dan Mason), in the wholesale grocery business. For some unknown reason Jack insists upon buying up all the onions in the territory. Then the onion workers go on strike. Jack takes up the cudgels in their behalf, and by advertising popularizes their slogan, "Live and Let Live." Eventually the old man grants the requested increase in the onion workers' salaries, and they go back to work. But not Jack. He is cut off by his father, and obliged to work as a waiter and a window demonstrator, until Anita (Ruth Taylor), the girl of his heart, calls a halt on these activities. He pairs up with a Colonel Jackson (Robert Vivian), vender of a patent "curé all," the chief ingredient of which is onions. Jack gets a big order from a Chicago house for several gross of the "Live and Let Live" stuff, whatever it is. The advertising has created a demand. So Jack sends them the "cure all," and is obliged to buy up his father's superfluous onions to make more—so reinstating himself in Spurlock senior's good graces.

"The Crucible of Life"

(General Enterprises, Inc.—Seven Reels)

Reviewed by Joseph L. Kelley

"THE CRUCIBLE OF LIFE," a screen version of Bartley Campbell's stage play, "Fairfax," produced by the Authors' Film Company, under the direction of Captain Harry Lambert and distributed on the independent market by Arthur H. Sawyer and Herbert Lubin, General Eenterprises, Inc., is a society melodrama with the melodramatic element highly emphasized in its proper order, the war scenes hitting the high spots with effective registration, the lighter dramatic moments breaking the spell of tenseness aroused by the stronger melodramatic efforts and the cast including Grace Darmond, Jack Sherill and Frank O'Connor in the principal roles, rendering convincing and dramatic impersonations of the featured character parts. "The Crucible of Life" is big in many respects without being sensational. The straight dramatic work added to the war scenes and the consequent interest which the scenes laid in France arouse because, of her timely and appropriate sentiment, places this production in rank with some of the best of the independent, not relying upon the sensational for their right to position in the category of state rights' features.

There is nothing quite so strongly in favor of a dramatic presentation, whether it be on the stage or screen, as a sentimental interest. This may be aroused in an audience in various ways. The one who did the continuity for the screen version of Bartley Campbell's play, "Fairfax," has aroused this sentimental interest by means of the introduction of the Red Cross division in France and a number of scenes in the front lines of battle. This has been done with the reasoning of a logician as well as a dramatist with the result that the impressioin of a padded effort often left by those who seek to introduce war scenes in a straight dramatic recital, has not been left after a review of "The Crucible of Life."

The picture is not one that will stand scrutiny without revealing defects in technique and construction. Very few are. The revelation, however, comes with such a slight tap announcing its presence, that the realization enters and exits without appreciable noise or without having left damage in its wake. Its appeal is of the brand that holds. The variety of dramatic possibilities that have been realized, covers a wide scope, considering that it all has been revealed in one production. There is the melodramatic, the straight dramatic work, the social side and the touch of war.

Captain Harry Lambert's direction of this production rings true in every scene. He has put over the melodramatic with a punch and his intentions have been carried out to the letter by Edwin Forsberg and Jack Sherrill. Grace Darmond is an excellent type for a Red Cross nurse and in the earlier reels presents good work as the orphan. Frank O'Connor does creditable work. Winifred Harris registers in a matron's part. The photography is clear. The lighting effects obtained good results. The thrill in the final reel, showing the burning of the base hospital, fails to thrill because Director Lambart did not get realism into the scene. "The Crucible of Life" is a strong screen drama. It is well constructed and holds the interest.

THE STORY AND PLAYERS

Gladys Dale (Grace Darmond) had married unwisely. She and her husband part and she secures a position as companion to Diana, daughter of Mrs. Dorset (Winifred Harris), a prominent society matron. Robert Dorset (Jack Sherrill), son of Mrs. Dorset is of the wild sort. He makes advances to Gladys but she repulses him. Edwin Fairfax (Frank O'Connor) arrives with his motherless little daughter, Virgie, to spend a vacation at the country estate of Mrs. Dorset. Fairfax and Gladys become close friends. Fairfax receives a commission in the army and leaves for France.

Later Robert Dorset becomes acquainted with Fritz von Hoffbert (Edwin Forsberg), a German spy and society thief. The boy becomes implicated in several robberies and becoming more daring steals his mother's necklace. Gladys has been compelled to leave to escape the insults of Robert and it is shortly after her departure that the robbery is discovered. Robert casts suspicion on her. Gladys is accepted in the Red Cross division and leaves for France. She is assigned to the hospital near where Edwin is stationed. Neither know of the other's presence.

Von Hoffbert is called to Europe and practices his work as spy, as a member of the company in which Fairfax is. Fairfax becomes suspicious of von Hoffbert and catches him signaling to the enemy. A hand-to-hand fight follows in which von Hoffbert is worsted. Fairfax is wounded and taken to the hospital in which Gladys is stationed. They are re-united and leave for a furlough in the United States. Robert is caught red-handed at robbing the home of a society woman and in his confession he exonerates Gladys from guilt.

"The Inner Voice"

(Pathe-Russian Art—Five Reels)

Reviewed by Peter Milne

A POWERFUL character study of a man heedless of the dictates of conscience is rendered in "The Inner Voice," by Ivan Mozukin, one of the most accomplished, if not, indeed, the actual star, of all the players who have appeared to date in this brand of pictures Pathe is releasing. While heretofore M. Mozukin has made his appearances in characters, the opening reels of "The Inner Voice" find him a young man, clean-shaven. His reversion to his usual makeup in the latter reels lays unusual stress on his ability as a character actor. He is through the entire five reels the centre of attraction, always in the spirit of his role and playing it with a force and dignity that could not be surpassed by any performer of the American studio.

The story, by reason of Mozukin's characterization constantly holds the attention. It in itself is interesting but it is mainly the varying stages of wickedness through which the principal character passes that is responsible for its dramatic strength. It works up to a high point of suspense before judgment eventually overtakes the man who has lost track of all sense of right and

goes through life working only in his own selfish interests. The supporting cast is of the usual high standard maintained in all the Russian Art releases. The remaining principals play with unusual skill, but what is even more remarkable is the fact that even the very minor roles are carried by players who seem capable of doing larger things.

The production is good, the film is well edited and the photography calls for no severe criticism. All in all, "The Inner Voice" is a fine picture, and one that should help American audiences overcome their foolish prejudices for foreign-made pictures.

THE STORY

Ermoloff leaves his home to study at the University of Moscow. He enters student circles highly respected and loved by his fellows. But an affair with the mother of the boy he tutors, gambling and drinking soon cause his ostracism from university circles. His deceit and inattention causes the death of the girl he loves most. In after years his personal ambitions are his all. Though married and the father of a boy he is unhappy. He buys his way into the Duma by promising a money-lender an important Government position. Then at the height of his success, when he is being complimented for his "integrity" and "charitable" ways, Conscience appears and points her finger at him. In his home, his past deeds rise before him to condemn—and he dies, cursing the day he first put Conscience aside.

"The Cast-Off"

(*Foursquare Pictures—Six Reels*)

Reviewed by Peter Milne

IT sounds like old times. Bessie Barriscale, C. Gardner Sullivan, Raymond West and Thomas H. Ince—their efforts all combined in one picture, "The Cast-Off." This was made while the quartette was working together under the Triangle banner and was secured by M. H. Hoffman to release on the Foursquare program. It shows Miss Barriscale at her best, which is something really delightful, in a story of unusual realism, well treated and produced. As the prominent actress, Pancrimee Nethaway, alternately swayed by her desire of avenging herself on the man who mistreated her when she was a mere slavey, Pansy May, and her love for little children, Miss Barriscale brings into play that versatility and ease of expression that has made her past performances count for so much in themselves alone.

Her acting does, indeed, save "The Cast-Off" from taking a slump in its middle. The story of the successful Pancrimee under way, the editor has chosen to look backward to three reels of her early struggles and the main action is thus broken in twain. Not that the retrospect is unnecessary as it gives sound motive for the actress longing to mete out punishment to Henley, but it is a little too long. Probably the elimination of a reel of this action would work to better results, but even as it stands Miss Barriscale's work as the slavey, so contrasting with her performance as the polished actress, is constantly the centre of attention.

Mr. West's production is realistic and always possessed of the proper atmosphere for the various phases of the picture. Howard Hickman makes the doctor a dignified and human person, Jack Livingston does well as the boarding house "sport" and Dorcas Matthews plays with sincerity as his wife.

THE STORY AND PLAYERS

Pancrimee Nethaway (Bessie Barriscale), successful actress in a fantastical children's play, gloats over the fact that Henley (Jack Livingston), who once scorned her, is now counted among her most ardent admirers. Systematically she starts about to create a separation between him and his wife (Dorcas Matthews). Doctor Thorpe (Howard Hickman), a skilled physician who spends his time relieving the suffering of crippled children, urges Pancrimee to spend an afternoon in his sospital. Loath to do so at first, she finally consents and association with the kindly doctor and his wards opens a new life to her. In treating Henley's child, Dr. Thorpe learns of the domestic break caused by Pancrimee and on the night she is to dine with Henley he detains her. She tells him her story of the manner when she, a slavey in a boarding house, was made fun of by the boarders, Henley, hypocritically posed as her friend and champion, all the while laughing behind her back himself. This has so embittered her that she has resolved to get even with him. Dr. Thorpe shows her the Henley child and the actress relents. Meanwhile the romance of Pancrimee and Dr. Thorpe has developed and with the end of the picture it reaches its happy conclusion.

"Jerry's Star Bout"

(*Mutual-Cub—One Reel*)

Reviewed by F. G. Spencer

GEORGE OVEY is again presented in an almost impossible comedy of the slap-stick variety, in which his girl's father promises him the daughter if he will squelch a circus variety of individual of bullying tactics. The new bully in a tent offers to meet all comers in a fistic encounter. Jerry accepts the challenge and arms himself with an ammonia-laden syringe, which he uses to good effect.

"The Heart of Romance"

(*Fox—Five Reels*)

Reviewed by Peter Milne

JUNE CAPRICE is featured in this number by Frances Crowley as a daughter of wealth who feigns poverty to try the mettle of her friends. The only one who remains true is a poor, bluffing author, who is forced by the scenarioist to prove his worthiness of June many times and over before she accepts him as her hubby. June is her usual smiling, kittenish self in her role in "The Heart of Romance." She is much in evidence throughout the five reels and the producers rely on her personality a good deal to put the story over. Her opposite is Bernard Thornton, who plays the bluffing author. He is late of vaudeville and plays the part clownishly from beginning to end usually with a rather empty smile and foolish staring eyes. He gets some of his comedy over, but five reels of his same expression is rather too much, and when he finally tries to be dramatic he fails.

Miss Crowley's story deserves little attention save in the outlining of the plot. As a vehicle for the star it compares favorably with others of the past, but it is light and repeats to such an extent that it only manages with difficulty over the five reels. The continuity was prepared by Adeline Leitzbach and Harry Millarde directed. A glance at the synopsis in the press sheet gives a further elaboration of the story, tells of a roué and his attempt to force his attentions on the girl, with the usual "dramatic" rescue by the hero, but as this twist of the plot is never apparent in the film as released it is neither here nor there.

George Bunny as the guardian heads a supporting cast that contributes work of an average nature.

THE STORY AND PLAYERS

Eloise Jackson (June Caprice), the wealthy young ward of Judge Stafford (George Bunny), lavishes her fortune on extravagant entertainments. Harvey Greyson (Bernard Thornton), struggling author, meets her and as a whim she agrees to back him. Stafford lays a plan whereby Eloise will learn the true worth of her friends and announces that her fortune has been swept away. Greyson is the only one who remains true. They continue the trick and Greyson finds himself hard put to provide for Eloise but he proves true-blue till the bitter end which, however, is not so bitter after all but very sweet as he learns that his stuff has been accepted by any number of publishers and that Eloise loves him.

Lilian Page, Jack Martin and Jack Raymond are also in the cast.

Two O. Henry Pictures

("*Compliments of the Season*" and "*The Thing's the Play*"—*Two Reels Each*)

Reviewed by Peter Milne

VITAGRAPH'S version of O. Henry's "Compliments of the Season," adapted by Stanley Olmstead and produced under the direction of Ashley Miller, is an original Christmas story, rich in contrast, novelty of development and subtle humor. "Fuzzy," the tramp, hangs around the mansion of the millionaire and looks with saddened eyes at the lady as she goes for a ride. A little dog is the only inmate of the house that pays him attention, and when the child shows her dislike for Fuzzy, the pup gets even by stealing her pet rag doll. Rag dolls are not very important as a rule, but this one was treasured by the spoiled child and all the others in New York could not take its place. On Christmas eve, she is in a serious state and a reward is offered for the return of the doll. Fuzzy finds it and restores it to its little owner. The lady proves to be the girl he once loved, down in Virginia, who refused him for a millionaire.

A mere sketching of the plot never does justice to an O. Henry story, but Vitagraph's picturization does it fully. Herbert Prior, as the tramp, with Betty Blythe as the Lady and Aida Horton as the child do clever work and both adaptor and director have grasped the spirit of the author and succeeded in reproducing it on the screen.

"The Thing's the Play" was considered funny by the author but not by a reporter. It was much funnier as a story than it is as a picture for it is rather slow and the ending, unlike those of the majority of these pictures, is obvious. The rejected suitor breaks into the bride's room immediately after the wedding and her husband discovers him there. He leaves her, meets the rival and a fight occurs in which the husband is knocked unconscious. Ten years later they meet again and when Helen discovers the identity of the bearded stranger who has been boarding in her house, she soon makes him remember the past. The two reels are not without their interest, but fail to come up to expectations. Mildred Manning, Jack Crosby and Rex Burnett appeared under George Ridgwell's direction.

" Keith of the Border "

(*Triangle—Five Reels*)

Reviewed by Joseph L. Kelley

ROY STEWART'S late Western drama, senarioized from Randall Parish's story by Alvin J. Neitz and produced by Triangle under the direction of Cliff Smith, with Steve Rounds at the camera, is a lively exposition of Western life with the central figure a Texas ranger. Typically Western in every detail, "Keith of the Border" should serve as a good headliner for the exhibitor's program whose audiences are composed of those who like the Western drama. Roy Stewart has a big following and his work in this picture is commendable.

The author has given his story a tinge of the original in spots. He has worked to a strong climax and the action he has made possible in the body of his story, is of the sure-fire brand and moves with pep. Director Cliff Smith has opened with a shot of the open country followed by one of the same order, both of which run to too great a length before the hero appears on the scene. When Jack Keith does ride into view the action starts and moves swiftly.

Some fine stretches of open country and winding trails have been shot. The idea of making the hero a Texas ranger serves a good purpose for, because of the notoriety of this branch of the police of the Texas border, the mere mention of the fact arouses an interest which would not have been aroused had not the fact been made known. Sympathy is with the ranger from start to finish.

Both author and director have handled the action and detail which centres about the dual role interpreted by Josie Sedgwick, with finesse and appreciation for the logical. Neither role had been overplayed in its presentment. Miss Sedgwick works to advantage and convinces at all times. Herbert Gills is an unusually good type for the part of Black Bart and his impersonation of the heavy element is an example of true dramatic work. Pete Morrison, William Ellingford, Wilbur Higbee and Alberta Lee present lesser roles.

THE STORY AND PLAYERS

Jack Keith is a member of the Texas Rangers. While riding over the plains he discovers the murder of a band of squatters. He buries the dead, and is unaware that a member of the gang who did the work is watching. He starts out to round up the band. He rides into the stronghold of the gang, a border town, and is arrested for the murder of the squatters. He escapes from jail, and stops at a lonely cabin, where he finds a girl, Hope Waite (Josie Sedgwick). While he is there, Black Bart (Herbert Gills), the leader of the gang of outlaws, stops. He has met the girl before. Keith overpowers Black Bart, and he and the girl flee. They ride to a nearby town where Keith knows the keeper of a boarding-hous. He places the girl in charge of the keeper, Mrs. Murphy (Alberta Lee). The girl tells Keith that she is searching for her sister, who has been missing for some time. Black Bart turns up later, and asks to see Hope, the girl. He asks her to impersonate a girl, whom she resembles, so that she will be able to cash a check, which is made out in the name of Hope Waite, and which check Black Bart had stolen from a member of the squatter family whom he had thought murdered. Hope realizes that her sister is somewhere in the neighborhood. Her father whom she suspected murdered turns up, and recognizes her as his missing daughter. Christie McClaire arrives in town. The father recognizes her as the only sister. The two sisters and father are united. Hope has gained possession of the check, which is rightfully hers, and Black Bart and his gang are arrested. The ranger and Hope decide to become partners.

" From Two to Six "

(*Triangle—Five Reels*)

Reviewed by Joseph L. Kelley

TRIANGLE'S creation of Arthur Stringer's story, "The Button Thief," for presentation on the screen under the title, "From Two to Six," affords Winifred Allen and Earle Fox a corking good opportunity to combine nice bits of straight comedy with touches of the mysterious and a few mild thrills thrown in for good measure. Considering that the author has inculcated some very mysterious mystery in his work, Director Albert Parker has done some good work with this production. It ranks in the better class of Triangle productions, and although it hasn't the inherent qualities of a world beater, it will prove satisfactory to the average audience and will leave a most favorable impression.

"From Two to Six" was produced in the East under the supervision of Allan Dwan. Much of the action centres around one of New York's best known hostelries. The mystery element has been brought out with prominence and the suspense has been sustained until the curtain. The opening reels disclose a most picturesque suburban home and the shots registered by Roy Vaughn, the camera man, in this locale, are excellent treatment for sore eyes. Director Parker has planted the mysterious element with the first flash on the screen. Interest is aroused from the start and held throughout.

Winifred Allen, with Earle Fox doing the honors opposite, adds a refreshing touch to this production which is not lost on an audience. Miss Allen can register a smile and roll her big eyes with all the grace and winsomeness of perfecton. She carries her responsibilities with the ease and naturalness of an artist. Mr. Fox puts over the light comedy with a mild bang, is a good type for the part and works to advantage with Miss Allen. The two should be seen more often together in light comedy drama.

Robert Fischer presents a heavy character role with appreciation. His characterization is done with ability. Forrest Robinson is seen in less than a reel of the total reelage, but in that time he does effective work. Margaret Greene presents the villainess with a real villainess's look. Clarence Handyside, Charles E. Wells, Madeline Marshall, Amy Somers and Riley Hatch have minor roles which they handle well. The cast in general does effective work. Thomas F. Tracey assisted in the direction. The photography is done well and is clear at all times. The illustrated sub-titles add not a little to Triangle productions.

THE STORY AND THE PLAYERS

Alice Stevens (Winifred Allen) lives with her father, John Stevens (Forrest Robinson), an inventor in a suburb of New York. He has invented a device to rid the sea of submarines. Baron von Wiederholtz (Robert Fischer), a German spy, assisted by Countess Elsa (Margaret Greene) and Richard Steele (Clarence Handyside), learn of the invention, and the Countess obtains possession of the plans. Alice goes to New York to recover them.

Howard Steele (Earle Fox) likes Margaret Worth (Madeline Marshall), but when his and her father get together and arrange for a marriage between the two, the young people rebel. Howard and Margaret live in the same hotel at which the Baron is living. Howard's father locks him in his room, and he escapes through the window and enters the Baron's suite. While there the Baron enters, and, Howard concealed from view, sees him hide the plans. Later Alice, who has learned where the Baron is stopping, gets access to the Baron's suite, and searches for the plans. Howard directs her to the spot where they are hidden, after knocking the Baron senseless. Alice recovers the plans, and, as a reward, Howard asks her to marry him. They gain entrance to his room through the window, and then go to his father's room, where a minister is waiting to marry Howard and Margaret. Howard arranges with Margaret to let the ceremony go on, and he and Alice are united. The Baron and his confederates are arrested, and Alice returns to her father with the plans and a husband.

" The Woman Between Friends "

(*Vitagraph—Five Reels*)

Reviewed by Joseph L. Kelley

MARC MACDERMOTT works like the artist that he is, opposite Alice Joyce in Robert W. Chambers' latest work to be adapted to the screen by Vitagraph, "Between Friends," presented on the screen under the title, "The Woman Between Friends." Miss Joyce and Mr. MacDermott are two ideal types for Mr. Chambers' principal characters, and each merit the confidence placed in them by the casting director. Tom Terriss could not possibly find a better press agent or one that would shout his praises louder than this creation—it speaks in high terms of his directorial ability. As it stands, "The Woman Between Friends" is a good example of dramatic production. If Director Terriss had kept to earth and not reached into the clouds for the mystic and drew upon the allegorical for a number of the scenes toward the climax, he would have had a program masterpiece to his credit. In the minds of some, these mystic touches may seem to add strength to this production, but in the opinion of the reviewer they sap it, considered as a drama, of dramatic strength.

Robert W. Chambers furnished the stepping stones to a good dramatic creation for presentation on the screen. He endowed his characters with human attributes and these human attributes he has clothed in incidents which happen, not once in a life time, but as many times as there are numbered, friends. The friends may be artists, as in this case, or they may be friends in other walks of life, but if friends, invariably they have been placed at dagger points because of the green-eyed monster coming between them. Only friends will deceive one another as Graylock deceived Drene.

With the introduction of Graylock and Drene, an audience will follow every flash on the screen that depicts events in the lives of these two characters. The one presented by Mr. MacDermott with fine appreciation, with dramatic ability and with wholesouled emotional feeling, and the other by Robert Walker with appreciation although he does not reach the heights of dramatic impersonation, registered by Mr. MacDermott. He does, however, give a very credible performance especially in the latter scenes when he is called upon to do his "darndest." He does.

Until the latter reels Miss Joyce has only to smile her way to victory. It is in the final reels that she is given the opportunity

to hit the high spots and she does it with fine dramatic results. She presents a picture that will linger long after the scenes have flitted past the gold fibre. She registers with every smile, with every look of compassion, with every show of surprise and with every glance of affection. Edith Speare and Katherine Lewis complete the cast of principals. Miss Speare has a semi-vampirish role and her interpretation of same is credible. Miss Lewis has only a bit but this bit is done with a winning smile and an eagerness which points to better things. A. B. Conkwright, seen in a minor role, is a fine type and convinces in his bit. Mr. Walker appears in one scene wearing a dinner coat topped with a silk hat. The action is laid in Paris—perhaps the Parisians wear this combination. The photography could not be rendered more clear. Mr. Chambers' original title would seem to be the stronger and more meaning of the two.

THE STORY AND PLAYERS

John Drene (Marc MacDermott) and Jack Graylock (Robert Walker) are artist friends. On the eve of Drene's wedding, the two declare eternal friendship, vowing never to let anyone come between their friendship. Drene is a sculptor, and after his marriage he becomes so engrossed in his work that he neglects his wife (Edith Speare) and Graylock who is a frequent caller at Drene's studio, becomes fascinated with Mrs. Speare and the two are seen often together.

One morning Drene finds a letter left by his wife, telling him she has left. Drene then wakes to the realization that he has neglected her. He gives up his work and becomes despondent. Graylock professing to aid Drene, goes to Nice where Mrs. Drene has gone and they live as man and wife. Drene later goes to Paris to forget. He renews acquaintance with Cecelia (Alice Joyce), a flower girl.

Graylock induces Cecelia to pose for him. While she is in his studio, Mrs. Drene enters and tells her of Graylock's past. Soon after Drene and Graylock meet at a carnival. Mrs. Drene is there in mask. Her gown catches fire and she is burned to death. Drene recognizes her as his wife. Drene and Graylock return to Paris from Nice. Graylock writes Cecelia asking her to come to Paris to pose for him. She does and lives with Drene's housekeeper. Drene shows her a picture of his dead wife. She tells him that she knew the woman as Mrs. Graylock. Drene then realizes that his friend has betrayed him. He goes to Graylock's apartment and forces him to pledge that he will kill himself on a certain day. The day arrives and Drene fearing that his friend will carry out his pledge, sends Cecilia to his room. He has shot himself but recovers. Cecilia and Drene are married and Graylock is left an outcast by his friends.

" The Guilty Man "

(*Paramount-Ince—Five Reels*)

Reviewed by Peter Milne

AN attempted revision of the story subsequent to its production and editing that is more or less ruthless subtracts materially from the strength of "The Guilty Man" as it was presented on the stage by A. H. Woods. This revision, evidently undertaken to appease the more particular of the censors, consists of the introduction of a number of irrelevant subtitles in the initial reel which, instead of carrying out the idea suggested in the action itself, that Marie is Claude's mistress, switch their relationship to that of husband and wife. Consequently Claude's father is obliged to insist upon a divorce that the story may proceed, instead of a separation of his son from the woman, he might have been justified in believing was bad, a proceeding which was current in the play and which was meant to be current in the picture.

If this relationship of Marie and Claude was only the beginning, then the work of the editor might be passed over as only affecting the immediate action, but on it rests the foundation of the entire structure of "The Guilty Man." With the climax, when Claude realizes that he must prosecute his own daughter, he confesses to the court that he is the guilty man. Surely there would be greater strength to this situation had he laid bare his past for the sake of his illegitimate daughter. The moral of the original play pointed a scathing finger at the double standard; the moral of the picture is a weak attack against divorce. And several times through the picture appear references to the early relations of Claude and Marie. Marie marries again, for instance, in order to give her daughter a name, when she already had a perfectly good name in Claude's. In other words, the action and the useless revisions planned by the editor are constantly contradicting one another, a state of affairs that by no means furthers the interests of complete entertainment.

The editing throughout is none of the best. The flashes are too short and the action often jumpy. It appears to be a carelessly-made version of the play rather than a carefully prepared adaptation. The direction of Irvin Willat is commendable, G. Harold Percival's sets are realistic and the photography by Dwight Warren is all that could be desired.

"The Guilty Man" was originally a French novel by Francois Coppee. The stage version which Mr. Woods presented in New York was made by the late Charles Klein. It had a successful run—was daring and sensational. The picture has its dramatic moments, the death of Flambon and the court-room confession of Claude being among them—but it is not the thrilling success of its spoken predecessor. Gloria Hope as Marie's daughter gives a humanly appealing performance and William Garwood is an acceptable though not dominant Claude. Vivian Reed is charming as Marie in youth but overacts in her efforts to play the same character after twenty-five years or more. George French, Hal Cooley, Hayward Mack, John Steppling and J. P. Lockney appear to advantage.

THE STORY AND PLAYERS

Forced by his father (J. P. Lockney) to divorce his wife, Marie (Vivian Reed), and take up the pursuit of law, Claude Lescuyer (William Garwood) goes out of her life for a quarter of a century. During this time she married Flambon (George French) to give her child, Claudine (Gloria Hope), a name. Flambon is the personification of cruelty and selfishness. He plans marrying Claudine to Jean (John Steppling), his chief creditor. When she refuses he beats her and in a rage attacks Marie, believing she has influenced the child. To protect her mother from the brute, Claudine shoots him. Claude, now prosecuting attorney, refuses to consider the child innocent until he learns the story of Marie's past and realizes with horror that he is the guilty man. In the crowded court room he denounces the father of the child as being responsible for the condition of the mother and consequently responsible for the child's act. He then reveals himself as the father and pleads as a citizen for leniency to Claudine. This is granted and the last scene shows Claude reunited with Marie, while Claudine is happy with her Gaston (Hal Cooley).

" A Mother's Sin "

(*Vitagraph—Five Reels*)

Reviewed by Joseph L. Kelley

HILDA SHARPE has not tried for the original in her story, "A Mother's Sin," which Vitagraph has reproduced for photodramatic presentation under the direction of Tom Mills with Earle Williams presenting the featured role. Miriam Miles is opposite in the principal feminine role, and Denton Vane and Ernest Maupain portray the heavy roles. The picture is credited with few, if any, tense moments, the suspense is broken and revived with weak results, and the general theme is not uncommon to that which has been illuminated by many other reproductions for the silent drama. It presents an average drama, and offers Mr. Williams in one of his poorest portrayals before the camera. The fault is not Mr. Williams, but is an inherent quality in the script due to lack of real sustaining material and action.

Tom Mills has brought out the salient points of the script with as effective results as could be obtained. He was not put to reproduction of difficult situations or the creation of subtle action. He was, however, confronted with the lack of sufficient material for five reels of pictures. He had plenty of material, but little resembling strength of purpose and result.

"A Mother's Sin" is a good title. It promises more than it gives in sound entertainment. Shortly after the run of the third reel, the suspense is broken, and from then on an audience can anticipate much of what is to follow, and is convinced of the result as depicted in the climax. In spots the picture presents mild tenseness, but only in spots. When the audience is prepared for something new to break, the suspense breaks instead because of the failure of the author to treat her story with more technique and subtleness of introduction and exposition.

Earle Williams has little difficulty in meeting the demands of his part. At no time is he called upon to display strength in dramatic interpretation. Miriam Miles does good work opposite Mr. Williams. Ernest Maupain is seen to fine advantage in a heavy role, as is Denton Vane, whose character work in Vitagraph productions is commendable. Fred Peters, Charles Horton, Louise De Pre and Eleanor Lawson are seen in lesser roles. The photography is clear, and there are some delightful exterior shots registered.

THE STORY AND PLAYERS

Patrick Yardley (Earle Williams) has squandered his allowance and goes to Melden Hall, the home of his father (Ernest Maupain), for money. His father tells Patrick that he has purposely allowed him to squander his allowance to ruin him because of his resemblance to his mother who had left him years before. Vincent Tessier (Denton Vane), a nephew is the favorite of Patrick's father. Patrick leaves the house and goes to Paris.

His father learns of the betrayal of a young girl and her betrayal is attributed to Patrick. Vincent has masqueraded under Patrick's name. Later he learns that Vincent is the real offender and shortly before his death he makes a new will, leaving the estate to Patrick. The original will is probated and Vincent comes into possession of the estate.

Celia Graham (Miriam Miles) whom Patrick loved had been persuaded by her mother to renounce Patrick in favor of Vincent, since Vincent came into possession of the estate. Patrick returns and his friend, a lawyer, announces that he has discovered the last will of his father, leaving the estate to Patrick. The claim is proved and Patrick is given the estate. Vincent is ousted. Celia has loved Patrick through it all but her mother had insisted upon her announcing her engagement to Vincent. Vincent is slain in an argument with a blackmailing valet, formerly with Patrick. Patrick and Celia are re-united.

"The Song of Songs"

(Artcraft—Five Reels)

Reviewed by Peter Milne

"THE Song of Songs" is Elsie Ferguson's latest screen triumph. It is based on the play by Edward Sheldon which, in turn, was an adaptation of Sudermann's novel. It offers Miss Ferguson the role of Lily Kardos, a temperamental young woman who seeks the answer to her Song of Songs. First married to a man many years her senior she looks in vain for her happiness in his home, later as the mistress of a man of the world she again fails to find the answer. When, however, true love is finally hers the fruits of it are denied her for she refuses to so endanger the happiness of the right man by marrying him.

Miss Ferguson's ability to feel her part to its very depths was never more apparent than in "The Song of Songs." It is a deeply sympathetic part and the actress makes you feel it with her every minute of the way. She has received fine support from the three leading men, Frank Losee as the old husband, Craufurd Kent as Laird, the second man, and Cyril Fletcher as the youth with ideals.

"The Song of Songs" probably contains a more extensive popular appeal than any of Miss Ferguson's previous releases. The appeal furnished by the central character and the dramatic force contained in the various crucial moments of her career as pictured creating an entertainment that is at all times absorbing to the letter.

Charles Maigne prepared his continuity from Mr. Sheldon's play and it is complete in every detail. The piece was lavishly and artistically staged by the late Joseph Kaufman and its average as a sample of photographic work is high.

THE STORY AND PLAYERS

Lily Kardos (Elsie Ferguson) has inherited her father's quick temperament. Left alone in the world when just entering her twenties she secures employment in an Oriental store where she meets Senator Calkins (Frank Losee), who pays her marked attentions. Though, at first they are in no way honorable, he finally proposes marriage to her, seeing that this is the only way to win her. She accepts and for a time leads a mildly happy existence as Mrs. Calkins. The senator's housekeeper (Corinne Uzell), once deceived by him, plans to spoil his happiness. Posing as Lily over the 'phone she arranges a midnight meeting with Dick Laird (Craufurd Kent) and then acquaints Calkins of it. Dick enters Lily's room when she is preparing to retire. She resists his embraces but he takes her in his arms just as the senator enters the room. He refuses to believe her innocence and bids her begone with Laird. And so Lily lives with Laird for a time, believing herself happy until she meets Stephen Bennett (Cyril Fltecher), a young musician, full of high ideals. He falls desperately in love with her and she with him and even after Lily acquaints him with her past does he persist in his attentions. He proposes marriage and asks her to dine on a certain night with him and his father (Ned Burton). The senior Bennett is aware of Lily's character and plans to shatter his son's illusions. At the dinner he succeeds in getting her drunk. But Stephen realizes his father's trick and still asks for Lily's hand. She, however, realizes that their happiness would be only short-lived, considering the life she has led, refuses him and stays with Laird.

Henry Leone and Gertrude Berkley as Lily's parents contribute fine characterizations in the first few scenes of the picture.

"The Knife"

(Select—Five Reels)

Reviewed by Peter Milne

"THE KNIFE" by Eugene Walter was a real "hair raiser" as a play. It was sensational and terrible—the revenge of a doctor on the two who ravaged his fiancee was terrific and it made the spectator sit almost breathless at the thought of it. Charles Maigne who made the picture adaptation was obliged to tone it down considerably. What the censor boards would have done to the play had it been pictured as originally written would have resembled an oak after it had been jaggedly hacked down by a woodman. So Mr. Maigne evidently anticipated such an action and beat the censors to it by sawing the tree cleanly through. As a result the oak—or the picture—isn't so towering, so terrible in its strength, because the hand of more modest man has leveled it down.

Mr. Walter, it will be remembered in connection with "The Easiest Way," doesn't thing much of pictures and probably his opinion will be in no wise improved by "The Knife." However if his drama had been allowed to go through as he wrote it for the stage, there would probably be many who wouldn't think so much of Mr. Walter. The doctor in the play for revenge inoculates his two victims with the germ of a disease—always referred to in whispers. This would hardly please the family audience although it might please Broadway. And certainly the producers are to be congratulated on leaving it out—that is reference to the disease. For all the subtitles tell it might as well be chicken pox or whooping cough. But while this omission is commendable in one way, it is bad in another. The play hinges on it to a certain extent and without any suggestion of it some of its dramatic strength takes to itself wings.

But for the greater part of the way "The Knife" proves absorbing. Kate's ventures in the city ending with her capture by slavers hold the interest undivided. The doctor's planned revenge, though it will be befogged to one not familiar with the play, has much suspense because something dreadfully serious is suggested. The finale, however, leaves one considerably in the dark. Just why the district attorney should relent and decline to prosecute the doctor is not made clear save for the statement that his "experimenting will make his name revered wherever there is medicine." The climax is, indeed, weak considering the strength of the body of the picture. It seems to be chopped off and ended because the fifth reel has run out.

Alice Brady plays with feeling as Kate Tarleton, the wronged woman, and Frank Morgan does strong work as the doctor. Crauford Kent, Paul Doucet, Alice Hollister and Helen Lackaye give excellent support. Robert Vignola directed and H. L. Physioc photographed.

THE STORY AND PLAYERS

Kate Tarleton (Alice Brady), in New York visiting her fiance, Dr. Robert Manning (Frank Morgan), is trapped by white slavers and while drugged meets a terrible fate. Rescued by Manning, his attorney (Crauford Kent) and a private detective, Manning, plans to make the slavers, the worthless ones, pay to humanity, by experimenting on them. He inoculates them, Jimmy (Paul Doucet), and Stella (Alice Hollister), with an incurable disease. Kate is sent home to the south and here under the care of Dr. Meredith (Helen Lackaye) is nursed to health and made to believe her experience in New York was nothing but the visionings of a disordered mind. Stella dies from the inoculation and this brings the district attorney (Edward Davis) on Dr. Manning demanding an explanation. Jimmy, recovered, and so proving Manning's experiment a success, is the alibi and so the district attorney agrees to keep quiet.

"The Hidden Hand"

(Pathe—Twelfth Episode)

Reviewed by Peter Milne

THERE is, after all, a limit to the thrilling power of thrills. The impossible will convince as long as the act is quicker than the eye, and up to this episode the producers of "The Hidden Hand" have kept within the limits. But "The Eyes in the Wall" as this number is called, finds Ramsey plucking Doris from out the air into which she has been hurled by Dr. Scarley. The villainous M. D. flings the helpless heroine off a stairway platform with intent to kill, but Ramsey, on the platform below, pulls her in to safety. This is quite too far-fetched to provide any other sensation except a laugh.

In the final reel Doris, again tied hand and foot, falls from a window and it is only due to a chance happening that she is prevented from hitting the ground head first. In this plight the twelfth episode leaves her. The remaining action is filled with plotting and counterplotting bearing similarity to that which was present in the former numbers.

"Carmen of the Klondike"

(Selexart—State Right Distributors—Seven Reels)

Reviewed by Peter Milne

"CARMEN OF THE KLONDIKE" is Monte M. Katterjohn's latest contribution to the library of Alaskan pictures, which prove so alluring to the modern-day public. And if the ordinary Alaskan picture is successful then "Carmen of the Klondike" with its title suggesting something unusually big and with its action which rises gloriously to early formed expectations, should prove as good a money getter as the never-to-be-forgotten "Spoilers." It deals with a wild and open country, where primitive passions sway the settlers, where fights and broken heads and suddenly stilled hearts are as common as mosquitoes in New Jersey, where law and order go down in the mud of the streets and the spittoons of the dance hall, where might is right and where the weakling has about as much show as a small snow-ball on a sunny August afternoon in the south.

Such a picture remands a pretentious production and this Katterjohn's "Carmen" has received at the capable hands of Director Reginald Barker. A single Alaskan street stretches out before the eye for the length of three city blocks—surging with eager gold seekers who flounder about in the thick mud

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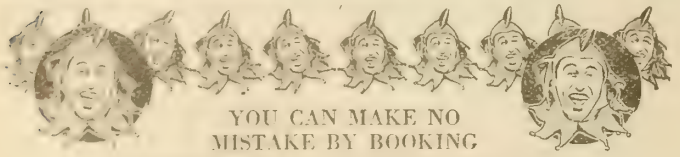
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A big snow storm, an effect that is as marvelous as it is realistic, through which the gold seekers madly tear when a big strike is rumored holds a prominent place in the picture. And with the finale there is a drenching rainstorm, equally as effective. In this the hero and the villain stage a fight that is one of the best the writer has ever seen. It lasts a full half reel including all intermediary flashes and the pair are actually bathed in mud from head to foot before it is over. This creates a fitting climax to a story that has any number of wonderfully strong moments. As for the story suffice it to say that it deserves all the space allotted it. It is big enough and staged so lavishly that the added amount of reelage is hardly noticed.

Clara Williams as heroine, Ed Coxen as hero and Herschel Mayall as the heavy are the trio of leading players and their work is in keeping with the spirit of the story from start to finish. The camera work by Robert Newhard is exceptional.

THE STORY AND PLAYERS

Dorothy Harlan (Clara Williams), vaudeville performer, journeys to Alaska to surprise her fiance, Cameron Stewart (Edward Coxen), a prospector and lawyer. On the boat Silk MacDonald (Herschel Mayall), boss of a certain town, attempts to make a hit with Dorothy and, unsuccessful, plans a revenge when the boat lands. Sending for Stewart he dopes him and throws him on a dirty bed. When Dorothy enters to surprise him she discovers a slovenly woman lying by his side. Believing him unfaithful she takes a position in Silk's dance hall to earn money for her transportation home. Silk tries in various ways to win her and she, in the vernacular, "kids him along." When he is recovered, Stewart is at a loss to discover a reason for Dorothy's attitude toward him. A new gold strike is reported and Stewart and Silk are among those who join in the rush. Stewart stakes his claim but Silk plays unfairly. He stabs Stewart and leaves him for dead in the snow and jumping the claim hastens back to town. It is only through the services of a friendly prospector who rushes back with Stewart's claim and who enlists Dorothy's aid in registering it before Silk that Stewart's mine is saved. On the way back, Stewart learns from the woman who participated in the frameup the reason of Dorothy's change. He hastens back to town, just in time in time to rescue Dorothy from Silk's clutches and to engage in a furious fight with him. Another man who has suffered at Silk's hands, shoots him just as he is about to shoot Stewart with a borrowed gun. When Stewart recovers he finds Dorothy tending him, eager to forgive.

"Whims of Society"

(World Film—Five Reels)

Reviewed by Peter Milne

"WHIMS of Society," by William Addison Lathrop, in which Ethel Clayton is featured is a story of the poor but honest working gur-r-l. She labors in a factory at nine dollars per week until the owner's son persuades her to retire and live on his bounty. But it is all perfectly all right for the son's intentions are quite honorable and a marriage takes place later on.

The plot presents this story set in a theme that presents an arrangement of modern social conditions, exposes the hypocrisy of some of the supposedly sincere social workers and which would erase the dividing line between the wealthy and the poor. It is an interestingly developed story, one which gives Miss Clayton several opportunities to demonstrate her ability as an emotional actress and which includes the desired number of melodramatic punches.

Frank Mayo appears as hero while Jack Drumier, Frank Beamish, Katherine Johnson, Pinna Nesbit and Zadee Burbank complete the cast. The production is average. Perhaps the clothes worn by the heroine and her younger sister will appear unusually good for nine dollars a week but otherwise the scenes are realistic. Travers Vale directed and Max Schneider photographed.

THE STORY AND PLAYERS

Nora Carey (Ethel Clayton) supports herself and her sister (Katherine Johnson) by working in the ribbon factory operated by Travers (Jack Drumier), and his son, Hugh (Frank Mayo). She is forced to bear the insults of the foreman, Marlinoff (Frank Beamish) until one evening he forces his attentions upon her in her room. Hugh comes to the rescue and ejects him but the next day Nora is discharged. Pitying her, Hugh provides for her and sends her sister away to boarding school. The elder Travers becomes engaged to Eleanor Van Schuyler (Pinna Nesbit), possessed of a fine name but lacking in funds. Marlinoff, enraged that Hugh should have taken Nora's part, tells Travers of his interest in the girl. Insulted, Travers discharges him. But he discovers the truth in the foreman's words and visiting Nora denounces her. She in turn heaps scorn on him for becoming engaged to Eleanor, the fortune seeker. Marlinoff, furious at his discharge, sets a bomb in the ribbon factory which explodes just as Travers is about to sign a new will disinheriting his son. He is killed before he can attach his signature to the paper. Hugh marries Nora.

Features---Current and Coming

Bluebird Photoplays

Jan. 7. My Unmarried Wife (Carmel Myers) 5
Jan. 14. Face Value (Mae Murray)..... 5
Jan. 21. Broadway Love (Dorothy Philips). 5
Jan. 28. The Fighting Grin (Franklyn Farnum) 5
Feb. 4. The Wife He Bought (Carmel Myers) 5
Feb. 11. Hands Down (Monroe Salisbury, Ruth Clifford) 5
Feb. 18. Morgan's Raiders (Violet Mersereau) 5
Feb. 25. The Rough Lover (Franklyn Farnum) 5
Feb. 25. The Grand Passion (Dorothy Phillips Super Production)..... 5
Mar. 4. The Girl in the Dark (Carmel Myers) 5

Universal Productions

Dec. 15. Beloved Jim (Priscilla Dean, Harry Carter)..... 5
Dec. 24. Bucking Broadway (Harry Carey, Molly Malone) 5
Dec. 31. The High Sign (H. Rawlinson, Brownie Vernon). 5
Jan. 7. The Wolf and His Mate (Louise Lovely). 5
Jan. 14. Hell's Crater (Grace Cunard)..... 5
Jan. 21. Madame Spy (Jack Mulhall)..... 5
Jan. 28. The Phantom Riders (Harry Carey, Molly Malone)..... 5
Feb. 4. Painted Lips (Louise Lovely)..... 5
Feb. 11. New Love for Old (Ella Hall, Emory Johnson) 5
Feb. 18. The Flash of Fate (Herbert Rawlinson (Sally Starr)..... 5
Feb. 25. Wild Women (Harry Carey, Molly Malone) 5

Fox Film Corporation

(Special Features)
Dec. 2. The Babes in the Wood (Carpenter-Corbin) 5
Dec. 9. The Pride of New York (George Walsh) 5
Dec. 16. Unknown 274 (June Caprice)..... 5
Dec. 23. The Kingdom of Love (Jewel Carmen) 5
Dec. 30. For Liberty (Gladys Brockwell).... 5
Jan. 6. Stolen Honor (Virginia Pearson)... 5
Jan. 13. Cupid's Roundup (Tom Mix)..... 5
Jan. 20. A Heart's Revenge (Sonia Markova). 5
Jan. 27. Treasure Island (Carpenter-Corbin).. 6
Or Troublemakers (Jane and Katherine Lee)..... 7
Feb. 3. The Heart of Romance (June Caprice) 5
Feb. 10. Jack Spurlock — Prodigal (George Walsh) 5
Feb. 17. The Moral Law (Gladys Brockwell) 5
Feb. 24. Six-Shooter Andy (Tom Mix)..... 5
Mar. 3. The Girl with the Champagne Eyes (Jewel Carmen)..... 5

Fox Standard Pictures

Dec. 16. The Heart of a Lion (William Farnum). 6
Dec. 30. Du Barry (Theda Bara)..... 7
Jan. 20. Cheating the Public..... 7
Feb. 3. The Forbidden Path (Theda Bara).. 6
Feb. 10. Les Miserables (Wm. Farnum)..... 9
Feb. 24. American Buds (Jane and Katherine Lee) 7

Goldwyn Features Corp.

Dec. 2. The Auction Block..... 6
Dec. 16. The Cinderella Man (Mae Marsh).. 6
Dec. 30. Thais (Mary Garden)..... 6
Jan. 14. Fields of Honor (Mae Marsh)..... 6
Jan. 28. Dodging a Million (Mabel Normand) 6
Feb. 10. Our Little Wife (Madge Kennedy). 6
Feb. 24. The Beloved Traitor (Mae Marsh). 6
GOLDWYN SPECIALS
The Manx-Man..... 7
For the Freedom of the World..... 7

W. W. Hodkinson Corporation

(Paralta Plays)
Dec. 15. A Man's Man (J. Warren Kerrigan) 7
Jan. 1. Madam Who? (Bessie Barriscale).. 7
Jan. 15. His Robe of Honor (Henry B. Walthall)..... 7
Feb. 15. The Turn of a Card (J. Warren Kerrigan) 7
Mar. 1. Within the Cup (Bessie Barriscale). 7

Jewel Productions, Inc.

Sept. — Come Through (Drama)..... —
Sept. — Pay Me (Drama)..... —
Sept. — Sirens of the Sea (Drama)..... —
Oct. — Man Without a Country (Patriotic). —
Oct. — The Corespondent (Drama)..... —
Nov. — The Price of a Good Time (Drama).. —
Dec. — The Grand Passion (Drama)..... —
Dec. — K (Drama). ..... —

George Kleine System

(PERFECTION PICTURES)
Dec. 17. Salt of the Earth (Edison)..... 5
Dec. 24. Sadie Goes to Heaven (Essanay)... 5
Jan. 1. Uneasy Money (Essanay)..... 6
Jan. 10. Brown of Harvard (Selig)..... 5
Jan. 25. I, Mary MacLane (Essanay)..... 5
Feb. 11. The Unbeliever (Edison)..... 5

Metro Pictures Corporation

Jan. 7. Daybreak (Emily Stevens) Metro.. 5
Jan. 14. The Winding Trail (Viola Dana) Rolfe-Metro 5
Jan. 21. The Eyes of Mystery (Edith Storey) Rolfe-Metro 5
Jan. 28. Her Boy (Effie Shannon, Niles Welch) Metro 5
Feb. 4. Under Suspicion (Francis X. Bushman and Beverly Bayne) Metro... 5
Feb. 11. Broadway Bill (Harold Lockwood) Metro-Yorke 5
Feb. 18. A Weaver of Dreams (Viola Dana), Metro-Rolfe 5
Feb. 25. Revenge (Edith Storey) Metro Rolfe 5
(METRO SPECIALS)
Blue Jeans (Voila Dana), Metro-Rolfe..... 7
The Legion of Death (Edith Storey), Metro-Rolfe 7
Revelation (Nazimova), Metro..... 7
The Slacker (Emily Stevens)..... 7
Draft 258 (Mabel Taliaferro)..... 7

Mutual Film Corporation

Jan. 7. Molly Go Get 'Em (Margarita Fischer) 5
Jan. 14. The Imposter (Ann Murdock) Frohman 5
Jan. 21. In Bad (Wm. Russell), American... 5
Jan. 28. Beauty and the Rogue (Mary Miles Minter), American 5
Feb. 4. Who Loved Him Best? (Edna Goodrich) 5
Feb. 11. Jilted Janet (Margarita Fischer) American 5
Feb. 18. My Wife (Ann Murdock) Frohman 5

Paramount Picture Corp.

Jan. 7. Mrs. Dane's Defense (Pauline Frederick) 5
Jan. 14. Jules of the Strong Heart (George Beban) 5
Jan. 14. The Spirit of '17 (Jack Pickford).. 5
Jan. 21. Rimrock Jones (Wallace Reid)..... 5
Jan. 21. Blackton's The World for Sale..... 5
Jan. 28. The Widow's Might (Julian Eltinge) 5
Jan. 28. The Hired Man (Charles Ray)..... 5
Feb. 4. Madame Jealousy (Pauline Frederick) 5
Feb. 4. Flare-Up Sal (Dorothy Dalton)..... 5
Feb. 4. A Petticoat Pilot (Vivian Martin).. 5
Feb. 11. The Keys of the Righteous (Enid Bennett) 5
Feb. 18. The Thing We Love (Wallace Reid) 5
Feb. 18. Hidden Pearls (Sessue Hayakawa).. 5

Artcraft Releases

(PARAMOUNT)
Dec. 17. The Devil Stone (Geraldine Farrar). 5
Dec. 31. A Modern Musketeer (Douglas Fairbanks). 5
Jan. 7. Rose of the World (Elsie Ferguson). 5
Jan. 14. Wolves of the Rail (Wm. S. Hart).. 5
Jan. 21. Stella Maris (Mary Pickford)..... 5
Feb. 11. The Song of Songs (Elsie Ferguson) 5
Feb. 18. Blue Blazes Rawdon (Wm. S. Hart) 5
Feb. 25. Headin' South 5

Pathe Exchange, Inc.

Jan. 6. Convict 993 (Irene Castle, Warner Oland, Paul Everton, Etheyle Cooke, Bert Starkey)..... 5
Jan. 13. The German Curse in Russia (Wat Film), Donald C. Thompson..... 5
Jan. 20. The Cloven Tongue (Special) (N. V. Panoff, P. A. Baksheef, Nadya Lesienko, Sophie Karabanova)... 5
Jan. 27. Innocent (Fannie Ward, Frederick Perry, John Miltern, Armand Kalisz), Astra 5
Feb. 3. The Other Woman (Peggy Hyland, Milton Sills, Wm. Parke, Jr.), Astra 5
Feb. 10. Loaded Dice (Frank Keenan, Florence Hillings, Guy Coombs), Pathe 5
Feb. 17. The Inner Voice (I. I. Mozukin), Russian Art 5
Feb. 24. The Naulahka (Antonio Moreno, Helene Chadwick, Doraldina, Mary Aldin, Warner Oland) Astra..... 6
Mar. 3. Daddy's Girl (Baby Marie Osborne) Diando 5

Petrova Picture Company

Dec. 23. Daughter of Destiny (Mme. Petrova). 5
Feb. 1. The Light Within (Mme. Petrova). 5
Feb. 1. The Life Mask (Mme. Petrova).... 5

Select Pictures

Nov. — Her Silent Sacrifice (Alice Brady).. 5
Nov. — Secret of the Storm Country (Norma Talmadge) 5
Dec. — Shirley Kake (Clara Kimball Young). 5
Dec. — The Honeymoon (Constance Talmadge). 5
Jan. — Woman and Wife (Alice Brady..... —
Jan. — Ghosts of Yesterday (Norma Talmadge). ..... —
Jan. — The Marionettes (Clara Kimball Young). ..... —
Jan. — The Studio Girl (Constance Talmadge). ..... —
Feb. —. By Right of Purchase..... —
Feb. —. The Shuttle..... —
Feb. —. The House of Glass..... —
Feb. —. The Knife ..... —

Triangle Distributing Corporation

Jan. 13. I Love You (Alma Ruebens)..... 7
Jan. 13. Law's Outlaw (Roy Stewart)..... 5
Jan. 20. Evidence (J. Barney Sherry)..... 5
Jan. 20. Flames of Chance (Margery Wilson) 5
Jan. 27. The Gun Woman (Texas Guinan).. 5
Jan. 27. Her American Husband (Darrell Foss) 5
Feb. 3. Limousine Life (Olive Thomas)..... 5
Feb. 3. The Hopper (Wm. V. Mong)..... 5
Feb. 10. Captain of His Soul (Wm. Desmond) 5
Feb. 10. Real Folks (J. Barney Sherry)..... 5
Feb. 17. Keith of the Border (Roy Stewart) 5
Feb. 17. From Two to Six (Winifred Allen) 5
Feb. 24. Little Red Decides (Triangle Players) 5
Feb. 24. A Soul in Trust (Belle Bennett).... 7
Mar. 3. Heiress for a Day (Olive Thomas).. 5
Mar. 3. Shoes That Danced (Pauline Starke) 5

Vitagraph V-L-S-E.

Jan. 14. The Wild Strain (Nell Shipman, Alfred Whitman) 5
Jan. 21. The Menace (Corinne Griffith, Evart Overton) 5
Jan. 28. A Mother's Sin (Earle Williams).... 5
Feb. 4. The Other Man (Harry Morey, Grace Darmond, Florence Deshon)..... 5
Feb. 11. The Woman Between Friends (Alice Joyce, Marc MacDermott) 5
Feb. 18. The Wooing of Princess Pat (Gladys Leslie, J. Frank Glendon)..... 5
Feb. 25. Cavanaugh of the Forest Rangers Neil Shipman, Alfred Whitman).. 5

World Pictures

Jan. 7. Stolen Hours (Ethel Clayton)..... 5
Jan. 14. The Strong Way (June Elvidge).... 5
Jan. 21. The Beautiful Mrs. Reynolds (Carlyle Blackwell, June Elvidge)..... 5
Jan. 28. Gates of Gladness (Madge Evans).. 5
Feb. 4. Divine Sacrifice (Kitty Gordon)..... 5
Feb. 11. Whims of Society (Ethel Clayton).. 5
Feb. 18. Broken Ties (June Elvidge, Arthur Ashley) 5
Feb. 25. His Royal Highness (Carlyle Blackwell, Evelyn Greeley)..... 5
Mar. 4. Spurs of Sybil (Alice Brady)..... 5

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Horticultural Phenomena.

Cosmofotofilm Company

Incomparable Mistress Bellairs.....4 reels
Liberty Hall.....4 reels
The Black Spot.....4 reels
Victoria Cross.....4 reels
On 18.....4 reels
His Vindication.....5 reels
I Believe.....7 reels

Dixie Films

Tempest and Sunshine (Evelyn Greely)..5 reels
Just a Song at Twilight.....5 reels

Ebony Film Corporation

A Natural Born Shooter.....1 reel
Dat Blackhand Waitah Man.....1 reel
Shine Johnson and the Rabbit's Foot.....1 reel

E. I. S. Motion Picture Corp.

Trooper 44.....5 reels

Elmont Feature Film Co.

People vs. John Doe.....6 reels
God's Law.....6 reels

Export and Import Film Co.

Robespierre.....— reels
Ivan the Terrible.....— reels

Fairmount Film Corporation

Hate.....7 reels

Flora Finch Film Co.

War Prides.....2 reels

First National Exhibitors' Circuit, Inc.

On Trial.
Charles Chaplin.
Daughter of Destiny (Mme. Petrova).
Herbert Brenon's "Empty Pockets."
The Sign Invisible (Big Mitch Lewis).

Fort Pitt Corporation

The Italian Battlefront.

Fox Film Corp.

(Standard Pictures)

The Spy.
The Honor System.
Jack and the Beanstalk.
The Conqueror.
Camille.
Oct. 18. Aladdin and the Wonderful Lamp.
Nov. 18. The Babes in the Wood.

Frieder Film Corporation

The Birds' Christmas Carol (Mary Louise).5 reels
A Bit O' Heaven (Mary Louise).....5 reels

Friedman Enterprises

A Mormon Maid (Mae Murray).....6 reels

Frohman Amusement Corp.

The Witching Hour (C. Aubrey Smith, Jack Sherrill, Helen Arnold, Marie Shotwell and Robert Conness.....6 reels
Conquest of Canaan.....5 reels
God's Man.....9 reels

General Enterprises, Inc.

Mother (Elizabeth Risdon, McClure)....6 parts
The Warrior (Maciste) (McClure).....7 parts
The Liar (Jane Gail, Stanley Walpole)...6 parts

Gold Medal Photoplays

The Web of Life (Hilda Nord, James Cruze, George Spencer).....5 reels

Golden Features

A Bit of Life.....1 reel

Grand Feature Film Company

Rex Beach on the Spanish Main.....5 reels
Rex Beach in Pirate Haunts.....5 reels
Rex Beach in Footsteps of Capt. Kidd....5 reels

Graphic Features

The Woman and the Beast.....5 reels

D. W. Griffith

Intolerance.....9 reels

Hanover Film Company

Maciste.....— reels
How Uncle Sam Prepares.....4 reels

William S. Hart

The Cold Deck.....5 D
The Two Gun Man.....5 D

Hawk Film Corporation

Monster of Fate.....— reels

Herald Film Corporation

Around the World in 80 Days.....6 reels

Hiller & Wilk, Inc.

The Battle of Gettysburg.....— reels
The Wrath of the Gods (Sessue Hayakawa).5 reels

Historic Features

Christus.....8 reels

M. H. Hoffman, Inc.

One Hour (Zeena Keefe and Alan Hale).6 reels
The Silent Witness (Gertrude McCoy)...6 reels
A Trip Through China (Brodsky's Art Pictures).....8 reels
Her Fighting Chance (Jane Grey).....6 reels
Should She Obey? (Alice Wilson, Gene Genung and Norbert Myles).....6 reels
Whither Thou Goest (Rhea Mitchell and Orrin Johnson).....5 reels
The Great White Trail (Doris Kenyon)..6 reels

Iliodor Picture Corporation

The Fall of the Romanoffs (Iliodor, Nance O'Neil,, Ekaterina Galanta, Alfred Hickman and Conway Tearle).....— reels

Inter Ocean Film Corp.

Enlighten Thy Daughter.....— reels

Ivan Feature Productions

One Law for Both (Rita Jolivet, Vincent Serrano, Leah Baird, Pedro De Cordoba, James Morrison).....7 reels
Babbling Tongues (Grace Valentine, James Morrison, Arthur Donaldson).....7 reels
Married in Name Only (Gretchen Hartman, Milton Sills, Marie Shotwell).....6 reels
Sins of Ambition (Barbara Castleton, Wilfred Lucas, Leah Baird, James Morrison).....7 reels
Human Clay (Mollie King).....5 reels

Jester Comedies

Feb. —. The Recruit (Twede Dan).....2 parts
Mar. —. His Golden Romance (Twede Dan).....2 parts
April —. All "Fur" Her (Twede Dan)...2 parts
May —. The Wrong Flat (Twede Dan)..2 parts

Juvenile Film Corporation

World War in Kidland.....1 reel
A Chip Off the Old Block.....1 reel
Chip's Elopement.....1 reel
Chip's Backyard Barn-Stormers.....2 reels
Chip's Rivals.....1 reel
For Sale, a Daddy.....1 reel
Chip's Carmen.....2 reels

Klotz and Streimer

Whither Thou Goest.....5 reels
The Secret Treaty.....5 reels

Lincoln Motion Picture Company

The Realization of a Negro's Ambitions...2 reels
Trooper of Troop K.....3 reels

Marine Film Co.

Lorelei of the Sea.....— reels

Masterpiece Drama Productions

Who's Your Neighbor?..... —

Masterpictures

LION COMEDIES

Oct. 29. Nathan Busts Into the Movies....1 C
Nov. 5. A Village Villain.....1 C
Nov. 12. Her Fatal Resemblance.....1 C
Nov. 19. An Account of a No-Account Count.1 C
Nov. 26. Hicks and Hornets.....1 C
Dec. 3. Waves and Wimmen.....1 C
Dec. 10. Fizzled Finance.....1 C

Mayfair Film Corp.

Persuasive Peggy.....— reels

B. S. Moss M. P. Corporation

Birth Control.....6 reels
The Power of Evil.....5 reels
Boots and Saddles.....5 reels
The Girl Who Doesn't Know.....5 reels
In the Hands of the Law.....5 reels
One Hour (Sequel to "Three Weeks").. ....

Ogden Pictures Corp.

The Lust of the Ages.....— reels

(Continued on page 1192)

Short Subjects Current and Coming

Educational Film Corp. of Amer.

SCENICS—EDUCATIONAL

Oct. 24. From Studio to Screen.
Oct. 31. A Trip Through Japan, No. 1.
Nov. 7. A Flying Trip Through the Hawaiian Islands, No. 1.
Nov. 14. A Flying Trip Through the Hawaiian Islands, No. 2.
Nov. 21. Me and My Dog.
Nov. 28. The Chain Gang.
Dec. 5. The Land of Enchantment (Yosemite Valley).
Dec. 12. Fishing for Fish.
Dec. 19. A Trip Through Japan, No. 2.
Dec. 26. Beside the Glimmer Glass.

DITMARS "LIVING BOOK OF NATURE"

Nov. 19. The Animals of Australia.
Nov. 26. The Smaller Monkeys.
Dec. 3. Enemies of the Garden.
Dec. 10. Our Vanishing Game.
Dec. 17. Nature's Weavers.
Dec. 24. Nature's Songsters.
Dec. 31. The Animals in Midsummer.

Fox Sunshine Comedies

Nov. 11. Roaring Lions and Wedding Bells..2 C
Nov. 18. A Milk-Fed Vamp.....2 C
Dec. 9. His Smashing Career.....2 C
Dec. 23. Damaged—No Goods .....2 C
Jan. 6. Shadows of Her Pest.....2 C
Jan. 20. Son of a Gun.....2 C
Feb. 3. Hungry Lions in a Hospital.....2 C
Feb. 17. Are Married Policemen Safe?.....2 C

General Film Company

BROADWAY STAR FEATURES
(O. HENRY STORIES)

The Fifth Wheel (W. L. Rodgers, Chet Ryan, Patricia Palmer).....2 D
Compliments of the Season (Herbert Prior, Betty Blythe, Aida Horton)...2 D
The Moment of Victory (W. L. Rodgers, Chet Ryan) .....2 C-D
The Trimmed Lamp (Mildred Manning, Alice Terry) .....2 C-D
Schools and Schools (Jean Paige, Chas. Hutchison) .....2 D

ESSANAY
GEORGE ADE FABLES

The Fable of the Toilsome Ascent and the Shining Table Land.....2 C
The Fable of the Back Trackers from the Hot Sidewalks.....2 C

ESSANAY COMEDIES (1 reel)

Lunch .....1 C
Nut Stuff .....1 C
He Loved Her So.....1 C
One Night .....1 C
Next .....1 C
The Soup and the Fish Ball.....1 C
A Tough Knight.....1 C
Our Little Nell.....1 C

ESSANAY SCENICS

Water Powers of Western Canada.....1 Sc.
Through Canada from Coast to Coast.....1 Sc.
How Canada and the Farmer Co-operate in Grain Raising .....1 Sc.
Agricultural Opportunities in Western Canada .....1 Sc.
Water Powers of Eastern Canada.....1 Sc.
A Romance of Rails and Power.....1 Sc.
Grand Canyon of Arizona and Canyon de Chelley .....1 Sc.

CHAPLIN COMEDIES

By the Sea.....1 C
In the Park.....1 C
Work .....2 C
A Woman .....2 C

GRANT, POLICE REPORTER SERIES

The Mystery of Room 422.....1 D
A Deal in Bonds.....1 D
The Sign of the Scarf.....1 D
The Man with the Limp.....1 D

A DAUGHTER OF DARING SERIES

A Race to the Drawbridge.....1 D
The Munitions Plot.....1 D
The Detective's Danger.....1 D
The Railroad Smugglers.....1 D
The Deserted Engine.....1 D

JAXON FILM CORP.
"A DAUGHTER OF UNCLE SAM"
SERIAL (Jane Vance, Wm. Sorelle) 12 Episodes .....1 D

JAXON COMEDIES

Breaking In .....1 C
Blundering Boobs .....1 C
Disappointed Love .....1 C
He's In Again.....1 C
How It Worked.....1 C
Their Model Careers.....1 C
His Fishy Footsteps.....1 C
Out and In (Finn & Haddie).....1 C
The Inspector's Wife.....1 C
In Wrong (Finn & Haddie).....1 C
Anybody's Money .....1 C
Her Fatal Shot (Finn & Haddie).....1 C
Marooned .....1 C
Sherman Was Right.....1 C
What Will Happen Next?.....1 C
Which Was Lucky?.....1 C

JUDGE BROWN STORIES

Bud's Recruit .....2 C-D
Chocolate of the Gang.....2 C-D
The Lost Lie.....2 C-D
Tad's Swimming Hole.....2 C-D
Marrying Off Dad.....2 C-D
The Preacher's Son.....2 C-D

SPARKLE COMEDIES

Monkey-Maid-Man .....1 C
On the Love Line.....1 C
The Detective .....1 C
Smashing the Plot.....1 C
After the Matinee.....1 C
Double Cross .....1 C
The Best of a Bad Bargain.....1 C

THREE C COMEDIES

Stealing a Sweetheart (Lou Marks, Pearl Shepard, Oom Paul).....1 C
A Hash House Romance (Lou Marks, Pearl Shepard, Oom Paul).....1 C
The Hod Carrier's Million (Claude Cooper, Virginia Tracy Clark, Kenneth Clarendon) .....1 C

HANOVER FILM COMPANY

Camille (Helen Hesperia).....6 D
The Marvelous Maciste.....6 D

PHYSICAL CULTURE PHOTO PLAYS CO.

Physical Culture Magazine (Issued Monthly) .....1 Edc.

PIEDMONT PICTURES CORPORATION
(SELBURN COMEDIES)

Hubby's Holiday.....2 C
Too Much Elephant.....1 C
Wedding Bells and Lunatics.....1 C
His College Proxy.....1 C

King Bee Comedies

Nov. 1. The Candy Kid.....2 reels
Nov. 15. The Hobo .....2 reels
Dec. 1. The Pest .....2 reels
Dec. 15. The Bandmaster .....2 reels
Jan. 1. The Slave .....2 reels
Jan. 15. The Stranger .....2 reels
Feb. 1. His Day Out.....2 reels
Feb. 15. The Rogue .....2 reels

SELIG-HOYT COMEDIES

Aug. 6. A Dog in the Manger.....2 C
Aug. 20. A Trip to Chinatown.....2 C
Sept. 3. A Midnight Bell.....2 C
Sept. 17. A Contented Woman.....2 C

George Kleine System

MONTGOMERY FLAGG'S COMEDIES
"GIRLS YOU KNOW"

Jan. 2. The Screen Fan.....1 C
Jan. 16. The Bride .....1 C
Jan. 30. The Superstitious Girl.....1 C
Feb. 13. The Artist's Model.....1 C
Feb. 27. The Matinee Girl.....1 C
Mar. 13. The Spoiled Girl.....1 C

Metro Pictures Corporation

METRO-DREW COMEDIES

Jan. 14. Why Henry Left Home.....1 C
Jan. 21. Their First Love.....1 C
Jan. 28. Under the Influence.....1 C
Feb. 4. Help Wanted.....1 C
Feb. 11. The Bright Lights Dimmed.....1 C
Feb. 18. After Henry .....1 C
Feb. 25. His Generosity .....1 C

Mutual Film Corporation

STRAND (BILLIE RHODES)

Jan. 15. Burglars .....1 reel
Jan. 22. Their Little Kid.....1 reel
Jan. 29. Somebody's Widow.....1 reel
Feb. 5. Her Friend Brown.....1 reel
Feb. 12. Three Times and Out.....1 reel
Feb. 19. Miss Cinderella .....1 reel
Mutual Weekly Issued Every Monday

Serials

Dec. 3. The Lost Express, No. 12 (Daring Death) .....
Dec. 10. The Lost Express, No. 13 (The Escape) .....2 D
Dec. 17. The Lost Express, No. 14 (Unmasked) .....2 D
Dec. 24. The Lost Express, No. 15 (The Return of the Lost Express).....2 D

MUTUAL-CHAPLINS

Oct. 29. The Adventurer.....2 C

Paramount Pictures Corporation

KLEVER KOMEDIES (Victor Moore).

Jan. 14. Meatless Days and Sleepless Nights.1 C
Jan. 20. Out West .....2 reels
Jan. 28. He Got His.....1 C
Feb. 3. Watch Your Neighbor.....2 C
Feb. 10. Sheriff Nell's Tussle.....2 C

BLACK DIAMOND COMEDIES

Oct. 15. Nearly a Baker.....1 C
Nov. 12. A Society Scrimmage.....1 C

ARBUCKLE COMEDIES

Dec. 10. A Country Hero.....1 C
Dec. 20. Out West .....2 C

BURTON HOLMES TRAVEL PICTURES

Dec. 3. Osaka to Nagasaki.....1 Trav.
Dec. 10. Canning Time in California.....1 Trav.
Dec. 17. In Glacier Park.....1 Trav.
Dec. 24. Going to the Sun.....1 Trav.
Dec. 31. On the Farm Where the Food Comes From.....1 Trav.
Jan. 7. Sydney, the Antipodean Metropolis.1 reel
Jan. 14. A Trip to the Jenolan Caves of Australia .....1 reel
Jan. 21. Melbourne, the Magnificent.....1 reel
Jan. 28. 'Round About Melbourne.....1 reel
Feb. 24. Adelaide, Capital of South Australia .....1 reel

WHO IS NUMBER ONE? (Serial)

Jan. 7. Episode 11. The Rail Raiders.....2 D
Jan. 14. Episode 12. The Show Down.....2 D
Jan. 21. Episode 13. Cornered .....2 D
Jan. 28. Episode 14. No Surrender .....2 D
Feb. 4. Episode 15. The Round-Up.....2 D

MACK SENNETT COMEDIES

Jan. 13. The Kitchen Lady.....2 C
Jan. 27. His Hidden Purpose.....2 C

PARAMOUNT-BRAY PICTOGRAPHS

Jan. 6. The New Art of Dress; Destructive Power of T-N-T; Goodrich Dirt and Duke de Whatanob.
Jan. 12. The Panama Canal; Evolution of the Dance; Flour from Potatoes.

Pathe Exchange, Inc.

Sunday, February 17, 1918

The Hidden Hand, No. 13, Pathe.....2 D
The Price of Folly, No. 5 (Sold for Gold.), Balboa .....2 D
Hit Him Again (Harry Pollard, Bebe Daniels), Rolin .....1 C
Along the Rivera, Italy (Col.), Trav., and Watching the Flowers Bloom (Col.), Educ., Pathe .....Split reel
International Cartoon and Editorial.

Wednesday, February 20, 1918

Hearst-Pathe News, No. 16.....1 top

Saturday, February 23, 1918

Hearst-Pathe News, No. 17.....1 top

Sunday, February 24, 1918

The Hidden Hand, No. 14 (The Unmasking) Pathe .....2 D
The Price of Folly, No. 6 (In Poverty's Power) Balboa.....2 D
Argus Pictorial No. 8 (Educ.) Argus.....1 reel
A One Night Stand (Toto, Clarine Seymour, Bud Jamison) Rolin.....2 C
Beat It (Harold Lloyd, Bebe Daniels, Harry Pollard) Rolin.....1 C
Around Central Auvergne, France (Col.) and Clermont-Ferrand (Col.) Pathe Trav. .....Split reel
Katzenjammer Kids "Burglars" (Cart) and "Appleblossom Land" (Educ.) International .....Split reel

Wednesday, February 27, 1918

Hearst-Pathe News, No. 18.....1 top

Saturday, March 2, 1918

Hearst-Pathe News, No. 19.....1 top

Triangle Distributing Corp.

TRIANGLE COMEDIES

Jan. 27. A Butler Bust-Up.....1 C
Jan. 27. Too Many Husbands.....1 C
Feb. 3. Airing Their Troubles.....1 C
Feb. 3. A Safe Disaster.....1 C
Feb. 10. His Nine Lives.....1 C
Feb. 10. A Game Gambler.....1 C
Feb. 17. Their Undercover Capers.....1 C
Feb. 17. A Full Dress Fizzle.....1 C
Feb. 24. A Coward's Courage.....1 C
Feb. 24. His Nimble Twist.....1 C

KEYSTONE RELEASES

Feb. 3. A Sea Serpent's Desire (Wm. Franey, Dale Fuller, Milt Sims, Maude Wayne).2 C
Feb. 10. Wronged by Mistake (Harry Gribbon, Myrtle Lind, Frank Bond, Dora Rogers, Carolyne Rankin).....2 C

Feb. 17. His Double Life (R. Griffith, Dorothy Hager, Claire Anderson).....2 C
Feb. 24. A Tell-Tale Shirt (Fritz Schave, Peggy Pierce, C. Roberts, Baldy Belmont) .....2 C

Universal Film Company

Monday, February 18, 1918
NESTOR—Ship, Oy, Oy (Wm. Franey, Lillian Peacocke).....1 C
Wednesday, February 20, 1918
L-KO—Beaches and Peaches (Dave Morris).2 C
UNIVERSAL ANIMATED WEEKLY—Weekly No. 12.
Saturday, February 23, 1918
UNIVERSAL SCREEN MAGAZINE—Issue No. 5.
UNIVERSAL CURRENT EVENTS—Issue No. 41 (Shipping date Feb. 16).
UNIVERSAL SPECIAL—The Underground House (Thirteenth Episode of "The Mystery Ship" Serial).....2 D
UNIVERSAL SPECIAL—Desperate Odds (Third Episode of "The Bull's Eye" Serial) .....2 D
SPECIAL—Finley Nature Studies No. 6 ("Mount Hood" and "The Garden Spot of the World".....Sc. Split reel
Monday, February 25, 1918
NESTOR—Watch Your Watch (Eileen Sedgwick, Ernie Shields).....1 C
Wednesday, February 27, 1918
L-KO—Ambrose, the Lion-Hearted (Mack Swain) .....2 C
UNIVERSAL ANIMATED WEEKLY—Weekly No. 13.
Saturday, March 2, 1918
UNIVERSAL SCREEN MAGAZINE—Issue No. 60.
UNIVERSAL CURRENT EVENTS—Issue No. 42. (Shipping date Feb. 23.)
UNIVERSAL SPECIAL—The Masked Riders (Fourteenth Episode of "The Mystery Ship" Serial).....2 D
UNIVERSAL SPECIAL—Still in the Ring (Fourth Episode of "The Bull's Eye" Serial) .....2 D
SPECIAL—Finley Nature Studies, No. 7, "Rambles with a Naturalist" and "Don't Be a Slacker" (com. cart.).Split reel

Vitagraph

BIG V COMEDIES
Feb. 4. Telephones and Troubles.
Feb. 11. Babes and Boobs.
Feb. 18. Courts and Convicts.
Feb. 25. Rooms and Rumors.
VITAGRAPH COMEDIES
Jan. 7. A Little Ouija Work.
Jan. 14. Seeking An Oversoul.
Jan. 21. A Four-Cornered Triangle.
Jan. 28. Their Anniversary Feast.
VENGEANCE AND THE WOMAN (Serial)
Jan. 28. The Lure of Hate (Sixth Episode).
Feb. 4. The Wolf Trap (Seventh Episode).
Feb. 11. The Mountain of Devastation (Eighth Episode).
Feb. 18. Buried Alive (Ninth Episode).
Feb. 25. The Leap for Life (Tenth Episode).

Favorite Film Features

Jan. 28. Children of the Feud.....2 D
Jan. 28. Getting Up a Practice.....1 C
Feb. 4. The Pirates .....2 C
Feb. 4. The Wings of a Moth.....1 D
Feb. 11. The Sacrifice of Kathleen.....2 D
Feb. 11. Art for A Heart.....1 C
Feb. 18. The Mischief Maker.....2 D
Feb. 18. Sonny Jim in Search of a Mother..1 C
Feb. 25. Old Reliable.....2 D
Feb. 25. Stenographer Troubles.....1 C

RELEASES IN THE INDEPENDENT FIELD

(Continued from page 1190)

Paragon Films

The Whip .....8 reels

Photoplay Magazine

Screen Supplement—One-reel releases, giving intimate interviews of all the stars. (Through independent exchanges).

Popular Picture Corporation

Corruption .....6 reels

Public Rights Film Corporation

The Public Be Damned (Charles Richman and Mary Fuller).....5 reels

Renowned Pictures Corporation

The Public Defender.....6 reels
Naked Hands .....5 reels
Weavers of Life.....6 reels
Souls Redeemed .....6 reels
Mother Love and the Law.....7 reels
In Treason's Grasp.....5 reels
Should She Obey?.....7 reels

Selig Special

Beware of Strangers.....7 reels
The Ne'er-Do-Well.....8 reels
The Garden of Allah (Selig).....10 reels
Who Shall Take My Life?.....— reels

Frank J. Seng

Parentage .....7 reels

Sherman Eliot, Inc.

The Crisis .....10 reels

Sherman Pictures Corporation

I Believe .....7 reels
The Land of the Rising Sun

Julius Steger

Redemption .....6 reels

Sterling Pictures Corporation

Peg o' the Sea (Jean Sothern feature)....6 parts
A Mute Appeal (Jean Sothern feature)...5 parts
The Lash of Destiny (Gertrude McCoy feature) .....5 parts
Her Good Name (Jean Sothern feature)..5 parts
Rosie O'Grady (Viola Dana feature).....5 parts
The Cloud (Jean Sothern feature).....5 parts
The God of Little Children (Alma Hanlon feature) .....5 parts
A Mother's Ordeal (Jean Sothern feature) 5 parts
Pride and the Devil (Alma Hanlon feature)6 parts
Miss Deception (Jean Sothern feature)...5 parts
The Law that Failed (Alma Hanlon f'ture)5 parts
Great Bradley Mystery (Alma Hanlon feature) .....5 parts
The Mystic Hour (Alma Hanlon feature).6 parts
When You and I Were Young (Alma Hanlon feature) .....5 parts
The Golden God (Alma Hanlon feature)..5 parts
She Was a Dangerous Girl (Cartoon comedy) .....500 ft.
Zippy the Fireman (Cartoon comedy)....500 ft.
Zippy in a Sanatorium (Cartoon comedy).500 ft.
Zippy Buys a Pet Pup (Cartoon comedy).500 ft.
Slick and Tricky (Cartoon comedy).....500 ft.
Doctor Bunny's Zoo (Cartoon comedy)...500 ft.
The Old Forty-Niner (Cartoon comedy)..500 ft.
Mr. Coon (Cartoon comedy).....500 ft.
Mose Is Cured (Cartoon comedy).....500 ft.
Zippy's Insurance (Cartoon comedy).....500 ft.
Zippy's Pets (Cartoon comedy).....500 ft.
The Unknown (Cartoon comedy).....500 ft.

Moe Streimer

A Daughter of the Don.....10 reels

Submarine Film Corporation

The Submarine Eye.....7 reels

W. H. Productions Co.

William S. Hart as Two Gun Man in "The Bargain" .....6 reels
William S. Hart in "The Bandit and the Preacher" .....5 reels
William S. Hart in "The Hell Hound of Alaska" .....5 reels
Also Series of two-reel W. H. Hart productions.

Wholesome Films Corporation

The Penny Philanthropist (Peggy O'Neil and Ralph Morgan), D..... 5
Cinderella and the Magic Slipper (Special Children's Cast), Juv..... 4
His Awful Downfall (Rex Adams), 1,000 feet, C.
Little Red Riding Hood (Juvenile), 4,000 feet.

World Pictures

Over Here .....5 reels

EXHIBITORS' PERSONALS

ARIZONA

Edward J. Cooper, manager of the Columbia theatre, Phoenix, has been appointed state representative on the newly organized national committee which is to co-ordinate the work of the motion picture industry with that of the Government in furthering the nation's cause in the war. The appointment comes from William A. Brady, whom President Wilson asked to form such a committee.

George D. Mullen, former manager of the old Wigwam theatre on North First Avenue, Phoenix, has had the place remodeled and renovated with the intention of showing motion pictures. The building has been made strictly fireproof, the seating capacity increased and rest rooms for its patrons installed, and the theatre in its new garb was formally opened last week to capacity business.

The Royal theatre of Bisbee was opened recently under the management of L. T. Gaines and W. W. Garrett, recently owners and managers of the Martin theatre at Globe.

MASSACHUSETTS

Charles W. Radcliffe has disposed of the Strand theatre at Holyoke to George Gordon of Springfield, and Mr. Gordon has already assumed active management.

A. A. Spitz, who is building a new theatre in Fall River, which promises to eclipse anything built before in that city, reports that the house is near completion, and expects to be ready within a very short time.

MINNESOTA

W. F. Atkinson of Minneapolis has leased the United theatre at Hutchinson.

MISSOURI

Howard O. Saunders has leased a half interest in the New Janus theatre at Shebina, and will devote all of his time to its management.

Dubinsky Bros. (Maurice and Edward) have sold their interest in the Grand theatre, Kansas City, to the Grand Theatre Company, owner of the building wherein the theatre is situated. Pressure of other business prompted the sale.

NEBRASKA

Sam Truele of Denver is the new owner of the Strand theatre at Hastings, having bought out C. Martin's interests.

F. Nesbit has renamed the World theatre, Falls City, the Empress, and will play vaudeville and short reels.

W. E. Riffle sold his theatre at Sterling to M. R. Shandy, and immediately assumed charge of the Dixie theatre at Clay Center.

J. W. Woolstenholm, for thirty years a dry goods merchant at Grand Island, has retired from other lines of work to run the Majestic theatre, which he has been conducting as a side issue for years. He has remodeled the house, which is one of the best in its part of the state. It has 1,000 seats. "There is money in the moving picture business if square and progressive methods be employed," said Mr. Woolstenholm.

NEW HAMPSHIRE

Delbert Smith, formerly part owner of the Empire theatre, East Manchester, has bought out his partner Earle C. Thompson and assumed the personal management of the house.

NEW MEXICO

H. F. Blackwell has leased the Crystal theatre, Albuquerque, from the Barnett Amusement Company.

NEW YORK

Stiles and Merriam, proprietors of The Daily Argus, Mount Vernon, have purchased The Strand theatre, located on First street and Second avenue, Mount Vernon. They contemplate making extensive alterations when the building will be used in its entirety by the Argus.

Edward Fay, owner and manager of Fay's theatre, Providence, Rhode Island, has just leased the Avon theatre in Rochester, N. Y., where he intends to put on vaudeville and photoplays, and run on about the same base on which he has made such a success of his Providence house.

OHIO

A combination has been effected in Elyria, whereby all the theatres in that city will be operated by the Elyria Theatre Company. The last independent house in Elyria, the American, was recently purchased by the company from John Prkras. Mr. Prkras, an old exhibitor, has retired from the business, and is now engaged in the manufacturing of rubber heels.

The Elyria Theatre Company now controls the American, the Strand, Dreamland, Rialto and Bannon's. Officers of the company are: Henry Wurst, president; Christ Neufert, treasurer; E. J. Georgople, general manager, and Melton Phelos and O. J. Bannon, assistant general managers.

PENNSYLVANIA

George J. Higgins and his son John, owners and proprietors of the new and old Majestic theatres, Shamokin, have leased the Arcade theatre, and reopened it a week or so ago to capacity business.

The Gem theatre, near Mahoning street, Punxsutawney, has been purchased from W. S. Dinsmore by James M. Weist, former manager of the Jefferson theatre. The new manager is planning to build an extension to the house.

George Bros., proprietors of the Victoria theatre, Market street, Harrisburg, Pa., are remodeling the front of their theatre and the adjoining building, where they conduct the Palace Confectionery store, so as to provide a uniform front to connect the two businesses. The work of putting in the new front is being done on the Fuel Administration's fuelless Tuesdays, so as not to interfere with business on the days when motion picture exhibitions are permitted by the Government.

SOUTH DAKOTA

J. H. and A. L. Hess have purchased the Lyric and Yankton theatres at Yankton, both of which will be improved and reopened in due course.

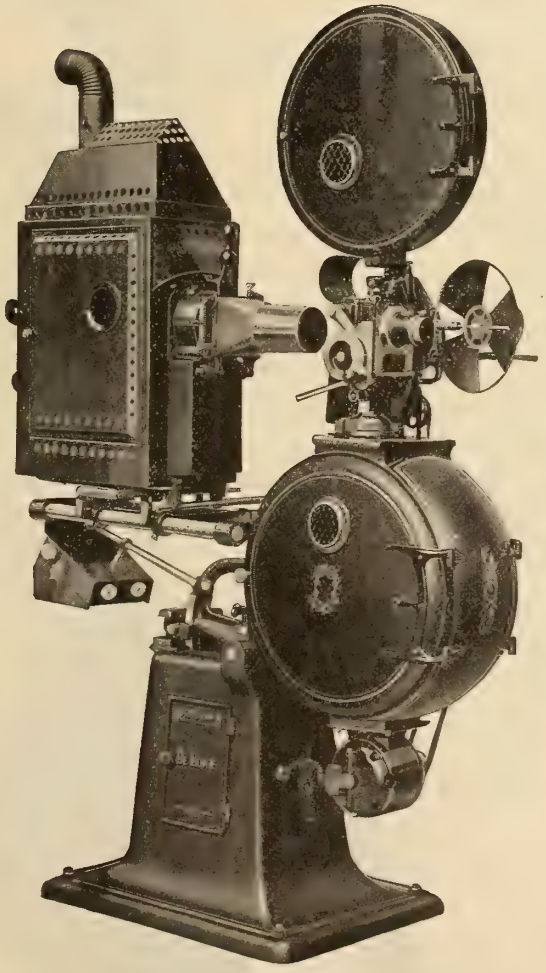
TENNESSEE

Misses Aileen Fisher and Pauline Bruner, two popular young women of Morristown, have bought the Princess theatre in that town and will personally undertake its management.

Accessory News

— SECTION OF MOTION PICTURE NEWS —

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Are in big demand in all parts of the country.

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Liberate your music problems

FOTOPLAYER FREEDOM
Breaks the shackles of high costs

The FOTOPLAYER is first in war
Furnishing that bold, gay music—sparkling with patriotic fervor to the crash of cymbal and beat of drum

The FOTOPLAYER is first in peace
Accompanying the delicate, sympathetic refinements of emotion—with its responsive organ tones

The FOTOPLAYER is first in the hearts
and minds of every enterprising exhibitor whose desire is an economic musical accompaniment to his pictures—with artistic success

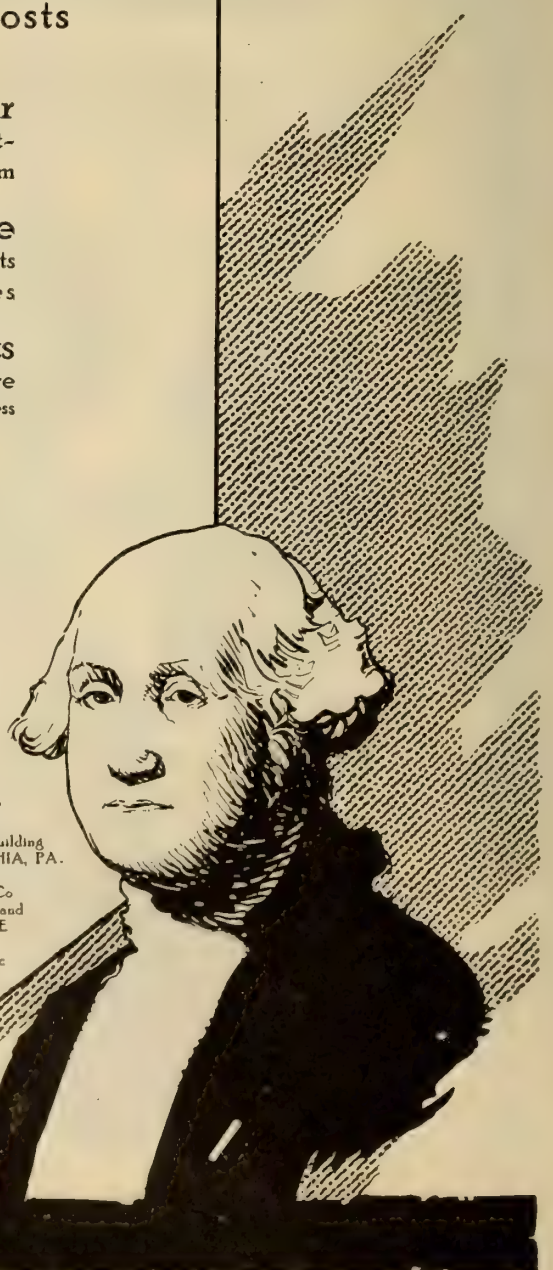
The FOTOPLAYER is simple in operation—Expressing volume and shadings in tone color. The double tracker device enables an *instant* change—permitting a musical response to screen action

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737 South Olive Street, LOS ANGELES, CAL.
Louis Grunewald Co., Inc, NEW ORLEANS, LA.

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Frederickson-Kreb Music Co, OKLAHOMA CITY, OKLA.

SERVICE

Projection

Before the house is built the entire projection system should be plotted out. The projection room should be carefully planned, and just what equipment is needed to obtain the best results should be selected. This takes experience and knowledge, which can only be obtained from an authority on projection. MOTION PICTURE NEWS offers this cooperation—it is part of its service. We also answer any and all questions which may be troubling those who have already installed their equipment.

Music

Musical equipment is forty per cent. of the success of any house. The house with the best music always beats out competition. Advice is often necessary in the selection of this necessary part of the show. We have two men experienced in the selection of music for the picture. These men are always at your service. This is also a part of our exhibitors' service, and we hope you will take advantage of it.

Photography

Many exhibitors today are taking their own local pictures with great success. Others are desirous of doing so. The selection of a camera and its manipulation are difficult problems for the novice. The value of light effects is hard to comprehend. MOTION PICTURE NEWS, also as part of its service, has an authority on photography on its regular staff. He is ready at any time to cooperate and give advice on any of the various problems which confront the exhibitor who takes his own pictures.

Service

is our password—we invite you to take advantage of it at any and all times.

E. K. GILLETT.

Equipment Operating — **Projection** — Questions Answered

Calculations on Spherical Aberration

By Simon Arkin

[Reprinted with permission from the "Optical Journal and Review"]

IF the diameter of a lens is large in comparison with its radius of curvature, all parallel incident rays are not brought to a focus at F, since the rays near the center intersect at F, whereas the rays near the edges intersect at G, and the intermediate rays meet at points between F and G. The distance F G represents the total spherical aberration.

The shape of the lens is a determining factor in the study of spherical aberration, but it is hard to find in books on optics information as to what shaped lens is best for a given purpose. The

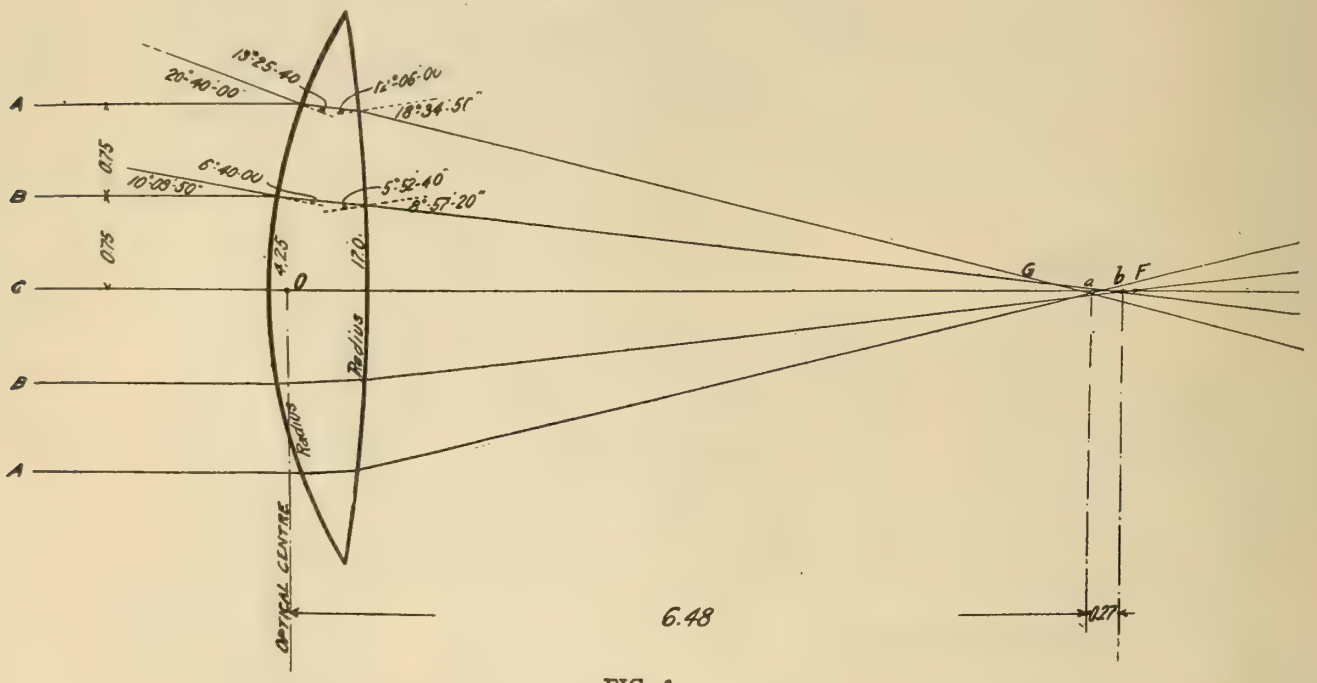


FIG. 1

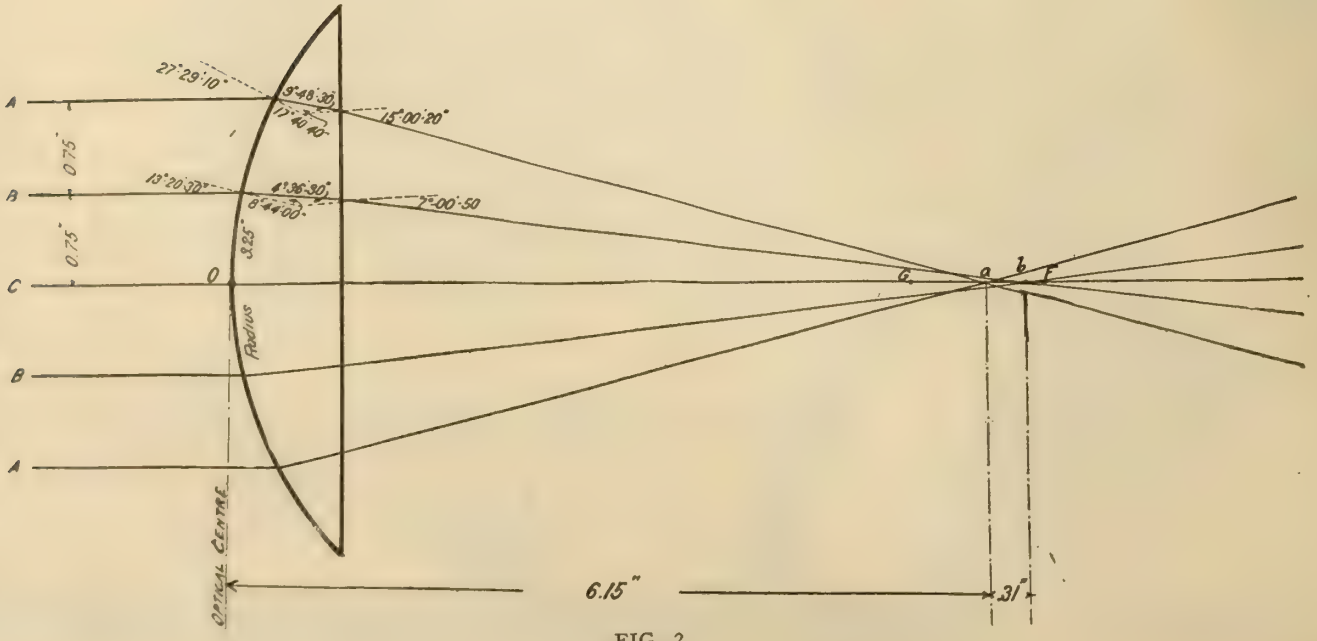


FIG. 2

only formula I find for a single lens most nearly free from spherical aberration is

$$\frac{r_1}{r_2} = \frac{4 + n - 2n^2}{2n^2 + n}$$

This gives a cross-spherical lens whose shorter radius is r_1, longer radius is r_2 and whose refractive index is n. When n is 1.50, $r_1 = 1$ and $r_2 = 6$. Considering the above, I determined to investigate the whole matter by original calculations. The lenses I selected are of four different shapes. Figs. 2 and 5 show lenses of identical shape but with opposite surfaces facing the incident light.

The lenses here shown, drawn to scale, are condensers such as are used in projecting motion pictures. These lenses are 4½ inches in diameter, and their large size makes it easy to exhibit the results of the calculations very clearly. They are divided, in the drawings, by lines, or rays, into six parts; the lines are parallel and are 0.75 or ¾ of an inch apart. The refracted rays A*a* and B*b*, on account of their well conditioned angles, give results which are readily shown here. The distance *ab* represents the spherical aberration for the part of the lens between AB and BA; the distance *b*F corresponds to the part of the lens between BC and CB; G*a* corresponds to the part of the lens between A and the edge of the lens, while FG represents the spherical aberration of the whole lens. All the calculations and constructions given in this article are made from the *optical center*. The center of a thin lens is a point on the principal axis through which a ray will emerge from the lens parallel to its direction of incidence.

The figures are numbered in the order of their freedom from spherical aberration; thus, Fig. 1 has the least and Fig. 5 the most spherical aberration. In designing Fig. 1 various ratios of curva-

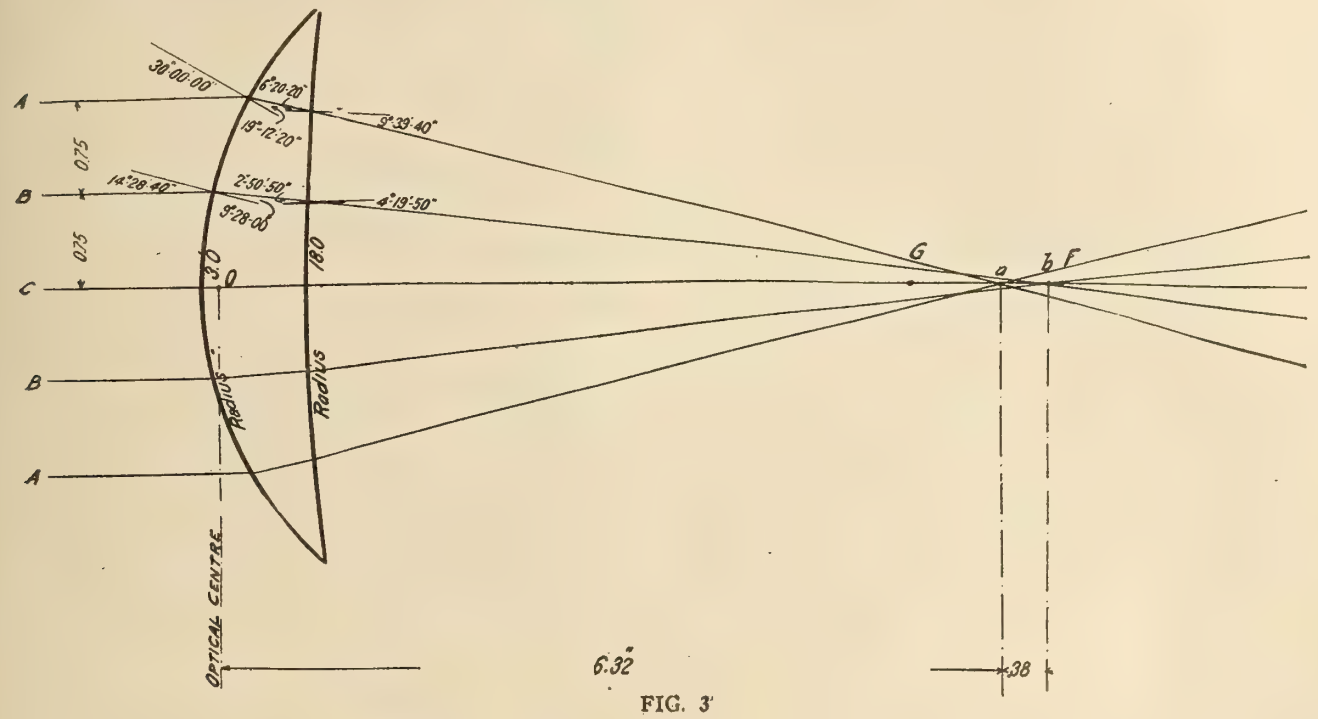


FIG. 3

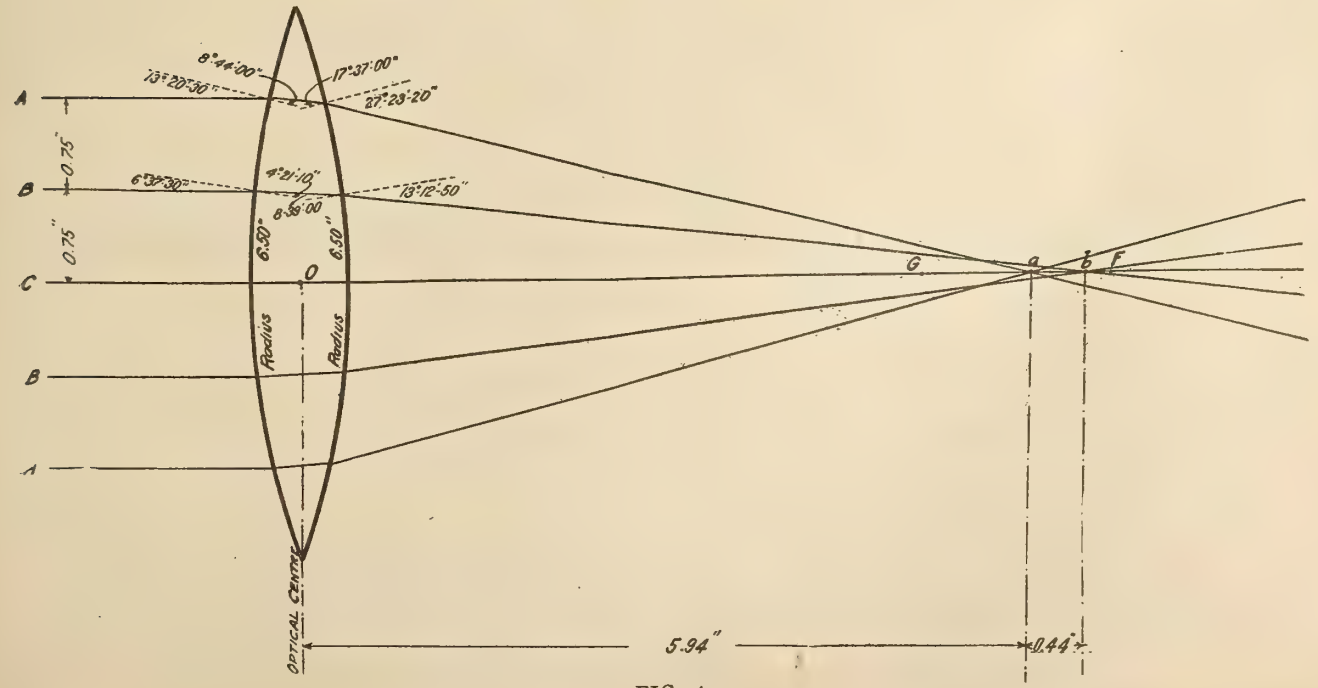


FIG. 4

ture were used in calculating it and the results were the same for

$$\frac{r_2}{r_1} = 6 \text{ to } \frac{r_2}{r_1} = 4. \quad \text{Since } \frac{r_2}{r_1} = 4,$$

is a better shaped lens, it was used for Fig. 1.

The index of refraction (n) used in these calculations is 1.52.

Let ϕ represent the angle which the incident ray makes with the normal in air, and let ϕ' be the angle which the ray makes with the normal in the glass. By the well known law of refraction, $\sin \phi \div \sin \phi'$ is constant for two given media, and this constant is known as the index of refraction (n). In the case of air and ordinary crown glass n is about 1.52.

$\text{Sin } \phi \div 1.52 = \sin \phi'$, and $\sin \phi' \times 1.52 = \sin \phi$.

Radius of plano-convex lens in inches $\div$ 0.52 (the difference in n between air and crown glass) = focal length (F) in inches.

Focal length, in inches, $\times$ 0.52 = radius in inches.

The following method was used to calculate the spherical aberration of the lens shown in Fig. 5, which is the least complicated of all.

$r_1 = 3.25$

Semi-aperture = 2.25

$\frac{2.25}{3.25} = 0.69231 = \sin 43° 48' 40''$

$3.25 \times \cos 43° 48' 40'' = 2.345.$

Then

$3.25 - 2.345 = 0.905$ the thickness of the lens at the center.

distance AC, Fig. 5, = 1.50

$\frac{1.50}{3.25} = 0.46154 = \sin 27° 29' 10''.$

$3.25 \times \cos 27° 29' 10'' = 2.883$

$3.25 - 2.883 = 0.367$

$0.46154 \times 1.52 = 0.70154 = \sin 44° 33' 00''$

$\phi\ 44° 33' 00'' - \phi'\ 27° 29' 10'' = 17° 03' 50''$

$1.50 \times \text{cotangent } 17° 03' 50'' = 4.887.$

$4.887 - 0.367 = 4.520$, the distance (Oa, Fig. 5) from the optical center at which the incident ray A cuts the axis after refraction.

distance BC, Fig. 5, = 0.75

$\frac{0.75}{3.25} = 0.23077 = \sin 13° 20' 30''$

$3.25 \times \cos 13° 20' 30'' = 3.162$

$3.25 - 3.162 = 0.088$

$0.23077 \times 1.52 = 0.35077 = \sin 20° 32' 00''$

$\phi\ 20° 32' 00'' - \phi'\ 13° 20' 30'' = 7° 11' 30''$

$0.75 \times \text{cotangent } 7° 11' 30'' = 5.944$

The parallel incident ray A was previously found to intersect the axis 4.520 inches from the optical center O.

Therefore

$5.944 - (0.088 + 4.520) = 1.336$, the distance ($ab$, Fig. 5) between the points at which the parallel incident rays A and B cut the axis after refraction. The focal length, F, of the lens (*the distance* OF *in the drawings*) is determined by the formula

$$\frac{r_1 \times r_2}{(r_1 + r_2) \times (n - 1)}$$

Without giving in detail the calculations for the other lenses, their focal lengths and amount of spherical aberration are as follows:

$$\text{Fig. 1, } F = \frac{4.25 \times 17}{(4.25 + 17) \times 0.52} = 6.54.$$

Summing up the distances between O and F, corresponding to the differences in the points of intersection with the axis of the incident rays A and B, and the edge ray, we have

For Fig. 1, 6.48 + 0.27 + 0.09 = 6.84 inches.

$$\text{For Fig. 2, } F = \frac{3.25}{0.52} = 6.25 \text{ inches}$$

Summing up between O and F, 6.15 + 0.31 + 0.10 = 6.56 inches.

$$\text{For Fig. 3, } -F = \frac{3 \times -18}{(+3 - 18) \times 0.52} = \frac{-54}{-15 \times 0.52}$$

$= +6.92$ inches.

$$\text{For Fig. 4, } F = \frac{6.50 \times 6.50}{(6.50 + 6.50) \times 0.52} = 6.25 \text{ inches.}$$

Fig. 5 shows a lens identical in form with Fig. 2, but it is seen that the spherical aberration is much diminished by presenting the convex side of this lens to the incident light.

SPHERICAL ABERRATION

Fig. 1 ab = 0.27 inch	FG = 0.90 inch
Fig. 2 ab = 0.31 inch	FG = 1.02 inch
Fig. 3 ab = 0.38 inch	FG = 1.25 inch
Fig. 4 ab = 0.44 inch	FG = 1.45 inch
Fig. 5 ab = 1.34 inch	FG = 4.90 inch

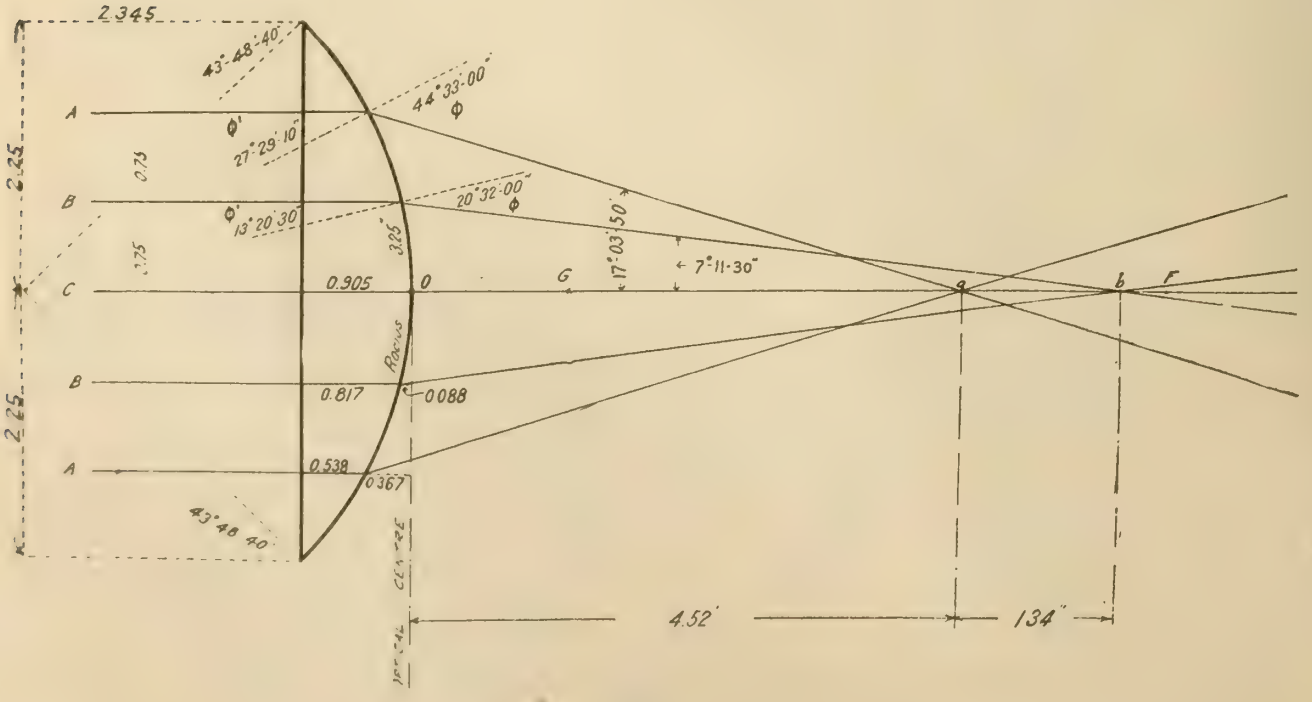


FIG. 5

Film Conditions Improve in Omaha

IT gives us pleasure to print the following letter from John J. Rosecrans, a member of the National Anti-Misframe League, who is located in Sioux City, Iowa. Readers will recall that Mr. Rosecrans recently drew attention in our columns to the numerous and unsightly stencil marks placed in their films by the Omaha Universal exchange, and it will also be recalled that Mr. J. H. Calvert, the present Omaha manager, wrote a gentlemanly letter promising to remedy this condition.

As a proof of the effectiveness of the National Anti-Misframe League, and also of Mr. Calvert's adherence to his promise, Mr. Rosecrans' letter tells the story without need of further comment.

Mr. Rosecrans says:

"I read an article by J. H. Calvert, Universal Film Exchange Manager, Omaha, Nebr., in the February 2 edition of the NEWS, and wish to say a few words to it.

"We are using several brands of Universal service, from the Omaha exchange, chief among them being Bluebird, Butterfly and L-Ko comedies. Before Mr. Calvert assumed active management of the Omaha exchange, Universal was notorious for the excessive number of exchange brands punched in each reel of film, for the number of bad splices, absence of titles, punch holes near the end of each reel of film and heavy coats of oil on leading titles.

"Beginning with the first of this year, I have found a decided improvement in the condition of our service. Our last four shipments from the Omaha exchange have arrived in excellent condition, having clean titles, no punch holes, very few bad splices, and no exchange brands punched in except in main titles and leader films. I think Mr. Calvert is deserving of much praise and credit for such rapid improvement of his service. And, in addition, I think he should have the co-operation of every operator handling his films, whether said operator is a member of the Anti-Misframe League or not.

"The small town operator is deserving of much sympathy for what he doesn't know about the care of machines and particularly the care of films entrusted to him. But the small town operator who persistently returns films to an exchange covered with oil, punched full of change-over punch-marks, and makes a splice by sticking the two ends together any old way, can quickly be checked up by the exchange and nothing but the poorest of films sent to his care until he learns to respect film conditions, and to try to return films in at least as good condition as received, if not better. I practice what I preach and intend to assist Mr. Calvert in every possible way."

Recent Activities of the I. P. A.

THE present winter has been a season of uninterrupted progress for the International Projection Association, and the aim of the Association, which is to pave the way to increased recognition of, and better salaries for, the motion picture operator, by improving his technical and practical knowledge, is deserving of the commendation of the entire industry.

On Friday, January 25, the Association met at their headquarters, 652 Bergen avenue, Bronx, to hear a lecture on "Some Optical Considerations Relating to Motion Picture Projection," by Mr. A. S. Cory of MOTION PICTURE NEWS. The speaker outlined the limitations of the optical systems now used in cine projection, and threw out some suggestions, which in the hands of operator experimenters, may result in condenser systems of improved capabilities being eventually devised.

The next lecturer scheduled to appear before the Association on Friday, February 8, is Mr. Fred F. Baum of the special Universal Motor Company, who will speak on the subject of "Motors, Generators and Transformers." A lively and interesting discussion is sure to ensue, as there are several "Edisons" amongst the club's personnel. The meeting will be held at 12 midnight, following usual custom.

Great things are being accomplished by the I. P. A. along the line of instruction for the members, as the classes in mathematics are now in full swing, and are being attended by an ever increasing percentage of the members. The subjects treated are Algebra and Geometry which will be followed at the proper time by Trigonometry. The club has a real find in its mathematical instructor, Mr. Edmond McD. Benheim, B.Sc., M.E., who has aroused the enthusiasm of his pupils by his ability to clearly ex-

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Reports of exhibitors, projection experts, operators and patrons all acclaim that Speer "ALTERNO" Carbons have completely revolutionized alternating current conditions.

Hundreds of letters complimenting Speer "ALTERNO" Carbons in the highest terms are already in our files. The one appearing here relates the results obtained by an expert who has had several years' experience on A.C.

B. A. REED, *Secretary*

LOCAL 245 (M. P. M. O.)

International Alliance of Theatrical Stage Employees and Moving Picture Machine Operators of the United States and Canada

Salem, Mass., Jan. 29, 1918.

Speer Carbon Company,
St. Marys, Pa.

Gentlemen:-
Having worked for several years on A.C. with all its shortcomings, what I feel like saying after giving "Alterno" carbons a good trial is that they are a revelation.
We use A.C. with compensarc and where the use of A.C. in the past has always been with a light of inferior quality regardless of amount used, we find that with "Alterno" carbons we get an even, steady light of remarkable quality without the former worries of noisy, wandering and troublesome arcs.
Very truly yours,
Signed B. A. Reed.

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plain the various processes and demonstrations in the mathematical course.

President Polin and the executive board of the I. P. A. certainly deserve credit for their aims in the conduct of the Association, which should receive the support of all local operators. Any licensed operator in Greater New York is eligible to membership and particulars may be secured by addressing the Recording Secretary, Mr. Morris J. Rotker, at 652 Bergen avenue, Bronx, New York City.

A. J. Lang Has Interesting Sojourn in Porto Rico

A. J. LANG of the Nicholas Power Company has just recently returned from a five weeks' business trip to Porto Rico, and had some interesting observations to make on the exhibiting business there.

He was much surprised to note that in many theatres projection machines of the most archaic type were in use, machines without film magazines being commonly seen, while in some cases the film after passing through the mechanism, was allowed to accumulate in a sack. This latter procedure, as is well known, was the forerunner of the take-up devices on projection machines.

In spite of this seeming inertia, on the part of Porto Rican exhibitors, Mr. Lang reports that they are very anxious to imbibe modern ideas in the way of presenting their shows, and in this they are aided by the perusal of the MOTION PICTURE NEWS, which is the favorite cine journal on the Island,

The Porto Rican exhibitors are awakening to the importance of proper projection equipment, and as the result of his visit, Mr. Lang states that the future of the Powers Cameragraph looks very rosy, in so far as Porto Rico is concerned, and a number of modern cameragraphs already in use there are regarded with much satisfaction.

Operators' Inquiries

E. M. AMELUNG, Benton Harbor, Mich., "What is the cause of the frequent misframes which occur in the various 'weekly' news films?"

REPLY: As is indicated by the diverse nature of their contents, the weekly news reels are composed of items photographed by many different cameramen in all parts of the world. The cameras used by these widely scattered "correspondents," as they are termed, are of course not all of the same make, and it follows that the aperture line or division between successive film images is different in some cameras than in others. The editors of the weekly films strive to have all of their correspondents adopt the same frame-line, but it cannot always be brought about, and there is no fear of any news film editor turning down a "scoop," or an important and well photographed item, just because the frame-line happens to differ from his standard.

H. SEDGWICK, Hamilton, Ont., "Please explain the 'aerial-image' of the condenser in connection with the distance at which the shutter should be located in front of the lens."

REPLY: When light is passed through a projector optical system, and the region in front of the objective is explored with a white paper screen, a spot is found at which the projected beam is of the smallest cross-section. This section of the projected beam may be either rectangular or round in shape, indicating, respectively, that the condensers are approximately at the proper distance from the machine aperture, or that they are too far from the aperture to permit the entire available amount of light being utilized.

The conditions which must be fulfilled in order to utilize all of the light proceeding from the condensers have been thoroughly treated in our article, "The Regulation of the Rays in Cinematographic Projection Systems," Projection Department, February 9, pages 902-3, and the correspondent is advised to consult the same. It is there pointed out that the narrow section of the beam is not an "aerial-image," but a real image, and this image sometimes coincides with the plane in which the revolving shutter operates, in which event it can be plainly seen on the shutter blades when the machine is running.

It would seem that inasmuch as this image represents the narrowest cross-section of the projected beam, it would be highly advisable to locate the shutter at this point, and it has been recommended by some people, who should know better, to always place the shutter at this narrowest section or so-called "dissolving point" of the rays proceeding from the objective to the screen.

When the narrowest section of the projected beam is near the lens (within 6 inches or so) there is no objection to placing the shutter at that point in the beam; indeed, it seems a logical thing to do, and would, no doubt, permit the width of the cover blade of the shutter to be at a minimum. The strict adherence to the recommendation that the shutter should always operate at the narrowest section of the projected beam, leads to ridiculously impractical consequences, however, when, as frequently occurs, the narrowest cross-section of the projected beam is some 18 inches, or 2 feet, or more, in front of the objective. To carry out the recommendation in such a case requires an extra long shutter shaft, or an extension on the customary shutter shaft, and when the revolving shutter operates at a point far removed from its actuating gears, the vibration and consequent wear on the mechanism are of an extent not calculated to improve the steadiness of the projected picture. It appears, therefore, that the proper position for the revolving shutter should be dictated primarily by common sense, and it is an obvious fact that the pursuit of the so-called "aerial-images" and "dissolving points" sometimes leads to impractical results and altogether undesirable consequences.

The Camera

The Use of Compensating Filters in Cinematography

A STUDY of current film productions attests the fact that artistic cameramen have sueceeded in securing many excellent cloud and sunset effects in their exterior scenes, and these effects appear so consistently nowadays in the more pretentious subjects, and in scenic pictures, that they can no longer be considered a novelty, as they were some years ago.

The orthochromatic emulsion and the compensating filter represent one of the greatest advances in all photography, and it is well known that hardly any subject exists which cannot be more faithfully reproduced by an orthochromatic emulsion, with or without a compensating filter, than is the case with an ordinary, non-color-sensitive emulsion.

Orthochromatism, both in theory and in practice, has been extensively written about, and we believe that the action of compensating filters is also well understood by cameramen. As the result, however, of our study of some of the film pictures photographed, apparently, through compensating filters, we are moved, on the present occasion, to draw attention to some of the optical properties of light filters, because the quality of a filter and the manner in which it is used can influence the definition in the photographic images.

As we write these lines we recall a charming series of films, depicting the scenic wonders of the Western States with an atmosphere and accuracy of tonal values which only the use of panchromatic film and the proper light compensating means (*or filter*) could yield, but in spite of the fact that minute details for miles about were apparent in the pictures, there was nowhere present that crispness of definition so vitally necessary to the projected cinematographic image. In the case we mention the fault was not with the projecting machine or operator, nor was it the fault of improper printing by the laboratory. Likewise the cameraman had focussed his instrument correctly in the usual manner, and the camera was fitted with a lens of irreproachable defining power.

In order to get the clouds the photographer had, however, employed a compensating filter, placed on the lens after the picture was focussed, and the use of this filter without regard for its optical action caused a loss of crispness in the finished pictures.

The proper use of orthochromatic films and compensating filters is to be encouraged at all times, and the use of a suitable compensating filter with ordinary film also permits some effects to be reproduced which could not be secured otherwise, but it appears advisable to point out that the optical action of a glass light filter should be borne in mind by the cameraman before he attaches the same to his lens and proceeds to make pictures.

Theoretically, the two faces, or surfaces, of a glass light filter should be perfect plane surfaces, and these surfaces should be perfectly parallel to each other, but it is an expensive operation to prepare such slabs of glass, which are termed "optical flats." The ordinary good commercial filters are, therefore, pieces of glass which have their faces quite accurately surfaced and as nearly plane-parallel as can be produced at a nominal manufacturing cost. The filters known as "optical flats" are much thicker than the commercial variety of light filter (*something like one-half inch in thickness*) because it has been found useless to apply perfectly accurate surfaces to thin plates of glass, since the strains within the plate bend it into what may be termed a meniscus lens, and there is consequently no use in applying accurate surfaces to a plate of glass if the surfaces will not remain flat and parallel to one another.

When a glass light filter is mounted behind a camera objective its effect is to lengthen the focus slightly, and the extent to which the focus is increased is approximately expressed by

$$\frac{n-1}{n} \times d$$

where n is the refractive index of the glass and d is the thickness of the glass plate or filter. For Crown glass, of which the commercial varieties of light filter are generally made, n is about 1.5, so it is readily seen that in the case of a glass filter located in back of the lens, the focus is lengthened by an amount equal to about one-third of the thickness of the glass plate, or filter. When the filter is mounted in front of the lens its effect on the focal length is nearly negligible, but it will be interesting to many readers to learn that a glass plate, even though perfectly surfaced and with plane-parallel sides, is possessed of a certain amount of aberration. The effect of this aberration on the image has been briefly described by Dr. C. E. K. Mees[1] as follows:

"Suppose that we place in front of a lens a plane-parallel piece of glass, then it will produce upon the oblique rays a displacement compared with the axial beam, which will result in two effects: (*a*) it will cause a species of spherical aberration all over the field, causing the marginal rays of each image-forming pencil to focus at a greater distance from the lens than its central ray; and (*b*) on account of the tendency of a small oblique pencil to foreshorten abnormally in the object-plane, the image-plane will be curved backward. These displacements are greatest when the obliquity of the rays is greatest; they also depend upon the thickness of the filters. They will, therefore, be at a maximum when using a thick filter behind a short focus lens working at a wide angle and a high speed, and they will be minimized by the use of thin filters behind long focus lenses, and by placing the filter in front of the lens when the image is smaller than the object."

Dr. Mees calculates the extent of the longitudinal aberration in a light filter, both for axial rays and for oblique rays, from formulæ found in Taylor's "System of Applied Optics," London, 1906. He found that even in the case of a process lens of 16 inches focal length, taking a picture 10 inches by 12 inches, the effect of the filter aberration on the size of the circles of confusion was well within the limits of tolerance.

Although the aberrations and focal differences imposed upon the camera objective by a glass light-filter are in most cases inappreciable in ordinary photographic results, their effects on the cinematographic image are pitilessly revealed when the films are projected, and all cameramen who use compensating filters should therefore be guided by a knowledge of these effects in the selection and use of their filters.

It is first of all apparent that the amount of aberration caused by a thick filter would be much greater in proportion to the focal length of a two-inch cine lens than would the aberration of a filter of like thickness used with a long focus process lens, and from this it will be seen that "optical flats" would be a drawback to crisp definition in cinematography.

As it has also been pointed out that the use of the filter behind the lens induces a change of focal length, it seems most advisable to use the filter in front of the lens, and this will generally be found most convenient in practice. The important requirement when using light filters in cinematography is, however, that regardless of where the filter is placed *the scene should be visually focussed with the filter in position,* for by so doing the maximum sharpness will be secured in the image, because the effect of aberration and change in focal distance are thus under the control of the photographer. We do not wish to be considered as implying that the aberration caused by the use of a glass light filter in conjunction with a cine camera is of a very severe order, because with a good quality of filter it is very slight, but we would emphasize that when the cameraman focusses the image by observation, and with the filter in place, he is in a position to secure the keenest definition which the combination (*of lens and filter*) will yield, while the fact that the filter can alter the focal length of the lens renders it necessary to focus with the filter in position if an accurate focus is required.

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[1] "The Optical Properties of Light Filters," Jl. Optical Society of America, Vol. 1, No. 1 (Jan., 1917), pp. 22-30.
Also reprinted in the British Jl. of Photography, Sept. 7, 1917, pp. 462-464.

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Barker Bros. Issue Manual of Instruction on K-B Camera

THERE has just come to hand a well illustrated and comprehensively written booklet entitled the "Pocket Manual of Motion Picture Photography," which is issued by Barker Bros., 724-738 South Broadway, Los Angeles, Cal., makers of the K-B combined camera and projector.

The K-B Camera, which was previously described in our columns, is a moderate priced outfit of 200 foot capacity which may also be used as a projector, by adding a lamp attachment, and which, in conjunction with the Stineman patented developing frame and tank, makes a most useful and efficient photographic outfit for the amateur or exhibitor film maker.

It is for the purpose of supplying accurate and concise working instructions to users of K-B camera outfits that the "Manual" has been prepared, although copies may be secured by anyone interested upon remitting 25 cents to the makers of the K-B camera.

The Manual was compiled by Mr. D. P. Lea, a motion picture operator and photographer of long standing on the coast, and Mr. Lee has sought to emphasize the important points of exposure, development and positive printing, as carried out with the K-B camera and the additional accessories which may be used in conjunction by the amateur or exhibitor who is desirous of successfully making scenic and topical pictures.

We believe that many exhibitors, after purchasing a copy of this Manual of Motion Picture photography, would consider the K-B camera described therein to be just the outfit for which they have long been seeking, and as we have seen the K-B outfit demonstrated we can state that it is an efficient mechanism and very good value for the price at which it is sold.

Livingston, of Peoria, Introduces New Projection Light

AN electric light appliance that will fit any standard moving picture machine, that eliminates the flicker on the screen, throws a light said to be 20 per cent stronger than the ordinary carbon light and can be operated at less cost is the invention of M. H. Livingston of Peoria, Illinois.

The Nu-Movie-Lite, as it is called, consists of a large sized, especially made electric bulb, manufactured by the Edison Company, and so shaped as to get the greatest possible amount of light concentration from the power. This bulb fits into a metal container, with a reflector that is designed to throw the light without any refraction, into a series of lenses.

One of the main features of the appliance is its simplicity of operation. Controlled by a single screw lever, it does away with the formidable lineup of control handles which the operator has to manipulate on the ordinary machine in securing a uniform light from the carbon. With the Nu-Movie-Lite attachment fitted to a modern projector there is nothing for the operator to do but keep his picture "framed" on the screen.

Mr. Livingston declares that his invention, besides throwing a light 20 per cent stronger than the ordinary carbon light, is a money saver as well, and can be operated at less cost.

Mattoon Solid for Progress

MR. E. B. WOOD, Mattoon, Ill., *writes:* "Since I sent in my application and became a member of the N. A. M. L. I have won the Better Service contest which the World Film Corp. instituted, which I think was due to the fact that I am a member of the League, and because they knew I was at the same theatre continuously.

"We have all of the operators in Mattoon, Ill., in the League now, and I hope we get all the operators in the country to join.

"I will send you a slide like the one I am running as soon as I get it made."

Comment: Some of the largest cities in the country could follow to advantage the example of the Mattoon operators, and the operators of other cities who have appreciated the importance to the industry of carrying out the aims of the National Anti-Misframe League.

We look forward with interest to the arrival of the League slide promised by Mr. Wood, and will reproduce the design if it is possible to make a cut of the same.

Music and the Picture

A Real Novelty

The Boston Music Company of 26-28 West Street, Boston, Mass., have recently published an Album containing 12 Concert Compositions, by only "Bohemian Composers." It is entitled "The Album for PIANOFORTE" and does not only present a list of Musical Masterpieces, but is also practical and will supply players with the most reliable and serviceable list of numbers ever offered in book form. To illustrate the value of this album to Motion Picture Pianists, we herewith reprint the contents of same, stating in every case the purpose every composition can be used for.

1—Adagio, by R. Friml. An Andante Espressivo Composition of a Dramatic Character.

2—Minuet, by J. Suk. A ¾ Moderato Menuet of exceptional tonal beauty.

3—"Souvenir de Boheme," by F. Smetana. A Characteristic Composition in various tempos.

4—"Elegy," by K. Nawratil. A Moderato Movement most appropriate for Love Scenes.

5—"Silhouette," by A. Dvorak. A beautiful 4/4 Andantino Sostenuto Movement.

6—Polka, by Z. Fibich.

7—"Song Without Words," by E. Chvala. A melodious Composition splendidly arranged.

8—"Butterflies," by J. Nesvera. A 2/4 Allegretto Grazioso Composition most appropriate for Juvenile Themes.

9—Frolic, by F. Musil. A 2/4 Allegro Etude.

10—Waltz, by J. Slunicko.

11—"Air Classique," by O. Nedbal. A ¾ Adagio Number and very melodious.

12—"Furiant," by V. Novak. A ¾ Presto Composition—a Classic Furioso.

The price of this album is 60 cents per copy for piano solo.

Musical Review of Latest Compositions

1—"America Makes the World Safe for Democracy," by R. E. De Vivo and Sol. P. Levy, a patriotic Song Hit in a class by itself. (Published by the Times Music Co., 145 West 45th Street, New York City.)

2—"Meditation Valse," by N. Kennedy. A dreamy dancing waltz in the style that has been so tremendously popular in recent years. (Chapell and Co. Edition.)

3—"In the Land of Wedding Bells," by Geo. W. Meyer. A splendid Foxtrot arrangement of this new novelty song. (Leo Feist Edition.)

4—"Cleopatra Had a Jazz Band," Foxtrot, by Jack Coogan. A modern musical sidelight on Egyptian history. (Leo Feist Edition.)

5—"Hitchy Koo," a "Selection," "One-step" and "Foxtrot" of this famous Musical Review have been published by M. Witmark.

6—"Moonlight Waltz," by the writer of the famous "Missouri Waltz"—a composition with a wonderful dancing rhythm. (Forster Music Pub. Co., Chicago, Ill.)

7—"Prudence," Entr'acte, by Ernest Luz. A number in gavotte style, effectively arranged. Illustrates romance. Lends itself easily to different tempos, making it valuable for playing to the Photo Play. A melodious number throughout. (J. W. Stern Edition, 102 West 38th Street, New York City.)

8—"Sorrow Theme," by Edouarde Roberts, a composer of international reputation. (This number is offered at a special rate of 30 cents for small and 40 cents for full orchestra by the Cinema Music Co., Columbia Theatre Bldg., New York City.)

9—"Astralita Serenade," by Mable A. Whaley. A number which deserves to be owned by any orchestra leaders or piano players. (Published by the Red Star Music Co., Red Star, Ark.)

10—"After the War Is Over," by James A. Casey. Leaders who are in search for something distinctly novel and pretty should send for this number, which in its typical March rhythm is a sure success with any audience. (Published by the Echo Music Co., New York and Seattle.)

11—"My Golden West, I Love You Best," by James W. Casey. The very latest composition of this gifted writer's musical gems; a composition most appropriate for Western Scenes. (Published by the Echo Music Co., New York City and Seattle.)

12—"I Wonder How the Olk Folks Are at Home," a great patriotic home song hit of great value to the Motion Picture Musician. (Vandersloot Music Pub. Co., Williamsport, Pa.)

13—National Airs of the Allies, arranged by T. H. Rollinson, introducing "America" (God Save the King), the "Star Spangled Banner," "La Brabanconne" (Belgian), the Marseillaise (French) and the Royal March of Italy. (Oliver Ditson Edition.)

14—"Easter Fantasia," by M. L. Lake. A wonderfully realistic tone picture which always scores a big success. (Carl Fischer Edition.)

15—G. Schirmer of 3 East 43d Street, New York City, offer their famous "Galaxy Edition," one of the finest editions for the motion picture player, at a special yearly subscription rate. A yearly subscription includes twenty-four numbers or their equivalent in double numbers, two on the first of every month. A half-yearly subscription includes twelve numbers or their equivalent in double numbers, two on the first of every month. Yearly subscription: S. O., $12.50 postpaid; F. O., $15 postpaid. Half-yearly subscription: S. O., $7 postpaid; F. O., $8.50 postpaid. Separate numbers: Single, S. O., $1.25; F. O., $1.50; double, S. O., $1.50; F. O., $1.85. On separate numbers there is a discount of 25 per cent.

Vandersloot's New Vocal Hits

FRED VANDERSLOOT lives and does business in Williamsport, Pa. In a way he has put this town on the map, and he has the record of having sold more copies of a song than any other out-of-town publisher. For years "I Wonder How the Old Folks Are Tonight" has been a steady seller, and since the war began it has taken a big jump. Wherever you find the home ballads, the kind that live with folks long after the quick novelty hits have died, you will invariably come across a copy of "I Wonder How the Old Folks Are Tonight." Fred has the right idea; he believes in putting out clean songs, and as a result he has built up a big business. Two weeks ago some newspaper dispatches coming from France carried the entire chorus of his "Old Folks Song," which gave Fred quite a pleasant surprise.

At the present time Vandersloot is working on a new number, "Love Melody," by J. R. Shannon. "Love's Melody" is the kind of a song that one would expect to find on the catalog of a high class publisher, for it has nothing to do with hugging, squeezing and girls, but Vandersloot is not worried in the least about its selling possibilties, as he has built up a large following among the trade and public for this type of song. The lyric is somewhat of a reverie with the personal element implied. The excellence of the melody, as well as its sweetness, is going to carry the number to many high class concerts, and will become a favorite with the better class of singers.

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Besides having this winner, Vandersloot has a son who is at one of the naval training stations. Carl, his son, entered the service in January and has been making rapid progress ever since. In addition to being a member of the service he is also the composer of "The Fight Is On," march and two-step, and "Our Sammies," march or one-step. Both numbers have been published by The Vandersloot Music Co. and are doing very well with the leaders and trade.

Leo Feist is another who is making quite a play on high class songs. "Sing Me Love's Lullaby" is now being featured by Madame Frances Alda of the Metropolitan Ouera Company. The number has been recorded for the Victor Talking Machine Co., by Madame Alda, and for the Victor Record by Tom Lamere. Henry Burr has made a record of it for the Columbia people.

Feist has great faith in the number, which was written by Dorothy Terriss and Theordore, and feels confident that it will outsell Morse's "Dear Old Girl," published some years ago and still a steady seller.

Just now there appears to be a general trend toward the better class of ballads. Musicians and dealers find that the demand for high class and semi-high class ballads has grown rapidly during the past year. Even small publishers with first class ballads, who ordinarily would get little recognition owing to their lack of energy and ability to push their numbers as they should, having been doing very well. And the small publisher today is getting a better run for his money than he did for a long time. So it is up to him to get busy and take advantage of the good breaks.

E. M. WICKES.

General Comments

THE Times Music Publishing Co., Inc., has opened offices at 145 West Forty-fifth street and started in with a bang. Rudolph E. De Vico is the president. "America, Make the World Safe for Democracy," by De Vico and Sol. P. Levy, and "That's My Girl," by the same writers, are among the numbers that look to have a good chance of materializing into hits.

VINCENT SHERWOOD, professional manager for The McKinley Music Co., has just turned loose "Lovingless Day," a novelty ballad, by Jack Frost, and "Little Blue Star in the Window," a straight ballad, which are taking well with singers and musicians.

LEO. FEIST has opened a branch office in Cleveland, which will be conducted by E. Hughes.

TELL TAYLOR, the Chicago publisher, is expected to reach New York any day, and will begin activities at 146 West Forty-fifth street.

JAMES W. CASEY, head of the Echo Music Co., 145 West Forty-fifth street, is on the road again looking for orders. And he seldom returns without selling from ten to fifty thousand copies. During his absence the offices will be in charge of Gertrude Baum.

THAT Soldier and Sailor's song book that Leo Feist put out recently is selling as fast as some song hits.

ALMA M. SANDERS, composer of "Hong Kong," who is also the Detroit representative for Jos. W. Stern & Co., paid a short visit to New York, where she placed several new numbers and posed for a newspaper syndicate photographer.

"THE KINGDOM OF LOVE"
(Fox Production)
Theme: "Last Spring" (Dramatic Melody) by Grieg

1—Theme until—T: "The revenge of a coward."
2—"Serenade" (4/4 Moderato) by Widor until—T: "And now fifteen years later."
3—"Chasing the Chickens," Trot (Forster Music Co.) until—T: "But through it all he has, etc."
4—"Albumleaf" (Moderato) by Kretschmer until—S: Interior of Barroom.
5—"Jazzin Around," One Step (Leo Feist Edition)) until—S: Girl looking at picture.
6—Theme until—S: Interior of Barroom.
7—"Jazzin Around," One Step (Leo Feist Edition) until—T: "You know what will happen."
8—"Dramatic Recitative" by Sol. P. Levy until—T: "Sister somebody has, etc."
9—"Lamento" (Pathetic Andante) by Gabriel Marie until—T: "Penniless and alone, etc."

10—"Melody" by Friml until—T: "And so a new attraction is added."
11—"Dramatic Narrative" by Pauline Pement until—T: "On the next boat."
12—"Lanette" (Valse) by Henton until—T: "Want to sit in on a game?"
13—"Olympia Overture" (for disputes) by Ascher until—T: "Midnight at the Palace."
14—"Hail, Hail, the Gang is Here" (Leo Feist Edition)—until—T: "As time passes."
15—Theme until—T: "A boat goes down the river."
16—"Dramatic Agitato" by H. Hough until—T: "You must let me have the money!"
17—"Heavy Dramatic" by Oehmler until—T: "Evading all questions."
18—Theme (*Note—Watch for effect "Steam Whistle" (twice)*) until—Ts "Outraged at their pastor's behavior."
19—"Dramatic Tension No. 1" by Reissiger until—T: "If love had waited for an invitation."
20—"In the Gloaming" (Paraphrase) by Barnard until—T: "Up the river several miles from Purden."
21—"After Sunset" (Dramatic Moderato) by Pryor until—T: "Go up and get him to-night."
22—"Mysterioso Agitato" by Becker until—T: "Waiting until night."
23—"Heavy Mysterioso" by Sol. P. Levy (*Note—Watch shot and play ff during fight*) until—T: The day of payment.
24—Theme until * * * * END.

"I LOVE YOU"

(Triangle Production)

(Reviewed on page 443)
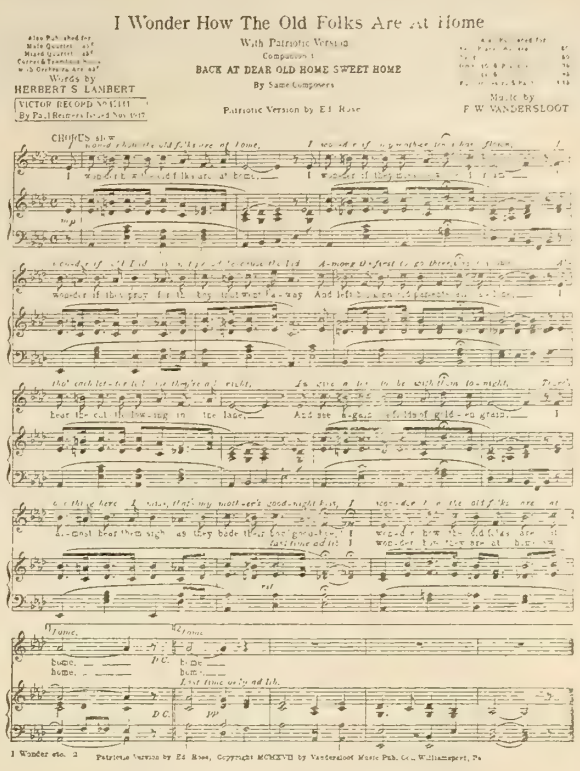
Theme: "Love Song" (Dramatic) by Glegier

1—"Intermezzo" (Moderato) by Huerter until—S: Church bell ringing.
2—Produce effect (church bell) followed by
3—Organ Solo (Sacred Scene) until—T: "Jules Mardon, the painter."
4—"Entr' Acts Gavotte" from "Manon" by Massenet until—T: "I have heard of your daughters, etc."
5—"Missouri Waltz" (Forster Edition) until—T: "It is true, the message of the bells."
6—"Venetiene Barcarolle" by Goddard until—S: Church bell ringing.
7—Silence until—S: Men drinking wine.
NOTE: Just produce effect of church bells.
8—Theme until—S: Girl playing.
9—Organ solo (Scene of prayer) until—S: Girl near window.
10—"Birds of Spring" (Mazurka) by Williams until—S: Change of Scene.
11—Theme until—S: Picture Gallery in view.
12—"A la Bien Aimee" (Valse Lento) by Schuett until—S: Italian girl in her room.
13—Organ Solo (Scene of prayer) until—S: Interior of Reception Room.
14—"Sleeping Rose" (Valse Lento) by Borch until—S: Guitar player in view.
15—"Beneath Thy Window" (Neapolitan Serenade) by Di Capua until—S: Girl near mirror.
16—Continue pp until—T: "Into the land of his ideal."
17—Theme until—T: "With her first romance locked."
18—Organ Solo (Sacred Scene) until—S: After wedding ceremony.
19—"Tarantelle Sicilieme" by Poleani until—T: "And during the honey-moon."
20—"Venetian Serenade" by Kretschmer until—T: "Then came the Carnival night."
21—"La Pete" (from "Scenes Napolitaines-Suite") by Massenet until—S: Dancing.
22—Waltz to action until T: "All memories pain."
23—"Dramatic Narrative" by Pauline Pement until—T: "For Felice, the happy year, etc."
24—"Pastel Manuet" (¾ Allegro Giscosso) by Paradis until—T: "I'm doubly your debtor."
25—Theme until S: Painter at work.
26—"Berecuse" (Lento) by Jaernefelt until—T: "Surely some spark of the love, etc."
27—Repeat "Theme" until—S: In Garden near fountain.
28—"Petite Bijsuterie" (Valse-Intermezzo) by Bohm until—T: "I'll join you in the studio."
29—"Dramatic Recitative" by Sol. P. Levy until—S: Bell ringing.
30—Produce effect (church bell) followed by
31—"Dramatic Agitato" by H. Hough until—S: Automobile light in the dark.
32—"Ein Maerchen" (Dramatic Fantasia) by Bach until—T: "You have taken the kiss of death."
33—"Dramatic Tension" by Levy until—T: Father and woman near Baby's bed.
34—"Heart Wounds" (Dramatic) by Grieg until—T: "Through the valley of the shadow."
35—"Pathetic Andante" by Paul Vely until—S: Woman praying.
36—Organ Solo (Scene of prayer) until—T: "My son she is guiltless."
37—Theme until * * * * END.

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Better to read fifty advertisements than to miss the one YOU need.

Theatres Worth While

Splendid Theatre for Pasadena

PASADENA, CAL., is to have one of the finest theatres in the country, in The Florence, which is now being built by D. H. Schuhmann. No date has been set for the opening because the owner wants to be sure that everything will be ready before the day is announced.

The building occupies a plot 68 by 160 feet, including two stores at the front, and is located on East Colorado, a business street of the residence section of the city. The building is of brick, with hollow tile veneer inside and water proof paster outside. Ornamental terra cotta and tile is used in the front. The exterior is in strict Italian Rennaissance as is suggested by the name of the house. The front of the house, with the exception of the central portion, is one story in height. Interior decorations follow out the same style, with the ceiling dome shaped.

Mushroom heating and ventilating system with an opening under each seat, is being used. Gas furnaces will supply the heat. The



entire lighting system will be indirect, there not being a light visible, except under the marque.

Two Powers 6B machines will be used with a throw of 104 feet. The operating room will be equipped with dissolver and spotlight, motor generator, and switchboard for controlling the lighting of the entire house together with a dimmer for gradual transition from dark to full light effects and vice versa.

There will be 900 seats, all on the ground floor, the chairs being furnished by the American Seating Company.

Music will be made an important feature of the house, and the installation includes a Seeburg-Smith master organ.

The lobby will be twenty-five feet wide and forty-eight feet deep with ticket office on the left side. This will be equipped with the latest mechanical arrangements and will include a switchboard for the exterior and lobby lighting.

There will be one matinee performance and two in the evening. The prices will be 15 and 20 cents for the matinee and 15, 20 and 30 for the evening, in addition to the war tax. Film service to be used has not been announced.

"The House of No Disappointments" is the slogan that Mr. Schuhmann has taken for the Florence. As he says, his office is directly across the street from the new theatre where he can see "each brick being laid," and he is giving the work the personal supervision that promises that the house will fulfill his every wish.

Offers War Time Seats

AS a means of saving leather for the use of our soldiers in France, the DuPont Fabricoid Company is calling especial attention to a new chair which it is putting out in connection with the Wisconsin Cabinet and Panel Company of New London, Wis.



The upholstery of this chair is entirely waterproof so that it can be easily cleaned and is absolutely sanitary. The makers declare that not only has the product all the appearances of leather, but that it is even more durable because it is unaffected by perspiration which is so injurious to leather seats.

The DuPont Company points out that in these days, where other contracts which call for the use of goods that are likely to be needed by the government for war supplies, the delivery of these seats can go right along so that there will be no delay in getting theatres ready for opening on time.

Directory of New Theatres

CALIFORNIA

A motion picture theatre with a seating capacity of 900 is to be started at once by N. O. Anderson on Palos Verdes avenue, near Sixth street, in the outer harbor district of Los Angeles. Plans for the building were drawn by L. A. Smith and bids are now being taken. The structure will be of brick construction and will contain two stores, in addition to the theatre itself.

James Hamblen, owner and manager of the new combined vaudeville and moving picture theatre nearing completion on Park street, Alameda, has established a record for doing things "on schedule." When announcement was made last fall that the new theatre would be ready for occupancy after March 1, few were convinced it would be possible to construct a building of the pretentious character planned in so short a period. The seemingly impossible is about to be accomplished, however, and unless some unforseen delay takes place he will be able to throw open the new theatre's doors about the 15th of the month mentioned. A feature of the new playhouse which promises to be attractive is a ladies' rest-room extending across the entire width of the building on the second floor.

Construction work on the seven-story hotel to be erected on Sixth street, San Pedro, has been commenced, and when this is completed it is proposed to build a motion picture theatre on a large lot immediately behind the hotel site, which will front on Seventh street. Lyman Farwell, of Los Angeles, is the architect and John B. Dawson the contractor.

The new Fremont theatre, recently erected at Menlo Park, was formally opened a few days ago, and has already earned the soubriquet "The house of a thousand comforts." John Van Derzee has been chosen as organist, and the program will consist of vaudeville and motion pictures.

Henry C. Jensen, owner of the Palace Grand theatre, Glendale, is erecting a balcony in his house to accommodate the excess crowds now visiting him.

The recent opening of the new Iris theatre at Hollywood was an event of paramount importance to Hollywood populace and a distinct triumph for Frank Alexander, and the house was packed to capacity at both performances. The New Iris seats about 900, is beautifully decorated, the lighting effects are fine, seats are comfortable, ventilation good and acoustics satisfactory. The building was erected for J. Q. Tabor, a recent comer to Hollywood, and was designed and built by Frank Meline.

Plans have been completed for the store and theatre building on Sixth street, Los Angeles, to be owned by Ray Pierson, F. O. Adler and N. O.

Anderson. The theatre auditorium will be 57 by 125 feet and will have a seating capacity of 900.

GEORGIA

Brunswick may soon have an airdome, which will be ready for operation this summer provided city council grants the request. Harris M. King, proprietor of the Bijou theatre, last night petitioned council for authority to erect such a place of amusement on a lot in the business section. Council will no doubt grant the petition and Mr. King stated that it was his intention to begin the work of construction as soon as possible.

HAWAIIAN TERRITORY

Plans for the new theatre on the site of the Orpheum on Fort Street, Honolulu, which have been prepared by Barton D. Slegman, the promoter of the project, will be submitted to the members of the League of Good Films, which met recently, solely for this purpose at Laniakea. Mrs. E. J. Lindeman, president of the League, said that the husband of every wife interested in this work was urged to attend. The hour was set at four o'clock, she said, for it was considered a most convenient hour for the business men of the city.

ILLINOIS

The lease of the state of the opera house auditorium at Newton, for an Armory Hall has been cancelled and the possession of it given back to O. S. Scott, owner. It has been used by Co. B for over thirty years. Mr. Scott says that there is a probability of utilizing it for a high-class motion picture theatre.

Fred Smith has purchased from Mrs. Marrietta Hammond, the vacant lot just south of the postoffice at Mount Sterling, and intends erecting thereon a motion picture theatre. It is authentically stated that Glaze and Bond, the local picture manufacturers, have already leased the projected building.

Tony Serra, manager of the Gem theatre, Pawnee, is casting about for a site suitable for a motion picture theatre, which it is his intention to erect in the near future.

IOWA

The Palm theatre at Missouri Valley will shortly be opened by H. L. Wise. Extensive alterations and improvements are now being made.

MARYLAND

Work on the Liberty theatre at the Maryland cantonment, Baltimore, is being pushed to completion, and the playhouse will be opened in a few days.

The contract for the moving picture theatre, Garrison and Liberty Heights avenues, Baltimore, after plans of E. H. Glidden, architect, to cost about $10,000, is soon to be awarded. Herbert M. Hartman, of the Zeit Motor Car Company, is financing the project.

As soon as plans are completed, work will be started on the theatre and motion picture parlor to be erected for H. M. Hartman on Garrison avenue, near Liberty Heights avenue, Baltimore. It is estimated that the theatre will cost close to $100,000. E. H. Gidden is the architect.

MASSACHUSETTS

Patrons of the Colonial theatre, recently bought by the Holy Trinity Roman Catholic Parish, Boston, expect to erect a modern theatre there after the war.

MISSOURI

The new theatre at Neosho, has been christened "The White Way" by G. D. Hall, proprietor.

NORTH CAROLINA

What is claimed by its builders to be the handsomest and best appointed house between Washington and New Orleans, is just being completed where a few years ago was the wilderness of the Yadkin River Narrows of North Carolina. It is the new opera house of Badin, the new town where about twenty million dollars has already been spent in developing immense water power and turning it into heating and power for smelting aluminum in the twenty acres of factory and furnace that are in operation there.

OHIO

Just as soon as traffic between Ironton and Ashland is resumed, Mr. Martin, well-known theatrical man will reopen negotiations with H. D. Minces, relative to the erection of a fine vaudeville theatre on Center street, Ironton, just off the alley on the property which is at present occupied by Horton and Rauch's poolrooms and tailor and barber shops. The plan is to build a handsome theatre building to be devoted exclusively to vaudeville and pictures.

At the annual meeting of the C. M. Amusement Company, held recently at Marietta, it was decided that the construction of the new Hippodrome theatre should be pushed as soon as the weather permitted. Architect Fred J. Elliott of Columbus, has charge of the undertaking. T. C. Weber is president of the organization behind the venture.

OKLAHOMA

John Griffin has opened a new theatre at Pitcher, which cost $30,000 and has a seating capacity of 1,000.

OREGON

Plans for a $30,000 unit of the Coliseum for the State Fair grounds at Salem, were recently approved by the members of the State Fair Board at a meeting held in Portland. Not having sufficient money on hand with which to complete the structure, only the first of two units will be built this year. For this purpose a surplus of about $15,000, realized from the 1917 exhibition, will be used.

Lewis I. Thompson of this city, is the architect delegated with the work of the coliseum. The completed plans will be out in two weeks. The building will be 200 by 300 feet in dimensions, of brick, with a seating capacity of 8,000, or almost twice the seating capacity of the Portland Auditorium.

QUEBEC

The Maisonneuve theatre, Montreal, has been opened under the management of Eugene Lefebyre, who is also the manager of the Crystal Palace, St. Lawrence Boulevard, Montreal. The new theatre, which is controlled by Montreal people, is an attractive and up-to-the-minute structure, seating 800 people.

RHODE ISLAND

The new B. F. Keith's house in Providence will be opened on Labor Day, and it is rumored that the old house, now in use by Keith, will be turned into a Motion Picture House, showing high-class pictures.

SOUTH DAKOTA

D. D. O'Leary has commenced on the construction work of a new theatre at McLaughlin.

TENNESSEE

Etowah is to have a new and thoroughly modern motion picture theatre. It will be located in the building now occupied by the Newmont tailors, and will be opened to the public just as soon as the house can be remodeled and transformed into a theatre. Mr. Newman will vacate the building the latter part of this week, and the workmen will begin at once to make the change—build stage, front etc. Messrs. Manning and Wink, who will conduct the business, are experienced picture men and know what the public wants.

VERMONT

W. and B. F. Adams have been awarded the contract for building the Crown theatre at White River Junction, which was recently destroyed by fire, and already have the work well advanced.

WASHINGTON

The Princess theatre at Prosser is being remodeled and the seating capacity increased by 100 seats. Manager Pacius announces that the change will increase the screen space and afford better ventilating service. The dressing rooms are to be located in the basement and this alone will give more space for the auditorium.

A deal has been concluded whereby C. P. Scates, manager of the Hub theatre, Okanogan, has acquired property on Second avenue, whereon he contemplates the erection of a modern fireproof motion picture theatre. The property is the south 35 feet of the lots owned by the Okanogan Loan & Investment Company, situated between the First National Bank and the Okanogan Department Store. A consideration of the deal was the taking over of the present theatre building and lot by the investment company.

"HER AMERICAN HUSBAND"

(Triangle Production)

IMPORTANT NOTICE: The proper musical accompaniment for this production would be excerpts from "Madame Butterfly," by Puccini—but owing to the fact that this work (Madame Butterfly) is subject to the "Music Tax" imposed by the various "Societies of Composers, Authors, and Publishers," we were compelled to use different compositions for the following cues: "Theme" and Cues, Nos. 1, 8, 11, 12, 13 and 14.

Theme: "Japanese Sunset" (4/4 Largo) by Deppen

1—"Kingdom of Flowers" (Valse Impromptu), by Ringleben, until—S: Close-up of hand knocking at the door.
2—"Home from the Club" (Characteristic), by L. P. Laurendeau, until—S: Telephoning.
NOTE: Cue No. 3 opens with the old popular hit, "We Won't Go Home 'Till Morning."
3—"Lullaby" (Lento-Characteristic), by Kjerulf, until—T: "Beginning to feel somewhat bored."
4—Theme, until—T: "A morning of surprise."
5—"Gavotte and Musette" (Moderato), by Raff, until—S: Girl standing near flower vase.
6—"Love Theme," by Herzberg, until—S: Banquet scene.
7—Reception and Banquet Scene (3/4 Valse Movement), by Bendix, until—T: "In the land of the rising sun."
8—"Japanese Reverie," by Bartlett, until—S: Company meets the girl (in garden).
9—Theme, until—T: "At the close of his first visit."
10—Continue pp until—T: "News from their first, etc."
11—"Japanese Song" (Moderato), by Puerner, until T: "The lady wins."
12—Repeat "Japanese Reverie," by Bartlett, until—T: "So ends the day."
13—"Blissful Dreams" (Characteristic Intermezzo), by Meyer Helmund, until—T: "A day of anguish for Kate."
14—Moderato Movement from "Suite—Night in Japan," by Braham, until—T: "Sailing with the tide."
15—Theme, until—T: "Instructions for the home-coming."
16—"Canzonetta" (Moderato), by Godard, until—T: "Guess who's back in town!"
17—"Bond of Love" (Waltz), by A. Roth, until—S: Young man at piano.
18—Piano Solo—improvise rag, until—T: "The weeks are long to those."
19—"Babilage," by Gillet, until T: "Each night the light shines forth."
20—Theme, until—"Heartsick for weeks, etc."
21—"Dramatic Narrative," by Pauline Pement, until—T: "Congratulations."
22—"Love Song" (Dramatic), by Flegier, until—T: "In Cherry Blossoms' desolation."
23—"Sorrow Theme," by Paul Vely, until—T: "Nearing the wedding day."
24—"Ein Maerchen" (Dramatic Fantasia), by Bach, until—S: Young man at piano.
25—Piano Solo—improvise to action, until—T: "Midnight."
26—"Tragic Theme," by Ed. Roberts, until—T: "And to the land of, etc."
27—Theme, until * * * * END.

"THE HEART OF A LION"

(Fox Standard Production)

Theme: "Heart Wounds" (Dramatic) by Grieg

1—"Moonlight" (Waltz), (Forster Music Co.), until—T: "I suppose your brother wants more money?"
2—Theme, until—T: "The close companionship, etc."

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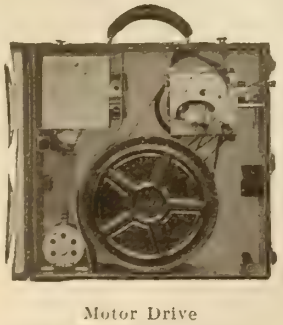
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3—Continue pp until—T: "Iola Hammond from a nearby city."
4—"In Lovers' Lane" (Characteristic Intermezzo), by Pryor, until—T: "Dick's home-coming."
5—Continue to action until—S: Dick handing letter to his brother.
6—Theme, until—T: "Like a creature from another world."
7—Church Hymn to action, until—T: "While to Margaret the summer, etc."
8—"Sweet Ponderings" (A Melodic Sentiment), by Langey, until—T: "Back in town heedless, etc."
9—"In the Land of Wedding Bells" (Fox Trot—Feist Ed.), until—S: On farm.
10—Theme, until—T: "While Barney's journey toward the city, etc."
11—"After the War is Over" (Echo Music Pub. Co.), (Barroom Scene), until—T: "That's the door—up there."
12—"Dramatic Recitative," by Sol. P. Levy, until—T: "Finally awakened to his selfishness."
13—"Melody" (Moderato), by Kretschmer, until—T: "On the edge of Civilization."
14—Silence, until—S: Interior of Saloon.
15—"My Hawaii, You're Calling" (Echo Music Co.), (Barroom Scene), until—T: "I want to see you a minute, Doc—"
16—Silence, until—T: "You can't quit now."
17—"Ein Maerchen" (Dramatic Fantasia), by Bach, until—S. Doctor praying.
18—Organ Solo—(Scene of Prayer), until—T: "The fever is raging where he came from."
19—Repeat first Movement of "Ein Maerchen" (same cue as No. 17), until—T: "To this wilderness of brutality."
20—Organ improvise pp until—S: Riot Scene in Saloon.
21—"Hurry," by Becker pp or ff, watch action very carefully, until—T: "Dick's first Sunday."
22—"Credo," from "St. Cecile Mass," by Gounod (Religious Maestoso), until—T: "Might as well go and see the fun.
23—Silence, until—S: Music notes on screen.
24—Organ Solo, "Hymn," "Jesus, Lover of My Soul." *NOTE: To be played as an organ and vocal solo,* until—T: "My friends, I cordially invite you, etc."
25—Silence, until—T: "That's providing you live that long."
26—"Erotik" (Dramatic), by Grieg, until—(Scene near waterfall) Priest reading letter.
27—"Characteristic Tremolo," by Lovenberg, until—S: Priest entering girl's room.
28—"Heavy Mysterioso," by Sol. P. Levy, until—T: "So this is the king of a sky pilot?"
29—"Heavy Dramatic," by Oehmler, until—T: "Tex, if he dies, I'm coming back."
30—"Tragic Theme," by Paul Vely, until—T: "No matter what happened, etc."
31—Theme ff, until—T: "The next Sunday."
32—Repeat "Credo," from "St. Cecile Mass," by Gounod. (Same cue as No. 22), until—T: "Take off your hat."
33—Organ Solo pp (Church Scene), until—T: "Tex, you'd better come here every day."
34—Organ continue ppp until—T: "Dead!"
35—"Tragic Theme," by Pauline Pement, until—T: "Just as sure as your soul, etc."
36—"Heavy Mysterioso," by Becker, (watch shots), until * END.

"THE BELGIAN"

(U. S. Exhibitors' Booking Corporation)
Spy Theme: "Heavy Mysterioso" by Sol. P. Levy
Love Theme: "Sweet Ponderings" (A Melodic Sentiment) by Otto Langey

1—"La Brabanconne" (Belgian National Hymn), until—T: "Victor Morenne, by occupation a fisherman."
2—"Aubade" (Moderato), by Massenet, until—T: "Colonel Maurice Dupin."
3—"Illusion" (2/4 Mod. Intermezzo), by Bustanoby, until—T: "Teuton spies at work."
4—Spy Theme, until—T: "Father Julian, etc."
5—Fifth Nocturne (6/8 Melodious Allegretto), by Leybach, until—T: "You dreamer, you should be."
6—Continue ff until—T: "The spy with the stolen, etc."
7—Spy Theme, until—T: "The feast day of Saint Marie."
8—"Solemn March" (Religious Maestoso), by Haendel, until—T: "Leopold, I want Jeanne, etc."
9—Continue to action, until—T: "Victor's career is decided upon."
10—Love Theme, until—T: "Eventide, farewell to the old life."
11—Continue pp until—T: "Going to Paris! Congratulations."
12—"Good-bye" (Song by Tosti), until—T: "Paris."
13—"Bonheur Perdu" (Valse de Salon), by E. Gillet, until T:

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14—Spy Theme, until—T: "The day's work done."
15—Continue ff until—S: Jeanne reading letter.
16—"Andante Mysterioso," by Becker, until T: "Time watches, while the young sculptor."
17—"Pluie D'Or" (Waltz), by E. Waldteufel, until—T: "Her heart saddened by longing."
18—Love Theme, until—T: "News of his success."
19—"The Vampire" (Dramatic Theme), by Sol. P. Levy, until—T: "Wilhelmstrasse, the center, etc."
20—Spy theme, until—T: "Rats who, etc."
21—"Pizzicato Mysterioso," by Minot, until—T: "The gift."
22—Silence, until—T: "A. D. 1914."
23—Tympany Rolls ad. lib. only, until—T: "The return."
24—"Intermezzo Francaise" (Moderato), by Hammer, until—T: "Father Julian plans a little surprise."
25—Love Theme, until—T: "To Arms! To Arms!"
26—Trumpet call ad lib., until—T: "The threat."
NOTE: After "Trumpet Call" produce "marching effects" on "small drums," until—"Title—The Threat," appears on screen.
27—Spy Theme, until—T: "Belgian's sons respond."
28—La Brabanconne (Belgian National Hymn), until—S: Trumpeter and drummer in view.
29—Trumpet Call ad. lib., until—T: "Night after Night."
NOTE: After "Trumpet Call" produce "marching effects" on "small drums," until Title—"Night after night" appears on the screen."
30—"Dramatic Recitative," by Sol. P. Levy, until—T: "A nearby base of the little Belgian Army."
31—"Battle Hurry," by M. Lake, until—T: "The irony of fate."
32—Continue pp until—T: "Paris."
33—Spy Theme, until—T: "The verdict."
34—Love Theme, until—T: "Caught! A Prussian commissary."
35—"Mysterioso Dramatic No. 22," by Borch, until—T: "I will handle this matter."
36—"Dramatic Tension," by Sol. P. Levy," until—T: "Baiting the trap."
37—Silence, until—S: Colonel at piano.
38—Piano Solo—improvise to action, until—S: Colonel walks away from piano.
39—"Pizzicato Mysterioso," by M. L. Lake, until—T: "I am happy to inform you."
40—Love Theme, until—T: "Unmasked."
41—Spy Theme, until—T: "It was the little girl, etc."
42—Repeat "Love Theme," until—T: "Her home-coming."
43—"Sorrow Theme," by Ed. Roberts, until—T: "Back with the colors."
44—First four bars only of "Belgian National Hymn," followed by
45—Silence, until—T: "On wings of steel."
45—Ad. lib. Tympany Rolls, until—S: The accident.
NOTE: Begin pp—rolling in a "Crescendo" as the motorcycle comes nearer.
47—Big Crash, followed by
48—Silence, until—T: "Forward with guns."
49—Hurry pp until—T: "I am a daughter of Belgium."
50—Silence, until—S: Explosion.
51—Big Crash, followed by
52—"Battle Hurry," by Langey, until—T: "At Christmas time."
53—Popular "Christmas Song," until—T: "Do not despair."
54—Small Drums—ad. lib. "Marching Tempo," until—S: Soldiers marching.
55—"March Loraine," by Ganne, until—S: American flag in view.
56—"America" (National Anthem), until * * * * END.

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Personal

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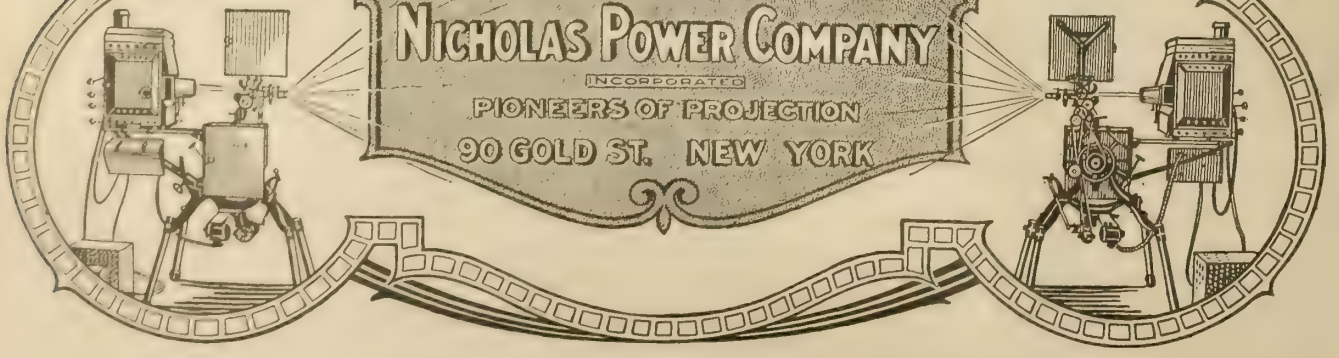
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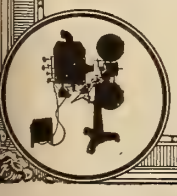
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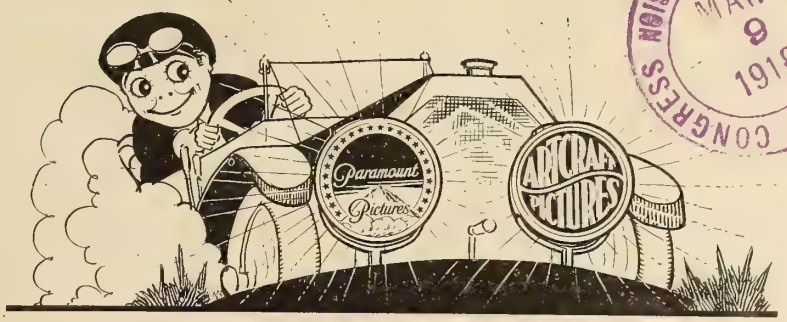
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Book thru your local Universal Exchange or Universal Film Mf'g. Co. - Carl Laemmle, President. - 1600 Broadway, New York.

Paramount-Mack Sennett Comedies



"That Night!"

—you will pack your house— break your seats, injure your drag with the authorities for over crowding, and fill the old exchequer to the bursting point—

—because the PARAMOUNT-MACK SENNETT COMEDIES have been getting funnier and funnier, with each release until now, ***no one who ever saw one would willingly miss one.***

If you have been thinking—they are just ***"two reel comedies"***—do yourself justice by looking them over—***don't overlook them.***

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Paramount-Mack Sennett Comedies

"THAT NIGHT"

with

"CHARLIE MURRAY"

Wayland Trask

and

Mary Thurman

produced under the personal direction of

MACK SENNETT

the man who has proven that laughs are most profitable.





MARY PICKFORD

in

"STELLA MARIS"

By WILLIAM J. LOCKE

Scenario BY FRANCES MARION *Directed* BY MARSHALL NEILAN

An ARTCRAFT Picture

YOU get advertising beyond the reach of gold by showing this picture. Each person who sees Mary Pickford's wonderful double characterization will tell friends about it and advise them to see it.

First as her own dainty self and then as a ragged, hatchet-faced kitchen slavey, living in a squalor that she seems to delight in—this *is* Mary Pickford's greatest artistic triumph.

A sure box-office winner without a doubt. It has packed the Strand in New York and is now jamming other theatres from coast to coast.

It will pack your house—and it will advertise it, too.

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Paramount-Burton Holmes Travel Pictures



"Our Middies at Annapolis" — Paramount-Burton Holmes Travel Picture No. T1047 — can make money for you.

The demand for "navy pictures" is strong; be on the jump to satisfy it.

The Exchange has some more profits able tips for you. Ask for them.

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"The one word that describes this play best is 'refreshing,'" says *Wid*, and he remarks, "so well produced that it should be pleasing in almost any house."

You have one guess—and *you* will need only one, Mr. Exhibitor!

CONSTANCE TALMADGE

presented by Lewis J. Selznick in

"The Studio Girl"

from the comedy "La Gamine" by Pierre Veber and Henri de Gorsse; scenario by Paul West. Directed by Charles Giblyn.





SUCCESSES—Three in a Row—SELECTS

Constance Talmadge in "Scandal"
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Select Star Pictures that mean clean fun and keen pleasure!

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SELECT PICTURES CORPORATION

The Greatest Serials Ever Screened!

ALBERT E. SMITH
presents
"THE FIGHTING TRAIL"

Featuring
WILLIAM DUNCAN *with*
CAROL HOLLOWAY
Written by J. Stuart Blackton
AND Cyrus Townsend Brady

This Smashing 15-Episode Melodrama, With Its Crashing Climaxes Piling Up In Rapid Succession, Ushered In a New Era In Screen Serials.

It Changed the Course of the Stream of Dollars that *Passed* the Box-Office—It Turned the Golden Stream *Into* the Box-Office. It Was *High-Tide* In the Money Drawer!





But-

"Vengeance—and the Woman" Is Doing What Seemed Impossible—Beating Even the Amazing Box-Office Records Set By "The Fighting Trail".

Every Exhibitor Who Has Played These Serial Masterpieces Will Tell You They Are

THE GREATEST MONEY MAKERS ON THE MARKET!

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presents
"VENGEANCE-AND THE WOMAN"

Featuring
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CAROL HOLLOWAY
Written by Albert E. Smith *and*
Cyrus Townsend Brady

VITAGRAPH

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A FIVE PART BLUE RIBBON FEATURE

From the Widely Read Novel of the Same Title by HAMLIN GARLAND

ALBERT E. SMITH *presents*

NELL SHIPMAN

with ALFRED WHITMAN

IN

"Cavanaugh of the Forest Rangers"

Directed by WILLIAM WOLBERT

Hamlin Garland is known to every discriminating motion picture patron as one of the foremost writers of the great wide West, with its rugged but human characters—the West so often portrayed on the screen, but seldom with such marvelous reflection of detail as by this writer who thoroughly knows his West.

In this delightful love story, scened in the fragrant forestland, Garland has easily outstripped his previous fame-winning efforts.

VITAGRAPH

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IN the very beginning—one year ago—Goldwyn said to the exhibitors of America:

"In Goldwyn Pictures we will maintain *a higher average of dramatic and technical excellence* than you will be able to find in the productions of any other organization. You can therefore use Goldwyn as the basis in building a quality reputation for your theatre."

We have kept this pledge.

And we also said in the beginning: "Goldwyn will give you *bigger productions at your regular rental prices than you have ever received before* from any other organization."

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But the *best proof* of Goldwyn's value is found in the fact that every important first-run exhibitor in North America who began showing Goldwyn Pictures last September IS STILL SHOWING THEM because they are popular and return a box-office profit.

More than 4,000 other exhibitors have followed the lead of America's biggest showmen and *are now contract customers of Goldwyn.*

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16 East 42nd Street New York City

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Begin Your Great "Spring Drive" with This Mae Marsh Production

MILLIONS of Americans like Mae Marsh best in gripping, emotional drama. Her tremendous reputation is due to her unrivalled ability to *reach the human heart.*

She commands the *smile* and the *tear.* She makes audiences *feel* the incidents she lives on the screen.

Harold Edel, Managing Director of The Strand Theatre, New York, says: "The Beloved Traitor emphasizes what I have said before: All exhibitors owe thanks to Goldwyn for the consistency and maintained strength of its productions. Here again is the Mae Marsh the public loves best."

A nation-wide and assured-in-advance following awaits your presentation of



MAE MARSH
IN
The Beloved Traitor
by Frank L. Packard

Released everywhere: February 24.

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WILLIAM FOX
presents

Jane and Katherine LEE
IN
AMERICAN BUDS

A patriotic, romantic drama with an all-star cast of grown-ups—

Released as a
STANDARD PICTURE *Feb. 24*

BACKED BY

The greatest popularity of any two youngsters in the world
Advertising mats and cuts—suggestions for lobby displays and stunts
See the Exhibitor's Guide prepared for this picture

Contract now at any branch
FOX FILM CORPORATION

The Grim Hand of the Law takes a babe from a mother's breast—*She kills her husband. Was she right?*

WILLIAM FOX *Presents*
R.A.WALSH'S DRAMA

WOMAN and the LAW

STAGED BY R.A.WALSH



WHAT DID THE JURY SAY?



FOX SPECIAL FEATURES
ONE-A-WEEK - 52-A-YEAR

CONTRACT NOW
AT NEAREST BRANCH

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There is an insuperable wall.
Producers and Distributors are encamped on one side.
Exhibitors on the other.
They cannot see each other,—
they cannot hear each other for that wall.
Its name is Prejudice.
It must be broken down.

Wm. W. Hodkinson.

"Hodkinson Service"

stands for
PROGRESS — INTEGRITY — PERMANENCE
in the Motion Picture Industry

The First Four Paralta Plays

J. Warren Kerrigan *in*
"A Man's Man"

Henry B. Walthall *in*
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Bessie Barriscale *in*
"Madam Who?"

J. Warren Kerrigan *in*
"The Turn of a Card"

are now being booked through
"HODKINSON SERVICE"
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These and all other Paralta Plays are not to be obtained anywhere else.

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Directed by OSCAR APFEL

"The Turn of a Card"

Written by FREDERIC CHAPIN

ROBERT BRUNTON, Manager of Productions

A PARALTA-KERRIGAN-PLAY



PARALTA PLAYS, Inc. No. 6 WEST 48th STREET NEW YORK CITY

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GENERAL FILM COMPANY

THE THRILL SERIAL FOR PATRIOTIC AUDIENCES

A DAUGHTER of UNCLE SAM



with

JANE VANCE

and

William Sorelle

SUSPENSE!

Actual Enemy Spy Plots Exposed

A Swiftly Moving Kaleidoscope of the War at Home

ADVENTURE—ROMANCE — ACTION

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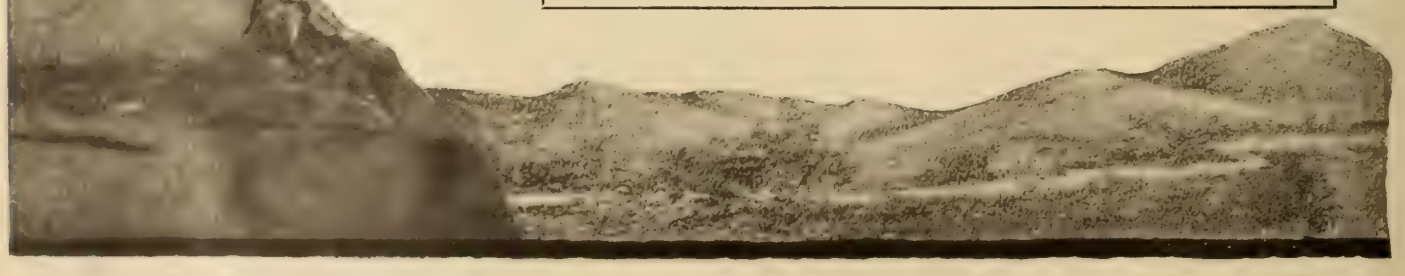
(*Bulletin*)

The Sensible Serial has gone "Over the Top" with a bang. It has scored a huge success at the box office. Exhibitors everywhere are quick to see the attraction value of "A Daughter of Uncle Sam."

Produced by the

JAXON FILM CORPORATION

NEW YORK

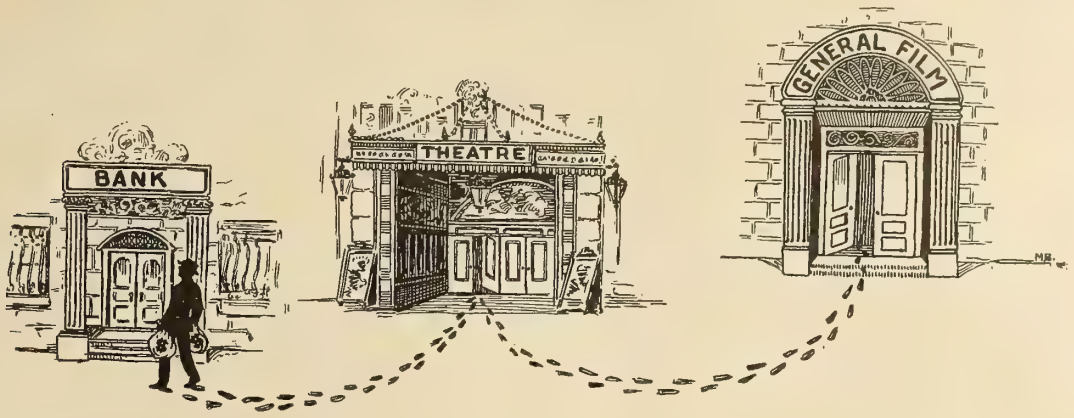


Distributed Exclusively by General Film Company
25 West 44th Street, New York City

General Film Company does not impose the 15 cent charge on any of its releases

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GENERAL FILM COMPANY



The Old Road to Prosperity

Q.—Until three years ago, Mr. X., you bought all your pictures from General Film Company. Is that so?

A.—Yes, sir, it is.

Q.—And since then you have dealt elsewhere, paying exorbitant prices, buying pictures over-rated as dividend payers for your house?

A.—Yes, sir, that's true.

Q.—Will you tell us then, Mr. X., what has been the outstanding benefit to you from this practice?

A.—Er—a saving in shoe leather.

Q.—What do you mean, a saving in shoe leather?

A.—Why, when I dealt with General Film Company I had to walk to the bank every day to put away my profit. Now I don't have to do that, thus saving shoe leather.

This fanciful examination reflects the actual situation of many a showman.

When it comes to swelling the bank balance of the other fellow many a showman has made a high record of late, whereas formerly he rented his attractions from General Film Company and used up an extra pair of shoes a year going down the street to put away profits for himself.

Absorbing the expense of distribution multiplied to an absurd degree, and "falling for" inflated values in muchly touted product, the motion picture exhibitor of the suffering type has resolved himself into a mere human shuttle —to an exchange for the picture, and then back to the *exchange* with the profits. His bank, which used to be a regular stop in his *General Film days*, is now omitted from his schedule.

The old route used to be: General Film—Theatre—Bank. It was a dependable old route.

There is no reason why he shouldn't return to it. Today General Film Company is in finer fettle than ever. Not only is it conserving distribution costs to the showman by delivering to him the extensive product of many manufacturers by one movement, but it leaves no exhibitor an excuse for seeking pictures elsewhere. It has added to its releases feature product of the most high class character—the incomparable Paralta Plays, truly the "pick of the pictures," purveyed through its exchanges by the Hodkinson Service.

Travel the old road. It never led elsewhere than to prosperity.

General Film Company
25 West 44th Street, New York

A magazine's success is measured by its advertising. Look at the "News!"

Little Talks With Foreign Buyers

(By PAUL H. CROMELIN)

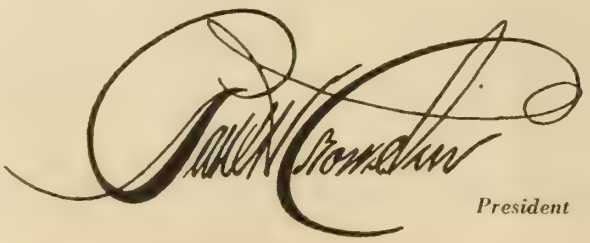
NUMBER ONE

The two big things in purchasing American film for the foreign market are (a) to know WHAT to buy and (b) at WHAT PRICE to

buy it. Knowledge of the American film field as related to the foreign market does not come in a day—or in a year. The market you are buying IN and the market you are buying FOR must, each of them, be at your finger tips. It takes *organization* to acquire the information *you must have.* Inter-Ocean has taken top place as a purchaser of foreign films in the American market because it possesses *the best organization of its kind* in the motion picture business to-day. We know the exact needs of theatres in Paris, France—and in Hong Kong, China. We know precisely what films are manufactured from month to month in the United States THAT FILL THE NEEDS OF THE PARIS EXHIBITOR—*and* his Hong Kong brother! In short,

"We Operate Everywhere"

we never *guess*, we go by actual *knowledge.* Mr. Foreign Buyer, isn't THAT fact worth something TO YOU? Oughtn't you get your American buying down to an absolute system—Inter-Ocean System? *It has never failed a foreign buyer yet!* Don't you feel that Inter-Ocean's claims to your American-purchasing business are worth investigation? Drop us a line for further facts TO-DAY.



President

INTER-OCEAN FILM

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Now Ready For World Sale

(Outside the United States and Canada)

Fifty-two World Films (Brady-Made) a year—

Featuring Ethel Clayton, Clara Kimball Young, Alice Brady, Carlyle Blackwell, June Elvidge and other celebrated stars.

Twenty-four Paralta Plays a year—

Featuring Bessie Barriscale, J. Warren Kerrigan, Henry B. Walthall, Louise Glaum and other screen headliners.

"Whither Thou Goest"—

A Thomas H. Ince production, featuring Orrin Johnson and Rhea Mitchell.

"Hunting Big Game in the Frozen North"—

The most wonderful hunting and adventure film ever taken in the Arctic Regions.

"Today"—

A Ralph Ince production, starring Florence Reed.

"The Mad Lover"—

A Leonce Perret production, starring Robert Warwick.

In addition to these sterling feature productions, Inter-Ocean has searched the Comedy field for sure fire laugh-makers. The result is that we can present to the most discriminating foreign buyers and exhibitors an array of comedy films that is unsurpassed in its box-office appeal.

Let the box-office be our judge. See us without delay for an inspection of:

Black Diamond Comedies *Bingo Comedies*
Vim Comedies *"Charley" (Mabel and Fatty) Cartoons*

INTER-OCEAN FILM CORPORATION
PAUL H. CROMELIN, PRES. & GEN'L. MGR.
220 W. 42nd ST. NEW YORK CITY

"We Operate Everywhere"

Exclusive Exporters of Speer Carbons—the BEST

Now ready for State Right distribution

The Authorized Film Version of

My FOUR YEARS IN GERMANY

By the ONE man who KNOWS

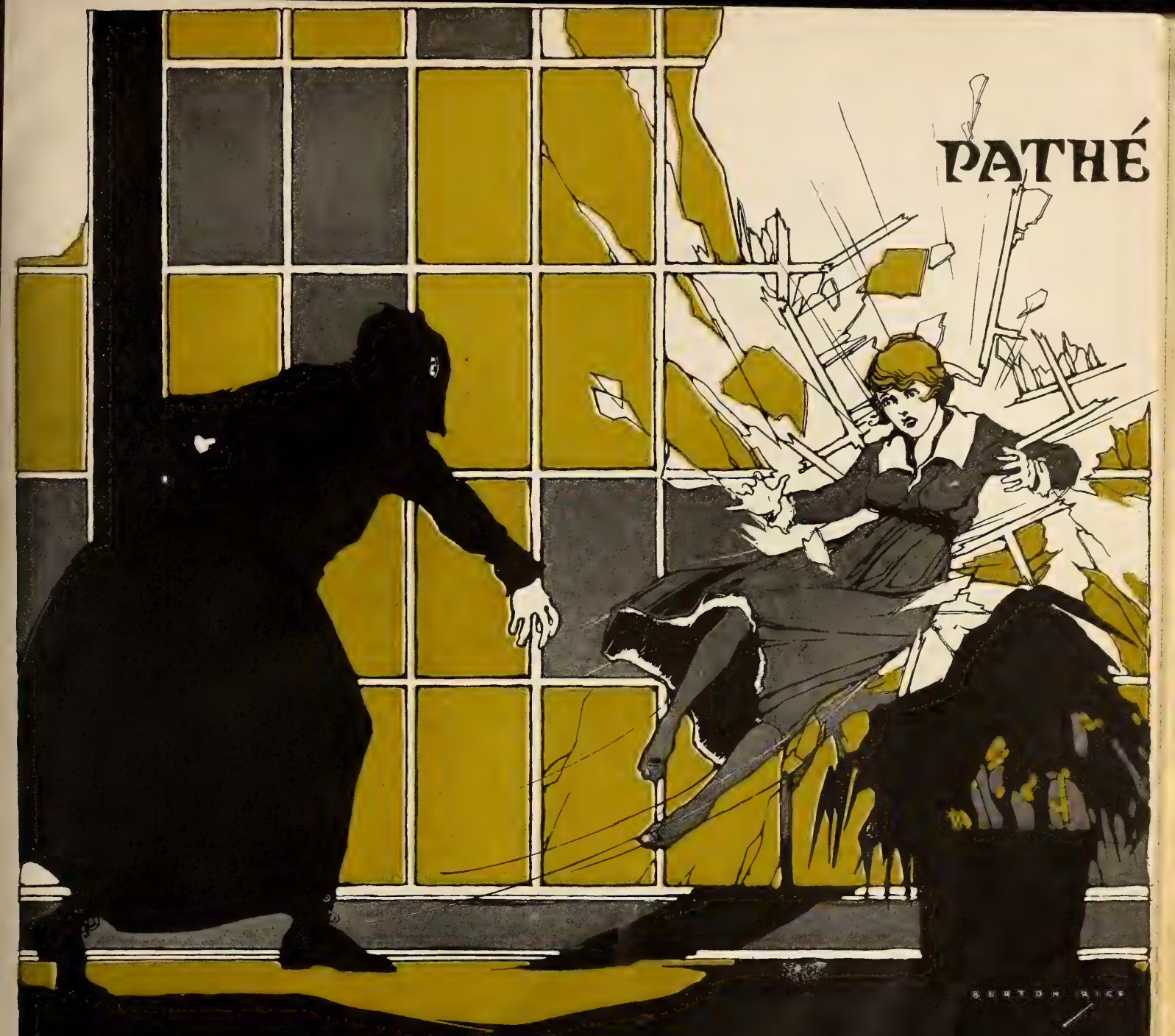
AMBASSADOR

JAMES W. GERARD

Directed by William Nigh

My FOUR YEARS IN GERMANY Inc.
601 CANDLER BULG. N.Y.





The experience gained from seventeen successful serials has made

The HOUSE of HATE

The best of them all!

The best stars —

PEARL WHITE and ANTONIO MORENO

The best feature production, with fine sets; with expert direction by George B. Seitz, who directed the tremendous success, "The Fatal Ring;" with a costly cast which includes Paul Clerget, J. H. Gilmour, John Webb Dillion and Peggy Shanor; and with a fascinating story of mystery and suspense by Arthur B. Reeve and Chas. A. Logue.

Pathe is proud of "The House of Hate." Without doubt it is the best serial that has ever been produced!

Released Mar. 3rd

BURTON RICE

PATHÉ



Audiences demand action, thrills, mystery, and suspense in a serial—

"The HOUSE of HATE"

has them all

The "Hooded Terror," a sinister and menacing figure, who captivates the imagination and whose identity is veiled in mystery, dominates the story. His errand is Death; his motive is the control of the great Waldon War Works. He may be Pearl Waldon's uncle, her cousin or any one of a number of persons. Your audiences will find the question of his identity more fascinating than that of the masked man in "The Iron Claw."

From the first scene in the first episode to the last scene in the last "The HOUSE of HATE" is the most sensationally dramatic story ever put upon the screen !!!!!!!



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A Pathé Serial is a better box office attraction than any other picture for it means fifteen weeks of big business

Just reflect for a moment, Mr. Exhibitor, what you have to offer in

The HOUSE of HATE

PEARL WHITE, admittedly the greatest of all box-office attractions;

ANTONIO MORENO, a feature star and a favorite everywhere;

A FASCINATING STORY, exciting to the last degree, written by the man who wrote "The Exploits of Elaine" and the "Craig Kennedy" stories—Arthur B. Reeve, and Chas. A. Logue;

SUPER-DIRECTION, by George B. Seitz, director of "The Fatal Ring";

FEATURE PRODUCTION, with the finest and costliest sets ever used in a serial!

No matter what the weather, past successes prove that Pearl White in "The HOUSE of HATE" will be the biggest attraction of 1918!

PATHÉ



Ask the nearest PATHÉ *Exchange to screen for you the first episodes. We wait your verdict with confidence—"The* BEST SERIAL YET"

Mr. Exhibitor, you have the unimpeachable evidence offered by the phenomenal success of past PEARL WHITE SERIALS—

"The Perils of Pauline," "The Exploits of Elaine," "The Iron Claw" and "The Fatal Ring." Nothing can be more certain than that

"The HOUSE of HATE"

will be the greatest success of them all!

It has the stars; it has the cast; it has the story; it has the skilled direction; and above all it has the Pathe experience.

Produced by ASTRA — BOOKING NOW: Released Mar. 5th

WILLIAM RUSSELL

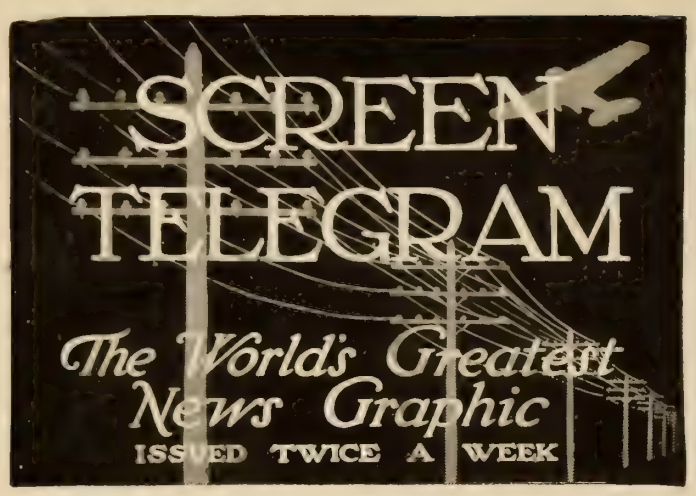


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Exhibitors are entitled to some proof other than "Say So" —other than camouflage, some tangible evidence that our expressions of good faith, fairness, and equity are just exactly as represented.

Request any Branch Manager to show you the original of the following Triangle Order No. 395, dated July 5, 1917:

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S. A. LYNCH, *President* R. W. LYNCH, *Vice-Pres*

TRIA

ORDER No. 395

mind that unless the exhibitor makes money, we cannot. You must at all times be guided by the fact that a contract is only profitable when it insures profit to both parties; that you are giving your greatest service to the Triangle when you give your greatest service to the exhibitor."

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TING CORPORATION

NEW YORK

FRED KENT, *Treasurer* Y. F. FREEMAN, *General Manager*

NGLE

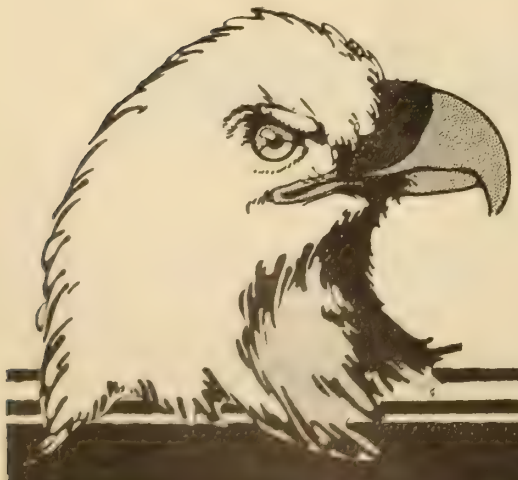
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BY
WILLIAM J. FLYNN
(RECENTLY RETIRED)
CHIEF of the U.S. SECRET SERVICE

SO THAT ALL GOOD AND LOYAL AMERICANS, NO MATTER WHAT THEIR ORIGIN MAY BE, WILL HAVE AN OPPORTUNITY TO SEE TO WHAT DEPTHS GERMAN DIPLOMACY HAS DESCENDED."

—Moving Picture World, Feb. 23, 1918.



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It is entirely about the enemy, those deported, those recalled and those STILL ON AMERICAN SOIL. It is a picturized justification for America's entry into the war for democracy and universal freedom.

It is a thrilling, smashing subject of international importance. There is nothing else available to exhibitors that can compare, in timeliness, in theme, in public interest, in appeal, in patriotism of subject and *certain* results with

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WITH THE POPULAR STARS

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6422 Newspapers published the story as a serial over a period of one year. Over 40 Million people have read the story

The New York World has published the story 3 times in three years and is now publishing it again

Over 3.000.000 Tarzan books have been sold and publisher's cannot supply books fast enough today to the trade, even window displays had to be broken up to supply the demand.

TARZAN HAS HAD MORE READERS THAN ANY TEN FICTION OR HISTORICAL DOCUMENTS IN HISTORY.

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Exhibitors Addres

IT IS THE WIDEST READ, BEST KNOW
STORY PUBLISHED SINCE MAN LEARNE



HERE IS THE RECORD OF TARZAN OF THE APES

Capacity business at all performances during rain, snow and sleet storms.

Standing room at two performances with temperature at 7 below zero.

Hotel agencies and speculators selling seats at 50¢ premium.

Increase of second week over first $2.756.00

Increase Feb. 9 and 10 over corresponding days week before $1.392.00

During violent sleet storm 564 people stood in line outside Theatre when Firemen stopped seat sale.

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OF AMERICA

1604 BROADWAY, N.Y.C.

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25¢-50¢-75¢

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For W. Penn., Ohio, Indiana, Kentucky and W. Virginia: United Business Assn. of Penn., Inc., 224 Columbia Bldg., Cleveland, Ohio.

For State of Michigan: The Strand Features, 94 Griswold St., Detroit, Michigan.

For N. Illinois and S. Wisconsin: Unity Photoplays Co., 207 So. Wabash Ave., Chicago, Ill.

For Minneapolis, Minn.: Standard Film Exchange.

For Omaha, Neb.: Standard Film Exchange.

For St. Louis, Mo.: Standard Film Exchange.

For Kansas City, Mo.: Standard Film Exchange.

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For Colorado, New Mexico, Wyoming, Utah and S. Idaho: S. Wanson and Nolan Supply Co., Denver, Colo.

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Many a packed house is directly traceable to an advertisement in the "News."

This tells the story:—

February 14, 1918.

Mr. W. A. Johnston.

Dear Sir:

I am taking the liberty of informing you that during a recent discussion among the different salesmen and exhibitors of the Western part of New York State, the question arose as to what was the best trade publication, both from an advertising standpoint and in the way of editorial value. For our own benefit as well as that of the exhibitors, we salesmen decided to check off the magazines we saw the most of in the picture houses and report a week later.

Let me inform you that MOTION PICTURE NEWS has them all licked. The exhibitor has to read it to get the best information from every angle on the pictures produced. The salesman has to read it to keep up with the trend of business. Taking it all in all MOTION PICTURE NEWS is like a Liberty Bond—a good thing to have around.

Trusting that this information will be of some value to you, I remain,

Yours very truly,

S. RYER BANKS,
Salesman.

Address:
531 W. 159th St.,
New York City.

And so does this:—

$1,091.00 is the total amount of subscription receipts received by MOTION PICTURE NEWS for the past three weeks (Jan. 31st to Feb. 14th, inc.).

Advertisers should call and analyze these receipts.

They show the *solid* establishment and healthy *expansion* of a journal whose record is unrivalled in the whole trade publication field.

The large percentage of renewals *prove* —no arguments are needed—a publication that is *retaken* for its own intrinsic value, that is *read*, that is solidly and broadly *intrenched*.

The *new* subscriptions tell of the sweeping editorial success of our new sub-editions —the West Coast, Central States and Eastern (to follow).

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EXPERIENCED showmen recognize it is absolutely necessary to offer their patrons unusual productions at frequent intervals. The tremendous demand for the two THOS. H. INCE special attractions, "THE ZEPPELIN'S LAST RAID" and "THOSE WHO PAY" and the great SIDNEY OLCOTT success, "THE BELGIAN," is proof-positive that their exceptional advertising value is an established fact, while reports of smashed box-office records from all sections of the country testify to their powerful appeal in EVERY neighborhood.

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FRANK G. HALL, President

Top O' The Times Bldg., New York

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DETROIT—304 Jos. Mack Bldg.
DENVER—1735 Welton St.
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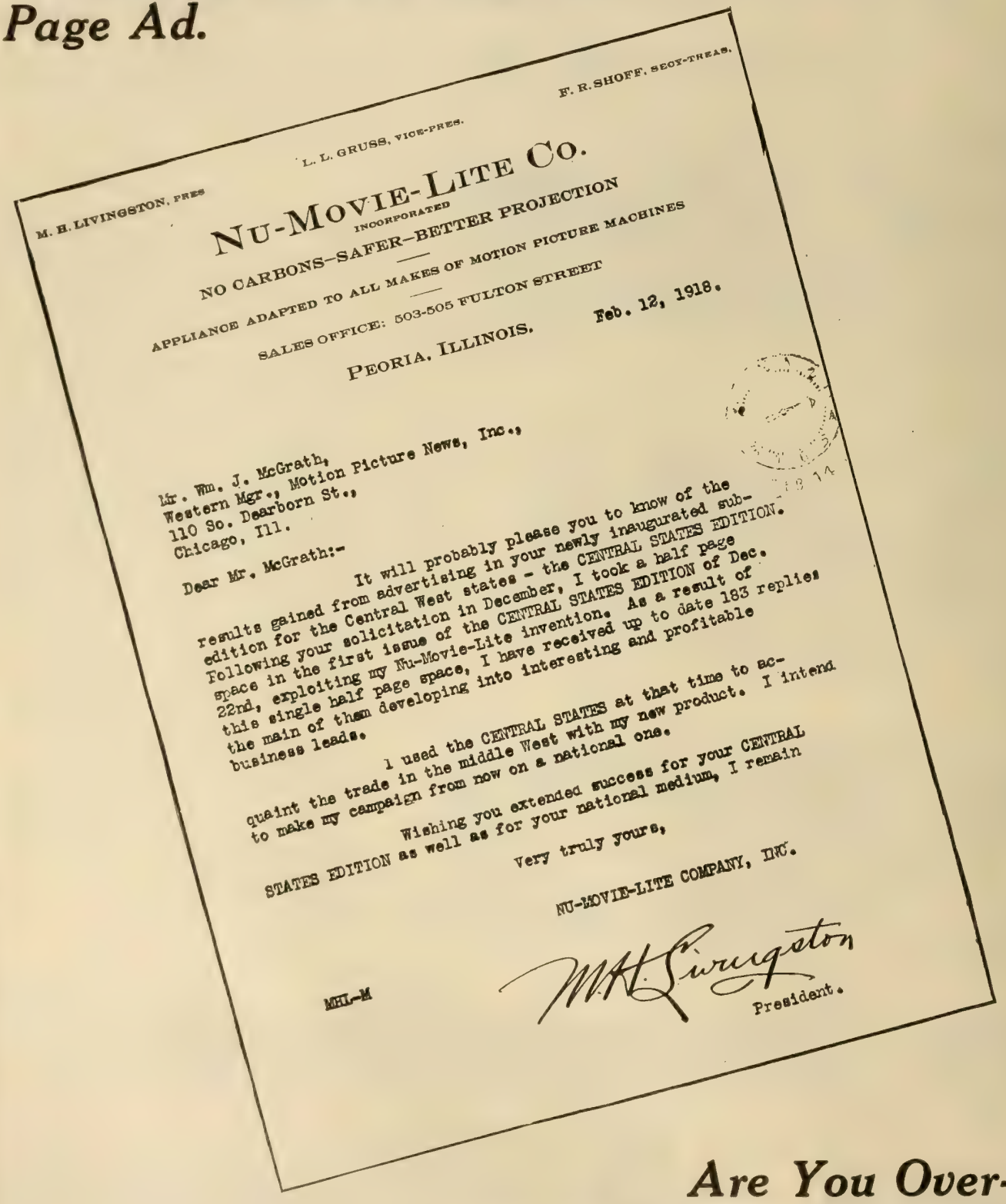
PHILADELPHIA—1325 Vine St.
CINCINNATI—301 Strand Theatre Bldg.
ST. LOUIS—301 Empress Theatre Bldg.
CLEVELAND—310 Sloan Bldg.
WASHINGTON—8 E St., N. W.
KANSAS CITY—1120 Walnut St.
SAN FRANCISCO—191 Golden Gate Ave.
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SOUTHERN STATES FILM CO.:
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SALES OFFICE: 503-505 FULTON STREET

PEORIA, ILLINOIS. Feb. 12, 1918.

Mr. Wm. J. McGrath,
Western Mgr., Motion Picture News, Inc.,
110 So. Dearborn St.,
Chicago, Ill.

Dear Mr. McGrath:-

It will probably please you to know of the results gained from advertising in your newly inaugurated sub-edition for the Central West states - the CENTRAL STATES EDITION. Following your solicitation in December, I took a half page space in the first issue of the CENTRAL STATES EDITION of Dec. 22nd, exploiting my Nu-Movie-Lite invention. As a result of this single half page space, I have received up to date 183 replies the main of them developing into interesting and profitable business leads.

I used the CENTRAL STATES at that time to acquaint the trade in the middle West with my new product. I intend to make my campaign from now on a national one.

Wishing you extended success for your CENTRAL STATES EDITION as well as for your national medium, I remain

Very truly yours,

NU-MOVIE-LITE COMPANY, INC.

MHL-M

M. H. Livingston
President.

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WINS BIG SUCCESS

with

TAYLOR HOLMES

in the George K. Spoor feature

"UNEASY MONEY"



E. C. Bostick, of the Merrill Theatre, Milwaukee, says:

"We did exceptionally big business with 'Uneasy Money,' and it is gratifying to say that Taylor Holmes is becoming more and more popular in this house every time he appears."

PICTURE HITS OF THE YEAR!

Look over this list and if you have missed any you and your patrons have something in store:

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presenting Mary McAlister

"THE SMALL TOWN GUY"
presenting Taylor Holmes

"TWO BIT SEATS"
presenting Taylor Holmes

"THE FIBBERS"
presenting Bryant Washburn

"MEN OF THE DESERT"
presenting Jack Gardner

"EFFICIENCY EDGAR'S COURTSHIP"
presenting Taylor Holmes

"SKINNER'S BABY"
presenting Bryant Washburn

"THE RANGE BOSS"
presenting Jack Gardner

"THE DREAM DOLL"
Written and directed by Howard S. Moss

"GIFT O' GAB"
presenting Jack Gardner

"YOUNG MOTHER HUBBARD"
presenting Mary McAlister

"FOOLS FOR LUCK"
presenting Taylor Holmes

"PANTS"
presenting Mary McAlister

"OPEN PLACES"
presenting Jack Gardner

"THE GOLDEN IDIOT"
presenting Bryant Washburn

"THE MAN WHO WAS AFRAID"
presenting Bryant Washburn

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Distributed by George Kleine System throughout the United States

Perfection Pictures

Motion Picture News

Vol. 17 No. 9. March 2, 1918

The Week in the Film World at a Glance

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WM. A. JOHNSTON, *Pres. and Editor.* HENRY F. SEWALL, *Vice-Pres.* E. KENDALL GILLETT, *Sec. and Treas.*

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THE GREAT AMERICAN COMEDY

Every author of note has aspired to write the great American novel. "Ruggles of Red Gap," by Harry Leon Wilson is IT, in comedy drama form, because it strikes the keynote of American democracy. It remained for George K. Spoor to discover it as a master picture. It is now presented with Taylor Holmes and an all star cast.

DISTRIBUTED BY GEORGE KLEINE SYSTEM THROUGHOUT THE UNITED STATES



GEORGE K. SPOOR PRESENTS

TAYLOR HOLMES IN RUGGLES OF RED GAP

AT ALL FIRST CLASS PICTURE THEATRES

ASK WHEN!

VAN NICE

Perfection Pictures

FEB 20 1918
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"When you see it in 'The News' It's News"

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

"The Exhibitors' Medium of Communication"

Volume 17. No. 9 March 2, 1918 80

Pictures and the Public

TO produce pictures the public wants, is, after all, the prime problem of the industry.

The progressive producer is progressive insofar as he realizes this all important necessity; insofar as he diligently feels and successfully senses the public pulse beat.

To produce pictures with the eyes turned inward only—or worse still, with the eyes turned backward upon the past ideals of production is to retrogress, rob the picture of its wonderful future—and assure commercial failures.

The National Board of Review has done an excellent thing.

At a private review of a picture of notable quality a large and representative group of critics was asked to express its views as to proper trend of picture production.

We give the following, each one of which is highly interesting.

* * * *

"THERE should be simplicity in acting, not straining for effect; higher ideals in the subject matter of scenarios; clean, healthful moral tone—no off-color undertone."

"Have more plays with plenty of good heart appeal, to stir sympathy and leave food for thought. They could be truer to art by being truer to human nature and real life. Comedy appeals less vulgar and emotional appeals less primitive. Intelligent audiences are asking for *less punch* and *more sincerity* in the moving picture."

"The aim of the motion picture should be to present life truly and not falsely. More attention should be given to simplicity of stage setting. A person of taste should choose the wall paper, which is the worst offender."

A former member of the faculty of Columbia University, Department of English, was specific in his suggestions. He said:

"1. Conceive the picture *as a whole* before any work on it is begun.

"2. Let the fundamental controlling factor be art—not expense or the featuring of a star.

"3. Remember that this art *combines the pictorial and the dramatic*. Use more pictures for their beauty of scenery and atmospheric effect. What makes the audience sigh with content is a particularly beautiful setting or background.

"4. Put perfection of form or beauty of face (mere prettiness) in the second place, and get *people who can act before the camera.*

"5. Avoid the rapidly growing list of motion picture conventions and hackneyed devices. They are due to lack of imagination or to a low intelligence on the part of the director.

"You cannot make a photoplay out of a novel by omitting the words, nor out of a play by omitting the acting, nor out of an opera by omitting the music. In each case the beauty of language, the development of action, and the harmony of music *must be replaced by and compensated for by pictorial representation,* which, *in its own way,* is as excellent as good literary style, fine acting, or perfect music."

* * * *

"PHOTOPLAYS founded on historical events meet with less favor than does a picture story concerning a subject in which the general American public is vitally interested—not necessarily the present world war or national problems, but more particularly picture fiction of simple present-day life. The more simple the picture and the more humane its appeal to the average layman, the more popular it is. As the legitimate stage has divorced forever the old type of 'blood and thunder' melodrama, so is the photoplay world educating the public to better appreciation of pretty but plain and plausible themes to the elimination of the 'murder and revenge' variety formerly so popular."

"The motion picture of to-day is the magazine story of yesterday," said a successful scenario writer. "But as the magazine story has steadily declined in popular favor, would it not be well for the producers to watch carefully to the end that their public may not grow weary as did the magazine readers? For do we not see displayed on the screen to-day the same repeated and monotonous plot so long worn threadbare in the magazines, i. e., the young American hero rescuing the heroine from the clutches of the villain?

* * * *

"THE comedy now displayed in motion pictures is beneath the intelligence of an American audience. It is played with a rapidity of movement from start to finish that robs it of all merit. The story—if it can be called such—is of the most foolish order, unworthy of any praise whatever. *Good* comedy is more difficult to write, as it is to produce, but it should *stay.*

"While the motion picture is eminently suitable for the portrayal of physical action, it is equally suitable for the portrayal of *mental action.* So many producers rely almost wholly on physical action as to throw the picture into the dime novel class. Mental action is the real essential of a good play in the pictured drama as well as in the spoken drama. Too much action in motion pictures is just as bad as too much action in stage drama. It is the combination of different degrees of action *plus mental action* that makes the good picture play and has always

(*Continued on next* page)

Speaking Editorially:

The "Why" of the War

THAT value of the screen as a political weapon which we have so long been talking about is being given some pretty good tests with the nation at war.

Pictures calculated to arouse patriotism have been testing it for some time; trailers aiming at domestic propaganda have been given their opportunity.

But it looks to us as if the big test is to come in the pictures that flash on the screen the titles, "The Eagle's Eye" and "My Four Years in Germany." For here is picture entertainment plus the most vital of propaganda—the message that aims not merely to inspire but to bring home to the hundred million the "*Why*" of the war.

In the one, Ambassador Gerard, the man who knows what Kaiserism is at home, on its own stamping ground, tells the mothers at home the "*Why.*"

In the other, ex-Chief Flynn, the man who has fought Kaiserism as it is within our gates, on our hearth-stones, tells the mothers at home the "*Why.*"

Exhibitors—it would seem to us—can give no greater contribution to aid in furthering the war than to be able to say that *they* helped in the telling of the "*Why.*"

Hitting the "High Brows"

THERE is a suggestion for live managers, in the news story elsewhere in this issue, regarding co-operation between libraries and motion pictures. Quoting from a recent number of the Library Journal, it says:

"Many managers are quite glad to preface or append to the film, a word that the book may be borrowed for reading, from the local library. Conversely, when a book film is to be presented, the library may well advertise that fact by displaying a movie poster and with it copies of the book in question or of cognate books and periodical articles. One library in Indiana has arranged with local managers to share in the net returns where the library advertises the book film in this way."

The suggestion has particular value in the small "home" community where a single local library is the rule. It may well prove the wedge breaking into the "upper crust" that holds its nose just a shade above the "movies."

We Ask Your Pardon

EVERY now and then we think of something we'd like to say about specific pictures on this page—but we refrain.

We fear the accusation ever present in the background of aiding to "advertise."

But elsewhere on this page we have just spoken of "library-co-operation" as a means of breaking into the "upper crust." It brought to our mind thoughts of the Benjamin Chapin series of Lincoln pictures.

We like them as entertainment—we imagine everyone will—but we liked them even more for the opportunity we felt they offered the exhibitor to satisfy that hypercritical "better class" portion of his audience that always demands "something better," that always tilts its Grecian nose at "ordinary movies."

And, with all our modest opinions of this page, we believe that we may be pardoned for mentioning anything that contributes to that much-talked-of "elevation."

The Men Higher Up Than the Highest

WE know a film man whose hand we'd like to shake. You will want to do the same. In fact, we'd like to shower him with bouquets, rent a few of his features—even though we own no theatre—and even go so far as to promise never to use his name in connection with a rumor story.

Why all this good will? Because this film man recently wrote a letter to another big film man—and made it a stiff-arm punch at an abuse that We, You and the Other Fellow have long found irritating and irksome.

We'll let you get the whole story from the letter. As it comes to us, it reads somewhat as follows:

"My Dear Blank—This is to remind you that we have an appointment and that I am still waiting for a call from the Secretary of your Secretary's Secretary. This morning I phoned and was able to reach the under butler of your secretary's valet. This was a big spot in my day. Before this I was only able to get as far as the footman to your third assistant's chauffeur.

"God knows whether this letter will get any higher than the assistant to your stenographer, but if it ever reaches your own, individual, personally conducted, executive eyes, wheel around in your swivel chair, you big stiff, and tell God to call me up.

"Yours bolshevikily,
"Blank Blank."

"Dictated by me to me. Read by me. Signed by me. Mailed by me."

The letter brought an immediate reply.

The Right Man

RAYMOND FOSDICK, in charge of the Government's training camp activities, has chosen well in selecting the committee of motion picture men to co-operate with him.

And especially well has he chosen in naming P A. Powers as chairman of the committee.

For Mr. Powers, while finding little time to talk, has found ample time since the outbreak of war to work—and work with knowledge and sincerity in the task of harnessing the screen to the nation's service.

Pictures and the Public

(*Continued from preceding page*)

made the good stage play. A consideration of this fact, I believe, would tend to greatly elevate picture plays."

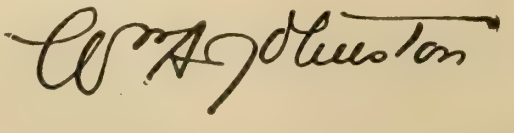
* * * *

THESE opinions are very valuable.

They are not mere theories, nor narrow conceptions of art for art's sake.

They reflect, as a matter of fact, the practical, commercial experience of the stage and the publishing business.

The producer who looks over them, or who looks backward or inward today has no just complaint against the motion picture and its market. His fault lies, as he looks, within.



Serving It with Speed and Ginger

A WELL-KNOWN film man was finding fault with us the other day. (We heard you. Of course, that isn't anything new.) The tenor of this particular complaint was:

"Say, you trade paper fellows are slow. Why, there's more real news flying around under cover that you don't get. Lots of things happening.

Then we laughed.

And we recalled to his mind the merger rumors that had been so persistent three and two months ago. How they had actually broken into print in some publications. And how they were now in a limbo of forgetfulness beyond redemption.

Then he laughed.

* * * *

BUT it isn't any laughing matter. This conversation is brought to our minds and mentioned here because of an interview on state rights conditions throughout the country that appears in this issue.

Jesse Goldburg has just "made the circuit." What he has to say on independent marketing conditions is interesting. But of particular interest to us was this one sentence:

"The program field is suffering because exhibitors are worrying and upset over rumors of shifts and changes they hear are happening in New York."

So it goes. New York creates rumors—then laughs them out of existence. But before they die the Underground Pipe Line has caught them, and they are relayed over exchange counters, in film building lobbies, from talkative salesmen.

Marching on forever. Page 1305

* * * *

AND as a matter of fact there is nothing to worry about. The big men of the game were never devoting so much honest-to-goodness working time to thought—to definite plans—to moves for economy.

F'rnstance:

Two different film men told us last week that they had been offered real coin—one $500, the other $1,000—by a film magnate if they could "induce" some other magnate to steal two directors from him.

Why?

Because the particular directors are on long term contracts at sky-high salaries.

And the magnate holding the bag is down to earth.

* * * *

THIS incident chimes in nicely with an interview Carl Laemmle has in this issue giving some concrete instances of the manner in which star's salary demands are tumbling.

The interview was brought forth by a short editorial note we ran last week headed, "Are the Stars Falling."

Carl says they are—and tell why.

Which should be another incentive to good cheer on the part of an exhibitor suffering from restlessness induced by rumoritis. Page 1262

* * * *

SPEAKING of exhibitors suffering from restlessness, we couldn't blame an exhibitor much if he felt a bit bewildered at the number of co-operative booking associations being shot his way these days. Br'er Pettijohn and Harry Rapf are out on the road explaining one, Tom Hamlin has long had one in his vest pocket up in the Northwest, Mayer Silverman is working out Pittsburgh way, Mississippi boasts another.

This week brings the latest. It's The United ——

WE wonder how much exhibitor co-operation will be given to our feature article this week? We are not responsible. It came from a fellow who signs himself "Anarchist" and who confesses—confesses, mind you—"I Am an Exhibitor."

We hasten to say once more—we are not responsible.

For this fellow "Anarchist" sure does say some scorching things. He's worse than an anarchist—he's a bolshevik, or minshivik, or whatever the worse kind of "shivik" is.

Maybe he's right. If he is—give us the credit and the glory for the article; if he's wrong—

We are not responsible.

* * * *

WE remember once, about four years ago, going to a projection room in the World's Tower building to view the first release of a newly-formed company, "Greene's Features."

"Who's this Greene?" we asked.

"Boston fellow," replied the other spectator. "Pretty big punkins up there, I guess."

"Huh! Trying to bust into wider pastures! Huh!"

Woe unto us! *"Trying,"* we said.

And this week William A. Johnston writes, "What Kind of a Fellow is—Greene?"

And the man he tells you about is the—

Greene of "Greene's Features." And—

Walter E. Greene of Paramount-Artcraft!

* * * *

THE strength of pictures as special Broadway attractions seems to run in cycles. First you have a flood of special pictures, all making money; then a flood of pictures, all forced-runs and losing money; then no pictures at all—aside from the regular photoplay theatres, of course.

Just now the tide seems to be in. Metro, having broken the ice with "Lest We Forget" is following with "Revelation" at the Lyric. This Nazimova feature is touted as a world beater by those who have seen it.

And down at the Broadway "Tarzan of the Apes" is well into a real, husky Broadway run—and making money.

Which means that someone should give Harry Reichenbach a vote of thanks—or, maybe, another gold cigarette case. For the silver-maned one has certainly shown some stunts. He gave Broadway the first show banner it has seen across a street since Harry pulled the trick a year ago, he resurrected the herald on a metropolitan scale—600,000 of 'em—he—

Well, we have just learned that an arrangement has been completed by which the First National will distribute "Tarzan."

* * * *

We have almost finished this page and we haven't told you about the real big thing with this issue.

It's a special sixteen page insert descriptive of the new Grauman "million dollar theatre" in Los Angeles.

Just to keep the country balanced properly Los Angeles springs this wonderful temple right on the heels of New York's Rivoli. And after reading what J. C. Jessen says of Grauman's we know of a sure way to start a fight—and a good scrap—

Lock J. C. Jessen, who wrote up Grauman's, and R. E. Pritchard, who wrote our Rivoli insert, in one room and start them argifying. Nuf sed!

Both members of this club, gentulmen!



"Mebbe it isn't as bad as this—but some of them do seem to think an exhibitor is a hybrid, halfbreed, lowbrow geek, a combination what-is-it and what-not!"

"I Am An Exhibitor!"

An Anonymous Communiction, Signed "Anarchist"—From a Man Who Considers the Above Statement a Confession—

Dear Mr. Johnston:

There is no denying that Teddy is our greatest little argifier, but there are times when I think I could give him a run for first honors. Seems like I am always going over the top for someone or something. Right now I am in the throes of a double-header with you as one of the bones of contention. (No baseball application to the word "bone.")

In the language of "Constant Reader," that most consistent of all our anonymous letter writers: "A" says that all motion picture trade journals are completely subsidized, being controlled, written and edited by their advertisers, principally producers; "B" says it's a damli. I be "B" and want to prove my case. And this letter is the test.

Therefore I conjure you, brother, in the name of the sacred Brotherhood of the Slaves of the Lamp, to publish this effusion en toto, unscarred by blue pencil, scissors or enervating censorship. Do not permit that saphead "A" to hand me an equine vaccination.

I am an exhibitor. There, it is out, and I feel better. I admit my sin and error freely. Whether it is a disease or a pernicious habit I know not, but I DO know that it is practically incurable. (The man who invents some marvelous vaccine which will offer immunity to men threatened with exhibitoritis will be deserving of all the honors his country can shower upon him, but it hasn't been did, as yet.)

I have kidded myself into the idea that I am a fairly intelligent animal, even in the face of my embarkation into the exhibition game. This I excuse as a temporary mental abberation. I really believe that I manage my theatre with energy and ordinary hossense, and, because I am an ex-newspaperman, I can turn out fairly readable and attractive ad-copy.

Having a theatre, I naturally nurse a grievance. I say "naturally" because no one ever heard of an exhibitor without a grievance. Theatres and grievances travel in pairs, Siamese-twin-wise. I want to air my pet grievance and "A" says you won't supply the atmosphere. I say that you will give me space to rant in even though you may not agree or sympathize with me.

My theatre is located in a moderate sized town not far from the Great Dark Way and I don't suppose that I face anything very unusual in the way of opposition or obstacles to success. I find, in striking up an average for a year, that I am knocking out about the same revenue as I could earn at a copy desk on some newspaper. But to do this I had to make a rather heavy initial investment, face always the hazard of bad business, AND include my personal services, when the latter alone would have returned me an equal stipend. That is by the way, however, and not the real grievance.

Owing to my nearness to New York I have gradually acquired an interesting and extensive acquaintanceship among film men. My newspaper experience has made me a blood-brother to most of the publicity men and through them I have met many executives in the various home offices. Exchangemen have come to tolerate me even in the face of my iniquitous exhibitorship, and will sometimes speak kindly to me, explaining patiently why I should refrain from peeved protest when my service arrives in a condition which lends the impression that it has been shipped through the subway; divided into eighty seven parts; decorated throughout by dirty film "CLEANERS"; inspected by some ruffian who makes patches with adhesive tape and eliminates all finales as un-essential to the plot. Occasionally they take me out to lunch (exchange managers, not inspectors) and expound film exchange operation for a couple of hours, leaving me always with the impression that exhibitors ought to be glad that they are on the books at all, even if we are designated by numbers like Ossining sojourners. "By their key numbers shall ye know them."

All of these film men discuss the genus "exhibitor" with brutal frankness, dissecting him in what they firmly believe is a fair, impartial manner, and they often lay before me the results of their diagnoses, with the deprecatory provision: "Of course this doesn't apply to exhibitors of your type, old top, but men of your type are so DAMNED rare in the exhibitor field."

And the crystallization of all the heavy brain work of producers, distributors and exchangemen seems to sum up about as follows:



"I guess I ought to consider myself lucky to be granted a contract. It's like handing me a peerage, or putting me in the Blue Book. Anyway that's the impression their conversation gives me."

"The average exhibitor is an illiterate lowbrow, incapable of coherent thought, destitute of any power to analyze his own problems, wholly without understanding as to the first fundamentals of the business in which he is engaged." And the "average exhibitor" is generally estimated to mean from eighty to ninety per cent of the exhibitors of the country.

Now see here, W. A. J., you know darned well that I am not tilting at a windmill because you hear the same sort of junk every day yourself. It has been one of the popular indoor sports to pan the exhibitor for a poor, simple nut, for so long now that everybody believes it, INCLUDING a certain number of self-sufficient exhibitors who look upon the man in the sticks as something akin to a town constable running the Opry House two or three nights a week. And I hereby register an emphatic protest.

"Anonymously," you may opine. True, true, and for the best of reasons. I don't want to be deprived of future emanations of erudition from these same sources. Understand, I like most of these boys immensely, personally, but they do lead off my Angora when they get on this "illiterate exhibitor" stuff. Why! one publicity man told me the other day that his boss would give him the gate if he ever used a word with more than three syllables in circularizing exhibitors. And this boss of his is one of the type who would wire Mr. John Homer, Rome, Italy, asking for his price for film rights on the Iliad, unless he was forcibly restrained by his mentors.

How erbout it? Do you agree with this indictment? Do you believe that the "average exhibitor" is a brainless pup? Is he lower on the mental register than the general run of retailers?

I'll tell you what I see back of all this chatter; what I see reflected in every trade journal, including the undisputed leader, the Motion Picture News (advt.): I see ham actors and actorines drawing down more money per week than they could earn in any other business in a year; I see many first-class plumbers, chauffeurs, shopgirls and seamstresses spoiled to make awful "screen artists" (save the mark).

I see salaries paid to executives which are all out of proportion to the services rendered for these salaries. I see exchangemen getting from one hundred to two hundred a week when the same expenditure of brain power and efficiency in any other line of endeavor wouldn't net them more than seventy-five. I see brainless and senseless duplication of exchanges; unbelievably bad, though wonderfully expensive, advertising; unscrupulous, unprincipled business policies; exploiters of the "quick turn-over-God-care-for-the-dying" type of financiers (?); short-change artists suddenly elevated to the altitude of "magnates"; oh! Lawd, I see so many things you'd never have space to print them all and would be libelled if you did (although you'd win your case if you were).

Now I'll admit that not all exhibitors use academic English and may have a penchant for such words as "ain't," "fillum," "vodderveel" and sich like, and they may not know a split infinitive from a split second; they may even think that a double negative is first cousin to double exposure, but in all this I hold that he has nothing on some of the men higher up. The proportion of illiteracy remains about equal. I know that this is *lese Majeste,* but it is nevertheless true. Probably it would have been wiser if some of our exhibitors had stuck to the last, the forge or the razor, but this is true of all industries and does not condemn the entire exhibitor-personnel of the country to general illiteracy and idiocy. Actually, the one strongest evidence of mental weakness they have collectively shown has been their entrance into a business whose destiny has been for years in the hands of men who have had the idea that "principle" represents something that runs a high school.

I say that the average exhibitor is NOT an illiterate. I say that they CAN think for themselves, that they CAN and WILL analyze their own problems and that finally they will effectually demonstrate their capacity for right thinking when some intelligent men assume control of this fool business and *give them something to think about.*

Up to now I have seen nothing emanating from our so-called leaders but press-agent piffle and hopeless junk. They offer us advice; Lord! yes, pages of it, but it's all so damn bromidic and valueless! We complain of a belliake and they say, "TAKE WINDEM AND SHOOTEM'S PUNK PICTURES FOR PALE PROFITS." We yelp about the war tax and they say, "Cheer up! We are with you in spirit. Pay up and later times may be better. We AIN'T agoing to lose," etc. OH pshaw! I am going to quit. If you print this and say you want it, I'll send you another. Well?

Lewis Stone Films on Way East

Delcah Photoplay Company Has First Two Productions, "Inside the Lines" and "Man of Bronze" Ready to Show Trade

JOSEPH MONTROSE, general manager of the Delcah Photoplay Company, is on his way to New York with the first two photoplays made by this new organization of Los Angeles, in which Lewis S. Stone is starred. Mr. Montrose was for a number of years associated with Oliver Morosco as manager of Morosco's theatres in Los Angeles. More recently he served as manager of Klaw & Erlanger theatrical attractions on the West Coast. While in New York he will make his headquarters with the latter company.

One of the photoplays is an adaptation of Lewis Stone's speaking stage success, "Inside the Lines," which ran one season at the Longacre theatre, and the following season in Chicago, with Stone in the starring role. The play began a successful run at the Apollo theatre in London, ten months ago, and is still playing to good business. The play is an adaptation from the Earl Derr Biggers novel, and both the story and play were used by Monte M. Katterjohn, who prepared the screen adaptation. The supporting cast in this subject includes Margaret Clayton as leading woman, George Fields, Joseph Singleton, Helen Dunbar, Ida Lewis, Willard Wayne, Arthur Allardt, Nick Cogley and others. Every player has had experience on the screen. "Inside the Lines" is a story of Germany's secret service octopus, with suspense sustained to the last hundred feet of the film. The photoplay is decidedly timely, dealing as it does with a subject daily under discussion.

The second production is titled "The Man of Bronze," and is an original photoplay by Karl Koolidge, which has a decided western atmosphere. Miss Clayton, Harry Von Meter and George Fields are Mr. Stone's principal supports, and some exceptional work is done for the screen by Teddy, the "dog with the human brain." Both productions were made under the direction of David Hartford, former stage director for Oliver Morosco, and who had two years' experience with the Thomas H. Ince organization.

Lewis Stone is considered by speaking stage producers as one of the best leading men of to-day, and for this reason his debut in pictures will be watched with interest.

Films to Teach Fuel Saving

Industrial Department of Universal Will Assist Fuel Administration in Demonstrating to the Public Proper Fire Room Methods

PLANS for a motion picture campaign as part of a great national drive having for its object the prevention of another such fuel famine as recently crippled the nation's industries have been submitted to the Fuel Administration by the Universal Film Manufacturing Company through its industrial department and have received the O. K. of Administrator Garfield. Although various mediums are to be used in waging the conservation fight which is expected to save to the country at least 100,000,000 tons of coal a year, moving picture films will form the first line of attack. The fight will be carried right into the trenches of the manufacturers and their engineers and firemen, the weapons of attack consisting of two reels of film showing proper and improper fire room methods. Six leaks through the profits earned by the sales organization may be allowed to escape as the result of fire room inefficiency as will be pointed out.

When completed, the films will be turned over to Mr. Garfield, who plans to distribute them broadcast through the medium of the various manufacturers' associations, Boards of Trade, engineer and firemen's labor organizations, etc.

It is planned eventually to issue moving pictures which will show householders what fuel waste in the home is costing them. This will also be done by Universal in cooperation with the government and the films will, in all probability, be released through the medium of the Universal Screen Magazine in addition to the Fuel Commission's other channels of distribution.

Universal to Show Munitions Plant at Work

To serve as a direct appeal for support of the Administration and to refute the contention of those who have been criticizing the alleged failure of the War Department to speed up the manufacture of munitions, Universal plans eventually to show to the general public, through the medium of the Universal Screen Magazine, the industrial films recently taken of the Colt Patent Fire Arms Co. plant at Hartford, Conn.

The pictures were taken under the supervision of Harry Levey, manager of Universal's Industrial Department, and although they show the entire ordnance product of the Colt concern, particular attention was paid to the filming, in detail, of the construction of the machine guns that are being turned out in vast quantities to equip the United States forces, both here and abroad.

According to Mr. Levey, it is Universal's intention to first show the film to the workers in the Colt plant, after which it will be shown to workers in every industrial center throughout the country. It will then be placed in the Screen Magazine to be shown to the public at large.

"Prussianism As It Really Is"—Gerard

Director William Nigh has shot the final scenes of James W. Gerard's picture, "My Four Years in Germany," adapted from Ambassador Gerard's book, of the same name, and is now engaged in cutting, editing and assembling the production. It is announced that a trade showing will be given in the near future. The exact date will be announced later.

Mr. Gerard, in commenting upon the picture and the interpretation which Director Nigh and the cast have given his exposition of the incidents happening during his four years in Germany as Ambassador to the Imperial Government, said:

"I was impressed," said Mr. Gerard in a recent talk to a gathering of film representatives, "by the eagerness shown by the thousands of people, who flocked to hear my lectures, to learn about the inside history of this gigantic struggle of nations, and my interest in this film production is so great, because I realize the vastness of the audiences reached in the motion picture theatre, and the thoroughness and reality with which the story is told in the film. If there be any American in whose mind there is still a question of the necessity of America's entry into this war, the production will settle that question forever."

It shows Prussianism as it really is—the Kaiser, whose oath is worth nothing, whether he pledges himself as monarch or man, Tirpitz, Hindenburg and the Imperial ring. It shows the iron hold of Prussianism on the German people, the outrages of women and children in Belgium and France, the systematic starvation of prisoners, the deportation and enslaving of non-combatants to deliberate ravaging of towns and countries, the sinking of neutral vessels, and the attitude of the Emperor and his clique toward America before war was ever dreamed of here.

Ohio Board Eliminates Surplus Lingerie

The Ohio Board of Censorship, during the first nineteen days of the new year, made but seven eliminations in 131 reels reviewed. These were made in five plays, three of which were comedies and the other two dramas. For the greater part the eliminations were in scenes disclosing women's lingerie.

Entertained for Enid Bennett and Fiance

Enid Bennett, the Thomas H. Ince star in Paramount pictures, who is soon to marry Fred Niblo, the actor, was a guest of honor, with Mr. Niblo, at a dinner given by Mr. and Mrs. C. Gardner Sullivan at their Los Angeles home, Jan. 26.

Jersey Exhibitors Meet Independents

Motion picture exhibitors of the State of New Jersey attended a meeting at the Robert Treat hotel, Newark, N. J., on February 12, at 10 a. m. with the independent producers of the Producers & Exhibitors, Affiliated.

Douglass Color Pictures Shown

Thomas P. Boyd, general manager of the Douglass Natural Color Film Company, Ltd., San Rafael, Cal., showed the first of a series of natural color pictures, last week, at Wurlitzer Hall. The first of the series is in four reels and presents scenes taken in the National Yellowstone Park and in the Grand Canyon. The color effect is said to register with a natural effect. Scenes taken at Mr. Douglass', the inventor's estate in California are shown, and the various color effects are brought out to good advantage in the scenes taken at the bath beach. Mirror Lake, Bridal Veil Falls and other points of natural history are shown.

A more detailed account of the process and its grade of perfection is given in Mr. Corey's article in the projection department of this issue.

Tempest Stirred by Ban on Comedy

There is a lively storm raging in the province of Manitoba over the recent action taken by the Manitoba Legislature when a bill was passed prohibiting the showing in motion pictures of comic reels.

The western province government bases its action for banning comic films on the grounds that they are not in good taste during war times.

Naturally the action has raised a storm of protest, not only from moving pictrue theatre managers, but the people themselves, who claim that this is the most opportune time for the showing of screen comedy—that the people need screen amusement at this period more than at any other time.

Letters from many readers of the Winnipeg papers are being published daily in which the drastic action of the Manitoba government is roundly censured.

Pass Sunday Closing Law in Kearney

The city commission of Kearney, Neb., has passed an ordinance closing the motion picture theatres on Sunday. Exhibitors in Iowa and Nebraska have been fearing a widespread move for Sunday closing, as there have been many demands for this step since fuel conservation became an issue.

Charlie Berman Re-enters Industry

Charlie Berman, who recently severed his connection with the Regal Films, Itd., is back in the film industry once more. It is understood that Berman will this time represent the United States Exhibitors' Booking Corporation throughout Canada, occupying the position of general sales manager. He will work in conjunction with Superfeatures, Ltd., handling the distribution of these features in Canada, with headquarters in Toronto.

Virginia Censor Echo Is Heard

Exhibitor W. F. Harris Claims A. E. A. Was "Made Light Of" by One Trade Paper in Referring to State Squabble

ONE of the first echoes, looked upon by some as a boomerang, resounding from the recently launched battle in Virginia against censorship by three persons, made itself heard last week. This was in the form of a letter from Exhibitor W. F. Harris of the Broadway theatre, Hopewell, Va., and reverberates with the claim that the Exhibitors' Trade Review was either misinformed in its press notices of the censorship situation or published an article for the sole reason to attack the president of the Virginia A. E. A. Exhibitor Harris declares he is not a champion of Jake Wells, and is not connected with him in any way.

Mr. Harris has written a letter to the Exhibitors' Trade Review giving his views of the case. This letter he has asked that publication to publish, in hopes of setting things right in the minds of those who have possibly been misled concerning the Virginia situation, which has been covered in detailed correctness in MOTION PICTURE NEWS.

The Harris epistle to the Exhibitors' Trade Review is in part as follows:

"Your issue of February 9 to hand and before going further I wish to say that in this issue of your paper you have printed an article, about which you have been misinformed, or you published it for the sole reason that you were attacking the president of the A. E. A., which organization you have been fighting ever since its inception, and you have made light of every attempt of this organization to do anything, or to be recognized as a legitimate exhibitors' organization. I also wish to state that what I am about to write is not prompted by Jake Wells, or any one connected with him in any way. I know Mr. Wells in a business way, as an exhibitor of the State of Virginia, and cannot see any just reason why he should be unjustly attacked by your paper. I have no other reason than the one above stated for defending Mr. Wells.

"In your article you stated that Mr. Wells 'startled the Virginia exhibitors by favoring censorship,' and that Mr. Wells says 'We want censorship, and we need it.' Mr. Wells did say that, but not to any legislative committee, but to the called meeting of the exhibitors at Murphy's hotel in Richmond, and what he said and explained about wanting censorship is as follows: That there are a great many pictures coming into Virginia that were indecent, and should not be shown by legitimate picture houses, as these pictures were the cause of the people asking the State Legislature now for censorship. It was then stated upon the floor that any exhibitor running pictures of the above type should be immediately expelled from the A. E. A. of Virginia, and that legitimate exchanges should be notified to stop serving them with service. (The above was not, however, suggested by Mr. Wells, but by an exhibitor). Every exhibitor knew that there had been a movement all over the entire state and that the Senators and Representatives had been practically told to vote for censorship when it was introduced, and when said censorship bill was introduced in the legislature it was done unknown to any exhibitor in the state. We were dumfounded at such an action, but immediately got to work to try to head it off. With the joint committee, it was found that we were up against a brick wall and that nothing could be done to change their opinions. All of this was before Mr. Lust came to Richmond for the meeting, but an amendment was read at the exhibitors' meeting and unanimously passed; said resolution was that the General Assembly would not create a Virginia censorship, but would continue to allow pictures to come into Virginia that had been censored by the Maryland State Board or the National Board of Review. This amendment was to be introduced after every effort had been exhausted to defeat the original bill asking for complete censorship. Mr. Lust seemed to be under the impression that all that was necessary to do would be for the exhibitors to go to the legislators and say, 'gentlemen, you dare not pass this censorship bill,' and that said legislators would get down on their knees and beg forgiveness and withdraw their bill for censorship and not pass it.

"I received from Mr. Wells a copy of an editorial against censorship printed in the 'Richmond Times-Dispatch,' which copies of editorials Mr. Wells is paying for and sending to every exhibitor in the State of Virginia. Neither does this look as though Mr. Wells was in favor of the censorship, or even an advocate of it. You state editorially that there will be state censorship in Virginia, and that the credit and the glory will go to its standard-bearer, Jake Wells. I think personally that this is the most preposterous and abominable misstatement of facts that was ever published. The fight against censorship, headed by Mr. Wells, has been so hot and furious that not only has the committee changed its plans, but has practically agreed that there will be no salaried position created, but that if any censorship bill is passed it would only be about $1.00 on the original film and 50 cents on the duplicates. The exhibitors have not given up hopes and are working very hard, sending letters, telegrams, and personal visits to the members of the legislature requesting that this bill be defeated. The writer has personally talked to about thirty odd members of the Virginia legislature, and none of them are in favor of the censorship."

House Remained Open on Tuesday

At least one motion picture theatre proprietor in the United States threw his house open to the public on Lincoln's Birthday, the last of the proscribed Tuesdays. This was D. J. Shepherd, proprietor of the Palace theatre, East Orange, N. J. Mr. Shepherd availed himself of the clause which permitted theatres to open on Tuesdays for performances in the nature of patriotic benefits, and announced that there would be a regular showing of pictures on February 12, the entire proceeds to go to the Smileage Book campaign being conducted by the local Rotary Club. To quote Mr. Shepherd, "We turned them away all afternoon and evening."

Fairbanks Repeats Rodeo at 'Frisco

In response to telegraphic requests from John N. Willys, chairman of the national committee of the War Camp Community Recreation Fund, and Raymond S. Fosdick, chairman of the War Department's commission on training camp activities, Douglas Fairbanks rounded up the cowboys and Indians who participated in his Red Cross benefit rodeo at Los Angeles and took them up to San Francisco and repeated the rodeo on February 8. The event was a big success and added a considerable sum to the camp recreation fund.

Mary Pickford an Officer of Red Cross

Mary Pickford has been appointed to the position of publicity bureau chairman for the Pacific Coast of the Salvage Department of the Red Cross. The appointment was made by Mrs. Otheman Stevens, of Los Angeles, the originator and director of the department. The salvage department collects junk and other waste and turns it into money. In the event that the movement becomes national, Miss Pickford will remain in charge of the publicity for the entire country.

Crisis Is Near in Star Evil

Producers Voice Belief Situation Will Result in Benefit to Industry—Players Seeking Engagements Ask Less Remuneration

THAT the editorial in MOTION PICTURE NEWS last week, "Are the Stars Falling?" was not a bit premature, but thoroughly in step with the times is evidenced this week in reports and advices from both the East and West Coast centers of activity to the effect that a crisis in the alleged star evil situation is near at hand.

Although the heads of both the manufacturing and exhibiting ends of the moving picture industry have been gradually increasing the intensity of their denunciations of the high-salaried-star evil, the first definite step towards decisively solving this problem seems to have been inaugurated by Father Time and his two trusty lieutenants, Supply and Demand.

Advices from the West Coast state that a condition bordering upon panic now exists in the ranks of the film players as the result of the scarcity of engagements that has prevailed during the last three months. It is said that many stars who have been twinkling in the moving picture firmament with a fair degree of regularity are now "At Liberty."

That this condition, however unpleasant it may be to the players who have heretofore been able to get almost any salary their agents were clever enough to demand, may prove the long-sought remedy for the expensive star evil is thought by far-sighted students of the industry to be exceedingly likely. At any rate, several of the studio managers now report that one result of the scarcity of engagements experienced by the more prominent screen stars, is a modification of their salary demands.

As the largest of the producing units, Universal City has probably felt to a greater degree the effect of the panicky condition prevailing among the jobless players. Carl Laemmle is the authority for the statement that never before has his company's West Coast organization received so many applications from stars who have not up to the present time been identified with Universal. Nevertheless, in spite of being thus able to literally get the cream of workless stars, Mr. Laemmle states that his company is well satisfied with the line-up of the players now in its employ and that no important changes in its personnel are contemplated.

So far as the general run of the studios located in and around Los Angeles is concerned, it is an open secret that this is the season of apprehension for those players working under contracts calling for big salaries, and which are due to expire shortly. The general storm of condemnation of which the star has been made the centre, was bound in the very nature of things to have its effect upon the players and the result is that the rank and file of them are now willing to get back to first principles and work for salaries which both exhibitors and producers would regard as being more reasonable.

Aside from the fact that there are more players than there are positions to be filled, there has of late been an increasing tendency upon the part of the manufacturers to consult their selling organizations, rather than the players themselves, for a proper estimate of the cash value to them of their leading performers.

Cressey-Select Suit Settled

Select Pictures Corporation Takes Over Distribution of Selznick Subjects in Southwest—Cressey to Handle Open Market Productions

NEGOTIATIONS have been closed and an agreement has been entered into whereby all of the Selznick productions which have been handled in the Southwest since the advent of Selznick pictures by the J. A. Cressey Interests of Dallas, have been turned over to the Dallas office of the Select Pictures Corporation. This brings to an end a long period of litigation, all injunctions being released and all the differences settled.

The Cressey office was opened sixteen months ago to exploit big productions in the South. At that time Mr. Cressey claimed to have had a five-year contract for the Clara Kimball Young pictures, but after the release of the third picture the fourth was tied up in the courts by injunctions, and is only now released by the closing of all litigation and the consummation of this sale to the Select office.

The Cressey offices will in future continue to handle big productions secured from the open market. Among their recent acquisitions are "God's Man," the Frohman production with H. B. Warner, and "The End of the World." They are also handling a series of two-reel pictures featuring Wm. S. Hart. Mr. Cressey will in future make the prices to exhibitors himself.

Paralta Moves New York Offices

Paralta Plays, Inc., has moved its offices from the Godfrey building, 729 Seventh avenue, to a new building at 8 West 48th street, near Fifth avenue. The new quarters, occupy the entire top floor of the building and a private projection room and film vaults are being erected on the roof, an innovation. Paralta has been located in the old quarters in the Golfrey building ever since the inception of the organization.

In and Out of Town

Leopold D. Wharton and Theodore W. Wharton, Wharton, Inc., returned to Ithaca last week, after a three weeks' stay in New York assisting in the filming of scenes for William Flynn's serial, "The Eagle's Eye." They will return to New York within a few weeks.

David Simon, treasurer of The Leader Film Service, 804 Pennsylvania avenue, Pittsburgh, arrived in New York last week to look at the offerings current on the independent market. Mr. Simon visited the MOTION PICTURES NEWS and shook hands with old friends. He is stopping at the Knickerbocker Hotel. He will be in New York for several days, after which time he will go to Boston for a few days. Mr. Simon's service covers western Pennsylvania and West Virginia.

Ivan Abramson, president and general manager of the Graphic Films, returned to New York last week from Palm Beach, Fla., where he was taking exteriors for Graphic's late production, "Moral Suicide." He was accompanied by John Mason, Ann Luther, Claire Whitney and Sidney Mason and other members of the cast presenting "Moral Suicide."

P. S. Harrison, prominent exhibitor and exchangeman from the West Coast, arrived in New York last week to look at the current releases.

Joseph W. Engle, treasurer of Metro, left New York for the Coast, last week, on business pertaining to production.

Joseph Montrose, representing Delcah Company, of Los Angeles, arrived in New York last week with a print of his new picture, "Inside the Lines."

Oscar Apfel, formerly director for Paralta, came on from the Coast last week. He is stopping at Hotel Seymour.

A. E. Pickford, large theatre owner of Glasgow, Scotland, is in New York. He is stopping at Hotel Gramatan, the Bronx.

Fred B. Murphy, Boston, has handled "Parentage" in the New England territory with great success. Mr. Murphy said that Seng's production ran a week at the Boston theatre to over 51,000 paid admissions.

William N. Selig, Selig Polyscope, Chicago, arrived in New York last week on business.

Hodkinson to Visit Coast Exhibitors

W. W. Hodkinson is making a business trip to the coast in the interests of his exhibitors' co-operative plan. His first stop will be Denver. Mr. Hodkinson is on his old stamping ground, having spent years on the coast both as an exhibitor and as a distributor. He will probably visit a number of exchange centers on his return trip.

New Corporations

THE following new corporations within the industry were included in the records of the Corporation Trust Company, of Jersey City, for the week ending February 16:

DELAWARE

INTERSTATE PICTURE CORPORATION, Wilmington. To lease films for motion picture machines and conduct places of amusement. Capital, $1,000,000. The incorporators are George T. O'Dell, South Bend, Ind.; Byron S. Vail and Marshall M. Shumaker, Fort Wayne, Ind.

NEW YORK

MARS FILM CORPORATION, New York City. To manufacture and exhibit films. Capital, $15,000. George Orth, Max Paskes and Louis Rosenberg are the incorporators.

PRODUCERS' AND EXHIBITORS' AFFILIATED, INC., New York City. General motion picture business. Capital, $10,000. Those interested are William L. Sherrill, Harry Rapf and Lester Park.

THE MASKS, INC., New York City. Motion picture business. Capital, $10,000. Incorporators, Sigmund Milau, Lillian Kornfeld and Joseph P. Slensby.

Shurtleff Heads Hodkinson Sales Force

W. W. Hodkinson announced this week that he has engaged C. E. Shurtleff as general manager for "Hodkinson Service."

Mr. Shurtleff has been sales manager for Select Pictures for the past six months. Prior to his connection with the Select Pictures he was special representative for Pathe for one year. Shurtleff hails from commercial fields. He did specialty work for the National Biscuit Company twelve years ago, at which time he headed an efficiency training school for the salesmen of that company, at the same time spreading the gospel of the Uneeda Biscuit.

Soon afterward, Mr. Shurtleff engaged in the motion picture business as a salesman for Vitagraph's office in Cleveland and he managed the office of that company later in Detroit and Cincinnati.

Baltimore Exhibitors Go Before Legislature

A delegation headed by Frank A. Hornig, an exhibitor of Baltimore, and president of the Maryland Branch, Motion Picture Exhibitors' League of America, visited Annapolis February 14 in the interests of the Censorship Amendment bill. The delegation consisted of not only motion picture men of the city but citizens interested in the recall of the censorship provision.

Dinner Planned for Fox

Arrangements were completed last week for a dinner to William Fox, to be given in the ballroom of the Astor Hotel on February 24.

The dinner will take the form of a tribute to Mr. Fox for his record of public service in the field of charity and in his own profession.

The following is the list of speakers: Toastmaster, Wilton Lackaye; Rennold Wolf, Arthur Brisbane, De Wolf Hopper, Felix M. Warburg, Victor J. Dowling, Raymond Hitchcock and William A. Brady.

"United Picture Theatres" Latest

Lee Ochs Heads New Co-operative Booking Movement—Aims at National Scope

THE United Picture Theatres of America, Inc., is the latest of the cooperative film booking organizations to break upon the horizon.

Lee A. Ochs, president of the Motion Picture Exhibitors' League of America, is president of the United; C. R. Seelye, formerly of Pathe, Vitagraph and World, is vice-president, in charge of the exchange and general business of the company; Louis F. Blumenthal, owner of the National theatre of Jersey City, Palace, Classic and Annex of New York, and Palace of Brooklyn, with three other theatres now in the process of construction, is treasurer; Charles M. Rosenthal is secretary, and Milton M. Goldsmith has been made general counsel.

The initial announcement of the United states that it is expected that the thirty principal exchange centers will be covered by fifty experienced exchange managers and salesmen by March 1. The company's ambitious plans are based upon the hope of securing the co-operative interest of exhibitors throughout the country, the announcement of the promoters pointing to the success of the American Druggists Syndicate which issued $5,000,000 worth of stock to 22,000 druggists in all sections of the country at the start of its operations.

The statement goes on to say:

"The United Picture Theatres of America, Inc., will make no contracts to secure pictures until 2,000 days have been signed, but as a number of days have already been secured the company expects to secure 4,200 days before September 1. The first release will be announced at that time or before and all prices will be based on that number of days.

"For several years many of the most progressive leaders in the industry have frankly admitted the desirability of a co-operative company that would eliminate wastage in both film, studio and selling pictures and get producers more money with which to make better pictures. At the same time, it was recognized as necessary that film rentals should be reduced to exhibitors and all far-sighted men in the industry to-day realize that the progress of the business demands better pictures and more consistent pictures with lower rentals and that this great result can be accomplished only by co-operation.

"Whenever a co-operative plan has been submitted it has been impossible through personal and business jealousies, and up to the present time producers and distributors while favoring such a plan have gained little headway.

"The views of all the prominent producers were secured by the officers of the United before the company was incorporated, and when explained it was found that the producers are confident that the plan will work out brilliantly to the benefit of both producer and exhibitor by eliminating unnecessary waste and increasing profits for both producer and exhibitor.

"The United plan proposes to reduce the film rentals about 30 per cent., giving producers a larger and quicker revenue than under the present expensive exchange system.

"The present living costs, experts insist, make necessary the organization of co-operative companies in all lines of business and the United believes it has found a way toward genuine co-operation in the film industry.

"In a word, the United's plan is co-operative buying, so that feature pictures will be produced for 4,000 days at one operation rather than with 4,000 operations.

"The United will make further announcements of its plans from time to time."

Oklahomans Against Deposits

State Branch, A. E. A., Calls on Government to Request Film Companies to Convert Money Held by Them Into Liberty Bonds

MEMBERS of the Oklahoma branch, American Exhibitors' Association, assembled in annual convention at Oklahoma City, February 5 and 6, went on record as being opposed to the deposit system and a resolution was unanimously adopted calling upon the government to request the film companies to convert into Liberty Bonds all exhibitors' money held by them as advance deposits for service. Fourteen new members were voted in and the entire staff of officers, headed by A. B. Momand, president, was re-elected.

Representatives of the various film companies were present and made short talks at the open meeting. Dallas exchanges contributed Al Russell of Arco, True Thompson of True Film Company, Doak Roberts of Select, John Ezell of Foursquare, LeRoy Bickel of Metro, and others to the representation. Sixty-two exhibitors were in attendance.

Following is the text of the resolution:

"Be it Resolved, That the American Exhibitors' Association, Oklahoma State branch, in convention assembled, do hereby give consent and authorize the United States Government to request that the film companies convert into Liberty Bonds the vast amount of the exhibitors' money now held by said film companies as advance deposits for film service, such bonds to be held by the film companies as security deposits on film service furnished to the exhibitors by the said film companies to the end that this money, which is now lying idle, may be used in the prosecution of the war. Oklahoma members of the association who are now receiving interest on advance deposits, in excess of the rate paid on Liberty Bonds agree to accept the reduction."

Abrams' Code the Golden Rule

Famous Players-Lasky Managing Director Enunciates Business Aims of His Company's New Administrative Bureau

A MESSAGE of encouragement to exhibitors the world over, as well as a pronounced—not to say flattering—endorsement of the views expressed in the editorial, "Prosperity and Co-operation," which appeared in last week's issue of Motion Picture News, is contained in a communication received from Hiram Abrams, managing director of the Famous Players-Lasky Administrative Bureau.

Mr. Abrams said: "I was very pleased indeed at the clear insight and broad understanding of the motion picture business and its essential problems which you manifested in your very interesting editorial in last week's issue, commenting upon our inauguration of an Administrative Bureau for the purpose of advancing the relations between producers-distributors and exhibitors. You have glimpsed our aims in this direction with rare perception and discernment, and I wish to compliment you upon this profound knowledge of the business principles that bind these factors.

"It may interest you to know that we are anxious to achieve, through our Administrative Bureau, specifically the following results:

"The greater and more permanent prosperity of the exhibitor.

"Further opportunities for exhibitors to expand their activities and attain their several aspirations, by the introduction of a more flexible code of conduct between them and us.

"The improvement of all the agencies that contribute to the exhibitors' success, from the productions themselves down to the last details of service.

"To give them a vote in the administration of our business, in the selection of our stars and their vehicles, and in the manner of distributing these productions.

"To teach them that we wish to give and take, and that we do not ever want to take more than we give—or even as much.

"To live and let live, because we know we cannot do the first unless we do the second.

"To make them realize that we understand that even when a good picture is completed, distributed, and booked to the exhibitor, our work has not been finished—for we believe it our duty, after all that is accomplished, to bring people to the theatre to see it; that has been, and is to be in even a greater degree, our definition of service, for the photoplay is not truly sold until the producer and distributor have secured people to see it in such numbers as to permit the exhibitor to sell what he has bought at a profit.

"To give each and every exhibitor individual and personal service.

"'To do unto others as we would have them do unto us'—there is just as much 1918 business efficiency in that line as there is theology.

"This work is genuinely to be a labor of love. It is the biggest purpose of my life to accomplish this program with results just as satisfactory to the exhibitor as to the Famous Players-Lasky Corporation. Unless we attain that end, we shall have failed in our mission."

Special Showing to Answer Loew

"Eagle's Eye" to Show at Biltmore Before Representative Patriotic Societies for Opinions—Washington's Birthday

THE first three episodes of William J. Flynn's serial, "The Eagle's Eye," produced by Wharton Brothers at their Ithaca studio and released through the Foursquare Pictures exchanges, will be given a special showing in the grand ball room of Hotel Biltmore at 2:30 o'clock p.m., on Washington's Birthday, February 22. The showing will be given for representatives of the patriotic societies of New York. The complete serial is in twenty episodes. The first three were shown for the trade and reviewed by the press, at the Strand theatre, a few weeks ago.

The showing, indirectly, is an effectual answer to the statement said to have been made by Marcus Loew to a New York daily, that he had heard that the serial was pro-German. As Chief Flynn said in making the announcement:

"I have arranged this private showing because I desire the opinion of Americans as to the value of this production as a means of creating a great patriotism and inspiring a more intense loyalty. A prominent motion picture exhibitor, controlling a great number of theatres, has criticised "The Eagle's Eye." He claims its revelations of Imperial German intrigue, espionage and propaganda in America 'would be too great a contrast to the thoughts and opinions of his German patrons.'"

Theodore W. Wharton, president of Wharton, Inc., which company produced "The Eagle's Eye," alleges in an affidavit, signed and sworn to before a notary public, "that on Friday, January 18, the said serial was exhibited to the trade and Fred Mitchell who deponent (Mr. Wharton) verily believes, (is) in charge of the booking department of Marcus Loew in the motion picture department; that Mr. Mitchell attended at said exhibition; that following Mr. Mitchell's view of the motion picture and at the solicitation of Mr. Gainsberg, the first episode of the said serial picture was on the 23rd day of January, 1918, exhibited at the offices of Marcus Loew and was viewed by Mr. Loew, Mr. Schenck and Mr. Mitchell. That Mr. Gainsberg notified deponent that he was advised by the Loew offices that Mr. Loew did not care to present the above named serial; that they did not think it advisable to book it in their theatres owing to the fact that they catered to a large German patronage and that there was a great deal in the picture which they feared would offend their German patrons and that they did not desire to present anything which would offend such patrons."

In answer to these alleged statements made by Mr. Loew and his representatives, Chief Flynn will show the first three episodes at the Hotel Biltmore and has sent invitations to the following societies to get the members' opinion as to whether the alleged statements were justified: American Defense Society, National Security League, American Flag Association, American Legion, Colonial Dames of America, Congress of States Society, George Washington Memorial Association, Guardians of American Liberty, Order of the Founders and Patriots of America, Star Spangled Banner Association, United Military Order of America and all the greater city chapters of the Daughters of the American Revolution and The Sons of the American Revolution. City officials and many of the judges and justices of the city courts have been invited.

Bronze Tablet to Rothapfel Unveiled

Saturday morning, February 17, at 11:30, at the Rivoli theatre was the time and place of the unveiling of a bronze bas relief tablet, presented to S. L. Rothapfel by the members of the Famous Players-Lasky Company in recognition of the many services he has rendered the motion picture industry. The tablet, which hangs in the centre of the lobby of the Rivoli theatre, Rothapfel's newest house, contains his likeness with allegorical decorations representing the art in the business of which he is one of the foremost projectors.

A large gathering of film heads and press men, including Adolph Zukor, Arthur Friend, William L. Sherry, B. P. Shulberg, Emile Shauer, William A. Johnston and F. H. Hallberg attended the unveiling. Mr. Johnston made the introductory speech, Mr. Zukor dwelt briefly on the many events of interest in the career of Rothapfel and subsequent to the unveiling Hamish McLaurin, Mr. Rothapfel's press agent, invited the assembly to a lunch at Churchills.

The tablet is engraved with the names of Zukor, Jesse Lasky and Cecil B. DeMille, the chief directors of the Famous Players-Lasky Company and the Paramount Pictures Corporation.

Those who attended the ceremonies, the unveiling and the luncheon were: S. L. Rothapfel, Adolph Zukor, Arthur S. Friend, Emile E. Shauer, William A. Johnston, William L. Sherry, B. P. Schulberg, J. C. Graham, Julian M. Solomon, Jr., Tom Wiley, Jim Milligan, Randall M. White, James Beecroft, Nat S. Stronge, Milton Lowenthal, Ernest A. Dench, Bert Adler, A. L. Raven, F. H. Hallberg, Frederick James Smith, Fritz Tidden, Peter Milne, J. L. Kelly, Charles E. Moyer, A. M. Botsford, Charles E. Wagner, Patrick Kearney, Pete J. Schmid, Walter K. Hill, L. J. Bourstein, H. F. Randall, John C. Flinn, J. D. Williams, A. E. McCune and Hamish McLaurin.

Beulah Livingston Moves

Beulah Livingston, personal representative for Madame Olga Petrova, has moved from the Times building to 125 West Fortieth street, where she will continue to handle the magazine, newspaper and syndicate end of Petrova's publicity work. Trade papers are taken care of by Bert Ennis at the Petrova Picture Company in Forty-fourth street.

Goldwyn Exchangeman Joins Army

A. I. Shapiro, since the formation of the company Goldwyn Pictures' branch manager at Detroit, has resigned to enter the service of Uncle Sam.

He expects to be called to Camp Upton, Yaphank, L. I.

Klotz & Streimer Move

Klotz & Streimer, Inc., announce the removal of their offices to the Fitzgerald Building, 1482 Broadway, Room 803.

Powers Chairman of Camp Committee

Other Motion Picture Men Also Chosen to Serve in Facilitating Use of Films in Training Stations—Meeting Planned for Early Date

P. A. POWERS, treasurer of the Universal Film Manufacturing Company, has been asked by Raymond B. Fosdick, chairman of the Commission on Training Camp Activities, War Department, to serve as chairman of a committee to co-operate in the use of motion pictures in the various training camps, and has accepted the place.

This committee, according to the list arranged by Chairman Fosdick, includes at least fourteen other motion picture men, but at this time it is not known definitely whether they have replied to the request in the affirmative. It is generally thought the men selected will consent to serve, and that a meeting will be called at an early date to take up the matter of films in the soldier camps.

Tribute to Pictures

The fact that the Commission on Training Camp Activities has chosen the motion picture as one of the most effective means of training troops and furnishing them entertainment and relaxation as well is but another proof of the high place held by the celluloid drama in official circles, motion picture men said following Chairman Fosdick's request for a committee. Proof of this, they cite, has been evidenced more than once since the war started, and will doubtless leave the industry in a more solid position after the war than it has even been. In Chairman Fosdick's letter to Mr. Powers, reference was made to the attitude which the Training Camp Commission held on motion pictures.

Mr. Fosdick, in his letter, said: "I have written to the gentlemen whose names are attached, asking them to serve on a committee to cooperate with the Commissions on Training Camp Activities of the War and Navy Departmentse in facilitating the use of motion pictures in the various camps and training stations. If agreeable to you, I should like you to serve as chairman of that committee.

"From the conferences that you have had with Mr. Hanmer and me, and from our correspondence, you are aware of the commission's attitude with respect to the use of motion pictures. On this account I hope that you will accept the chairmanship of this sub-committee. Mr. Hanmer will represent the commission in this connection, and will afford you every possible facility for making effective such assistance as the committee is able to give.

"You will be notified promptly of the acceptance of those who have been invited to serve so that a meeting may be called at an early date."

Fifteen Men Selected

The complete list of the motion picture men selected to serve on the sub-committee on motion pictures of the War and Navy Commissions on Training Camp Activities, is as follows: Adolph Zukor, Famous Players-Lasky Corp.; Ricord Gradwell, World Film Corp.; J. A. Berst, Pathe Exchange, Inc.; Wm. Fox, Fox Film Corp.; Richard Roland, Metro Pictures Corp.; S. A. Lynch, Triangle Pictures Corp.; J. R. Freuler, Mutual Film Corp.; Samuel Goldfish, Goldwyn Pictures Corp.; George Kleine, General Film Corp.; D. W. Griffith, Motion Picture Producers Assn.; Albert E. Smith, Vitagraph Company; O. G. Cocks, Advisory Secy., Nat. Bd. of Review; W. D. McGuire, Exec. Secy., Nat. Bd. of Review; P. A. Powers, Universal Film Mfg. Company; Lee F. Hanmer (ex-officio), Commissions on Training Camp Activities of the War and Navy Depts.

In accepting the chairmanship of the committee, Mr. Powers said in his letter to Chairman Fosdick: "I am in receipt of your letter of the 1st, advising me that you have notified a number of the men in the motion picture industry to serve on a committee to cooperate with the Commissions on Training Camp Activities of the War and Navy Departments in facilitating the use of motion pictures in various camps and training stations, and your request that I should serve on said committee.

"I am pleased to be of service to you in the work you are doing, and shall be glad to act as chairman of this committee. I am sure that with the proper kind of cooperation from the membership of this proposed committee, very good results can be accomplished along the lines suggested by you.

Further developments, following the first meeting of the newly chosen committee, are expected shortly.

YOUR CITY'S FAULTS

Criticism of Advertising in Various Communities to Appear

MOTION picture advertising is like many other things—it differs in various cities. In some there seems to be an epidemic of bad display work, other centers are known for the excellence of their exploitation.

In some, too, the newspapers and exhibitors are co-operating for mutual benefit. You will be glad to know of the methods that are being followed, so that you can adapt them to your locality and get the proven benefits.

This will be the first serious, intelligent effort to get at the troubles in various sections, and these articles are sure to attract the attention of exhibitors, exchange men and newspapers everywhere. They will carry analyses of the advertising as a whole and examinations of individual cases.

Omaha will be the first city. It will be taken up in the next issue. Watch for the announcement of your city.

"Our Navy" Shown at White House

Prizma color pictures, "Our Navy," produced under the direction of Dr. George A. Dorsey, were shown in the East Room of the White House, Friday, February 11, for the review of President and Mrs. Wilson and members of the Cabinet. This is the first time since the beginning of the war that a motion picture has been shown in the Executive Mansion at Washington, D. C. The President was unable to attend the private showing held at the Washington Press Club, on February 8. He expressed a desire to see Dr. Dorsey's color picture and the showing was arranged for screening at the White House. Dr. Dorsey said that President Wilson expressed himself as more than pleased with the exhibition and said that the dignity and the greatness of the Navy had been portrayed in a manner that could not help but please any American.

Secretary of the Navy Josephus Daniels was the guest of honor at the Press Club showing. Officers of the Navy and Army, chiefs of Government bureaus, members of Congress and other distinguished guests were present. At the conclusion of the showing Secretary Daniels expressed his gratification at having witnessed the most remarkable, realistic and life-like pictures of the American Navy he had ever seen projected and said that he hoped the pictures would be shown in every city, town and hamlet in the United States. Both President Wilson and Secretary Daniels thanked Dr. Dorsey for the courtesy extended them and complimented him on his excellent production.

Eaton Will Make Red Cross Pictures

Jack Eaton, president of Town and Country Films, Inc., has been commissioned to make the next Red Cross pictures to be used in connection with the second war fund drive, which will begin the early part of May. With Frank D. Sniffen, head of the motion picture department of the drive, Mr. Eaton and James Montgomery Flagg have gone to New Orleans to take the exterior scenes for the production. The picture will be known as "The Spirit of the Red Cross."

Films Make Many New Readers

This Is Conclusion Reached by the Library Journal, in which Advisory Secretary Cocks of Board of Review Concurs

THAT instead of being rivals for public attention, as they have long been considered, motion pictures and libraries may meet each other half way and walk hand in hand along the highway of culture, to their mutual benefit and the common good, is the conclusion which the Library Journal arrives at editorially in its current number. The issue is specialized on this subject. The editorial points out that motion pictures are now more and more finding their subjects in great books, such as "Quo Vadis" and "Les Miserables," and that many house managers are appending a word to their films to the effect that the books may be found upon the shelves of the local libraries. As a feature of the issue the Journal prints a list of book films recently approved by the National Board of Review and states that the list will be augmented from time to time if libraries prove sufficiently interested.

Among several articles on this subject is one written by Orrin G. Cocks, advisory secretary of the National Board of Review, in which he discusses the responses to a questionnaire sent out to libraries throughout the country some time ago, the article being entitled, "Motion Pictures and Reading Habits." In taking up the questions contained in the questionnaire, he says: "In response to the question: 'Have the motion pictures changed the reading habits of your townspeople?' the majority seemed to feel that the influence upon library readers had not been appreciable, but that with the group of non-readers there was a decided change. Among those who frequented the libraries evenings there was a falling off of requests for books and also of readers within the buildings because of the attractiveness of the motion pictures. There was also an increased desire to read popular fiction, some of it not up to the standard of the books on the shelves of the libraries. Some few readers had been stimulated to request books of travel, and another small group to demand the standard works of fiction and the classics as a result of pictures discussing these themes in the commercial motion picture houses.

"One direct result of the motion pictures exhibited in given centers is an increased demand for fiction dealing with the stories exhibited. In a majority of cases this was *after* the film had been shown.

"In response to the inquiry: 'Do new readers request books which have been made into motion pictures?' twenty-six answered unqualifiedly in the affirmative. Nineteen stated that requests came to a limited extent and six answered in the negative. It is, of course, impossible to decide just what causes a new reader to request a certain book of fiction unless he makes a positive statement. There is apparently a drift on the part of motion picture habitués to the libraries without a very decided attempt being made by either the motion picture exhibitors or the librarians to accelerate it."

"Smoke Week" Sees Big Drive

Country-wide Campaign Set in Motion in the Interests of "Our Boys in France Tobacco Fund"

ARRANGEMENTS had been made by February 16 at the headquarters in New York of "Our Boys in France Tobacco Fund" whereby the following week, designated as "Washington's Birthday Smoke Week," would see in force a concentrated drive, participated in by every city in the country, in the interests of the fund.

Not only have the various newspapers and magazines which are now receiving contributions for the sending of tobacco to our boys across the seas given wide-spread publicity and assistance to make "Smoke Week" a success, but negotiations were completed whereby a chain of large tobacco stores stretching from coast to coast will donate a certain percentage of their receipts to help swell the already large fund.

In order to properly impress the minds of the public with the importance of "Smoke Week" a series of appropriate posters for display in railroad stations, street cars and on various bill-boards throughout the country were prepared under the supervision of Bert Ennis, publicity director. These lithographs are striking in design and were executed by a leading magazine artist.

It is deemed especially appropriate that the seven days in which the celebration of the birthday of the country's first President, George Washington, occurs, should have been selected as the time for a vigorous campaign to secure contributions for our present-day fighters now enduring the discomforts and dangers of the trenches "over there," in order that we may have security and peace.

CIGARETTE FUND REMITTANCES

Previously acknowledged.....		$1,492.56
Orpheum theatre, Kalispell, Mont., F. W. Stirker, Prop.	$15.10	
From Los Angeles office:		
Manager Glimm, Garrick theatre, Los Angeles...	4.21	
J. A. Quinn, Mgr., Quinn's Rialto, Los Angeles....	1.11	20.42
		$1,512.98

Two boxes (about 800) cigarettes from Clinton Square theatre, Albany, N. Y.

Monday "Boost" Attacked

Much opposition has been expressed in Richmond, Va., regarding the "holiday rate" that has been charged at the motion picture theatres on heatless Mondays. Protests are heard on the streets as well as through the columns of the papers.

Ticket Tax Proposed in Manitoba

Hon. Edward Brown, provincial treasurer for Manitoba, moved the second reading of his Amusement Tax bill in the legislature at the first session of the current week. He said its purpose was to entirely supplement the province's revenue. There had been three and a half years of war and, except for the patriotic levy, this was the first war measure tax to be levied on Manitobans. This province and Saskatchewan were the only ones in the Dominion without a theatre tax at present, he said.

The bill, said Mr. Brown, provided for a voluntary tax, for nobody was compelled to go to the theatre. He had been informed that the tax on amusements was the most popular one in Ontario and Quebec. He expected the revenue from the tax to be about $200,000 yearly and that would practically take the place from the lost revenue from the sale of liquor licenses, which followed the passing of the Temperance Act.

The second reading carried, and now the bill is to go before the law amendments committee, where it will be fought tooth and nail by the motion picture men and proprietors of legitimate houses, who have retained legal counsel for that purpose.

Another Cameraman Answers Call

Harry Thorpe of the Douglas Fairbanks photographic staff, while in the midst of filming "Headin' South," the new Artcraft Picture, received a notification from Washington, commissioning him to report immediately to the Aerial School of Photography, San Antonio, Texas.

This leaves the photographing of "Headin' South" entirely in the hands of chief Cameraman Hugh McClung, who is training three new students, Glenn McWilliams, Len Powers and Connie De Roo, to turn extra cameras on the scenes in which Fairbanks does a difficult stunt or when a great number of "extras" are employed.

Bulletin Merges with Picture Digest

The Motion Picture Bulletin, which for the past two years has been published by the Canadian Universal Film Co., Ltd., as a combined trade paper and house organ, has effected a merger with the Moving Picture Digest of Montreal. The new publication will be issued weekly in Toronto, to be known as the Canadian Moving Picture Digest. Merrick R. Nutting, who launched the Digest some years ago in Montreal, will act as business manager and Raymond S. Peck, who has been in charge of The Bulletin, will become managing editor of the Digest.

Omaha Theatre Makes Red Cross Record

During the Red Cross drive in Omaha, Neb., the Strand, a motion picture house, raised more money than any two of the $2 "legitimate" houses combined. This theatre reported the largest returns of any amusement places in Omaha.

What Kind of a Fellow Is—Greene?

Being a Glance at the Real Human Side of the Big Men of the Picture Game Caught in Action

By William A. Johnston

NO, gentlemen, this is not a likeness of a university professor of Pedagogics.

This is a picture of Walter E. Greene, film man.

Film man, is right.

Mr. Greene knows the film business from A to Z.

This doesn't mean from Abrams to Zukor.

Mr. Greene got his film knowledge first hand, dating back to the days of Greene's Features in New England; since which time no other name has bobbed up more frequently or centrally in the swift evolutions of the American picture mart.

W. E. Greene was Hiram Abrams' first boss. Boss and employee were so necessary each to the other that they did the inevitable thing—became partners.

And partners they always will be—in some form or other.

They make an ideal partnership because they are as unlike as two poles.

A good story is told of their early business association. W. E. Greene fired—in righteous indignation—a salesman who spoke discourteously of his partner, Hiram Abrams. Hiram Abrams—with a smile—took him right back. "He was a good salesman," said Mr. Abrams.

Two personalities more different could scarcely be imagined. If Mr. Abrams' personality is pink in tone, Mr. Greene's is lily white. If Mr. Abrams radiates the genial warmth of Southern climes, Mr. Greene — with all his nice courtesy — is—well, he's practical New England all over.

We had an interview with Mr. Greene, but modesty forbids us to publish it.

It turned out to be an interview with ourselves.

We proposed questions and answered them at length. It would have made a good editorial, but it would scarcely be classed as an interview.

Mr. Greene simply said:

"Yes!"

—or—

"No!"

He reminds us of the diplomat—who could keep silent in seven languages.

His reserve, however, is that of reserve strength. You have a feeling that he is holding a lot back—a lot he knows and a lot he intends to, and can do.

He takes things easily in his quiet, unassertive way, and is hard to provoke. But when he is provoked he will go the limit.

His clothes reflect him. They are negative. He is neatly dressed; but he evidently doesn't give a rip about their effect upon you.

He is argument proof. If he agrees with you he says "Yes," if he doesn't he says "No." That's all there is to it. He just smiles at you—pleasantly, but frigidly—back of his professorial glasses.

He seems to regard conversation as a weakness no man should indulge in.



Of course, this gives him lots of time to execute. Not talking much, he acts a great deal. And he certainly does execute. In his quiet, concentrated, self-contained way—he does things.

He knows picture values.

He is not creative or imaginative. He leaves that end of the business to the producer. But he knows pictures when they are made and what to do with them.

There are few men in the trade as deeply and thoroughly interested in pictures. They are the soup-to-nuts of his daily life. He opens his interest in them as he opens his eggs each morning at the Hotel. He eats, drinks, thinks pictures all day long. At night he crawls into bed and reads Motion Picture News.

It is stated to us that Mr. Greene doesn't know a war is going on—except that between the Shuberts and Klaw & Erlanger. We don't believe this is true—of a man by the name of Greene from New England.

Just the same, we do believe that Mr. Greene takes more interest in the distribution map of the United States and

(*Continued on page* 1268)

The Reader Has His Say

An Eighty Per Center Tells of the War's Effect on Business

Motion Picture News.

Gentlemen: Enclosed please find check for the "News." A remarkable trade journal—what would the 80 per cent. man do without it?

By the way, it may interest you to hear how the tax has affected us. Well, we have lost about $350 since same was "wished" on us. Unless a small town has some war industry the inhabitants have all they can do to exist with the H. C. O. L. and contributions to the various charities, etc. Therefore, the luxuries of life have to be omited by most of our former patrons. Some day, some practical administrator will be able to distinguish between the city theatre and the "small town" theatre and adjust taxes accordingly. It amused us to read that "big business" was done the Monday holidays in the cities. We had an attendance of 118 and 116 respectively, so what do we care which day we close? We advertise in the local papers and post our town like a circus, but until the war is over we will be lucky to continue, even as we are at present.

You will occasionally read where some egotistical yap will roast any exhibitor who complains and will assert that it is the unfortunate exhibitor's fault. The charms of a good healty country life cause many a "live wire" to put up with the financial situation that exists in most small towns. The small town man, usually, owns his own home, and is content with a small margin on his investment.

Had the tax been adjusted properly, there is no doubt that no complaint would have been made by the "small town man." However, if our sacrifices will win the war, they will not have been made in vain. We will try to keep going, as we want to do our bit. We are not squealing; we are just stating matters as they exist, and Mr. Critic, remember, the Big Town man of to-day was the Small Town man of yesterday. It takes some nerve to run a theatre in mountain and valley towns with blizzards, 30 to 40 below zero, and taxes to be counted in.

Yours very truly,
H. E. CANE, West Street Theatre,
Coudersport, Pa.

P. S.—How many city theatres would pay taxes on a loser? Patriotism is easy for a Winner!

What's Good Enough for the Small House Is Good Enough for the Large

Editor, Motion Picture News.

Dear Sir: On Page 736 "Motion Picture News" issue February 2, 1918, I read a review of two comedies and note the reviewer said they were inexpensive productions, and would serve as fillers for the average small town house.

Now Mr. Johnston, if those comedies are not good enough for the large houses, certainly they are not good enough for the small houses. I cannot see why producers and distributors alike think that anything will do for a small house. This is one of the things which is playing an important part in killing the 80 per centers. Give the small town house good films, and a very good part of their battles are won. The small man has to await the minimum price, and this means worn-out film and poor satisfaction to his patrons.

Now Mr. Johnston, you are wrong in thinking that films which are not good enough for the small house. Our patrons demand as good as any house, and I believe if a comedy is not good enough for one house, then it is not good enough for the other. Wishing yourself and the "News" continued success. Yours truly,

LUDWIG GEILING, Proprietor.
Majestic Theatre, Baldwin, La.

A Word Regarding the Ever-Shifting Exchange Managers

Motion Picture News.

Gentlemen: In reply to your recent article under the heading, "Never Shifted-Exchangeman" permit me to say a few words.

I heartily agree with "Never Shifted" in many of his statements, for when you "deliver the goods" your position nowadays is usually secure. The writer was employed by only one company, which covered a period of three and one-half years, and worked up from office boy to manager, but have now been in business for myself since 1913.

There is one exception I wish to make, and at the same time request the New York office to give heed to, it being the rule and NOT THE EXCEPTION.

A man is selected who has made good in a certain territory and sent to a new field; because he has done things back home he is expected in ten to thirty days to show a profit, systematize the office, stop exhibitors' complaints and get acquainted with the trade, etc.

Is there any other business in this fair land of ours that asks these impossible things? No motter how well posted Mr. Manager is in the motion picture business he must familiarize himself with the the local conditions, and you give him a Herculean task when you insist upon results before two or four months.

The frequent changes are the cause of so much dissatisfaction and lack of confidence of the exhibitors in the exchanges with the above described policy. For the betterment of the picture business the BIG BOYS IN THE SWIVEL CHAIRS should change their policy.

Hoping to see these few lines in your valued columns, and with best wishes for your continued success, I am

Sincerely yours,
ABE H. KAUFMAN.
Kaufman Specials, Memphis, Tenn.

WE SENT IT

Exhibitor Wanted Name for His Theatre and He Got It

IN the course of its varied and detailed work for the benefit of the exhibitor the Motion Picture News is sending out a blank to certain exhibitors asking for information.

One of these lines provides for "Name of Theatre."

The man who received the letter was just building a new house, but he knew the sort of service that the NEWS is giving. So he filled out that line: "Send us one."

And he got a suggestion of a name by the next mail.

There isn't any sort of service that you cannot ask from us.

And the best part of it is that YOU GET IT.

Suggests Campaign to Store Up Coal This Summer

Motion Picture News.

Gentlemen: I am enclosing a clipping from the Cleveland News. We are situated right here in the coal district and there is no reason why we should be shut down, only that it is our patriotic duty as Americans to take our medicine with a smile. Next year we may have heatless weeks instead of heatless days if we do not put in our coal this Summer. So I suggest every picture show in the United States run a slide reading: "To avoid heatless weeks next Winter put in your coal now." Every picture magazine should run a page ad. reading the same.

We have the power to help—why not use it?
S. C. VALE.
Vale's Theatres, Dennison, Ohio.

A Word for the Small Town Motion Theatre Man

Editor, Motion Picture News.

Dear Sir: I have always thought that as for the little show, I mean of 200 seats, that the items in the different trade papers took no notice of us. For that reason when Mr. Rembusch asked me if I had sent him in a report on my war business I asked him "What's the use?" and when he got through telling me "What's the use," I sent in my report. Now all you small exhibitors get busy and help these men out. Out here we don't grumble at the Government, but if a lot of us are to keep our business, there will have to be a change for the better. Whether we pay or the public pays the admission tax depends upon your local conditions. I tried collecting it for three months. Three of my near competitors paid it themselves, and, I am sorry to say, so it came to the point where I had to pay it also. As to raising prices, there is a limit. You can't say to the public "pay me more"—suppose the public won't? As Mr. Laemmle says, "Well, you can quit." I do think, though, that this fifteen cent tax is awfully unfair to us. I wrote to the Revenue Collector at Washington and asked him if there was a tax on films of a year old, and they said there was no tax on films released or sold previous to October 3, 1917. But, all the same, I was paying fifteen cents tax on films twelve months old. You got to hand it to the film men on that question, for, according to that, the fifteen cent tax must be a good clear profit. I may be mistaken in my surmise, but all the same it will do no harm to send in your report and try for a square deal. C. M.
Cozy, Anderson, Ind.

Porter Makes Trip in Interests of Simplex

The recent five-day shut-down imposed by the Fuel Administration was utilized to good advantage by Manager E. M. Porter of the Precision Machine Co., who seized the opportunity to visit the various Simplex distributors in the eastern and central states.

Mr. Porter's flying trip comprehended the cities of Philadelphia, Washington, Pittsburgh, Chicago, Cleveland, Detroit and Kansas City, and he found the business in Simplex projectors to be satisfactory in all quarters. This, he avers, speaks well for the zone system of Simplex distribution, with an exclusive distributor in each territory. Mr. Porter also believes in active competition between manufacturers.

Industrial Film Shows Motors in War

In co-operation with C. D. Studebaker, manager of the Firestone Time and Rubber Company, Inc., Universal's industrial department has produced a picture titled, "Over the Roads to War," a patriotic film.

Based on the saving of Paris by General Gallieni in August, three years ago, when he commandeered every available automobile and motor truck and rushed thousands of the republic's warriors to meet the onrushing hordes of the Kaiser, turning them back and saving the French capital by his quick thinking, the film shows how the motor car is helping the Allies win the war.

What Kind of a Fellow Is—Greene?

(*Continued from page 1267*)

Canada, than he does in the war map of Europe.

It is not quite fair to Mr. Greene to say that our interview was wholly negative on his part.

He said two things of considerable consequence and close to our heart.

First, that business is mighty good and going to be even better.

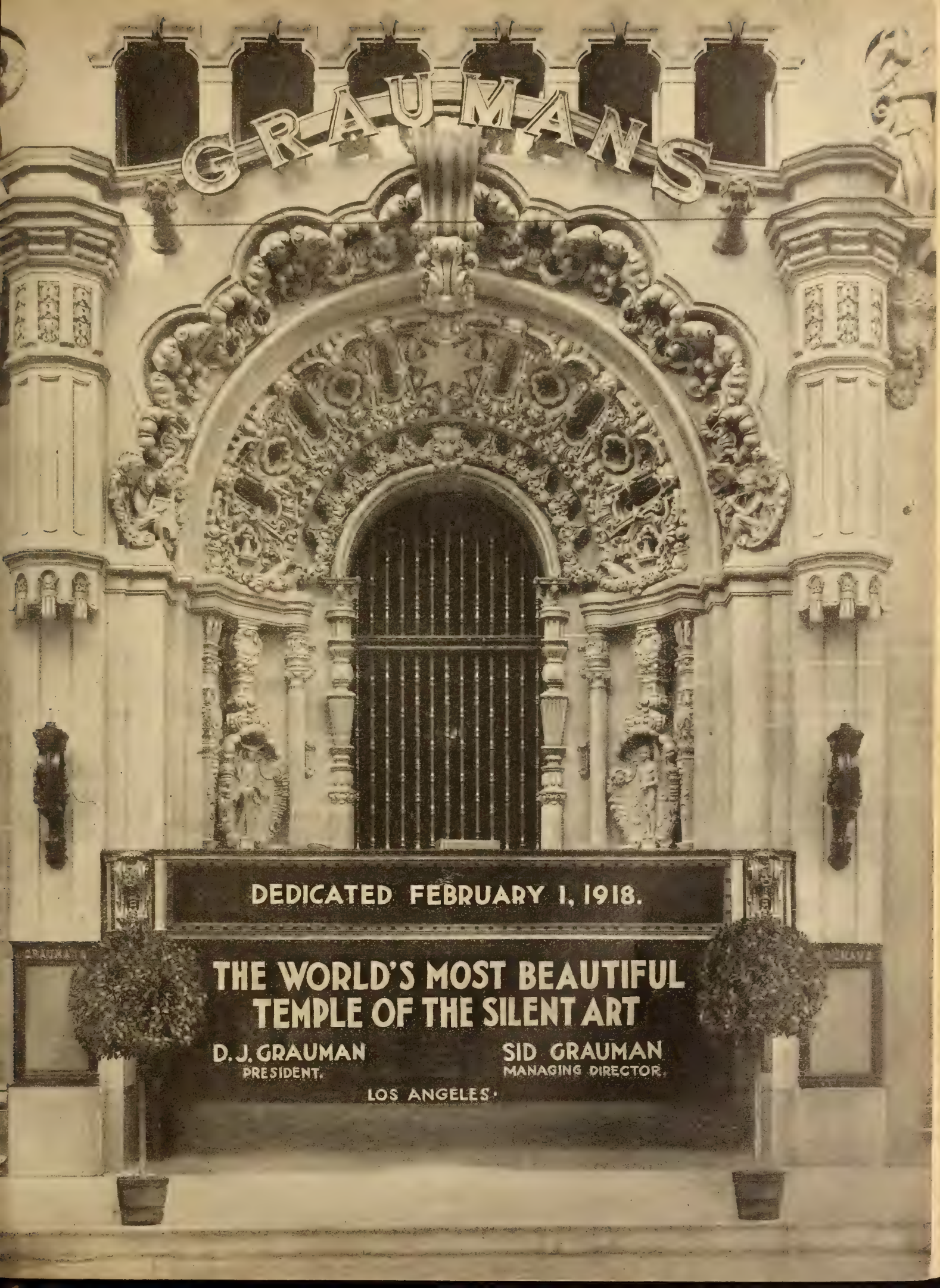
Secondly, that the smaller house needed help and was going to get it.

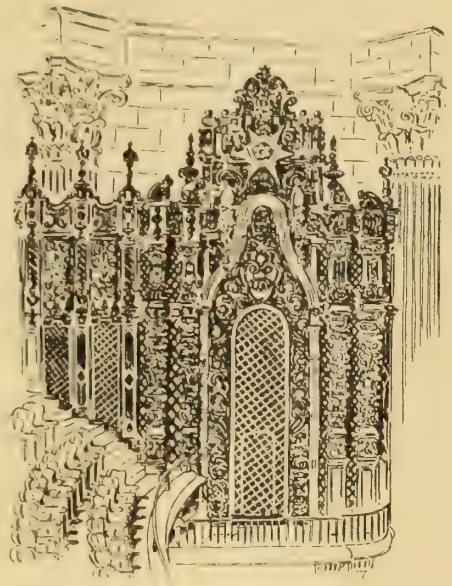
And, as we say, we have great faith in Mr. Greene's judgment and execution.

Exhibitors Box Office Reports

TITLE, STAR, AND BRAND	E.	N.	S.	W.	EXHIBITORS' OWN REPORTS OF BOX-OFFICE VALUE
ALIAS MRS. JESSOP (Emily Stevens—Met.)	Ave.	Ave.	Ave.	Ave.	"Good show, star not popular." "Very good picture." "Title killed it." "Very good, really funny, pleased small crowd." "Very satisfactory."
ALIMONY (Lois Wilson—First National)	Big	Big	Big	Big	"Nicely presented play that thoroughly pleased our patrons." "Good." "Very acceptable." "Nice business, star's work liked."
AMERICAN WIDOW, AN (Ethel Barrymore—Met.)	Ave.	Ave.	Ave.	Ave.	"Good, clean, average business getter." "Good, but patrons like Ethel Barrymore in dramatic roles better" (N.). "Good entertainment" (S.). "Average picture" (W.). "Don't care for her in this" (N.). "Very good" (N.). "Why put Barrymore in young girl parts?" (W.).
AVENGING TRAIL (Harold Lockwood—Met.)	Ave.	Ave.	Ave.	Big	"Very pleasing play." "Good picture, beautiful scenes, good photography—Lockwood a drawing card." "Unsuited to star." "Too rough, not up to standard." "Fair." "People like this star dressed up."
BECAUSE OF A WOMAN (Belle Bennett—Tri.)	Ave.	Ave.	Ave.	Ave.	"A good show." "Pleasing picture, but would stand more trimming." "Good, but too long for story." "Very good."
BETTY TAKES A HAND (Olive Thomas—Tri.)	Ave.	Ave.	Ave.	Ave.	"Very good." "Not great, but pleasing."
BLIND ADVENTURE, THE (Edw. Earle—Vit.)	Ave.	Ave.	Ave.	Ave.	"Above average program release."
BROADWAY LOVE (Dorothy Phillips—Blue)	Ave.	Ave.	Ave.	Ave.	"Dorothy Phillips is gaining friends fast here" (S.).
CINDERELLA MAN, THE (Mae Marsh—Gold.)	Big	Big	Extra	Big	"Kind that pleases all." "Best Marsh release." "A very good picture." "Best Goldwyn since 'Polly.'" "Great—we want more like this." "Goldwyn's best so far." "Great." "Excellence of this picture brought added business second day, though star not popular yet." (For further comments, see issue of Feb. 9.)
CONVICT 773 (Mrs. Castle—Pathe)	Ave.	Ave.	Ave.	Ave.	"Picture good for a convict story, and photography fine."
DAUGHTER OF DESTINY (Madame Petrova—First Nat.)	Big	Ave.	Ave.	Big	"Very good, though too little action, no punch,—however, is the best she has ever appeared in" (W.). "Simply terrible" (E.). "'Petrova's best,' was the comment of my audience" (W.). "Fair drawing card" (E.). "Scenery and costumes unexcelled" (E.). "Did not appeal to all, but decidedly better than recent previous Petrovas" (S.).
DAUGHTER OF THE GODS (Annette Kellermann—Fox St.)	Big	Extra	Extra	Big	"Broke all records" (S.). "Good box-office attraction, could boost it big—it's well worth it" (N.).
DAYBREAK (Emily Stevens—Met.)	Ave.	Ave.	Ave.	Ave.	"Good picture, story well carried with a good climax." "Very good, star liked." "Good—the song a gem." "Star not popular here." "Good story, strong cast, good photography." "Good picture." "Good, but padded too much."
DEVIL STONE, THE (Geraldine Farrar—Art.)	Big	Ave.	Big	Ave.	"Fine production, very pleasing, star excellent" (E.). "Did not appeal very strong to our patrons, just an average business" (N.). "Splendid picture, but box-office said otherwise" (W.). "Not Farrar's best." "Great picture, but did not get us much business on two days." "Very good." "Tully Marshall brought more comment for his work in this play rhan all the ones we have ever run."
DIAMONDS AND PEARLS (Kitty Gordon—World)	Ave.	Ave.	Ave.	Ave.	"Fair picture." "Good."
DODGING A MILLION (Mabel Normand—Gold.)	Big	Big	Big	Big	"Something different, and they liked it." "Another feather in Goldwyn's cap."
DOOR BETWEEN, THE (Ruth Clifford—Blue)	Ave.	Ave.	Ave.	Ave.	"Not as pleasing as most Bluebirds, not a good character for Salisbury" (E.). "Very good" (N.).
ETERNAL TEMPTRESS (Lina Cavalieri—Para.)	Ave.	Ave.	Ave.	Ave.	"Just a picture—nothing to rave over." "Star does not register, poor picture." "Very good" (S.). "Fine production, poor box-office attraction." "Very good, poor business." "Too heavy, not enough laugh." "Very poor, smallest house we ever had" (N.).
FAIR BARBARIAN (Vivian Martin—Para.)	Ave.	Ave.	Ave.	Ave.	"Extra good." "Good comedy, but 'local color' simply awful." "Best Paramount picture in many months." "Fine comedy drama—kept them laughing." "Vivian Martin at her best—clever star."
FANATICS (J. Barney Sherry—Tri.)	Ave.	Ave.	Ave.	Ave.	"Very good picture, star no draw here" (S.). "Not up to standard, but drew rather good here" (W.).
FIELDS OF HONOR (Mae Marsh—Gold.)	Ave.	Ave.	Poor	Ave.	"Morbid, uninteresting" (S.). "Fine, very well liked by '400' calss" (E.). "A disappointment."
FOR LIBERTY (Gladys Brockwell—Fox)	Ave.	Ave.	Big	Big	"Very good picture." "Fine picture, good business." "Timely subject, good." "Star has drawing power" (W.). "Good" (N.). "Story great, star weak" (N.).
FOR THE FREEDOM OF THE WORLD (Special—Gold.)	Big	Big	Big	Big	"Good picture." "Nice picture." "Two days' capacity and pleased everyone." "Good of its kind, big business, well liked" (W.). "A dandy picture."
FRAMING FRAMERS (Chas. Gunn—Tri.)	Ave.	Ave.	Ave.	Ave.	"Poor title, fair business." "Very good."
GHOSTS OF YESTERDAY (Norma Talmadge—Sel.)	Big	Big	Big	Big	"Star well liked." "Star better than ever—corking good production." "Another pleasing Talmadge production."
GIFT O' GAB (Jack Gardner—K.E.S.E.)	Ave.	Ave.	Ave.	Ave.	"Very pleasing; Gardner a comer." "Good picture, but failed to repeat after first day" (W.). "Light comedy, very entertaining." "Fair picture." "Fine." "A clean picture that pleased." "Star very pleasing in this."
GIRL BY THE ROADSIDE (Violet Mersereau—Blue.)	Ave.	Ave.	Ave.	Ave.	"Good." "Better than her last one." "Fair picture."
GOOD FOR NOTHING, THE (Blackwell-Greeley—W.)	Ave.	Ave.	Ave.	Ave.	"Good picture." "Average picture." "Fair program picture."
GOWN OF DESTINY, THE (Alma Reubens—Tri.)	Ave.	Poor	Poor	Ave.	"Very good, but didn't draw." "No end—four different stories."
HEART OF A LION (Wm. Farnum—Fox St.)	Big	Big	Big	Big	"Getting back to his old drawing power." "Very good picture." "Good picture." "Best picture we ever ran." "Work of star fine." "Big business in face of a blizzard and 36 below."
HER SILENT SACRIFICE (Alice Brady—Sel.)	Ave.	Ave.	Ave.	Ave.	"Good." "Not consistent with Select Standard—star good." "Failed to draw—Alice makes good appearance, natural, may possibly grow in favor" (W.). "Star does not draw here" (E.).
HIGH SIGN, THE (Herb. Rawlinson—Uni.)	Ave.	Ave.	Ave.	Ave.	"Very good—great" (N.).
HIRED MAN, THE (Chas. Ray—Para.)	Ave.	Ave.	Ave.	Ave.	"Very good picture." "Good, should have given longer run." "Best Ray has done; title hurts drawing power."
HIS MOTHER'S BOY (Charles Ray—Para.)	Ave.	Ave.	Ave.	Ave.	"Very good picture, star will draw better in time." "Too much 'silly kid' stuff." "Did not please as well as previous Ray pictures." "Ray is getting popular with the 'regulars.'"
HIS OWN PEOPLE (Morey, Leslie—Vita.)	Ave.	Ave.	Ave.	Ave.	"Not up to standard" (S.).
HONEYMOON, THE (Const. Talmadge—Sel.)	Ave.	Ave.	Big	Big	"Very pleasing picture, clever direction."
IN THE BALANCE (Earl Williams—Vita.)	Ave.	Ave.	Ave.	Ave.	"The usual Earl Williams picture; pleases some, but star does not vary recently in his characterizations." "Biggest business we have ever done on Williams" (S.). "Excellent; gave entire satisfaction." "Publicity of 'The Hillman,' from which it is taken, will get the money if exploited properly." "Goodpicture." "A well liked picture."
JULES OF THE STRONG HEART (Geo. Beban—Para.)	Ave.	Ave.	Ave.	Ave.	"Beban's best." "A fine picture but he does not draw here" (S.). "Extra good" (N.). "Pleased, one of his best."
KINGDOM OF LOVE, THE (Jewel Carmen—Fox)	Ave.	Ave.	Ave.	Ave.	"Good attraction" (S.). "Does not draw" (E.). "No drawing card" (W.). "Fair business, good picture." "Poor title, stereotyped dance-hall-girl-parson story."
LAND OF PROMISE (Billie Burke—Para.)	Ave.	Ave.	Ave.	Ave.	"Has the merit of being different, only my patrons did not care for the story "Opinion divided. Just a fair picture and average drawing card." "Fair picture." "Well done and pleased." "Fair." "Extra good picture." "Star charming as usual, but story fails to please; with slight change in last reel would go big." "Cast and play pleased."
LEARNIN' OF JIM BENTON (Roy Stewart—Tri.)	Ave.	Ave.	Ave.	Poor	"Good Western." "Poor production."
LITTLE PATRIOT, THE (Baby Osborne—Pathe)	Big	Big	Big	Big	"Good enough for any theatre to show."

TITLE, STAR, AND BRAND	E.	N.	S.	W.	EXHIBITORS' OWN REPORTS OF BOX-OFFICE VALUE
LOVE LETTERS (Dorothy Dalton—Para.)	Ave.	Ave.	Ave.	Ave.	"Good production, ordinary story."
LONE WOLF, THE (Brenon Production—Sel.)	Big	Big	Big	Big	"Excellent." "Return business to capacity." "Going big on second week" (W.). "Extra big entire week." "Swell picture" (N.). "A great picture, and a good drawing card, with plenty of exciting situations." "Could recomme nd this subject for any theatre." "Excellent." "Average picture." "Well cast, holds thrilling interest to end with surprising finish."
MAGDA (Clara Kimball Young—Sel.)	Ave.	Ave.	Ave.	Ave.	"Very good picture." "Good picture but did not draw." "Big business, pleased" "Started well, then 'flopped.' Star crowds out supporting cast; too much C. K. Y.; finish very poor." "A sex picture, minus the 'punch'; neither one thing nor the other; production artistic." (For further comment, see issue of Jan. 17.)
MAN'S MAN, A (Warren Kerrigan—Paralta)	Big	Extra	Extra	Extra	"Our patrons said this was the best picture we ever had in the house" (S.). "Very fine production" (W.). "Went over very big" (N.). "Kerrigan's best production."
MANX MAN, THE (Geo. Loane Tucker Production—Gold.)	Ave.	Big	Ave.	Big	"Turned hundreds away first night" (N.). "Very good picture, not so much pulling power" (W.). "Wonderful picture—a little too long" (N.). "Fine picture." "Should have drawn better." "Drew well, though rather too long due to English style of directing and acting."
MARIONETTES, THE (C. K. Young—Sel.)	Big	Ave.	Ave.	Big	"Very wonderful" (E.). Moreno good—held over extra day."
MARRIAGE SPECULATION, THE (Mildred Manning—Vita.)	Ave.	Ave.	Ave.	Ave.	"Very good, different sort of story."
MATERNAL SPARK, THE (Irene Hunt—Tri.)	Ave.	Ave.	Poor	Poor	"Not a drawing card." "Good."
MENACE, THE (C. Griffith, E. Overton—Vita.)	Ave.	Ave.	Ave.	Ave.	"Good picture—both are going to make stars." "Fair production."
MISS JACKIE OF THE ARMY (Margarita Fischer—Mut.)	Ave.	Ave.	Ave.	Ave.	"A pleasing little picture—not big." "Fair, not good business-getter." "Bad—not much." "This star never draws with us" (N.). "Good, people liked it very much" (N.).
MODERN MUSKETEER, A (Doug. Fairbanks—Art.)	Extra	Extra	Extra	Extra	"Splendid, a knockout" (E.). "Best Fairbanks yet" (S.). "Best thing Doug. has done." "Very satisfactory feature from every standpoint." "First good laughs we have heard in our house for some time."
MRS. DANE'S DEFENSE (Pauline Frederick—Para.)	Ave.	Big	Big	Big	"Very good." "Excellent picture, but hardly a show for the tired business man." "Good production; story did not register." "Very good picture, but expected more from Pauline." "Unsatisfactory ending—leading man not popular here" (N.).
MY LITTLE BOY (Ella Hall—Blue.)	Big	Big	Ave.	Ave.	"Fine Christmas picture, pleased everyone." "One of the best Bluebird has made." "Everyone satisfied, splendid cast, went over big in high class locality." "Fine feature." "Beautiful, very well liked."
MY UNMARRIED WIFE (Carmel Myers—Blue.)	Ave.	Ave.	Ave.	Ave.	"Excellent, pleased everybody."
NAN OF MUSIC MOUNTAIN (Wallace Reid—Para.)	Big	Ave.	Ave.	Big	"Good." "In a dress suit would make a bigger hit." "Very good." "Exciting Western with very pleasing effects." "Great picture." "Extra good show" (W.). "Star and play both good." "Good Western, Reid well liked."
NEARLY MARRIED (Madge Kennedy—Gold.)	Ave.	Ave.	Ave.	Ave.	"Comedy one of best shown, star rapidly coming to front." Photography wonderful, star has advantage of appearing in best Goldwyn has put out." "Great." "Well liked, clean comedy." "A magnetic star." (For other comment, see issue of Jan. 26.)
NEW YORK LUCK (William Russell—Mut.)	Ave.	Ave.	Ave.	Ave.	"A very good picture."
OVER THERE (Charles Richman, Alice Q. Nielson—Sel.)	Ave.	Ave.	Ave.	Ave.	"Very good war picture—drew good business at advanced prices."
PAY ME (Jewel Production)	Big	Big	Ave.	Big	"Fine Western." "Great production that lives up to its advertising."
POPPY (Norma Talmadge—Sel.)	Big	Big	Big	Big	"Above the average." "Good production." "Very good business."
PRICE OF A GOOD TIME (Jewell Production)	Big	Ave.	Ave.	Big	"Very excellent" (W.). "Pleased everybody, but not easy to get them in" (W.). "Fine production, title makes some people stay away, gets others in" (E.). "Classy; wonderful production."
PRIDE OF NEW YORK, THE (Geo. Walsh—Fox)	Big	Big	Big	Big	"This is a dandy." "Great favorite here." "Ran close second to Fairbanks 'Reaching for Moon.'" "Fast gaining in popularity in all our houses." "Great show." "Star always pleases." "Picture full of punch." "Fine picture, lots of 'kick'." "Very good picture." "Geo. Walsh is Fox's best star." "Walsh at his best, good as any Fairbanks."
RAGGEDY QUEEN, THE (Violet Mersereau—Blue.)	Poor	Poor	Ave.	Poor	"A poor picture." "Mersereau can do better than this."
REDEMPTION (Evelyn Nesbit Thaw—State R.)	Big	Extra	Big	Big	"An exceptionally good picture, well acted, good attendance at raised prices." "Drew big, picture liked." "Very good picture, star surprised everyone." (For further comment, see issue of Dec. 27.)
RED, WHITE AND BLUE BLOOD (Bushman-Bayne—Met.)	Big	Big	Big	Big	"Bushman and Bayne are coming back strong." "Very good picture." "Good—good business getter." "Classy picture, mighty good entertainment." "Bushman's best."
RIMROCK JONES (Wallace Reid—Para.)	Ave.	Ave.	Big	Big	"Rest of the show saved the day for this one." "Ordinary." "They liked Reid." "Good star, fair picture."
ROSE OF THE BLOOD (Elsie Ferguson—Art.)	Ave.	Ave.	Ave.	Ave.	"Her best picture so far, my people say." "Good star, poor story." "Too much art, too little behind it; does not hang together to hold interest, somehow."
RUNAWAY ROMANY (Marion Davies—Pathe Sp.)	Ave.	Ave.	Ave.	Ave.	"Very pretty picture, beautiful scenes, star good." "Fair picture, but wrong kind of story to draw big."
SAVAGE, THE (Ruth Clifford—Blue.)	Ave.	Ave.	Ave.	Ave.	"Fine picture." "Good of its kind, beautiful scenery." "Very good."
SCARLET CAR, THE (Franklyn Farnum—Blue.)	Ave.	Ave.	Ave.	Ave.	"Rather see Farnum in comedy." "Not up to standard of Bluebirds and Franklyn Farnum."
SECRET GAME, THE (Sessue Hayakawa—Para.)	Ave.	Ave.	Ave.	Ave.	"Great, one of Jap's best yet." "Dandy picture, very interesting" (N.). "Good enough picture, star does not draw here" (N.). "Excellent picture" (W.). "Regular Hayakawa stuff." "Very good."
SECRET OF THE STORM COUNTRY (Norma Talmadge—Sel.)	Big	Big	Big	Big	"Good picture; star always draws; best she has done." "Fairly good picture—star deserves better vehicle than this. In my opinion star in 6 months will be biggest box-office attraction in the business" (S.). "Very pleasing, well liked by all." "Well liked." "Pleased patrons and popularized this star."
SEVEN SWANS, THE (Marguerite Clark—Para.)	Ave.	Ave.	Big	Big	"An excellent Christmas fairy tale." "Excellent photography." "Good matinees, poor evenings." "Very good picture of its kind, well suited to women and kiddies." "Draws for children mostly—children's pictures keep away an adult patronage." "Great holiday bill for kids." "A very fine picture." "Tired of star in baby pictures." "Biggest Clark day."
SHIP OF DOOM, THE (Triangle)	Poor	Poor	Poor	Poor	"A very gruesome show." "Poor title." "Not an entertaining picture."
SHIRLEY KAYE (C. K. Young—Sel.)	Big	Ave.	Big	Big	"Clara Kimball Young never better than in this picture." "Business better second day than first." "Very nice story." "Best C. K. Young picture yet." "Good picture and star is fair drawing magnet."
SILENT LADY, THE (Zoe Rae—Uni.)	Ave.	Ave.	Ave.	Ave.	"Good picture." "Picture better than title."
SIN WOMAN (Irene Fenwick—Hoffman)	Ave.	Big	Ave.	Ave.	"Better than 'One Hour,' produced better and story interesting—bold but not vulgar." "Good jazz picture, very daring, but if you can get by will clean up" (N.).
SIRENS OF THE SEA (Jewel Production)	Big	Big	Big	Big	"Patrons liked this." "A beautiful production." "Well liked."
SMALL TOWN GUY, THE (Taylor Holmes—K.E.S.E.)	Ave.	Ave.	Ave.	Ave.	"Pleasing, but not up to other Taylor Holmes pictures."
SNAP JUDGMENT (William Russell—Mut.)	Ave	Ave.	Big	Big	"One of Russell's best." "Good." "Pleased, good Western." "Fine picture." "Very good."
SPIRIT OF '19 (Jack Pickford—Para.)	Ave.	Ave.	Ave.	Ave.	"Very pleasing, big business" (S.). "Mawkish and obvious plot" (W.).
SQUARE DECEIVER, THE (Harold Lockwood—Met.)	Big	Big	Big	Big	"Lockwood always draws." "Much better than average." "Good picture." "Very pleasing picture." "Production good, star a good card." "Lockwood at his best." "Very good." "Well liked." "Good picture, didn't draw." "Excellent, like Lockwood in this kind." "Good picture." "All enjoyed this play." "excellent comedy drama, good second day business."
STELLA MARIS (Mary Pickford—Art.	Big	Big	Big	Big	"Pickford proves herself to be an actress" (E.). "Wonderful picture, almost too much dependent on fine acting, however, not a story people can get excited over" (S.). "Too morbid for my people" (W.). "Certainly great work for this star, some contrast with last one." "Splendid picture, best Mary has ever done from an artistic standpoint—as a box-office attraction did not come anywhere near 'Rebecca of Sunnybrook Farm.'" "Mary will never do better, story peculiar; surley this one will help star's drawing power for next picture."


GRAUMAN'S
DEDICATED FEBRUARY 1, 1918.
THE WORLD'S MOST BEAUTIFUL
TEMPLE OF THE SILENT ART
D. J. GRAUMAN
PRESIDENT.
SID GRAUMAN
MANAGING DIRECTOR.
LOS ANGELES.



The Furnishings OF GRAUMAN'S New Million-Dollar Cinema Temple

(in their entirety excepting opera chairs)

Including Carpets, Draperies, Curtain and Furniture, Were Supplied by BARKER BROS.

The skill of Barker artists was engaged to create an original distinctive and beautiful decorative scheme, and the resources of the Barker facilities were depended upon to carry out the complete furnishing project. The success attained speaks for itself.

When Best Results are Desired, and Something of Unusual Charm is Sought, it is Logical that the Ability of BARKER'S Staff Should be Called Upon

The wide scope of our experience, our extensive stocks of superior merchandise, the competency of our experts and specialists, and the complete character of our organization, makes it possible for us to successfully care for ANY contract—from the decorating and furnishing of the most sumptuous theater, hotel, club, or mansion, to the outfitting of the most modest home, or the equipment of any office or business establishment. We shall feel honored to receive the continued favors of the Motion Picture Industry, which already is a liberal Barker patron.

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724 to 738 South Broadway, Los Angeles, California

Office, Bank, School and Library Furniture—Filing Devices and Complete Office Equipment

New Theatre Crowns Grauman

A NEW shrine—a richly marvelous one—was dedicated to the cinema art, its lovers, and creators, on February 1, when Grauman's million dollar theatre in Los Angeles, was most auspiciously opened with principals of the west coast film colony, the elite of Los Angeles society and business circles, and scores of people of prominence, now wintering in the southwest, making up the audience.

The building of this wonderful house was inaugurated with the intention of combining beauty and art for purely commercial reasons. In the past few years there has been a decided change in the business district of Los Angeles. Formerly all of the principal stores were located on South Broadway between First and Fifth streets. Expansion of the city caused more or less of an exodus from this district to a new shopping center in the vicinity of Seventh street. Property owners of the former popular district sought some magnet that would hold the business interests in their original locality. Homer Laughlin, a most prominent man in investment circles and a student of art, was the moving spirit in the organization of the Stability Building Company, which resulted in the erection of the Edison building and Grauman's million dollar theatre.

The men composing the company represent millions, and when first plans were made for the theatre, the early day Western phrase, "The sky's the limit," was adopted for a motto. No matter what it cost, this theatre was to be the finest conceivable.

After such plans were made by the influential men of the Broadway district—all real Californians—they sought a director for their amusement palace, and it was then, after brief negotiations, that D. J. and Sid Grauman, then of San Francisco, were selected. Eighteen years ago they had opened the first ten-cent vaudeville house in America at San Francisco. Fifty feet of film constituted one number of the program and the theatre was called the Unique. It had a seating capacity of three hundred. The venture was so successful that a circuit of houses was opened in five other California cities.



Sid Grauman

In 1900 the Grauman Lyceum theatre with twenty-eight hundred seats, was built at San Francisco, where vaudeville and musical comedy continued most successfully until the San Francisco fire, when the edifice was totally destroyed. As soon as the ruins were cleared, a canvass top was erected, and in this was given the first amusement for the people of the stricken city. The National, as the canvass theatre was named, was shortly after replaced by one of corrugated iron. Three performances were given a day, and not one was missed in the reconstruction of the theatre.

Three years later the Graumans constructed on Market street between Fifth and Sixth streets, a 1,900 capacity house at a cost of $330,000. This theatre is still operated by the Graumans. In the past few years Graumans' Imperial, seating 1,700, was built, and is still in operation under the name of the Strand. More recently these men caused the erection of the Globe theatre in the Mission district of San Francisco, seating 2,500. It is the intention of both D. J. and Sid Grauman to give all of their attention to the conduct of the new Los Angeles house.

Promptly at eight o'clock on the opening night, the fire curtain with its weird mural painting, disappeared and the orchestra of thirty pieces played the "Star-Spangled Banner," while the auditorium and stage of the theatre was most dazzlingly lighted with red, white and blue effects. The Liberty Medley of 1918, arranged by Rudolph G. Kopp, orchestra director, and composed of popular patriotic song melodies, followed by William Tell Overture, constituted the opening orchestra numbers. Reverend Baker P. Lee of the Episcopal Christ Church made the dedication speech, and urged the harmony of the church, educational and amusement interests for the general betterment of mankind. After a short scenic furnished by the Mutual, which showed scenes in Holland, Jesse Crawford, organist, gave a short recital.

Grauman's Topical Review, consisting of selected portions from Universal and Mutual-Gaumont Weeklies, constituted the fourth number of the program.

The feature number of the program was the Thomas H. Ince-Artcraft production starring William S. Hart, "The Silent Man." Preceding the projection of the picture, the beautiful crimson and cream curtain rose, and out of the nightlike blackness of the stage appeared a gigantic bronze bust of William S. Hart in his make-up of the Western man. The theme of the incidental music for the Hart subject was a new composition entitled "Big Bill," written as a special compliment to Sid Grauman by Victor Schertzinger, now a director of Thomas H. Ince Productions, who formerly served this noted producer in the capacity of preparing musical scores.

Prolonged applause following the picture was broken when William S. Hart appeared in person on the stage. He made a short, but appropriate talk pertaining to his work in "The Silent Man."

"A Trip Through the Sennett Studios" is the title of a short travelogue showing back of the wings scenes of the famous comedy factory of Edendale, Los Angeles. This film was prepared especially for the Grauman theatre opening as a compliment to Sid Grauman from Mack Sennett.

The program was concluded by vocal solos of Mme. Lina Reggiani, and the showing of the Paramount comedy in which Mack Sennett presented Chester Conklin in "His Hidden Purpose."

Sid Grauman has contracted for many of the Paramount and Artcraft subjects, and in the attractive program of thirty pages, announces the showing of subjects filmed under the directorial supervision of D. W. Griffith, Thomas H. Ince and other Paramount and Artcraft films together with comedies from the Mack Sennett studios.

The scale of prices provide any seat in the house with the exception of loge, for fifteen cents at matinees. Loge seats will be twenty-five cents. The evening prices are, balcony 15, dress circle and orchestra 25, and loges 35 cents. All tickets are subject to Federal war tax.

D. J. Grauman is president; Sid Grauman, managing director, and his staff of assistants are: John D. Callicott, assistant managing director; J. Leroy Drug, business manager; Leonard J. Meyberg, house manager; Arthur E. Dunning, publicity director; Florence Houtalinge, secretary to Sid Grauman; George Becker, master electrician; Mayburn Taylor, assistant electrician; Archie Smith, projection engineer; Edward Davis, assistant projection engineer; Samuel Jamison, special officer; Charles Nagle, doorkeeper; Florence Reichert and Dorothy Alleyne, cashiers; Edward Temple, costumer; Witzel, official photographer. Jesse Crawford is organist and Rudolph G. Kopp, orchestra director. The orchestra is composed of thirty musicians, many of whom are soloists who have been identified with numerous symphony orchestras.

Music by the orchestra and the immense new organ, not yet ready, are to be features of the presentations.

J. C. Jessen.

Construction Shows Today's Best

GRAUMAN'S contains much that is new in theatrecraft. Architecturally it is decidedly California-esque, being of the Spanish-Mexican Mission type within and without. In the construction new means of obtaining desired results were introduced most successfully.

When the builders selected A. C. Martin to design and serve as construction engineer, he began a study of motion picture and speaking stage theatres of the country. By personal visits he learned their defects, and sought remedies for the unsolved problems.

The theatre is built in connection with a new office building, designed especially for the needs of the Southern California Edison Company in Los Angeles. The office building consists of twelve stories, with a frontage of 115 feet on Broadway and 65 feet on Third street. Behind this office building is the theatre, which has an entrance on Broadway through the center panel of the office building. The auditorium of the theatre is approximately 106 feet long, 103 feet wide, and contains a balcony 70 feet long. On the main floor there are 1,400 seats and 950 are in the balcony.

The balcony is reached by two wide stairways, one from each side of the main lobby. These reach a mezzanine floor over the rear part of the balcony. On the mezzanine floor there are entrances to the front part of the balcony in the center and on both sides, and also an incline which leads to entrances to the upper part of the balcony.

As substitutes for structural steel, reinforced concrete was used. A reinforced concrete arch, 12 feet wide and 3 feet thick, was erected across the auditorium about half way between the front of the balcony and the back wall of the auditorium. The truss of this arch is taken by a tension member containing seventy one and one-quarter inch steel bars.

Six reinforced concrete cantilever trusses were erected to support the balcony, and these rest about midway on the arch and are anchored to the back wall of the auditorium.

The top of the cantilevers form the framework for the floor of the balcony, and the lower side of the trusses serve as framework for the mezzanine floor under the balcony. When this construction was employed members of the building department of the city of Los Angeles questioned the advisability of it and refused to accept the construction until a thorough test of the entire balcony had been made, and required loading the balcony at the rate of 250 pounds per square foot, placing a total of 1,400,000 pounds of sand thereon. The deflection of the arch at its center under this load was three-sixteenths of an inch, and the deflection of the cantilevers at their extreme ends an equal amount, which was about half the expected deflection. This test satisfied the inspectors and the construction was passed by the city building department.

The projection room occupies a place between the upper and lower bars of the cantilevers, a few feet from the front of the balcony and immediately in the center. This places the lens of the projection machine on a level with the center of the screen, which, when hung squarely with the auditorium in the center of the stage, is square with the front of the lens, and but sixty-seven feet distant. The advantages of this location for the projecting machines are several. The proper light can be secured at a very low amperage, and an excellent picture, free from distortions, in any seat of the house is secured.

Grauman's, although it is to be used at least for the present as a motion picture theatre, was designed and has facilities for the spoken drama or vaudeville. The proscenium arch is 40 by 40 feet, and the stage back of this is 35 feet deep and almost the full width of the building, 103 feet.

The acoustics are exceptionally good, due to the auditorium being of an oval shape with no square partitions parallel with the stage.

It is estimated that with the ample exits the building could be emptied in two minutes.

The aisles and lobby spaces throughout are ample and there is a general appearance of spaciousness. On the mezzanine floor the atmosphere of security is enhanced by the remarkably large areas given over to circulation. Here there is a vaulted corridor, a rotunda and the various retiring rooms, parlors, etc., for the use of the women patrons. The men's smoking room is approached by wide staircases leading from the main floor to the basement.

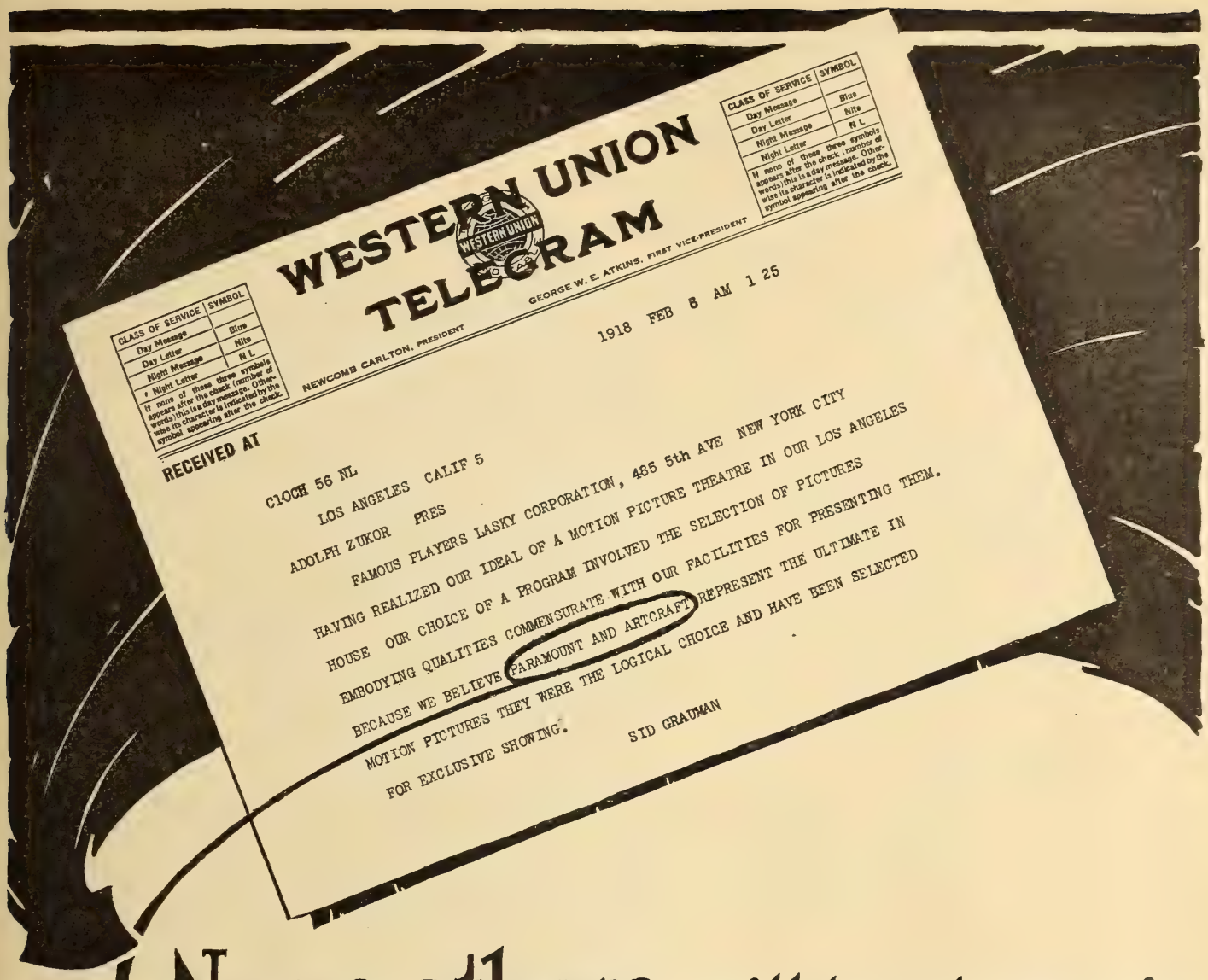
The ventilation system, installed by Munger and Munger, of 174 East Union street, Pasadena, Cal., is thoroughly modern. Tempered air is brought in from under the seats of the auditorium and balcony floors, and is exhaled through the great dome which surmounts the entire heating space. The outlets are evenly distributed over the dome area, thus assuring an even distribution. The system is operated in conjunction with a steam heating plant, installed by the same firm.



General View of Building and Theatre

To the California Glass and Paint Company goes credit for the beautiful glass in the doors and windows of the theatre, as well as the entire front of the office building. These were designed by this California firm, which also furnished much of the paint, varnishes and other material necessary for the finishing. This firm supplied similar materials for practically all of the new office and business buildings erected within the past few years in Los Angeles.

All doors of exits and those of dressing rooms and in other partitions are of a fire-proof nature, made under a new process by the California Fireproof Door Company, of 1933 South Los Angeles street, Los Angeles. The process provides for covering doors of wood with metal and making the metal covering not only air-tight, but fitting the wood portion of the door so tightly there are no air spaces within. This elimination of oxygen prevents the wood from taking fire, no matter how hot it becomes, and makes this kind of a door superior to an all-metal door, because the latter, under heat, will warp badly. At the same time the wood serves as a non-conductor of heat.



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LOS ANGELES CALIF 5
ADOLPH ZUKOR PRES
FAMOUS PLAYERS LASKY CORPORATION, 485 5th AVE NEW YORK CITY
HAVING REALIZED OUR IDEAL OF A MOTION PICTURE THEATRE IN OUR LOS ANGELES
HOUSE OUR CHOICE OF A PROGRAM INVOLVED THE SELECTION OF PICTURES
EMBODYING QUALITIES COMMENSURATE WITH OUR FACILITIES FOR PRESENTING THEM.
BECAUSE WE BELIEVE PARAMOUNT AND ARTCRAFT REPRESENT THE ULTIMATE IN
MOTION PICTURES THEY WERE THE LOGICAL CHOICE AND HAVE BEEN SELECTED
FOR EXCLUSIVE SHOWING. SID GRAUMAN

None others, will be shown in Southern California's splendid new theatre

This is the policy adopted by this experienced owner of GRAUMAN'S THEATRE, the Pacific Coast's newest motion picture temple.

Mighty monuments, such as this great playhouse, are made possible only by

Paramount and Artcraft Pictures

Paramount and Artcraft Pictures are not available alone for theatres like Grauman's. The scale of prices is so arranged that the smallest theatres as well as the largest, can show Paramount and Artcraft Pictures—*at a profit.*

TRADE MARK Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

TRADE MARK ARTCRAFT PICTURES

Stage Setting Strikingly Original

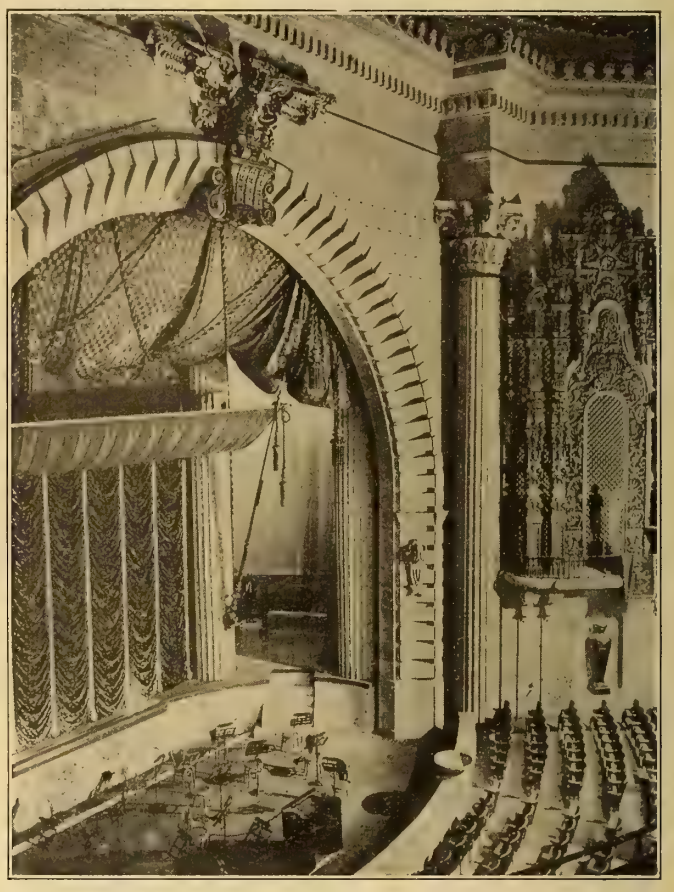
THE stage setting including all curtains, drops, canopies, panoplies, massive columns of travertine of the ninety-foot cyclorama were prepared by the Edwin H. Flagg Scenic Company at their mammoth Los Angeles studio by the staff of nationally known artists maintained by this scenic company. The setting was designed by William L. Woollett. The back drop for the stage setting was painted by F. M. DuMond, and the curtain by Mr. Woollett.

The stage set represents the porch of a Greek temple which looks out on a vast impersonal Bakst-like interpretation of "Death Valley" with the "Funeral Range" in the distance. These mountains open in a great purple "Gate of the World," the whole surmounted by a greenish yellow sky. Between the columns are hung dark, richly colored curtains and the so-called porch or stage is roofed by a canopy of the same general color scheme of the curtain, but decorated with two winged figures which depict the Spirit of Good and Evil fighting in mid-air.

The picture screen is arranged between the columns of the portico, in such a way that it seems to be a temporary stage set composed of canopy and curtains. The columns are travertine stone in harmony with the travertine stone columns of the inside of the theatre, and the color scheme and decoration is carried out on the stage in such a manner as to create the impression that the architecture of the theatre auditorium itself has been extended into the stage areas.

The curtain carries out the technique of a sketch giving the impression that some giant hand with enormous crayons had made the drawing. It is a study in grays. Giant redwoods are shown in profile. On either side of the trunk of the trees are enormous forms which form two of the three chief decorative spots of color. In the center below these two flame forms is a figure of Creation, shown as a child with wings. The child being surrounded by a mystic goblin-like creature which seems to grow out of the tree trunks. This feature is intended to depict Civilization of the World with unseen and evil forces near. Below the flames on either side and emerging from a belt of gray which covers the lower portion of the picture, as a mist, are seen two groups, one depicting Work and the other Worship, and in the center two unobtrusive figures which in a satirical way depict the relation of the sexes. The idea back of this design is that life on the physical plane is seen as through a mist, darkly, whereas the flames and the figures of Creation are shown in the astral plane where the real forces of life are located.

The superior work executed by the Edwin H. Flagg Scenic Company, coupled with the fact that it has as its staff some of the most noted scenic artists of the country, caused Sid Grauman to place with this company the important work of preparing the stage setting, which work represents an investment of more than ten thousand dollars. Edwin H. Flagg, president and general manager, established the company in the Marlow theatre building, Chicago, in 1898. He outfitted theatres in the East, South, Middle West, and Canada, and incorporated the first scenic studio in Los Angeles. He is an authority on the construction of a theatre, auditorium, stage, arrangement and equipment. Since opening their Los Angeles studio, it has been found necessary, because of increased business, to three times enlarge the plant. Now it is one of the largest in the world, with capacity of twenty-six regulation paint frames, the largest of which is 50 x 90 feet. On this the one-piece cyclorama drop for Grauman's was painted. The studio is equipped with every quality assuring time and labor saving facility. In addition to furnishing stage setting and scenic effects for Orpheums, Pantages, Hippodrome vaudeville houses on the coast; Clune's, Tally's, Kinema, and T. & D. Motion Picture houses, the Flagg organization has outfitted many smaller theatres on the coast and others from Jacksonville, Florida to Winnipeg, Canada.



Partial View of Stage and Orchestra, with Some Details of Byzantine Organ Decorations at the Right

Curtain Emphasizes Byzantine Spirit

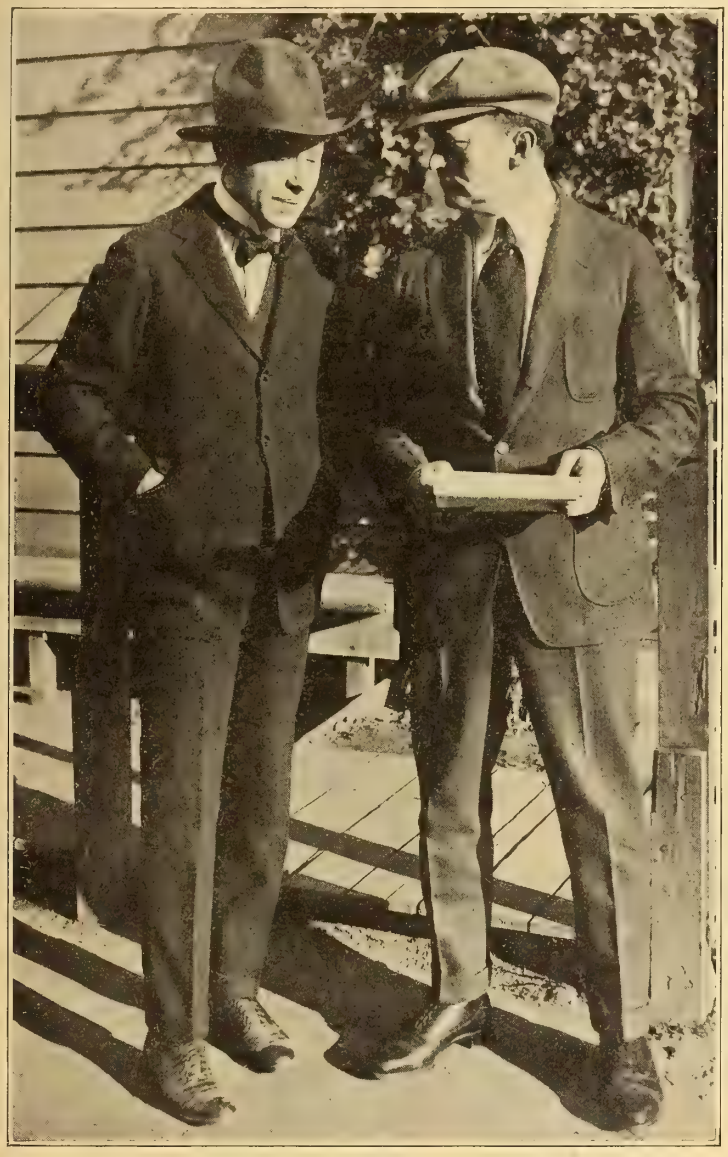
A GLORIOUS, glowing, magnificent magnet is the crimson curtain which lifts from the screen of this theatre of many marvels—drawing all eyes to the centre of attraction—the stage. This is one of the secrets of the distinct success of the decorative scheme of Grauman's already famed theatre.

Despite the attractiveness of the carvings, the statuary, the murals—and all the rest of the art wonders—yet the stage and the screen are the most important features of this, as of any, cinema playhouse. The very *liveness* of the curtain at Grauman's keeps the thought of the spell that lies behind it uppermost in the mind of every guest.

A Parisian shade creation, originated and created by Barker Bros., sustains the stimulation of the decoration scheme. It is fashioned of lustrous, sheeny silk, with inserts of silken gauze. A stencilled green Maltese cross is the motive of ornamentation—a unique conception of a connoisseur of "vibration." Color vibration is life! It brightens the spirits, quickens the pulse and makes it seem infinitely worth-while to be alive and to be there. As Grauman's flaming curtain lifts, slowly, a border of dazzling brilliants shimmer, and when the full revelation of the screen finally comes, the audience is thrilled by its triumphal introduction.

The carpets of Grauman's "temple of art," also designed by Barker Brothers, are daring in their colorings, they accord effectively with the Byzantine mood of the entire arrangement, they rise to meet the tread and spring with soft, deep buoyancy as footsteps sink and rise again. Purple, green and gold are their colorings. The carpets, complete, for this immense auditorium—main floor, mezzanine, balcony, parlors, smoking rooms, retiring rooms, etc.—were woven specially, each to fill its own particular mission.

So, also, the furniture—the aristocratic, exclusive studio pieces, Italian masterpieces of artistry, lovely creations in precious woods, cunningly carved and embellished—was provided especially to the order of this theatre. Many of the pieces were created to order, as in no other way could the fastidious ideals of Barkers' expert decorators be satisfied.



Sid Grauman conferring with Thomas H. Ince, the noted producer, concerning the opening program of Grauman's Theatre where "The Silent Man," an Ince Production for Artcraft, was the featured offering.

"A Thomas H. Ince Production is synonymous with a great star, an interesting story, beautiful photography, and masterly direction.

"I chose 'The Silent Man,' a Thomas H. Ince Production, starring William S. Hart, because it typifies the motive behind every Ince Production—wholesome entertainment combined with box office attraction."

Sid Grauman

GRAUMAN'S
Million Dollar Cinema Temple

Illumination a Science

WHEN the illuminating system for Grauman's Cinema Temple was planned the architect was confronted with a problem that made necessary the carrying out of an entirely new lighting scheme, in order that the same would harmonize with the architectural plan, and at the same time make possible an illuminating system that could be made to synchronize with the music and picture such as was desired by Sid Grauman. It is possible to see any seat in the house from any part of the theatre without the use of aisle lights, or flashlights frequently carried by ushers.

The Spanish mission type of architecture in the auditorium made it impracticable to use the lighting system employed in most theatres. In the period when this type of architecture was created there were no suspended lighting fixtures from the ceilings. All illumination was obtained by lights about the walls. To carry out this architectural scheme, architect A. C. Martin secured as his consulting engineer, Frederick S. Mills, supervising engineer of the National X-Ray Reflector Company of Chicago, who was responsible for the many innovations in exterior illumination introduced at the Panama-American Exposition at San Francisco.

The "eye comfort," or indirect system of illumination, was adopted, and an entirely new way of using it was devised by Mills.

At the rear of the auditorium a screen to prevent drafts extends the entire width of the auditorium, serving as a partition between the promenade and the auditorium proper. In the top of the screen are mirror reflectors with hundreds of lights in three colors. The light from these harmonizes with the color scheme of the decorations on the ceiling below the balcony, and gives the auditorium and promenade a subdued light more intense than in the rear. The foyer, immediately between the promenade and the lobby is still darker at all times. The purpose of this lighting effect is that people entering the theatre are given a few seconds before reaching the auditorium in which their eyes may harmonize with the lighting conditions.

All light is projected by lighting units, each of 57,000 candle power, totally hidden behind the decorative grill work on the front sides of the auditorium, and in front of the projecting booth in the immediate center and at the front of the balcony.

More than a million feet candle power is projected to the main ceiling dome, which is of such shape that it will not deflect the light that is not absorbed by the dead colors to the screen. The projectors at the sides project in the opposite direction from the screen, and consequently the auditorium can be intensively lighted and still not affect the picture in any way.

There are two ceiling domes. One of perhaps thirty feet in diameter in the center of another which extends almost to the walls of the auditorium on each side. The smaller one is decorated in bright colors and gold leaf, while the larger one has more somber hues, and therefore absorbs more light.

Reds and blues are used for the projectors at the front sides of the auditorium. The lights from these bring out many wierd colorings of the dome, and are worked in harmony with the other lighting effects which change the hues all over the house to fit the scene upon the screen and the music accompanying it.

Back of the organ grills at each side of the auditorium are additional banks of reds and blues which are used to accentuate the lighting effects throughout the house. Another decided innovation is the indirect lighting back of the massive columns extending above the center of the forty-foot proscenium arch on either side. Here successfully masked are strip lights in greens. The effect secured by this is to divide the stage from the theatre proper.



General View from Orchestra Pit

The entire lighting system of the theatre is operated by two mammoth switchboards, one upon the stage and the other in the stage basement immediately below.

Operation is so simplified by master levers for the dimming devices, that but one electrician will be necessary for the system's successful operation. Telephonic communication with the box-office, projecting room and organist or orchestra leader, makes possible necessary communication.

Below the balcony, and in the promenades of the mezzanine and balcony floor are numerous electric fixtures designed under the supervision of Western Underwood of the Forve Pettebone Company of 514 South Broadway, Los Angeles. There are several distinct types of fixtures ranging from the massive wrought iron chandelier which hangs in the lobby to the small ones on the organ screens at each side of the front of the auditorium. There is a wide range of types used, but all are harmonious in design and finished in old Spanish iron that blends with the shades and tint of the decorative scheme. All lights are of the indirect lighting type.

The lighting of the lobby carries out the scheme adopted for the auditorium and promenade. In the center hangs a massive fixture harmonizing with the decorations within the theatre. This is built on the indirect system, but differs from the lighting within the theatre, in that it reflects upon the mural paintings which occupy three walls of the lobby. There are no bright blinding lights in front of the theatre or within the marquee, small frosted globes being used.

In short, the results obtained, fulfill the desires of everyone, and give to the theatre an individuality. In no building of the world today is there such a lighting system used, and it is certain there are no motion picture theatres in America that are lighted to such a high intensity as this.

Paramount-Mack Sennett Comedies

WILL BE SHOWN AT THE

New Million Dollar Grauman Theatre

IN LOS ANGELES



Mack Sennett, the Producer of Paramount-Mack Sennett Comedies

Every Paramount-Sennett Cast is an all-Star Cast.

Every Paramount-Sennett Comedy is a sure-fire laugh. The fizzers are all thrown in the ash can.

Every Paramount-Sennett Comedy consists of two reels of fun selected from 18,000 to 20,000 feet of footage.

Only the cream of the top is allowed to go to the exhibitor.



At the Right Are Shown Some of the Details of the Byzantine Decorations of the Organ Screen. In the Center Are W. S. Hart and Sid Grauman in the Dome Room of the Mezzanine Floor, and at the Right Stairway to the Second Balcony, Including a Portion of the Larger Dome of Ceiling

Decorations of House a Delight

SYMBOLS of ancient, medieval and modern art have been employed in the decorating and furnishing scheme of Grauman's Cinema Temple. All have been woven or welded into a whole of remarkable harmony, beauty, warmth and attractiveness that will make the theatre another place of note, not only for the residents of the West, but one the thousands of visitors who tour California will seek before returning to their homes.

There are many famous places in the southwest, but a prophecy that this wonderful theatre will have a call heeded by greater numbers than any other, is not an idle guess, but one made after hearing the exclamations of wonder made by such well-known men of the cinema industry and theatrical world as D. W. Griffith, Adolph Zukor, Mack Sennett, Thomas H. Ince, Eugene Roth, Jesse L. Lasky, Charles Chaplin, Frank Reicher, S. L. Rothapfel, Alexander Pantages, Mark Klaw, William S. Hart and scores of others of the west Coast film colony.

The aesthetic side of Mr. Grauman's nature finds its counterpart in the aesthetic values of the theatre. There is a winning, wholesome atmosphere totally devoid of any supercilious attempt to be grandoise, also a thoroughly modern American note is struck. The valuable contributing factor in the atainment of this expression is its unity.

The largest portion of this work was done on the building site. Practically all of the modeling for the interior decorating, such as the organ screen, ornaments in the dome ceiling, electric light fixtures, the decoration proper—murals and the coloring of the plastic ornaments, was done under the exacting supervision of chairman of the building committee, Homer Laughlin, a leading capitalist of Los Angeles.

In the decorating there is an attempt to interpret the emotional values appreciated by the present-day American. The minor wall decorations are done in primitive colors and gold, directly on the concrete structure, or rough plastering, as the case may be, thus dignifying the basic parts and bringing to the consciousness the engineering qualities of the building.

The theatre proper is a temple of stone. This sounds cold and forbidding, but the character of the richly carved Corinthian capitals, the ornate organ screens, rugs and tapestries, the gorgeous dome and elaborate lighting effects inspire to alleviate the austere proportions of the great stone walls which dominate.

The walls of the lobby, foyer, promenades, and the auditorium as well as the massive columns at either side of the proscenium arch, and the six used in the stage setting, are of a manufactured stone made in imitation of travertine. Travertine is the building material used in constructing many of the famous buildings of Rome, including St. Peter's. It is an agglomerate of small fragmentary materials of volcanic origin compacted together by water from springs holding lime solution. The stone contains cavities, all of different sizes, depending greatly upon the formation. Frequently leaves, reeds and branches of trees add to the coloring of the stone, which becomes more pronounced after years of exposure. The imitation is made by a new process, and has been used for but few buildings, the most notable being the Pennsylvania station in Philadelphia. The substitute travertine was manufactured by the California Stucco Company of 1522 Bay street, Los Angeles.

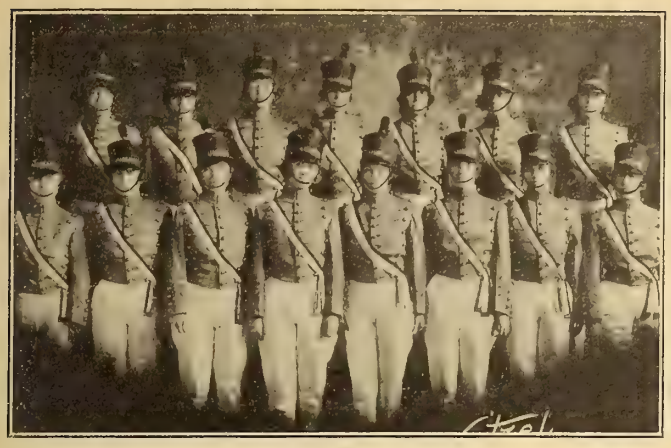
Special attention was given to the chairs for the house. These were especially made for the theatre by the American Seating Company for the C. F. Weber Company of Los Angeles and San Francisco, who have equipped the better class of theatres on the Pacific coast for the last quarter of a century.

The chairs are deep and roomy with a curved back, and have spring seats, leather upholstered, of the same type of construction as automobile cushions, which are known as form-fitting. The seats for the Grauman theatre constitutes one of the largest single shipment of chairs ever sent to the Pacific Coast for any one house, and they will surely receive comment from the patrons of the theatre.

In order that the spectator might be able to see with ease from any part of the house, the staggard or zig-zag plan was put into effect, so that instead of being forced to peer around the heads of the persons seated in front, one is able to look between their shoulders. Although one hundred and thirty seats were lost by using this scheme, the management feels that it is amply repaid for the effort. As to dimensions, each seat is twenty inches wide.

Instead of using the ordinary iron grill work, which is found on the aisle seats of most theatres, a special hand carved wood standard has been substituted, which adds to the artistic effect, and enhances greatly the beauty of the seats. The color scheme is quite in accord with the predominating theme of the theatre.

The Grauman has several very attractive signs. On the north, or Third street side is a large one of unusual design which was made by Greenwood Advertising Company (Western), of 1942 South Main street, Los Angeles. This is in the shape of an ancient lamp, and is known as "The Lamp of Knowledge." Both sides are brightly illuminated and a red flame plays from the lamp. Over the entrance are large letters which spell the name Grauman, and below this is a changeable letter sign made up of transparent letters which will be changed weekly to announce the bill. At the end of the building is another mammoth sign which flashes red, blue and opal, and spells the word "Grauman's." The two letter signs in front of the theatre were furnished by the Tucker Electric Sign System, and the one of the transparent letters by the Electrical Products Corporation.



Girl Ushers at Grauman's

Girl Ushers Costumed as Cadets

SID GRAUMAN has seen to it that every detail is in harmony and lends to the attractiveness of the theatre. Especially is this true in the costumes of the sixteen girl ushers, who appear as Grauman's Cadets, wearing striking uniforms of gray jackets and white trousers. These were designed by Edgar Temple, head of the Temple Costume Company, of 525 South Broadway, Los Angeles. Temple has had years of experience in costuming for the American stage, following a number of years with the Castle Square Opera Company as tenor, stage director for Charles Frohman musical companies and other theatrical organizations of note.

Paramount-Artcraft Pictures Seated

LOCATED in the "Home of the Motion Picture," the Graumans had every opportunity to go into the greatest detail in their selection of pictures for showing in their new theatre, and the result of this fullest investigation of past productions and guarantees for the future, the product of the Paramount and Artcraft pictures, with special emphasis on the Ince and Griffith productions, and the Mack Sennett comedies have been chosen as the permanent basis of the program.

The Graumans have held that it is not enough merely to build a wonderful theatre, equip the projection room with the best picture machines manufactured, give the best effects in lighting and music and to provide the patron with every physical comfort. The Graumans in their initial program announced that "the play's the thing," and that they mean to live up to this rule, and that it has guided them in the selection of pictures that has been made.

Hart's "The Silent Man" will be followed by the appearance of a group of stars identified with the best achievements in motion pictures, including Douglas Fairbanks, Marguerite Clark, Sessue Hayakawa, Charles Ray, Pauline Frederick, Jack Pickford, Enid Bennett, Dorothy Dalton, Julian Eltinge, George Beban and Billie Burke.

These programs will be supplemented by clean, bright comedies, interesting scenic views and pictorials.

No less important than the play will be its complement of music. Directed by Rudolph G. Kopp, whose artistry has won him a wide reputation, a symphony orchestra of thirty members will render programs of the highest merit. Selections from the masters and popular melodies will be included and specially arranged numbers will create a symphony of vision in co-relation with the theme of the picture.

Under the wizard touch of Jesse Crawford, whose mastery of the keys has gained him a following throughout California, the splendid new organ will be an attraction which in itself will draw thousands to this playhouse. Mr. Crawford's genius promises to create an atmosphere of rare charm. Special solo engagements also will be presented for the entertainment of Grauman's patrons.

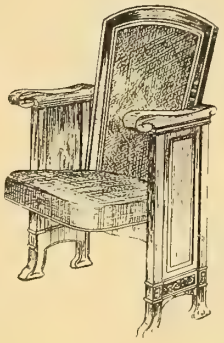
Because the theatre is located in Los Angeles and because the new house has immediately stepped into wonderful popularity with the player colony, the Graumans will be able to offer an innovation that no other theatre in the country has been able to give,

(*Continued on poge* 14)

WE DID IT

SPECIAL CHAIRS FOR
GRAUMAN'S
THEATRE
FURNISHED BY

C. F. WEBER & CO.



LOS ANGELES
SAN FRANCISCO
PHOENIX
RENO

MANUFACTURED BY
AMERICAN SEATING CO.
CHICAGO

Uniforms for Attachés of the **Grauman Million Dollar Theatre,** by

The Temple Costume Company
525 South Broadway
Los Angeles, California
Costumes, Uniforms, and a full line of Theatrical Goods

THE INTERCHANGEABLE SIGN on the Front of Grauman's Theatre is the new bronze plate indestructible finish with Flexlume Opex letters by
ELECTRICAL PRODUCTIONS CORPORATION
LOS ANGELES

Greenwood Advertising Company
(WESTERN)
Manufacturers of Electric Signs
and Motor Driven Flashes
1942-46 South Main Street Los Angeles, California



Generator and Rheostat Room Is Shown at the Left, and in the Center Details of the Projection Room as Designed by Chief Operator Arhice Smith (at Right), showing Simplex Machines. At Right, Big Switchboard, Showing Ammeters

Projection Room at Grauman's Theatre

PROJECTION room at Grauman's has a most unique and ideal location in the front of the balcony, where it is level with the centre of the screen, and only sixty-seven feet from it. The front of the booth can be seen from only a few seats in the balcony. This is a very desirable arrangement in many ways, especially from the standpoint of projection. Securing these advantages, of course, restricted the size of the room, but Archie Smith, the chief operator, has arranged his machines in a manner that will give plenty of room and save many steps.

The two latest type "S" Simplex motor-driven projectors are placed, one on each side of the centre line, the stereopticon with its double lamphouse is on the extreme left, the spot and flood lights on the right. These machines are the first to be sold on the Coast that are fitted with the new take-up device on the upper magazine. The machines were installed by the Pacific Amusement Supply Company of Los Angeles, distributors in the Southwest Coast territory. Elbert & Huegel arc controllers automatically feed the carbons and keep the arc steady.

On the extreme left of the rear wall is located a metal cabinet with a film magazine and drawers for tools and parts. Above this cabinet is the automatic fireproof rewinder of the latest design. Both the cabinet and rewinder are manufactured by L. D. Hooker of San Francisco. A metal work bench is placed on the side wall.

H. F. O'Brien of the Los Angeles office of the Westinghouse Electric & Manufacturing Company, designed the electrical layout. Both 110-220 volt, three-wire, direct current and three-phase, 220-volt, 50-cycle, alternating current circuits are brought to the switchboard, which is located in the centre of the rear wall within easy reach.

It is planned to operate all the arcs on the Westinghouse motor-generator set primarily, using the 110-volt direct current for emergency only. This was done for two reasons: First, because it gives very steady D. C. voltage, practically independent of the fluctuations in the power circuit. Second, because it effects a direct saving of at least $50 a month in operating costs by eliminating the excessive loss in the resistance on a 110-volt circuit.

In accordance with the latest code rulings, the 6¼-kilowatt, 90-ampere, 75-volt Westinghouse motor-generator set and all the resistance grids are placed in a separate room adjoining the projection room on the rear. The motor starting switch is located to the left of the switchboard, so that the operator need only go into this generator room for inspection or to alter the rheostat connections.

The switchboard is equipped with two ammeters and one voltmeter, all Westinghouse type "SL" instruments which Operator Smith selected because of their accuracy and readability. By means of a plug switch, either the generator or the D. C. power voltage can be read, and each of these circuits is provided with a separate pilot lamp. Beneath the voltmeter is the field-rheostat mounting. Separate 100-ampere, three-pole, double throw, fused switches are provided for each individual circuit, so that any or all arcs can be switched from one service to the other. Small fused switches are also provided for the motor and light circuits in the projection room itself, while push switches operating remote control switches for house lighting circuits are located on the rear wall. The operator's phone and buzzer are located in the centre of the front wall.

Mr. Smith has taken pride in having his projection room a model. For instance, all wires to the projection machines are brought up through the pedestals, out of sight; the ceiling lights in the room have been placed behind the beams, so that the room will seem practically dark from the outside. High grade glass windows are placed over all portholes, to make the room practically noiseless to the audience.

The motors on the projection machines are started and stopped by pull switches located on the ceiling between the two machines. This will enable a quick change to be made at the end of each reel. Both projection machines will have four-inch vent pipes leading from the lamphouses outside the room.

Messrs. Smith and O'Brien worked together on the installation of the electrical apparatus, with a view of raising the standard in the interior of projecting rooms, in Los Angeles at least.

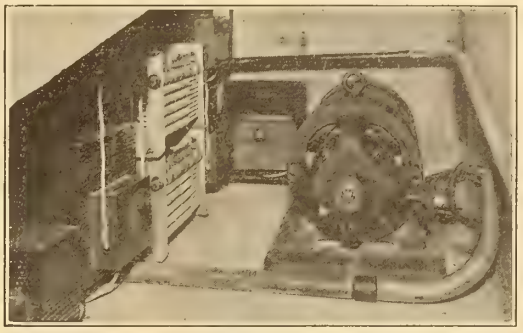
The Los Angeles fire chief said that this was the most fireproof installation he had ever seen.

Notable Gathering of Stars

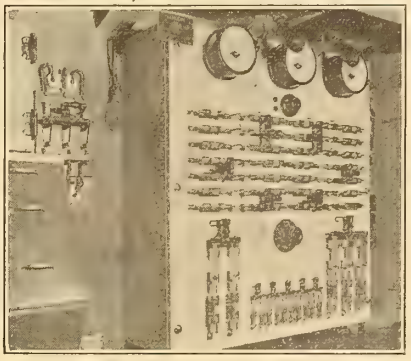
PROBABLY more motion picture stars, directors and film officials were present at the opening of the Grauman theatre than ever before in all history. A part of those recorded as present were: Jesse L. Lasky, Cecil B. De Mille, Thomas H. Ince, Mary Pickford, Sessue Hayakawa, Frank Keenan, Jack Pickford, Wallace Reid, George Beban, Mae Murray, William S. Hart, Earle Williams, Lois Weber, Phillips Smalley, Thomas Meighan, Dorothy Dalton, Douglas Fairbanks, Roscoe Arbuckle, Margery Wilson, Vola Vale, Franklyn Farnum, Charles Chaplin, Ruth Roland, Edward Maier, Harry Caulfield, Al Levy, Julian Johnson, Mayor F. T. Woodman, Chief of Police John L. Butler, Edna Purviance, Dustin Farnum, Winifred Kingston, Enid Bennett, Mr. and Mrs. Edgar Lewis, Charles Ray, Mitchell Lewis, J. Warren Kerrigan, E. H. Allen, Bessie Barriscale, Constance Talmadge, Mary Miles Minter, Wilfred Buckland, Douglas Gerrard, Henry Walthall, Stuart Holmes, William Desmond, Bryant Washburn, Sydney Chaplin, Mack Sennett, D. W. Griffith, Henry Lehrman, David Horsley, Marshall Stedman, Oscar Apfel, Hampton Del Ruth, W. H. Clune, T. L. Tally, Donald Bowles, Carl Walker, Emil Kehrlein, Jr., Fred Miller, Roy Miller, W. T. Wyatt, William Sibbald, Charles Gates, Seymour Tally, Hal Roach, W. H. Clifford, Henry McRae, E. D. Horkheimer, H. M. Horkheimer and Harry Leonhardt.

Grauman's Theater

Insured of
Good Projection
by
Westinghouse Motion Picture Equipment



Installation of Motor-Generator Set



Installation of Control



Build Consistently—

We have known instances in which unusual care has been exercised to secure architectural beauty and convenience—while a small, yet **vastly important** factor

Good Projection

has been overlooked.

Architectural beauty and convenience **ATTRACTS,** but what really **HOLDS** good patronage, is good pictures properly projected.

Both, however, are essential.

Westinghouse Motion Picture Equipment is always found in the best theatres, because **steady** projection, **clear** pictures and **good definition** are insured.

Give the movie patron what he wants, and you and your movie house will not be short on receipts.

Westinghouse Electric & Manufacturing Co.

East Pittsburgh, Pa.

Westinghouse

Many a packed house is directly traceable to an advertisement in the " News."

Paramount and Artcraft Pictures for Grauman

(*Continued from page* 11)

and this is the policy of having the star of the feature appear during at least one showing of the picture.

William S. Hart appeared with the opening bill and his appearance was one of the hits of the evening.

Manager Sid Grauman has some interesting plans in connection with the arrangement of his programs that are likely to be followed with the greatest interest by exhibitors all over the world.

Staff of Grauman Theatre

The staff of the theatre follows:

D. J. Grauman.....President
Sid Grauman.....Managing Director
John D. Callicott.....Asst. Managing Director
J. Leroy Drug.....Business Manager
Leonard J. Meyberg.....House Manager
Arthur E. Dunning.....Publicity Director
Florence Houtalinge..Secretary to the Managing Director
George Becker.....Master Electrician
Mayburn Taylor.....Assistant Electrician
Archie Smith.....Projection Engineer
Edward W. Davis.....Asst. Projection Engineer
Samuel M. Jamison.....Special Officer
Chas. M. Nagle.....Doorkeeper
Florence Reichert, Dorothy Alleyne..... } Cashiers
Temple ..... Costumer
Witzel.....Official Photographer
Jesse Crawford.....Organist

MUNGER & MUNGER

A CORPORATION

HEATING VENTILATING

We installed the Heating and Ventilating System in Grauman's Million Dollar Theatre.

MUNGER & MUNGER

174 East Union Street

Pasadena, California

ANDREW BEYRLE, Pres. JOHN A. MOTTASHED, Mgr.

CALIFORNIA FIRE-PROOF DOOR CO.

1931 South Los Angeles St., Los Angeles Phones: South 140 Home 24229

Everything Fire-proof Metal Covered Doors, Metal Covered Sash, Metal Covered Window Frames, Copper and Brass Store Fronts, Underwriters Labeled Fire Doors, Drawn Metal Mouldings in Copper, Brass, Bronze or Silver, Wilcox Automatic Fire Door, Fusible Links, Hardware, Interior Trim

"Acme System" COPPER STORE FRONTS

GRAUMAN'S SAN FRANCISCO and LOS ANGELES THEATRES, ALL T. & D. THEATRES, KINEMA, TALLY'S, CLUNES, ORPHEUM, PANTAGES and HIPPODROME CIRCUITS OF THEATRES OUTFITTED BY THE

Distributors Clancy Hardware

Edwin H. Flagg Scenic Co.

Guarantee Picture Screens

LARGEST STAGE OUTFITTERS IN AMERICA

FLAGG STUDIOS, Los Angeles. J. D. MARTIN STUDIOS, Los Angeles. LIBERTY THEATRE STUDIOS, Oakland

IMMEASURABLY SUPERIOR FACILITIES ASSURE UNEQUALLED SERVICE

$100,000.00 WORTH OF NEW AND USED SCENERY FOR SALE OR RENT

1638-40 LONG BEACH AVENUE, LOS ANGELES 4th FLOOR PANTAGES THEATRE BLDG., SAN FRANCISCO

ELECTRIC LIGHTING

FIXTURES IN

GRAUMAN'S MILLION DOLLAR THEATRE

INSTALLED

BY

FORVE PETTEBONE CO.



HIGH CLASS DOMESTIC and COMMERCIAL LIGHTING EFFECTS

F 4037
M 937
STUDIOS
SECOND FLOOR
TAKE ELEVATOR

512 SO. BROADWAY
LOS ANGELES
CALIFORNIA

California Glass & Paint Co.

510 Commercial Street
Los Angeles

Furnished Glass and Paints for
GRAUMAN'S
MILLION DOLLAR THEATRE
and
EDISON BUILDING

As well as many of the other finest business buildings of Los Angeles

Agents for: Jap-A-Lac, Lowe Bros. Paint, Glidden Varnishes, Murphy's Varnishes

¶ The Motion Picture News Congratulates the Messrs. Grauman in Giving to the Nation One of Its Finest Theatres, a Place of Amusement That Is at Once a Tribute to the Popularity of the Motion Picture and a Guarantee of the Industry's Future.

¶ Men Like the Graumans Who Are Putting Their Millions Into These Palaces of Art, Music and Pictures, Are Performing a Duty to Civilization.

¶ May the Grauman Be One of the Greatest of Successes—as We Are Sure It Will Be.

TITLE, STAR, AND BRAND	E.	N.	S.	W.	EXHIBITORS' OWN REPORTS OF BOX-OFFICE VALUE
STOLEN HONOR (Virginia Pearson—Fox)	Ave.	Ave.	Ave.	Ave.	"Good story, poor photography." "Average picture." "Only fair picture—good star wasted."
SUDDEN GENTLEMAN, THE (Wm. Desmond—Tri.).	Ave.	Ave.	Ave.	Ave.	"Very good program picture." "Fine picture, drew extra." "Very good."
SYLVIA OF THE SECRET SERVICE (Mrs. Castle—Pathe)	Ave.	Big	Ave.	Big	"Seemed to please Castle fans." "Fair picture, don't care for star here." "Unsuited to star." "Nothing to brag about."
TENDERFOOT, THE (Duncan-Holloway—Vita.)	Ave.	Ave.	Ave.	Ave.	"One of the best Westerns we have ever played" (S.). "Excellent Western with plenty of comedy." "Good Western." "Average Western." "Good picture." "Very fair Western, no draft for this theatre."
TENTH CASE, THE (June Elvidge—World)	Ave.	Ave.	Ave.	Ave.	"Good picture." "Fine picture, but didn't draw."
THAIS (Mary Garden—Gold.)	Extra	Extra	Extra	Extra	"Record for the house—wonderful production, remarkable achievement even for Goldwyn" (S.). "Big business, but not as good second day" (W.). "Well liked, big business at advanced prices." "Wonderful—went over some of their heads" (E.). "A knockout" (S.). "Pleased some, others thought it rotten; costume stuff don't please here—extraordinary business" (N.). "Weather awful—business great" (S.). "Story not liked" (S.). "Did not please but drew tremendous business." "Excellent." "Big business, but did not please average fan." "Not liked by our audience." "A very good picture for high class."
TOM SAWYER (Jack Pickford—Para.)	Big	Big	Big	Big	"Bully picture, had us guessing to handle the crowds." "Excellent—pleased greatly." "The kind we need more of—play it." "Everybody liked this picture." "Great—a winner." "Intend to repeat this one, when weather gets warmer, and believe will set record." "Great picture."
UNKNOWN 274 (June Caprice—Fox)	Ave.	Ave.	Ave.	Ave.	"A dandy picture" (N.). "The dog carries off the honors." "Acceptable, gets over fairly well." "First half good, last drags." "Not up to standard, would not hold two days." "Fair picture, my patrons don't want Caprice." "Pleasing to lady patrons."
UNTIL THEY GET ME (Pauline Hart—Tri.)	Ave.	A ve.	Ave.	Ave.	"Excellent." "Unknown star hurt the picture." "Good picture, but didn't draw." "Good."
UP OR DOWN (Geo. Hernandez—Tri.)					"Very poor picture" (N.). "Fair, that's all" (N.). "Fair production" (W.) "Rotten" (W.). "Entertaining comedy drama" (W.).
VENGEANCE IS MINE (Irene Castle—Pathe)	Ave.	Ave.	Ave.	Ave.	"Very good." "Excellent." "Fair, went over o. k."
VOICE OF CONSCIENCE, THE (Bushman-Bayne—Met.)	Ave.	Ave.	Ave.	Ave.	"An excellent picture." "This picture is good, I think star is getting better." "Fair picture." "One of the best pictures we have run this season—too much Bushman" (W.). "Very good, liked by all" (N.). "Very good." "Good picture." "Negro boy very good."
VOLUNTEER, THE (Madge Evans—World)	Ave.	Ave.	Ave.	Ave.	"Fine picture." "Not real big drawing card, but one of the most pleasing to date."
WARRIOR, THE (Maciste—State Rights)	Big	Big	Big	Big	"This picture is a great novelty—not pleasing to women, but went big with men" (E.). "Good picture, going to run two more days" (E.). "Inclined to keep the women away" (S.). "Picture good, and Maciste as good if not better than 'Doug.,' but title almost kills it—people are tired of pictures dealing with war."
WHEN MEN ARE TEMPTED (Mary Anderson—Vita.)	Ave.	Ave.	Ave.	Ave.	"Not up to Vitagraph standard" (N.). "Not much picture" (S.). "Poor picture, but for some unknown reason drew big" (S.).
WHO GOES THERE? (Harry Morey—Vita.)	Ave.	Ave.	Ave.	Ave.	"Not up to standard" (S.). "Star popular and picture fine" (N.). "Harry Morey popular here" (N.). "No punch, always expecting one and don't come" (W.).
WIDOW'S MIGHT, THE (Julian Eltinge—Para.)	Ave.	Ave.	Ave.	Ave.	"Very good picture." "Clean, excellent novelty."
WILD STRAIN, THE (Shipman, Whitman—Vita.)	Ave.	Ave.	Ave.	Ave.	"A fine picture, no star to draw."
WINDING TRAIL, THE (Viola Dana—Met.)	Ave.	Ave.	Big	Big.	"Star growing more popular with each release" (S.). "Not liked" (E.). "Very pretty picture" (W.). "Good business this" (S.). "Fair—did not make hit with our audience" (N.). "Very unusual picture, peculiar ending. Good" (W.). "Very fine, excellent plot, Dana's work great" (W.).
WOLVES OF THE RAIL (Wm. S. Hart—Art.)	Big	Big	Big	Big	"Would have broken record but for blizzard" (W.). "Good as Hart has done lately, railroad stuff splendid." "Hart 'fans' seemed to like this one."
WOMAN AND WIFE (Alice Brady—Sel.)	Ave.	Ave.	Big	Ave.	"Star a good favorite" (S.). "Enough to say 'Up to Select standard'." (S.).
WORLD FOR SALE, THE (Blackton—Para.)	Ave.	Ave.	Big	Big	"A very funny picture to make out, poor drawing card" (E.). "Not much picture for Blackton" (S.).
ZEPPELIN'S LAST RAID (U. S. Exh. B. Corp.)	Big	Big	Ave.	Big	"Good spectacle, generally pleased—more because of the wonders of it than the story."

LAST MINUTE REPORTS

A few of the reports received on recent productions too late for classification in our tables are given here.

It is understood that these are the expressions of individual opinions of exhibitors in various sections, and have not been averaged up according to the careful method employed in preparing our "Box Office Reports Chart."

The Bargain (Wm. S. Hart—W. H. Productions)—"Went over as good as any Hart we have ever played." (Extra big business).

Blue Jeans (Viola Dana—Metro)—"One of their best pictures, great drawing card." (Extra big business).

Brown of Harvard (K. E. S. E.)—"This is a good picture—well liked." (Average business).

Dodging a Million (Mabel Normand—Goldwyn)—"They should make more of this kind." (Extro big business). "This is a very pleasing picture, the star has 'come back,' a picture elaborately produced." (Big business).

The Fighting Grin (Franklyn Farnum—Bluebird)—"Way below Bluebird-Farnum standard." (Poor business).

Flare-Up Sal (Dorothy Dalton—Paramount)—"Dalton does fine work in this; Ince style of direction shows to advantage. (Average business).

The Heart of Romance (June Caprice—Fox)—"A very poor picture, far from being up to Fox standard." (Business poor).

His Robe of Honor (Henry Walthall—Paralta)—"Walthall's acting wonderful; nobody like him, I think; more like this and he will surely make good; title sounds too much like costume play." (Business average).

Innocent (Fannie Ward—Pathe)—"Fannie looks ten years younger than other pictures; clean, nice picture—patrons liked it." (Average business).

Intolerance (State Rights)—"Best picture ever made; had to keep open till 1:30 A. M. opening night to accommodate the large crowd." (Extra big business). "Greatest of all motion picture spectacles." (Extra big business).

Madame Jealousy (Pauline Frederick—Paramount)—"People didn't know what to think of this; expected something quite different." (Big business). "Why don't they give Frederick a real play?" (Average business).

Madam Who? (Bessie Barriscale—Paralta)—"Very good picture, well liked—just a little too long." (Big business).

The Other Woman (Peggy Hyland—Pathe)—"They liked this." (Big business).

A Petticoat Pilot (Vivian Martin—Paramount)—"Martin is gaining; a few more like this, please." (Average business).

Raffles (John Barrymore—State Right)—"Great picture, one of the best of its kind ever seen here." (Big business).

Uneasy Money (Taylor Holmes—K. E. S. E.)—"High-class comedy; our patrons enjoyed it." (Big business).

Exhibitor Service Bureau

Blazing the Way in Advertising

Lewiston, Idaho, House Proves that Big Use of Newspaper Space in the Smaller Cities Pays Best

RECENTLY we have had some few comments on "The Diary of a Successful Exhibitor," which suggested that the writer of these articles was recommending things which are not practical, especially the extent of his advertising every day in the week.

These articles in question are not being written by A. H. Hilton, manager of the Paramount theatre, Lewiston, Idaho. The theatre whose proprietor is writing the articles is located in a town whose census population was given at something like 11,000; it has now about 15,000. Last census gives the figures for Lewiston as 6,043, so we may figure on two or three thousand increase over that for the present. But the argument is that the Paramount theatre answers every objection of the small city man who opposes big expenditure for the exploitation of his pictures.

Mr. Hilton's efforts have not been spasmodic and he has been successful. His case is one of the most convincing answers we have ever seen, to those who dispute that "it pays to advertise." We have selected a number of his displays for reproduction on the opposite page. These are not picked because they use unusually large space or have especially striking effect, but because they represent the average exploitation policy of that theatre. A careful study of these will be worth more to the small exhibitor than all the theories in the world.

Whether you know much about Idaho or not, you know that it is not a state of dense populations and that conditions that would be true of a city of equal size in the East where there are many other thousands in easy reach would not be true of Lewiston. *And yet, this theatre is pulling the people in, and we would make it as a guess that he is pulling a number of them from a distance, because of the way that he advertises and because his sensible exploitation of his pictures has convinced the people that they are well worth while.*

Possibly some of our friends in other sections have become a little peeved at the references that have been made in these columns from time to time, of the superiority that seems to mark motion picture advertising generally in the Northwest. But it is true. We would figure that it comes from the willingness of theatres of that section to take some risk, to spend a little more in exploitation than they could be certain that they would get back and take a chance on cleaning up the big profit. But that doesn't mean that advertising is a gamble. It means only that when you have become convinced that a certain policy is a good one, it will pay you handsomely in the long run to go to it.

Large space is one of the things that marks these displays. Full two and three and sometimes four columns are used and because big space is used, it does not mean that Mr. Hilton tries to say everything that he can about a picture. He follows something of the style of "Hundred Per Cent" Fullerton, of Portland, yet he varies this style by placing the name of the theatre in various positions. He has used various faces of type in the displays that we have reproduced, yet all of them are clear specimens which do not confuse the reader.

In the Bushman-Bayne display (unfortunate in the typographical error in Miss Bayne's name) he has used stock cuts of the two stars at the top of the display with the word "Today" stepped off, the names of the stars and the title in large type and then a scene cut from the production and just a few descriptive words about the picture that tell just enough to whet the appetite.

The second display is an excellent example of an advertisement without a cut. While we have told you many times how strong we are for the use of cuts, still one of the things that you always want to attain is the contrast and this has been well done here. The block effect with the name of the little star running into it, a method of display that is generally pretty certain to make your patrons read all that you have to say.

Now get these lines: "Fine for the Kiddies; Better for Grown Ups." The various catch lines that Mr. Hilton uses show that he thinks about every picture before he starts in to write about it. *And this particular display shows that he gives the same thought to a picture that he runs for but a single day as he does to those favored with longer runs.*

In the "Wolf Lowry" picture he has used a black and white effect so strikingly that there is no comment required.

"The Outsider" shows one of the best examples of phrasing advertising that we have seen from any source. This line, "From the Famous Novel, 'Nobody,' Comes the Play for Everybody," is bound to leave its impress on all who read it.

A striking scene picture has been used with "Time Locks and Diamonds," and he hasn't featured any star here, probably because of the fact that other players in the cast are as popular in his community as Desmond. The same style has been followed in "Mother Instinct," with a cut of Enid Bennett and a scene picture worked in.

Now, there are some other things to be noted about these displays. Except for the cost of the cuts that he has made, and often he uses the stock and scene cuts that he can get from the exchanges, Mr. Hilton is under little expense to get out these ads. *The whole composition of them is type-faces that can be found in almost every printing office—and LIBERAL WHITE SPACE.*

You will note that he uses different borders to get different effects, but at the same time they are only ordinary rule borders or combinations of rule borders that any printer can supply. But evidently Mr. Hilton has the co-operation of his newspaper—as every exhibitor who uses liberal space will have—because care is taken in the use of these borders to see that the edges meet and a neat effect obtained. There is a point that can be borne in mind. You know that the big regular customer at the meat shop or the grocery store is apt to get the finest cuts and the freshest vegetables. And it is equally as true that the newspaper owner who sees that there is a theatre manager who is trying to go further than others, who is increasing the newspaper's revenue and building his own business, is just about going to get everything that the newspaper can command.

Smaller theatre owners who argue themselves into believing that they CANNOT AFFORD real advertising, certainly have a lesson for themselves here. We will admit the Lewiston Paramount theatre is an exceptional theatre, but it is exceptional because of the methods that its owner has used in building it up. And one of the chief reasons for this is the advertising policy that has been followed.

There is not a smaller theatre in the country that cannot do the same. Not one of these pictures was a first-run picture, though it was the first showing in Lewiston of all of them. There were no staffs of artists needed to get out these displays. *Use of the press sheets and USE OF GRAY MATTER brought about the effective sales arguments.*

There are a whole lot of theatres in the country that are spending a lot of money in what they call "experimenting," in changing film services and the like. The quicker they realize that the dollars sent for advertising are not experiments, but new blood in their theatres' lives, the better it is going to be.

Next week we are starting a series of talks about advertising in various communities. While many of these will be studies of conditions in larger cities, practically all of the points brought out will apply to the smaller communities, and the exhibitor who wants to get the fundamental principles of exploiting his theatre will do well to study them carefully, for the adaptation to his house will be easy.

What Great City Theatre Is Doing This Advertising?

Study these excellent examples of newspaper displays and then you will reverse your opinion that liberal use of printer's ink in smaller cities is not a paying proposition.



TODAY and Tomorrow



FRANCIS X. BUSHMAN and BEVERLY BAYNE

—IN—

'THE ADOPTED SON'

A STORY OF THE FEUDS IN THE TENNESSEE MOUNTAINS, AND, AS "TWO-GUN" CARTER, BUSHMAN SURPASS ANY THING HE HAS EVER DONE ON THE SCREEN

—o—

From the story by Max Brand in the All Story Weekly



"FRANCIS X. BUSHMAN and BEVERLY BAYNE in "THE ADOPTED SON"

IF LAUGHING HURTS YOU DON'T SEE OUR TWO-REEL KEYSTONE COMEDY "SHE NEEDED A DOCTOR!"

PARAMOUNT

PARAMOUNT

ALWAYS POPULAR

TODAY

ONE DAY ONLY

FINE FOR THE KIDDIES BETTER FOR GROWN-UPS

WINSOME

LITTLE MARY SUNSHINE

The Phenomenal Child

—IN—

SUNSHINE AND GOLD

A DELIGHTFUL STORY OF TEARS AND LAUGHTER

Many amusing incidents go to make this one of the most pleasing photoplays you have ever had the pleasure of witnessing

In keeping with the consistent program of higher class productions at the Paramount, Mr. Hilton has added this beautiful production to his already long list of pleasing photoplays, one that will win a real place in the hearts of all who have the pleasure of seeing it.

ALSO

Two Splendid Comedies

"THE LAUGH OF A CHILD THE WORLD OVER. NO ONE CAN RESIST IT."

PARAMOUNT

Three Days Only Starting TODAY



BILL HART in WOLF LOWRY

HART'S "Wolf Lowry" is laid in those Western domains fenced by the far horizon and the rising and setting suns! The story concerns "Wolf" Lowry, past master with the shooting irons (incidentally call the king) and little Mary Davis (equaller) whose capital consisted of brown eyes, black curls and a boundless courage. It ranks, we believe, with Hart's greatest Westerns. Because of previous bookings, this picture can be shown only until Wednesday night. There is no advance in admission price on this feature

ALSO—

Special Triangle Comedy

Continuous Performance 1 to 11

TODAY and Tomorrow

FROM THE FAMOUS NOVEL

"NOBODY"

COMES THE PLAY FOR EVERYBODY



EMMY WEHLEN in "THE OUTSIDER"

DIRECT FROM BROADWAY

The OUTSIDER

6 WONDERFUL ACTS

STARRING CHARMING

EMMY WEHLEN

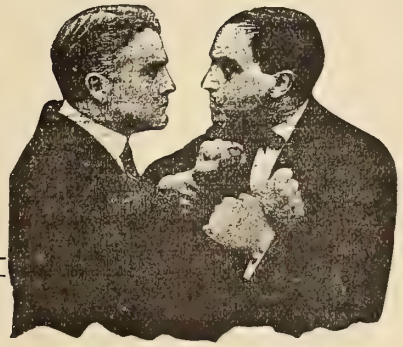
ALSO—

HIS UNCLE DUDLEY

You guessed right it is a Keystone, and a two-reeler too full of laughs giggles shouts and roars. See it!!!

PARAMOUNT

Matinee at 2, and 3:30. Evening at 7 8:30 and 10.



TIME LOCKS AND DIAMONDS

Concerns "Silver Jim" Farrel, gentleman crook, retired, and his come-back, in which he takes his final fling with freedom, a fortune and a friend at stake. The stars are

Wm. Desmond, Mildred Harris

Robt. McKim, Margaret Thompson

Also Pathe News of current world events, showing the latest war news and other events of great interest.

And Bray Pictographs

TODAY ONLY

PARAMOUNT



Today

One Day Only

Continuous Performance 11 to 11

A pulsating story of the emotions, tingling with dramatic fire and reaching the very pinnacle of human interest

'Mother Instinct'

WITH—ENID BENNETT and MARGERY WILSON

The action is laid on the storm-tossed Breton Coast and amidst the gaities of Paris' famous Latin quarter

ALSO—The late Pathe News of current world events, and a dandy Bray Cartoon Comedy.

PARAMOUNT

Seeing the Rialto with Rothapfel

THIS week's show gives us the opportunity for a talk that we have been waiting for since we began writing these "Seeing the Rialto With Rothapfel" articles, and there is probably a greater lesson for exhibitors here than there has been contained in any of the others. So let's get to the meat of the matter.

"What's the verdict?" Mr. Rothapfel asked us when we reached his office after the first show. "The poorest that we have ever seen at the Rialto," we answered frankly, and we explained that the feature picture was the reason for this statement. We have made it a point never to deal with the merits of features here, but to leave that for the regular review department, but we were so impressed with the view of Mr. Rothapfel's young son, who has just come down from a military academy to spend the day, that we have to print his opinion, for he entered the office a little after we did. "Why, it isn't Hart at all," is the way that he expressed it, and it was a perfect description of the way that the popular star has been badly cast in an impossible role.

Many, many weeks ago we told you that Mr. Rothapfel always welcomes criticism of his work. He always wants to know what people think about his presentations. Now, you know that most exhibitors, and for that matter most people of all classes, after they have heard a few adverse criticisms are anxious to get away from the criticisms and to lose themselves. And so Sunday after this first showing he asked every one he saw about their opinion of the picture. Does that mean anything to you?

It shows that here is a manager who owes the greater part of his success to giving the people the sort of amusement that they want, though, through his methods of presentation he has very largely invented it for them. Most managers that we know really don't like it a bit if you tell them that their feature is not good. We know still others that will argue with the patron and insist that the picture is a corker. They seem to think it a reflection on themselves that the work of the producer did not come up to the standard. But Rothapfel is the very reverse. Not only does he know his own abilities, but he fully recognizes the opinions of others, and is ready to agree with such correct opinions even when they are at his expense. *We wanted to bring this matter out because it shows you the absolutely necessary spirit that an exhibitor must have to be the big, outstanding success in his community.*

Now, don't get it into your head that this is a bad show at the Rialto. We are, perhaps, taking advantage of the case to get some things off of our chest, and now the pictures.

"Martha," the overture this week, got one of the biggest receptions that we have seen accorded a selection at this theatre, and it was shown with gold effects in the lighting, the centre of the huge illumination dome being in greet with a tinge of red at the centre. This was followed by a most interesting picture of "Scientific Fish Farming." Mlle. D'Espinoy is heard again this week, singing Arditi's "Il Bacio."

Rialto Animated opens with Universal pictures of the heroes of the battle of Mons being honored in London. With the first of the scenes was played, "Highlanders' Fixed Bayonet" march, and then "Boys of Tipperary" and the Belgian national anthem as pictures of King Albert were flashed on the screen. Other Universal pictures of sea lions followed, with "Les Sylphides" being played, and then came Hearst-Pathe pictures of the rodeo at San Francisco with which "Wild and Woolly" was the music. Universal pictures of treatment of dumb pets in London was shown with "Funeral March of the Marionettes," and then came a big crash with "Semper Fidelis," with pictures of Yale students joining the marines, the music turning to a one-step "Million Heroes" as the marines were shown at play. Civil War veterans at Youngsville, Cal. (Mutual), got a big reception, as they were shown with the "Blue and Gray" patrol. As the veterans came marching toward the camera with the American flag flying the cheers filled the house.

Now, notice a little turn in the weekly, and with a purpose. The next pictures were those of big glaciers on Hudson Bay Mountains, and all through the house the lights became a deep blue and the orchestra struck up Straus's "Dreams." This was a beautiful effect, but scarcely had the pictures died from the screen than Sascha Fidelman, concert master of the Rialto, began to play "Souvenir" without even a second of pause. You see how the soft effects of the glacier scenes and their dreamy music fitted in with the number that followed. You will readily see that had there been a big smashing effect at the end of the pictorial, had it stopped with the pictures either of the marines, or of the veterans the violin soloist would have a hard time drawing the people back from the spirit of patriotism and into the spirit of the music. But the one little picture inserted in between does the work. Just one of those little things that we are so fond of mentioning in writing these articles, but the little things that count.

"March of Boyars," played by the Rialto orchestra, and "In the Dark," a Christie comedy, rounded out the bill.

We started this off by studying Rothapfel himself, and so we'll leave this thought with you at the end. As we were getting ready to leave, Rothapfel was bubbling with enthusiasm over the next bill at the Rivoli. "Just wait till you see it, BOY!" That's the reason for his success. He is never quitting. *He is never grieving over little errors, but working always for newer, better and bigger things for the future.*

This Week at the Strand

MANAGER HAROLD EDEL is offering an unusually patriotic novelty at the Strand this week, and one that goes over with a series of big bursts of applause. It is a clever arrangement of music and film, using many sections that were specially taken for this picture and other sections from previously released news reels.

It is the story of the growth of liberty and democracy, and after the title fades into the American flag there comes a water scene representing morning, and then a title with the statement that Democracy was born with Washington. Then appears the statue of Washington that stands in the Sub-treasury, and this gradually comes to life, and the first president is made to repeat some of his famous declarations. Another very realistic picture shows him crossing the Delaware and then we are taken eighty-seven years along to Lincoln and he is shown driviug up to the White House. Of course there was another big burst of applause. Then McKinley brought another tribute. There followed pictures of the Belgian king, the French generals, including Joffre, the Russian czar, the Italian and Roumanian rulers, and finally King George, with Northcliffe and Lloyd George shown later. Even greater applause when the pictures turned back to America, with McAdoo, Daniels and Baker, and when Roosevelt was shown there was a tremendous outburst that was equaled only when the President was shown. The end of the picture came with a scene showing evening, and fading into the Statue of Liberty.

Strand Topical this week is also devoted to patriotic matter. It opens with pictures of the San Francisco rodeo and then shows Lord Reading on his arrival in Washington. Interesting pictures from Los Angeles show "behind the scenes in making Liberty Loaves" with the latest mechanical baking apparatus. Then followed a Paramount-Bray showing what camouflage means and how it originated with the war. The Topical closes with "With the Stars and Stripes in France," which show training with the gas masks, and then large forces of boys from the South drilling, with the music counterpointed with "Dixie," and then a view of Pershing which got a great reception.

Comedy abounds on the bill this week, for there is a large amount of it which features John Barrymore in "Raffles." Marie Dressler is seen in "The Agonies of Agnes." Miss Anita Tagel is heard in "The Shadow Song" from Dinorah and Zelaya, the Nicaraguan pianist plays "Etude de Concert F sharp."

Designer of Splendid Displays for Standard Theatre Wife of Owner

WHEN the writer took charge of the Exhibitors' Service Bureau one of the first things that impressed itself on him was the high class of displays maintained by the Standard theatre, Cleveland, Ohio, especially in the Sunday issues.

Week after week we have printed specimens which we have held up as good advertising—and when we wanted to pay some compliment to the person responsible we used the pronoun HE. We were all right about everything else that we said, but mighty wrong on that one point.

Mrs. Joseph Grossman, wife of the owner and manager of the Standard, which is one of the leading theatres and located in the heart of the business section, is the one to whom readers of the NEWS owe the treats of many perfect displays which they can well follow in their theatres.

So we were impressed by the work of this ad. writer, whoever "it" was, and we sent a member of the staff to Mr. Grossman to make the big discovery. "Why, Mrs. Grossman writes those ads," he replied. "That is, we work out together what effect we want and she creates the designs. I'm a showman, consequently I think I know how to reach the public. Mrs. Grossman is an artist and she knows how to catch the eye." But just at that moment Mrs. Grossman entered the theatre, so we'll let her tell her own story.

"Oh, yes, I have been drawing the pictures for the Standard theatre advertisements for the past four years," she began. "It isn't a bit difficult when you are interested in it, and when you can work together at it, as Mr. Grossman and I do. It's Mr. Grossman who suggests the idea he wants to convey, you know, and then I translate those ideas into pictures. Sometimes, however, I do them all alone. 'The Auction Block' was all my own idea, and that one came out fine, but almost always we work them out together. We have no fixed rule to go by. It all depends upon the photoplay we are advertising.

"Sometimes we aim to bring out the context of a picture, like in 'The Price of a Good Time,' where we combined a group of chorus girls and a view of a cabaret with wine being served; sometimes we specialize in a central figure, and put in just enough lettering to explain the picture. That's the way we treated Mary Garden's film version of 'Thais.' Just now, for instance, I am working on a drawing for 'The Warrior.' When this picture was originally made in Italy it was a serious story, but by the time it reached these optimistic shores it assumed gigantic comedy proportions. Now the average theatre attendant knows only so much about a film as the advertisements and the billboards tell him. So I am making my 'Warrior' tell its comedy story, so that the public will not be deceived by the name. For nothing so redounds to the disadvantage of a theatre as the reports of patrons who find a comedy when they have gone in expecting and wanting to see a drama.

"Does it take a thorough artistic training to accomplish what I have done? No, I shouldn't say that it did, but you see I have always puttered around with drawing materials. As a girl I attended the Ursuline Convent here in the city, where I specialized in art. My preference even then was for figures. They interested me far more than scenes or imaginary effects. Did you notice those oil paintings of the movie stars hanging downstairs in the lobby of the theatre?

"I did those a long time ago, when I had more leisure. Now the theatre keeps both of us busy all afternoon and late into the evening. It is after the house is all closed up for the night that we work out these advertisements. It is seldom earlier than two o'clock in the morning when we lock up the office, and sometimes it is even later than that. You see, we always make up five or six drawings for each advertisement. It's impossible to foretell just how they will work out when printed and we try all possible effects. One of them is bound to turn out satisfactory.

"Because I am not certain how my drawings will work out in the newspapers, I am going to take a practical course in newspaper work. We have already made arrangements with one of the daily papers whereby I shall be permitted to study every process through which my drawing goes before it is turned out a finished article. Did you know that the main body of an ad is put in first, and then the background is supplied, and then the lettering, and so on? I didn't. But by knowing in just what order these parts are assembled, and what order of prominence each one holds, I shall be all the better prepared to gather my material and produce a stronger, better, more intelligent whole.

"Interesting? It's the most fascinating work in the world. And it is something that anyone with a little talent and a lot of purpose can accomplish. All wives have more than a passing interest in their husbands' affairs, and grab at any opportunity to help push the ball of fortune up the hill of life. This is not merely a practical assistance that she can render him, it is an opportunity for aesthetic growth that is open to all. If she has an eye for beauty and line, let her cut out any artistic scroll or design that she may run across in a newspaper or a magazine, as well as any particularly expressive or appealing pose. Almost anyone can assemble them into a satisfactory whole, or can, at least, adopt portions of them or get suggestions from them. Original work is, of course, the most successful, but failing originality, the mere act of assembling these clippings brings out a certain amount of originality. Fortunately, no two people express themselves alike, whether it is in words, or actions, or art, and the success of a product is always in proportion to its individuality. Try to develop individuality and your work will always stand out pre-eminently."

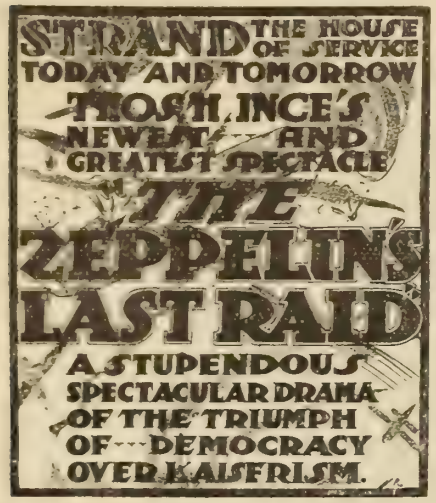
Mrs. Grossman is a woman who practices what she preaches. Look over recent copies of the MOTION PICTURE NEWS and see how clearly her work stands out amidst a page of advertisements.



Mrs. Joseph Grossman

Your Idea---and Ours

STRAND THEATRE, Syracuse, N. Y., which has contributed some excellent examples of display advertising to these columns, comes to the front now with one of the best advertisements on "The Zeppelin's Last Raid," that we have seen.

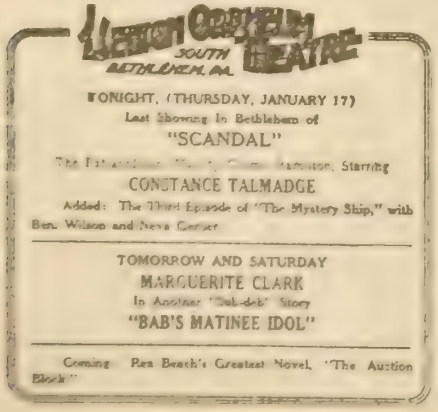


Note that there is a minimum amount of reading matter and that only the essential facts are given. The background of swirling aeroplanes and a falling Zeppelin carry out perfectly the theme of the picture, and we haven't the slightest doubt that this display brought much bigger business than would have been the case if this quarter of a page had been devoted to a lot of reading matter.

There is one thing that is always true about these special sketch plates and that is that they stand out by contrast with the type advertising on the same page. But if you will pick up the average newspaper you will be struck by the fact that most of the managers who go to this expense are then tempted to use a lot of gim-crack work that spoils the effect.

Trouble with fronts of so many theatres are that they look so much like scrap heaps that it is hard to convince one that anything is running smoothly inside.

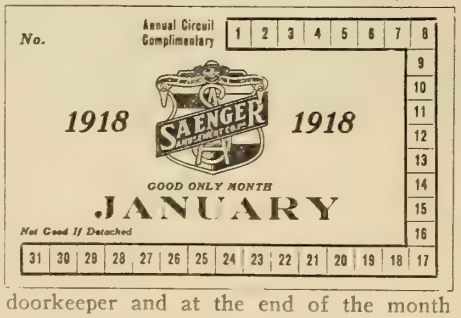
LEHIGH ORPHEUM THEATRE, South Bethlehem, Pa., sends in this sample of display which has much room for improvement. The ad. is two columns wide by 4¼ inches deep. The chief faults in this are the use of the same type throughout and a consequent dead effect. and the fact that all the reading matter is in such small display that it fails to attract attention.



In our opinion the manager did right in advertising both his Thursday show and his Friday and Saturday show in the same display. In this case we believe that he could have gotten a much better effect by using a single column effect, 8½ inches deep. That would have left him more room for display and enabled him to give the proper showing to the relative importance of the two bills.

"Getting the jump" on your patron doesn't mean landing on his back.

WHILE the pass question is probably not a serious matter with most theatres, it is quite important in some of the larger houses. The Saenger Amusement Company, which has general offices in New Orleans and operates some forty houses in that section, has prepared a form of pass which is good at all of its theatres, but prevents the courtesy from being worked overtime on account of the fact that the holder cannot go to more than one of the theatres the same day. There is a page in the booklet for each month, and as the patron presents this it is punched by the



doorkeeper and at the end of the month the page for the month is taken up.

It is unfortunately true that in many cases the personal courtesy granted by the theatre is often abused. Certainly there can be only a limited amount of such abuse under the Saenger policy. But it's always a safe thing to keep the number of your passes down to the limit. Fix up the newspapermen and the city officials that you have to care for and let the rest line up in front of the box office.

Printer's ink isn't worth much unless it is mixed with human brains.

EXHIBITORS are getting more and more away from the habit of distributing a lot of handbills, circulars, etc., because there has been so much of this done that they don't get the attention of the public and don't pay for the cost of distribution. So when one of the companies does hit on an unusual idea there is all the more reason why the stunt should bring business.



This little folder is printed in red, white and blue and on the cover are the words, "What's Your Number?" and then the directions, "Draw Here." When this is pulled out it contains an excellent advertisement for "Draft 258." The reverse side bears the name of the theatre. This specimen came to us from the Garfield theatre, Chicago, which used the stunt with unusually good effect. A good policy to pursue with matter to be mailed to your patrons is this: Don't burden them with it only because it is something that you have at hand; use only that with a punch.

If course, being on the job all the time counts, but what counts most is being on the job with a purpose.

MAJESTIC THEATRE, Jackson, Mich., took a space in the Sunday papers four columns wide by ten inches deep, to advertise Mabel Normand in "Dodging a Million." And this large space was commendable and the Majestic should have gotten big benefits out of it had not the designer of the display set out to tell everything that he could think about.

That's the first thing wrong about it, and



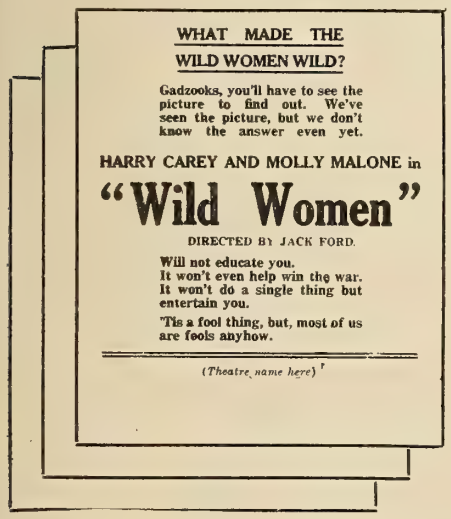
What Live Wires Are Doing

the next is that the repeated rules effects are very trying on the eye. There are lots of good lines used in describing the Normand picture and had a couple of the most catchy ones been employed the effect would have been good. Looks like the writer started out to use everything that was contained in the press sheet. Some one besides the proofreader may have read all of this display, but we doubt it.

Don't keep the eye of the patron jumping around from one thing to another. When you do you leave no lasting impression of any one thing on him, and the result is that you do not get the worth of your display.

It costs nothing to cheer up and it makes a hit with the other fellow.

UNIVERSAL is suggesting a unique "teaser" campaign on "Wild Women," a five-reel feature starring Harry Carey, which will soon be released. According to the frank confession of the producers, this is a "plotless play," without



sense or reason, but it is guaranteed that the public will "laugh its head off" at the foolish antics of the actors. There is a series of five advertisements suggested, all of which are frankly aimed to draw the people to the theatre out of their curiosity



to see what it is all about. According to the officials of the Universal, all who have seen this picture at its pre-release showings declare that it is a most unusual production.

In these war times, and especially as the bitterness of the conflict is getting closer home to us, the light and frivolous in photoplays is going to be more popular, and Universal proposes to be in the lead in presenting some of this foolish stuff that hasn't even an idea in it. The displays designed by the advertising department enter fully into this spirit and they ought to make good business pullers.

The exhibitor who wears a funereal expression on his face all the time will soon be going to his own.

WE have warned our readers so many times against a large amount of reading matter in displays, that we hesitate to appear to reverse ourselves. But if there is ever reason for such display, it is justified by the circus method that was used by Manager Arthur G. Stolte, of the Strand theatre, Cedar Rapids, Iowa. The reproduction here is of an entire page used in the Sunday papers. Large displays were also used during the week.



There is a large amount of type in this display, and we believe that this could have been reduced with benefit to the display, but still, the types have been so well selected that there is no jar and each essential part of the ad. stands out by itself. It is, after all, essentially a circus ad. and effective where you want to work up a lot of interest in some big, sensational picture. But the one thing that makes it worth while is that it should be used only on rare occasions. Many such displays in succession would hurt your business.

Don't be like the old lady who lived in a shoe. If you have too many things to do, its a cinch that you won't be able to do any of the things well.



HOW a theatre can co-operate with the Government in these war days is splendidly exemplified by an advertisement, full three columns, which appeared in the Topeka (Kan.) newspapers on the opening of "Thrift Week."

The Orpheum theatre, in its effort to boost the sales, required its patrons only to buy the stamps and show them at the door to gain admission. In other words, admission was entirely free, but it was excellent propaganda for war-saving and excellent advertisement for the theatre.

It is worthy of notice that the Orpheum did not attempt to use this method to advertise a poor show, but put on a big feature, a sure guarantee that the theatre was really trying to do something for the country. Genuine co-operation of this sort not only wins appreciation of your patrons, but new ones.

Don't take the "I'm right" attitude all the time. There's a whole lot of difference in knowing that you are right with your patrons.

Entertaining Kiddies Without Disorders

This is the seventh of our series of articles, "The Diary of a Successful Exhibitor," by an exhibitor who tells each week what he is doing to develop his house, the lessons that he learns and the errors that he discovers. It is a frank discussion of the pleasures and evils of exhibition in a town of 15,000, and the tips contained here will probably be of value to managers in all sections.

By a Successful Exhibitor

LET me go on record here as saying that I am not a believer in special children's matinees in smaller communities. I do not mean that such programs are not excellent things in cities of a size where the theatres can afford the expense, but it was impossible for me to provide two sets of films for each change of bill. And still further than that, you have to remember that I was counting a great deal on my country trade, which was largely confined to the afternoon shows, and to put on a strictly juvenile bill would have killed off that element at the very start.

In my advance inspection of the other houses in my town two things had struck me. First, the theatres were so dark that many of the younger folk, some of them hardly old enough to know about such things, went to the theatres merely for spooning purposes. The other thing was that the custom of women in bringing small children to the evening performances resulted in much juvenile mouth music, which was not at all calculated to make the other patrons enjoy the evening.

The other houses had only the ordinary lighting system, which meant that every illumination in the theatre went out when the pictures were being shown. I had installed the indirect system, which is worth far more to even the smaller houses than the additional amount it costs. But even this lighting system results in the lights being dim through the showing of the pictures. So I hit upon an idea, and that was to turn on the lights full force at unexpected times during the afternoon, generally at the end of a reel. I found that this unexpected effect was very discouraging to those who did not come to see the pictures, but it was necessary in a couple of cases for me to ask youths of the town not to come to my theatre again.

Of course, this love-making was more or less harmless, but I wanted to make my theatre perfectly safe for the women and children. I have heard other managers say that they have had a hard time keeping order at the matinees. In my case there was practically no trouble after a week or so at the start. In my last article I told you how I wanted to attract the attention of the women to the afternoon shows. More than that, I wanted to get the children, and the best way to do that was to get the entire confidence of the parents. Within a short time they knew that the little ones would be given as much attention as the mayor of the town and many a mother who wanted an afternoon's rest would send the little ones to my house.

While most of us like babies, certainly everyone will agree that there can be nothing more disquieting to an audience than to have to listen to the sobs and screams of two or three "kiddies," while they are keeping their minds on the picture. It first occurred to me to issue an order barring babies in arms, but I saw immediately that this would prejudice the public against me. And, infants in arms were not alone those who disturbed the evening audiences, for those from two to five years would grow impatient during the evening's shows and run up and down the lobbies causing confusion and often taking Brodies to the floor, with the result of very vigorous yelps.

Solution came to me in a copy of the Motion Picture News, which reproduced a page ad of a theatre on the day of its anniversary, and which consisted of an intimate talk with the public. I immediately realized that this was my solution and so, in the next Saturday issue of our local paper, I took a full two-column space and addressed myself to the women of the city. I explained to them that they should realize that younger children grow very tired in the evening and that if they are brought to the theatre then they are likely to give the parents trouble. Note, that I did not refer to the annoyance to other patrons, even by inference, but I did point out that it would conduce more to their enjoyment and that of the children to come to the afternoon show. This advertisement probably attracted more attention than any that had ever appeared in the local paper and the results were immediate.

Now, some may ask why I went into the public print instead of sending letters to my patrons. They may argue that the mothers would object to such statements about their children in a newspaper. But just the opposite is true. *If I had sent out the circular letters every woman would have instantly jumped to the conclusion that I was referring to some member of her flock and I would have lost patrons.* Now, look to the psychological aspect of the case. You know that no matter if it is true that the greater part of the juvenile population of any community are a pretty rough sort, *the mothers may agree with you, but they will all point out that it's "other" children to blame and that their own are perfect little angels.*

As I say, this plan worked in the vast majority of cases and soon it became distinctly out of style to bring one of the tots to an evening performance, and those who persisted were fully conscious that they were attracting not only the attention, but the comment of their neighbors when the infant began to grow lusty.

Daylight audiences do not generally consist of tired working people. And it is especially true that country folk are very liberal in their treatment of children and that there was no complaint when there was an occasional outburst. I instructed my ushers to do everything possible for the comforts of the children, to give them the very best seats and then to see that they behaved themselves. Just a statement by one of the ushers that the little boy or girl was missing the best part of the show was generally enough to secure their full attention for the rest of the bill.

Yes, I occasionally did get pictures that were not entirely fitting for childish enjoyment, and on such occasions I would throw on the screen a slide reading "Children Will not Enjoy this Show," and then I would generally add a couple of lines saying "Tell the Little Ones to Wait for So and So," generally trying to make it my following attraction. In a similar way I called attention of the audiences to bills that were unusually suited for children, and any time that I had such a picture that I could recommend I would note that the receipts increased from ten to twenty dollars.

In a town the size of mine it was necessary to get every possible patron to do a successful business. I made up my mind to study each possible class or division of the people and to make some special appeal to each class without at the same time giving the slightest hint that the attraction might not appeal to others. It can be done easily enough, but it takes careful study and a full understanding of what you are about. The best answer to my argument is that in three months after I had opened I was getting three-fourths of the "kid" patronage of the town.

Not only was I doing that, but I was establishing confidence in my theatre among the grown folk who had not yet become regular attendants. When the children went home and told of some little thing that happened and how order was straightened out, it caused the mothers who really counted to think and wonder whether the motion picture show wasn't really an asset to the town and one that they ought to encourage.

HIS HANDS UP

But This Advice Would Have Helped Him

WE know of one manager of a neighborhood house in one of the larger cities of the country who tried Saturday matinees for the children. He described these sessions as a series of disorders. He would put out the offenders and return them their money, but they would come back again the next Saturday and start the same trouble again.

"Finally I threw up my hands," he told us. "No more children's matinees for me if I have to go out of the business."

But Successful Exhibitor is a man who thinks about the problems that he had had to confront. He did not know, but he went about them in a logical way. Read how he dealt with this problem.

Rothapfel's Answers to Exhibitors

Mr. Rothapfel Will Answer Here any Questions Regarding Problems in Exhibition. The Only Conditions Are That the Questions Must Not Bear on the Merits of Particular Pictures or Services and That They Must Come Through the NEWS. Address Your Inquiries "ROTHAPFEL ADVICE, EXHIBITORS' SERVICE BUREAU, MOTION PICTURE NEWS."

XXXVII—I have noted with interest the references to the patriotic propaganda work that you are doing at the Rialto, but I have not noticed any references to "The Star Spangled Banner" being played. Now one of my competitors has his orchestra of three pieces play the national anthem before each performance. (As a matter of fact, the man is a German and was very strong in his expressions before this country entered the war.) Now I have taken the position that the people come to the theatre for relaxation and that no matter how patriotic they are they do not want to stand during the repdition of a number. I use patriotic music at every opportunity, but there has been some criticism of the fact that my orchestra does not play the national anthem. Let me have your views of this subject.—NEBRASKAN.

PROPAGANDA work at all times is a thing not to be desired. Frankly, I abhor it, except where the best interests of our country are concerned—and then it is to be used in the very best taste possible.

The national anthem may be played either at the beginning or—more preferable—at the close of every performance. But it is not necessary at the beginning of *every* performance. Much can be made of the national anthem as a musical number. But I have heard it played at waltz time without any of the required spirit of martialism. If you are going to play it, play it stirringly.

Don't rave about your patriotism. Don't advertise that you *are* playing the anthem, but do it because you *want* to do it. And don't do it boisterously, but with thought and sincerity. It is to be regretted that in a great many cases our national anthem is used insincerely—merely in order to get applause—a grand stand play.

Have your patriotic demonstrations in good taste. As an example of careful consideration, hard work and love for what we are doing in the matter of patriotic propaganda—this week we are co-operating with the Marine Corps, and, while we are presenting a picture which is purely propaganda, still it is in good taste. We afford good amusement and yet thrill our audience to the very core. As a point of interest in this connection, *we do not use the national anthem once during the picture.*

Using the national anthem indiscriminately—merely for cheap advertising purposes—shouting from the housetops—is not good taste. Indeed, it is almost desecrative. Love, reverence, respect for the colors and the national anthem are to be held sacred. Our national symbols ought not be cheapened or debased by crude commercialism. *Don't mind what your competitor does. It may be all camouflage.*

XXXVIII—Have been trying an overture in my theatre, but I find that the audience rarely pay any attention to them and that it results in a constant hum of conversation that practically drowns out the music. I have even followed the plan of having my two ushers not seat anyone while the overture is being played, but this seems to add more and more to the confusion, and there are constant arguments on the part of patrons who want seats at once. I believe that the overture will be a good thing once I get the audiences accustomed to them ,but the problem is how to do it. I don't think that it is a case of the patrons not liking the music, but that the trouble is due to the fact that it is something new.—MUSIC LOVER.

READING your question carefully, I wish you would let me know how large your orchestra is and what calibre of men compose it. To give overtures with a small orchestra is a precarious practice, unless the few men are excellent musicians. If I were you I wouldn't attempt to put the overture over with the lights on. Try lighting effects; even a little baby spot on the violinist. If you do give an overture and want to make a success of it, darken the house, have a flood light on the musicians, and play some light piece, some pleasant, simple little melody. DO NOT ATTEMPT ANY LONG DIFFICULT CLASSICS because the audience won't stand for it. Unless the arrangement is made for ten or twelve pieces, it will be ineffective. A good way to get an overture across is to take a scenic, play a few bars, dimming the lights and throwing the scenic on the screen. The combination of music and scenic will earn big applause, hold the attention of the audience, and the whole show will look better. *Choose the right music—the heart songs, if you please—the violin alone or the piano, all according to your judgment. The very fact that you are TRYING to do something proves that you ARE doing something and that you will succeed.*

Even here, where we have a fifty-piece orchestra, where everything is done on a large, elaborate scale and where many people come almost solely to hear the music—even here are we bothered by a few talkative people. Some people will talk during musical numbers, no matter how beautiful and impressive the music is. They are not ill-bred, but merely don't think. Now, if you have a good address and can talk well (you don't have to be a silver-tongued orator), go out on the stage and tell the audience your ideas about the music, explain to them what you are trying to do, and ask them to pay attention to the music as a personal favor to you. Then, if you talk to them in the right way, you will find that they will not only listen to the music, but they will go out and talk about it and discuss the idea, and come again.

During my first attempt in New York I had a pantomimic artist who on appearing before the audience began to speak on what "*I* did" and "Who *I* am," and so forth—full of egotism. Some of the audience started to boo her. The lady was at fault, yet at the end of her number some people applauded her, while many were silent. In view of the general situation, I went out on the stage and asked for all lights up. *I told the audience I was not a New Yorker and had heard wonderful things about New Yorkers, and that I was certainly surprised and disappointed that some of the people present had forgotten their manners and good breeding.* I told them what I was trying to do, speaking for about three or four minutes. When I was through the house just rang with applause, and from that day on I did a tremendous business.

Yes, I have gone through the mill. This instance of what a talk to an audience will do comes vividly to my mind.

XXXIX—Peculiar conditions obtain in my city. It has been the custom to show two feature pictures for one admission, and all of the theatres are doing that. In my opinion, this is a bad thing. It is hard enough for me to cover the field and get one good feature a day. But the moment some one tries to break away from this policy there is a certain amount of the public that jumps to the conclusion that the move is one for saving money. I would like to have some suggestions as to how to round out my program, using only one feature and at the same time making the rest of the program so good that the public will appreciate the change. I have a high class neighborhood house, change my program daily, have an orchestra of three pieces, besides an organ.—AL. K.

I WANT to go on record once and for all and say that I do not believe showing two features for one admission is conducive to the best interests of the management or the industry. Things are in a bad state if the exhibitor is compelled to give a double feature in order to attract business. It proves he has lost the grip and his showmanship. All I can say is that I heartily disapprove of it. Don't you care if some element in your audience think you are trying to save money by using one feature. They will think so whatever you do. Go ahead and do the best you can, and do it as well as you can.

Having a three-piece orchestra and an organ is fine. A violin, a 'cello, a piano and an organ is indeed a good combination. I would suggest changing four times a week. But you yourself must give this question very careful consideration.

DON'T PUT ON TWO FEATURES. I am repeating this for emphasis. Don't put on two multiple reel pictures. It is not good policy and will kill you in the end. *It is like a drink of whiskey—exhilarating at the time you take it, but, oh boy! the after effects!*

The well-rounded program you ask for is a feature, a scenic, a topical and a comedy. But be careful to choose good pictures.

XL—I understand that you have a great advantage over other exhibitors because you can get any picture that you want and at the last moment you can change it you find out that you have made a mistake. Now, I am a hundred and fifty miles from my nearest exchange and such a course is impracticable. I must book these pictures considerable time in advance, and play the ones that I have booked. But here is the point that I want to get at. I find certain stars are the most popular with my patrons, and yet at the same time I find that some of the pictures in which they have been appearing have been very bad. I have in mind one woman star who probably had the second biggest following in this community, but the last three pictures in which she appeared have been impossible. Would you advise cancelling the other pictures in which she is to appear and booking some other star in her place? The same company is able to furnish plenty of other good pictures and has advised that course.—P. F.

(Continued on page 1281)



Special aeroplane setting at Shea's Hippodrome, Buffalo

"Biggest Patriotic Punch" on Record Shown In Rivoli Presentation of "The Unbeliever"

UNQUESTIONABLY the most striking presentation ever given a motion picture was that which has just been awarded "The Unbeliever" at the Rivoli theatre. It was a splendid opportunity and Mr. Rothapfel showed his genius to the fullest and employed all of the wonderful effects that were at his command to create the most striking scenes that probably have ever been witnessed in a motion picture theatre.

You probably know that before the beginning of his business career he was a member of the U. S. Marines. Any one who has been a member of that wonderful organization carries with him the pride for it, no matter how many years may have separated them. That was one of the reasons why he was able to obtain a large detachment of marines for the whole week at the Rivoli. Another reason was that the Government has recognized the splendid propaganda for patriotism that Mr. Rothapfel has done at his theatres and knew that in the presentation of this picture he would arouse the enthusiasm for this branch of the service as it probably never had been aroused in a theatre.

In the first place this picture, which is taken from the Mary Raymond Shipman Andrews war novelette, "The Three Things," was produced in co-operation with the marines at Quantico, Va. There is not an inch of faking in it; there is ever the genuine thrill. The picture itself will make a big hit even without the wonderful settings that were given it at the Rivoli.

But let's see how Rothapfel gave it the biggest punch that any picture probably ever carried over. The Rivoli Pictorial, which had gone before, has closed with a beautiful waterfall scenic, leaving an idealistic, peaceful effect. Of course this was done for the contrast that followed. All of the musical setting was especially arranged for this picture, and though it cannot be told here in detail, there can be enough outlined to show the big things that Rothapfel did to put it over.

The first curtains of the series of stages parted showing a marine on sentry. Then came the "all's well" cry from other sentries who could not be seen, then from the sentry on the stage. Then followed descriptive music heralding the break of day, the reveille called in the distance, the cock crows and then the bugles sounding assembly. Then the curtain came together and the Rivoli chorus seated in the orchestra sang the "Marine's Hymn" and once more there was a big demonstration from the audience which stilled when the curtains parted again showing five marine buglers and two drummers. These gave the adjutant's call with the blare of the trumpets of the orchestra being included, and then the music turned into "Semper Fidelis" as another curtain parted showing a squad of marines with the buglers still present. Never had there been such music heard in the Rivoli or any other theatre. The crashing sounds of Sousa's celebrated march set the audience wild and there was again another ovation. But still something was to come and Forrest Robinson, the actor, declaiming before the marines a poem written by Sergeant Percy Webb. Again a wonderful demonstration and with the curtains now dropped there flashed on the screen the words "Semper Fidelis," and some preliminary scenes of marines at drill and the words, "The marines have landed and all is well" brought the audience to its feet again.

There have been some wonderful demonstrations of patriotism in the New York theatres, but we have never seen anything like this one at the opening performance.

With practically all the scenes laid in Belgium where the marines were supposed to be holding part of the line, and with the vivid battle scenes with real marines appearing as the actors, there was of course some splendid opportunities for the musical score and these were taken advantage of to the fullest extent. Unquestionably the screen, with the accompaniment of music and settings, has been shown a wonderful ally of this country in war.

Instead of an overture the program opens with a "prelude dansant" executed by two young women in Eskimo costume, and this serves as an introduction to the second chapter of "Hunting Big Game in the North" to which the second number of the Grief suite was played.

The Animated shows the launching of a full rigged schooner in California, arrival of an American member of the Lafayette Escadrille to train our own flyers; horse racing on the ice at Mt. Clemens, Mich.; sheep raising, and then some very funny pictures, "Speedy New York," which were obtained through trick photography. Somewhere in Italy was shown to "Franchesa Moro," and got a big hand and the topical closed with Waterfalls at Aragonia, Spain, which were made wonderful by the special lighting effects that the Rivoli gave them.

Other musical numbers for the week were Miss Gladys Rice, singing "I Hear You Calling Me," and the Rialto quartet in "Down South." "After Henry" was the Metro-Drew comedy for the week.

Aeroplane Display Scores Big Hit at Buffalo Picture Palace

NOT only because the aeroplane is playing such an important part in the war and many of our young student aviators were lost on the Tuscania, but because of the local interest since the Curtiss Aeroplane plant is located in Buffalo, Manager Harold B. Franklin, of Shea's Hippodrome put over a stage display of unusual power last week.

This was not merely a painting, but the propeller was automatically operating, giving a very realistic effect. While this setting was being shown there was played a medley of patriotic songs, ending with "Over There." Naturally this caused a riot of applause.

Manager Franklin reports that he has had much success in advertising the time that his feature pictures start. It has not only had the result of relieving the audience of the annoyance of other people being seated during the picture, but it has increased patronage, because the greater share come on time and therefore get out of the theatre just in time for the next show, so that the waiting crowds can be immediately accommodated.



Some details of display on "Wolves of the Rail," at American theatre, Butte, Montana

Realistic Railroad Effects in Lobby Break Records for Noble at the American

AS the result of all the big things that he has done, many of which have been recorded in the MOTION PICTURE NEWS, about all of you know that P. E. Noble is the intensely live manager of the American theatre, Butte, Mont.

Manager Noble believes that he has put over the biggest one yet, and that was with William S. Hart in "Wolves of the Rail." Certainly he left nothing undone in his advance campaign to bring the thousands to his house.

For one week in advance of the picture he used two hundred feet of film taken especially for him from the centre of a railroad track, showing a train coming first about three miles away and then up until it appears to be almost upon the audience. Then he faded into it the announcement slide the same copy of the big engine effect which happened in his newspaper advertising.

For the front of the theatre he used an engine that measured twenty-two feet from top to bottom. It was arranged so that the bell would ring, and Mr. Noble heightened the effect still further by running a piece of hose to one of his radiators and then inserting a whistle in the end of the hose so that the shrill blasts could be heard two blocks away. The engine was also lighted with electricity.

In addition to this front display the sign over the sidewalk represented a railroad block signal, entirely in red and illuminated from the inside. The lights in the canopy were alternate red and green and two engines used as "sidewalk stoppers" were done in black with a plain, the head of Hart being extended four inches on blocks to give it a good relief. In addition, attractive one-sheets were used in the lobby.

This resulted in one of the biggest weeks in the history of the American, notwithstanding that the weather was zero on the opening night, eight below on the following evening, finally going down to thirty under the mark and gradually rising toward the end of the week.

AID THAT COUNTS

Any Exhibitor Can Have This Free Service

RECENTLY Miss Mildred Newman, who is assisting her father in the management of a theatre in Helena, Ark., wrote us for some advice about advertising and other matters. We were mighty glad to go into full details so as to give every aid in our power. That these suggestions must have borne fruit is evidenced by Miss Newman's latest letter, which says in part:

"Your letter received some time ago and it was my intention to acknowledge it immediately, but you see I have been very busy trying out your advertising methods. We are very much pleased with the changes you suggested and I want to assure you of our appreciation."

This is the sort of personal, intimate service that we are prepared to give every exhibitor. There is no case too large or none too small. The only expense on your part is the stamp that carries your letter.



How Noble Uses Newspapers

Rothapfel's Answers to Exhibitors' Queries

(*Continued from page* 1279)

GET a source from which you can learn the kind of picture you are going to show. If not satisfied with the star, cancel the bookings and get other pictures. We have no advantage here over other exhibitors. Our responsibility and clientele are very exact, and we cannot let things go. But it is hardly true that we can get anything we want at the last moment. If you find that certain stars are more popular than others, get them. But it is dangerous to cater to stars. Rather make the *house* the thing. Stars are all very well, but make the *THEATRE* the dominating factor—not the stars. This will give you something to think about. Use your head. You'll get along alright—I know it.

"Tags" Every Auto in Exploiting Film

Fifty thousand automobile owners found facsimile tags of the type used by Los Angeles police department for arresting offenders of traffic laws on the steering wheels of their machines. The tags summoned the automobile owners to appear at the Symphony theatre, Los Angeles, and give reason why they had not previously witnessed the exhibition of "Whose Your Neighbor."

Manager Charles Gates of the Symphony introduced this novel advertising using fifty thousand tags. It required twelve men four days to properly tag all automobiles that parked on any of the streets in the business district.

It was reported one of the most successful stunts on record.

Ready Made Ad-Talks

Ann Murdock in a Rousing Comedy-Drama
"My Wife"—Strong Supporting Cast
(Mutual Five Reel Production)

Ann Murdock returns to the screen of the ——— theatre in "My Wife," produced by the Empire All Star Corporation and released on the Mutual program. The story was written by Michael Morton and the production was made under the direction of Dell Henderson. In the supporting cast with Miss Murdock are seen Herbert Bruce, Amy Veness, Rex MacDougal, Ferdinand Gottschalk, Grace Carlyle, Jules Rancourt, James Kearney, Carl Sauermann, Harriet Thompson, Romaine Callender, and Dudley Hill. Miss Murdock has the role of Beatrice Hammond, whose aunt dies and leaves a codicil to her will stipulating that unless Beatrice is married before her eighteenth birthday the fortune will revert to other kin. Gerald Eversleigh, a wealthy bachelor and lifelong friend of the family, is appointed executor of the estate of Beatrice's aunt. Beatrice believes that she is in love with Ronald Farwell, who has been called to serve his country in France. When the news is brought to Beatrice of her aunt's bequest and its condition, she persuades Gerald to marry her "in name only," in order that her aunt's bequest may remain in her possession. Ronald is wounded and at the hospital falls in love with a French nurse whom he later marries. Gerald falls in love with his wife "in name only," and becomes jealous of the attentions paid to Beatrice by other men. Ronald returns to America with his wife and offers Gerald a large sum of money if he will clinch his marriage with Beatrice. Beatrice realizes that Ronald cares nothing for her, and Gerald, knowing that his affections are reciprocated, considers the bargain a good one but refuses the money offered, for he has won something more precious than all the money in the world.

Ann Murdock in "My Wife" wil be seen on the screen of the ——— theatre on ——— of ——— week.

William Hart in Story of Lumber Camp Life, "Blue Blazes Rawden"
(Artcraft Five Reel Production)

William Hart's latest—"Blue Blazes Rawden"—at the ——— theatre on ——— of ——— week. The good-bad man leaves his sombrero, his chaps and the West behind, dons the hob-nailed boots and the outfit of the lumber-jack and goes into the Northwest. It's something different and presents Bill in a role that rings with interest throughout the run of this picture. In the supporting cast are seen Maud George, Gertrude Claire, Hart Hoxie, Robert McKim and Robert Gordon. The picture was directed by Mr. Hart, himself, under the supervision of Thomas H. Ince. The story was written by J. G. Hawks, popular writer of Western stories who has contributed some of the biggest successes to the screen. This is Mr. Hart's fourth Artcraft picture. He presents the part of a lumberjack who has lived his life in the north woods. He strolls into "Ladyfingers" Hilgard's gambling room and dance hall. He takes a dislike to the proprietor and the feeling is reciprocal on the part of the other. When Blue Blazes wins the smiles of Hilgard's sweetheart and wins at cards, Hilgard suggests that they have it out and in the struggle that follows, Hilgard is killed. Before he dies, he says that his mother is expected and because of that he is glad that he will not be there to meet her for he would not want her to meet him under such circumstances. The mother arrives and in the belief that Rawden was her son's best friend bestows her affection upon him. A jealous half-breed girl tells her brother and in revenge the girl shoots and injures Rawden. Unable to face the woman whom he worships, Rawden leaves the camp.

At the ——— theatre on ——— of ——— week, William Hart in "Blue Blazes Rawden."

Frank Keenan in "Loaded Dice"; Powerful Story Dealing with Graft
(Pathe Five Reel Production)

Frank Keenan will appear on the screen of the ——— theatre on ——— of ——— week in the first of his series of Pathe productions, titled "Loaded Dice," adapted from Ellery H. Clarke's successful novel of the same name, by Gilson Willets, under the direction of Herbert Blache. Mr. Keenan is an artist whether it be before the footlights or before the camera. His first stage [illegible] under the management of David Belasco in "The Girl of the Golden West." "The Warrens of Virginia" was another of his big successes. Mr. Keenan is supported in this production by Florence Billings, Guy Coombs and Madeline Marshall. The theme of the story deals with food profiteering, politics and big business. Mr. Keenan has the role of Richard Gordon, a promoter who presents to the world his mask of goodness under which lies the cheat who plays to win regardless of the methods employed. He plays with "loaded dice." Rose Ashton comes into his life and she alone is able to break his hardened nature. He gets the news that three powerful men are to attempt to corner the food market. He demands to be included in the deal. They are forced to concede to his demand. Gordon tells Rose that if he succeeds in swinging the deal, he will marry her, but that in the meantime he needs help. He introduces her to Harry Palmer, a young millionaire, as his cousin and arranges matters so that the two are found alone in his hunting lodge. Later he is prepared to demand a check for $100,000. Ann Holden, a former favorite, in a jealous rage, tells Palmer the truth. The next morning her death is reported. But other eyes were looking. What is the result?

Frank Keenan in "Loaded Dice," his first Pathe production, at the ——— theatre on ——— of ——— week.

READY-MADE AD-TALKS PUBLISHED IN LAST WEEK'S ISSUE

February 23, 1918.

FEATURES

TITLE OF PLAY	PRODUCER	
"Broadway Bill"	Metro	5 reels
"Watch Your Neighbor"	Paramount-Sennett Comedy	2 reels
"The Turn of a Card"	Paralta	7 reels
"From Two to Six"	Triangle	5 reels
"The Thing's the Play"	General (O. Henry)	2 reels
"Keith of the Border"	Triangle	5 reels
"The Guilty Man"	Paramount	5 reels
"Hidden Pearls"	Paramount	5 reels
"Jack Spurlock—Prodigal"	Fox	5 reels
"The Heart of Romance"	Fox	5 reels
"The Knife"	Select	5 reels
"The Keys of the Righteous"	Paramount	5 reels
"The Inner Voice"	Pathe	5 reels

Gladys Leslie Has Royal Romance in "The Wooing of Princess Pat"
(Vitagraph Five Reel Production)

"The Wooing of Princess Pat" presents winsome little Gladys Leslie in the role of Princess Pat, daughter of the ruler of the little kingdom of Paxstadt. If you saw "The Prince of Graustark" or read the book by George Barr McCutcheon, you will enjoy every foot of the celluloid that recounts the adventures of Miss Leslie in portraying the part of Princess Pat in "The Wooing of Princess Pat." In the supporting cast with Miss Leslie are seen J. Frank Glendon, Bigelow Cooper, William Dunn, Charles Kent, Carlton King, Templar Saxe and J. Herbert Hall. The story was written by William Addison Lathrop and produced by Vitagraph under the direction of William P. S. Earle. Eric, the Iron Duke of Warburg, is desirous of declaring war on his neighbor, the Grand Duke of Paxstadt. Princess Pat, the daughter of the Grand Duke, is met by the Iron Duke while she is coasting. Not knowing his identity, the Princess and he become good friends and the Princess becomes his wife. War is averted between the two kingdoms. The above is only a short outline of the story. The adventures of the little Princess and nice bits of comedy that develops when she is introduced to her new surroundings and becomes first lady of the land, form the basis for a most interesting picturized drama.

"The Wooing of Princess Pat" with Gladys Leslie and J. Frank Glendon in the leading roles, will be seen on the screen of the ——— theatre on ——— of ——— week.

Elsie Ferguson Stars in Edward Sheldon's "Song of Songs"
(Artcraft Five Reel Production)

As a vehicle to exploit the great dramatic ability of Elsie Ferguson, "The Song of Songs," the Artcraft production which comes to the ——— theatre on ——— proves to be her most effective motion picture play since her advent to the screen. The picture is adapted from Edward Sheldon's play, which proved a sensation at the Eltinge theatre, New York, several years ago, and provides melodramatic situations of great intensity. Decidedly emotional is the role of Lily Kardos, which Miss Ferguson is called upon to play and the star is supported by no less than three leading men, Frank Losee, Crauford Kent and Cyril Fletcher. Others in the excellent cast are Gertrude Berkely, Ned Burton, Corinne Uzell, Charles Wellesley and Henry Leone. Possessed of unusual beauty, Lily Kardos begins life as a sales girl for an Oriental with branches on the boardwalks at Palm Beach and Atlantic City, where she attracts the attention of wealthy men. Her career is a series of dramatic incidents and she rises to a commanding position as the wife of ex-Senator Calkins, a millionaire who has proposed marriage only after his wily advances have been repeatedly repulsed. Through the plotting of Calkins' housekeeper, a former victim of his perfidy, Lily is caught in a seemingly compromising position, and in a fit of jealous rage her husband drives her away. She plunges into the fast life of the set in which she is thrown and later meets Stephen Bennett, a high-minded young man, and falls in love with him. Through the intervention of Stephen's wealthy uncle the shadows of her past are brought up and loom as a barrier between the lovers. Lily is prevented from committing suicide by Stephen, who disregards his uncle's commands and rushes to her side. His proposal of marriage, however, is refused by Lily, who realizes that their happiness would be short-lived, and she decides to remain with Dick Laird, the very man who had plotted and achieved her downfall.

At the ——— theatre on ——— Elsie Ferguson in "The Song of Songs."

"Girl with the Champagne Eyes" Drama of Deep Human Interest
(Fox Five Reel Production)

No matter how low a man or a woman may go there is always a chance for a "come back"—always a chance that something will stir the spark of honor and cut out, as with a surgeon's knife, the moral sore that has grown because the correct mental surroundings were lacking. Such a case is shown in William Fox's photoplay by Bernard McConville, "The Girl With the Champagne Eyes," in which beautiful Jewel Carmen is starred, and which will be seen on the screen of the ——— theatre on ———. According to the story Nellie Proctor, "the girl," steals a wallet from a fellow passenger on a ship bound for San Francisco. Fearing detection she slips it into the pocket of James Blair, another passenger, who is finally convicted and sentenced to two years in the chain gang. Nellie, regretting her act, gets a friend named Mulligan to help Blair escape, and he is brought to a rendezvous of thieves in the slums of San Francisco. The girl offers to do anything that she can to recompense Blair for the wrong she has done him, but he continues bitter toward her. Finally, to keep away from the police, they go to a mining town in Alaska. Blair is sent out to find gold and the girl and Mulligan remain in the wicked little town whose chief feature is the Golden Palace saloon. Money is necessary and Mulligan becomes a waiter and the girl the chief entertainer in the Golden Palace. But they have changed. Blair has insisted that hereafter the three shall remain straight. He had made this a condition before he would consent to remain with them at all. They get into some trying situations, but survive the ordeal with honor. A dead miner's children whom Nellie has taken as her wards are of great aid in the beautiful girl's reformation. These children are portrayed by the redoubtable Francis Carpenter, who was Jack in "Jack and the Beanstalk," and Aladdin in "Aladdin and the Wonderful Lamp"; Gertrude Messinger, who was the cute little maid in the Aladdin picture, and Carmen De Rue and Lloyd Perl, also of fairy tale picture fame. L. C. Shumway, Charles Elder, G. Raymond Nye, Al. Padget, Charles Goreman and Eleanor Washington round out a capable cast.

"Whims of Society" Has Ethel Clayton as Its Star
(World Film Five Reel Production)

Ethel Clayton, who, besides possessing extraordinary good looks, knows how to wear her clothes about as well as any actress in the films, will be seen at the ——— theatre on ——— in "Whims of Society," a drama by William Addison Lathrop, which cleverly portrays the contrasts between the so-called upper and lower social strata. A well selected cast, including Frank Beamish, Jack Drumier, Frank Mayo, Katherine Johnson, Zadee Burbank and Pinna Nesbit, is seen in support of the star. Nora Carey, portrayed by Miss Clayton, works in the prosperous ribbon factory of John Travers, a cunning business man, philanthropic and highly respected. Travers has a son, Hugh, who, after four extravagant years at college, has gone to work in the factory. Mrs. Van Schuyler, head of the Welfare society, who has her eye on Hugh as a prospective son-in-law, pays a visit to the factory in company with her daughter, Eleanor, and the elder Travers becomes interested in the daughter. Soon after that, at an outing for the employees, Marlinoff, the big foreman, tries to force his attentions upon Nora and he is driven off just in time by Hugh. The young man and Nora soon become fast friends and as an evidence of his friendship offers to send Katherine, Nora's sister whom she has been supporting, to college. The offer is accepted and later he provides an attractive apartment for Nora. In the meantime John Travers has been accepted by Eleanor Van Schuyler and all is well until Marlinoff, dis-

charged as foreman, informs them that High is maintaining an expensive apartment for Nora. The father of the young man is enraged and demands that his son give the girl up, even though he is told that they are entirely innocent of any wrong-doing. Hugh refuses and is disinherited, but Nora decides to end all by turning on the gas in her room. Meanwhile, Marlinoff, in revenge, kills John Travers with a bomb, and Hugh, going to tell Nora that he is free to marry her, though a poor man, saves her from asphyxiation. His offer is accepted.

Ethel Clayton in "Whims of Society" at the ——— theatre on ———

Mae Marsh in "The Beloved Traitor," Her Fifth Goldwyn Production

(Goldwyn Six Reel Production)

Mae Marsh, the dazzling photoplay star of "Polly of the Circus," fame, will be seen on the screen of the ——— theatre on ——— in her fifth Goldwyn Picture, "The Beloved Traitor." This is a screen version of the successful novel of the same name from the pen of Frank L. Packard and furnishes six reels of delightful entertainment. In the story Mae Marsh has the part of Mary Garland, a Maine fishermaiden. Mary has a sweetheart, Judd Minot, a fisherman, who has talent as a sculptor. His ideal figure is embodied in his fishermaiden friend whose life he saves. Later Mary's uncle dies after having exacted a promise from Judd to watch over the girl, along with Father Anthony, the village priest. But Judd is prevailed upon by Henry Bliss, a wealthy patron of art, to go to the big city to study. There he meets Myrna Bliss, who sees in the good-looking fellow another man to fascinate. Judd meets with success, falls in love with Myrna and forgets Mary. He has finished a statue, carved from his boyhood dreams, but dissipation has laid its heavy hand on him. A scurrilous item appears in a society paper which is seen by Mr. Bliss who sends it to Father Anthony. Mary sees it and determines to save Judd from himself. She goes to the city and gains entrance to Judd's studio, where she is recognized as the original of the prize model. Myrna, who is present, upbraids Judd, and then follows a fight between Judd and Paul Drayton, rival for Myrna's hand, but Mary saves the precious model from destruction. Judd's eyes are opened and he turns again to the girl of his youth. Splendid support is given the star by E. K. Lincoln, as Judd Minot; George Fawcett, Hedda Hopper, Bradley Barker, J. A. Furey, and others.

Victor Moore Drops from Clouds in "Adam and Some Eves"

(Paramount Klever Komedy—Five Reels)

Victor Moore plays the only male role in "Adam and Some Eves," the Klever Komedy by Chester M. De Vonde which will be seen at the ——— theatre on ———. In this fun fest Vic is seen as an aviator who drops from his "flying flivver" right down into the heart of Femininеville. This is a town inhabited only by women, and when Adam (that's Vic) is discovered he is about as welcome as a waiter's thumb in the consomme. Helena Pinch, chiefess of police, puts Adam in the lockup and he is put on trial before a "soprano jury." After a short deliberation the jury decides that he is guilty and he is sentenced to be tickled all over and to be confined in prison. He escapes and when the prison bell gives the alarm the whole town of Femininеville turns out in pursuit. They chase him everywhere, but in the meantime his sweetheart gets word from her pet goose that he is imprisoned in Femininеville and she is off to the rescue in her Rolls-Ford. By the time Adam is within reach of the city gates his sweetheart comes dashing in and rescues him from the women. Moore gets in a lot of very funny work in this comedy and he is capably assisted by D. L. Don, Peggy Adams, Agnes Neilsen and a big cast of girls "de looks."

War Scenes Furnish Thrills for "The Crucible of Life"

(General Enterprises, Inc.—Seven Reels)

One of the strongest screen dramas produced in many a day is "The Crucible of Life," which will be presented at the ——— theatre on ———. War scenes, enacted with splendid realism, give the production a timely interest. Nor does it depend upon its war picturizations alone for its popularity, for the story teems with sentiment. The cast might well be termed all-star, for it includes such artists of the screen as Grace Darmond, Frank O'Connor, Jack Sherrill, Winifred Harris and Edwin Forsberg. Following a sad matrimonial experience, Gladys Dale secures a position as companion to Diana, daughter of Mrs. Dorset, a prominent society woman. Young Robert Dorset, a ne'er-do-well, makes advances to Gladys, but is repulsed. Soon after, Edwin Fairfax arrives with his motherless child for a visit. He and Gladys fall in love. Some time later Fairfax obtains a commission in the army and goes to the battle front, leaving his child in Glady's care. Young Robert Dorset falls in with Fritz von Hoffbert, leader of a gang of society thieves and secretly in German government employ. The boy is prevailed upon to steal a necklace from his own mother and suspicion is cast upon Gladys. The young woman knows of Robert's guilt, and to spare his mother enlists as a Red Cross nurse and goes to France. By an odd coincidence she is assigned to the same command in which Fairfax is an officer. Von Hoffbert, too, joins the army as a spy and becomes a member of Fairfax's company. He is caught signalling to the Germans by Fairfax and the two fight. Von Hoffbert is overpowered, but Fairfax is badly wounded in the struggle. The latter is carried to the same base hospital where Gladys, hurt by a bomb from a German aeroplane, has been taken. A happy reunion, of course, results. Meanwhile Robert Dorset, caught in another robbery, absolves Gladys from guilt, and Mrs. Dorset sends for the lovers to return to her home to regain their health. A furlough is obtained and a war wedding in America follows.

"The Crucible of Life" at the ——— theatre on ———.

GREAT BENEFIT

Delaware Theatres Find Ad Talks Most Useful

E. WATSON, publicity director for the Queen and Majestic theatres, Wilmington, Del., the two leading theatres of that city, find the service given on these pages of great help in his work. He writes:

"We have been following your various departments in the NEWS and are particularly interested in the Service Bureau and Ready-Made Ad Talks. These departments have been of great benefit to us, as they give us an advance inkling as to the pictures. We feel that every showman will find these departments a real help in the promotion of his pictures."

What are you doing, Mr. Exhibitor? Are you profiting by all these helps or are you saying "very good" and letting the opportunity go at that?

Popular Screen Players Are Featured in "Under Suspicion"

(Metro Five Reel Production)

Those popular favorites of the silent drama, Francis X. Bushman and Beverly Bayne, are to be seen again in ——— on ———, when the ——— theatre presents "Under Suspicion," a five-act Metro drama. The story is one to create and maintain unbounded interest among the spectators, dealing as it does with crooks, detectives and the clever sleuthing of a woman newspaper reporter. Incidentally, the producers have given the picture a lavish setting. Mr. Bushman is seen in the part of Gerry Simpson, a young millionaire. At a society musicale he meets a girl who interests him greatly. She is Virginia Blake, a reporter on the Sentinel. Suddenly there is a commotion. Burglars have entered the boudoir of the hostess and rifled her jewel case. Her pet monkey has leaped on one of the men and snatched one of the buttons from his coat. Virginia Blake takes the button and determines through it to find the culprit. Gerry secures a position as cub reporter on the Sentinel and with his valet, Rogers, moves into a poorer quarter of the city. He and Virginia work together on many assignments. There is a button missing from his coat, matching the one she has, and her suspicions are aroused. As a matter of fact, Rogers, the valet, is the guilty party, he having worn his master's coat the night of the musicale. How Virginia finds this out and fastens "the goods" on him makes an exciting story which holds the spectator in breathless interest to the finish. Of course Gerry and Virginia marry in the end.

"Under Suspicion" will be seen at the ——— theatre on ———.

"The Woman Between Friends" Is a Highly Dramatic Production

(Vitagraph Five Reel Production)

When Robert W. Chambers wrote "Between Friends" he created a story with wonderful motion picture possibilities, and Vitagraph has made the most of them in its production of "The Woman Between Friends," which will be seen on the screen of the ——— theatre on ———. Lovely Alice Joyce and Marc McDermott are the featured players in this highly dramatic production, but hardly less commendable is the work of the cast, which includes Robert Walker, Edith Speare and Katherine Lewis. "The Woman Between Friends" deals with the tangled fates of Cecelie, a flower girl; John Drene, a sculptor, and Jack Graylock, an artist. On the eve of Drene's wedding the two men, friends, make a declaration of eternal friendship. Drene loves his wife deeply, but he is engrossed in his work, and she seeks solace in the company of Graylock. Finally Drene awakes to the realization that his wife has fled, although he does not suspect his friend Graylock. The latter joins Mrs. Drene in Nice and the two pose as man and wife. There Graylock meets and renews acquaintance with Cecelie, a flower girl, and she, posing as an artist, meets "Mrs. Graylock." Soon thereafter Drene goes to Nice during the carnival. In the revelry of the carnival "Mrs. Graylock" is burned to death, but even then Drene does not suspect his false friend. The two friends return to Paris and soon Cecelie arrives to pose for Graylock. She and Drene fall in love and one day she recognizes a picture of Mrs. Drene as that of "Mrs. Graylock." She tells Drene, who swears vengeance. Going to Graylock's apartment, he exacts from him a promise to commit suicide on a certain day. Later Drene repents his act and sends Cecelie to Graylock's room to divert him from his purpose. Graylock has already shot himself, but recovers. Drene and Cecelie marry and Graylock remains an outcast.

At the ——— theatre on ———, "The Woman Between Friends."

George Beban in "One More American"—Italian Character

(Paramount Five Reel Production)

George Beban's latest contribution to his long list of screen dramas is titled "One More American." It is, without doubt, the best work that Mr. Beban has turned out in some time. The production was produced under the direction of William C. De Mille. The story was written by Mr. De Mille and scenarioized by Olga Printzlau. In the cast with the famous character actor are seen Camille Ankewich, May Giracci, Helen Jerome Eddy, Raymond Hatton, Jack Holt, H. B. Carpenter, Hector Dion, May Palmer, Ernest Joy and Signor Buzzi. Mr. Beban gives one of his far-famed Italian characterizations. This time he is a theatre owner. Luigi Riccardo owns the Marionette theatre in Little Italy. He had worked and saved faithfully. His two great ambitions are to become an American citizen and to succeed in business for the sake of his family. He antagonizes Regan, the ward boss, by refusing to pay graft money. He undermines Regan's influence in the Italian quarter and loses him many votes in the following election. A reporter who has tried for months to "get the goods" on Regan realizes his ambition through Riccardo. Regan works to "get" Riccardo. He goes to Dr. Ross, whom he has started in the profession by getting him a position as physician at Ellis Island, and tells him that he wants him to find something wrong with Riccardo's wife when she arrives from Italy. Ross has to obey and pronounces Riccardo's wife and child unfit to be admitted on their arrival. The reporter learns of the deal and wrings a confession from the doctor, and Riccardo and his family are united and Regan is whipped at his own game.

At the ——— theatre on ——— of ——— week, George Beban in "One More American."

William Russell in "The Midnight Trail"—Comedy—Drama—Mystery

William Russell will be seen on the screen of the ——— theatre on ——— of ——— week in "The Midnight Trail," his latest work before the camera. In the supporting cast with Mr. Russell are seen Francilia Billington, who has the principal feminine role; Sidney Deane, Jerome Sheler, Carl Stockdale, Edward Johnson, Harvey Clark, Clarence Burton, Helen Howard and Alfred Ferguson. "The Midnight Trail" is a five-reel comedy-drama, produced by the American Film and released on the Mutual program. Mr. Russell has the role of Jack Woodford, millionaire clubman and auto racer, who devours the words of A. Conan Doyle and believes himself a second Sherlock Holmes. Alice Moreland, the beautiful daughter of Reverend Moreland, catches the eye of Jack, at his lawyer's office, and she gives him "the icy glare." Her father has been robbed and he asks the lawyer to recommend to him a good detective. Jack secures the card of Detective Irons, and, posing as the sleuth, proceeds to the home of the reverend gentleman and introduces himself and his valet, Stride, as famous detectives. Jack's curiosity is aroused by the actions of Faxon, the rector's private secretary. He overhears Faxon threatening to reveal a secret of Harry's, the rector's son, unless Harry compels Alice to return his affections.

The adventures of Jack in the guise of a detective and the manner in which he compels Alice to recognize him as a friend and suitor are told with interest in every scene of this production.

Live News from the Producers

Barbara Castleton with World

Placed Under Long-Term Contract to Star in Productions of That Company—Independent Features to Her Credit

BARBARA CASTLETON, who has appeared in several independent productions in prominent roles, has been placed under a long-term contract by World Film Corporation, which this week announced its intention of starring her in World-Pictures.

Commenting upon the engagement of Miss Castleton, World Film explained that the association of the player with World is but a continuance of the policy which the company has followed in presenting stars of the better class. It is expected, World announces, that Miss Castleton's regular appearance on the World program will cement permanently the favor in which she is held.

Commenting further upon Miss Castleton, World said: "Her career is disproof of the philosophy of Mr. Micawber 'to wait around for something to turn up.' She assumed the reins herself and in less than one and one-half years has risen from the ranks of extra to stellar parts. Being a cousin of Louise Gunning, the comic opera star, naturally inspired her with ambitions and when still in her teens she played as an understudy of Lina Abarbanell in 'Madame Sherry.' But the family endeavored to prevent her from entering the stage by taking her away to Canada where she spent four years preparing for the next assault upon the booking offices. During that period she wrote a number of scenarios and stories which she confesses were promptly returned. Upon reaching New York, she learned Herbert Brenon was making a prologue to 'A Daughter of the Gods.' The star selected for the role did not appear and Mr. Brenon, searching for a suitable substitute, chanced upon Miss Castleton.



Barbara Castleton Has Been Signed by World Pictures

"Director George Irving having been impressed by her work presented her opposite H. B. Warner in 'God's Man.' Hobart Henley then obtained her services for the lead in 'Parentage,' which was followed by the lead in 'On Trial,' which played over the First Exhibitor's Circuit. 'For the Freedom of the World' was the succeeding photoplay in which Miss Castleton assumed a star part; 'Sins of Ambition' followed."

Hart Directs Himself in Fifth Artcraft

William S. Hart is now working on the production of "The Tiger Man," his fifth picture for Artcraft release. He is directing the production himself, under the supervision of Thos. H. Ince, and according to rumors that have floated forth from the Hart studio, the western screen star will again appear in one of his familiar haunts the Great Southwest.

Meantime, Hart has completed "Blue Blazes Rawden," one of the most dramatic offerings of the star in many months, it is claimed. It is a story of the lumber regions of the North Woods, and has as its theme the regeneration of a man with primal instincts and a rugged exterior but a heart of gold. This picture will be released shortly.

Director Saves Star from a Serious Fall

The publicity department of Metro this week released an announcement that Edith Storey, Metro star, probably owes her life to Frank Reicher, her director, as the latter's presence of mind saved her from a plunge of 600 feet from a precipice into a rocky abyss.

The company is working on "The Claim" near Hollywood.

James Morrison Returns to Vitagraph

Albert E. Smith, president of the Vitagraph Company, this week, announced the engagement of James Morrison to play the part of the coward in Vitagraph's production, "Over the Top," in which Sergeant Arthur Guy Empey will appear in the leading male role.

For a number of years Jimmie Morrison was a Vitagraph favorite, and his return to Vitagraph for an important part in "Over the Top" will be welcomed by exhibitors and fans all over the country, Vitagraph declares.

Theda Bara to Appear in Her Own Play

Following "Rough and Ready," the William Farnum production which is scheduled by William Fox March 24, there will be released on April 7 "The Soul of Buddha," a Theda Bara super-production. This play was written by Miss Bara herself. The inspiration, she says, came to her after she had read of the death of Mata Hari, the woman dancer, who was executed as a spy. Miss Bara wrote the scenario while on a train coming across the continent. It is Miss Bara's first attempt as an author.

It is claimed that Director J. Gordon Edwards has constructed an unusual interior set in this production, the action of the play calling for an elaborate replica of a Buddhist temple in Java.

"Woman and the Law" Ready Soon

Announcement is made from the William Fox studios that R. A. Walsh soon will complete "Woman and the Law." This photoplay is based upon a recent criminal trial that received pages of publicity in the press for a period of several months. In a statement from the Fox organization it is declared that this murder trial was "one of the few incidents that have occurred since August, 1914, that succeeded in crowding the war news into inconspicuousness."

New Film Producer in the Industry?

Beverly Bruce, a Montreal girl who has appeared in vaudeville and stock and who is the author of a number of short stories and articles on the photodrama, intends to enter the film-producing business. This is deduced from an announcement in a New York newspaper to the effect that Miss Bruce would pay $500 for the best scenario submitted to her.

Goldwyn Launches Big Spring Drive

Aims to Render First Aid to the Box Office by Delivering Four Pictures of Exceptional Drawing Power—Mary Garden New Production Is Included

GOLDWYN this week announced itself in a position which it believes will be heartily hailed by the exhibitor, as it is one that promises an outlay of pictures that are expected to have an unusual drawing power throughout the country. The Goldwyn organization has inaugurated what it terms a great campaign "to bring the public back wholesale to box offices."

As the biggest step in the campaign, Goldwyn has announced as one of its next four releases a second Mary Garden production, "The Splendid Sinner," which was completed in December before the release of "Thais."

Surrounded by Secrecy

"The Splendid Sinner" was made with some degree of secrecy, or at least Goldwyn desired to keep it unannounced. It is said to reveal an emotional and aggressive Mary Garden in contrast with the reserve of her "Thais." "It would be no misnomer to call 'The Splendid Sinner' a social melodrama, and it is certain to be one of the box-office attractions of the year," said Goldwyn.

Because of the welcome accorded Mabel Normand in "Dodging a Million"—her first picture to be released in more than a year—Goldwyn likewise announces for prompt release a second production for this star, the title being "The Floor Below," and very properly giving a hint of both mystery and drama. Without any further hint Mabel Normand herself is expected to take care of the other important element—laughter.

The order of release for Goldwyn's next four productions is as follows: February 24, Mae Marsh in "The Beloved Traitor," by Frank L. Packard; March 10, Mabel Normand in "The Floor Below," by Elaine Sterne; March 24, Madge Kennedy in "The Danger Game"; April 7, Mary Garden in "The Splendid Sinner," by Kate Jordan.

Emotional Mae Marsh

Concerning the Mae Marsh picture, Goldwyn said: "Exhibitors have expressed their preference for two types of Mae Marsh productions—the type of story in 'The Cinderella Man' and the emotional type. 'The Beloved Traitor' is the latter type and it is the strongest dramatic role Miss Marsh has had under the Goldwyn imprint. This production was made in Maine and New York, was directed by William Worthington and is an action picture as well as a highly emotional one. Exhibitors are advised that they can emphasize the drawing power of the picture with the catch line 'The story of the good girl who whipped the vampire.' In the cast supporting Miss Marsh are: E. K. Lincoln, George Fawcett, Hedda Hopper and other notables."

Mabel Normand's story, "The Floor Below," combines comedy with a touch of melodrama, and still another new phase of this star's attainments is revealed.

Tom Moore in Cast

"The Floor Below" was directed by Clarence Badger and in the cast with Miss Normand are Tom Moore, under contract with Goldwyn for a long engagement; Helen Dahl, Major Wallace McCutcheon, Lincoln Plumer, Charlotte Granville, Louis R. Grisel, and others.



Madge Kennedy, Goldwyn Comedienne

Madge Kennedy's production, "The Danger Game," will be, Goldwyn says, one of the big surprises of the season, and more especially to the following she has created with "Baby Mine," "Nearly Married" and "Our Little Wife." Miss Kennedy has been given an entirely new type of role—one calling for adventure, melodrama and action plus comedy. The first news about the production indicated that it might be known as "Powder Nose Annie," but this was a temporary working title that piqued the curiosity without revealing the strong dramatic power of the story. In the cast are Leslie Austen, Ned Burton, Mrs. Hugo Ballin and other capable players.

Garden Film "Stormy"

In reference to the Mary Garden release, "The Splendid Sinner," Goldwyn said: "Mary Garden in this picture will cause many thousands to exclaim, 'Ah, there is the Mary Garden that we all know!'" It is a big, stormy, thrilling picture of a luxurious woman who yielded to temptation but worked out for herself a tremendous redemption and martyrdom. Kate Jordan, the author, has in her story conceived a splendid realization of the powers of feminine personality, and Mary Garden as the heroine is twice as unusual and challenging as she was when depicted as the courtesan of Alexandria. Edwin Carewe directed this production. In the cast with Miss Garden are Hamilton Revelle, who did distinctive work as Paphnutius in "Thais"; Anders Randolph, Roberto Bellinger and others.

"M'liss" Chosen for Mary Pickford

The next vehicle for Mary Pickford under the Artcraft banner is to be "M'liss," from Francis Bret Harte's novel, one of the most stirring of all California stories by the author. "M'liss" is a mischievous, ingenuous, uncouth, yet lovable character, withal. It should give Mary Pickford an opportunity to again display the gifts that have blessed her. A large cast of principals with ensembles of extra people will support the star. Francis Marion supplies the scenario and Marshall Neilan will direct the production.

The latest Pickford Artcraft picture, "Amarilly of Clothes-Line Alley," has just been finished at the Lasky studio in Hollywood. This story by Belle K. Maniates was also adapted to the screen by Frances Marion and directed by Marshall Neilan. It is said to be Miss Pickford's most humorous play to date, and will probably be released in March.

Farnum and Company Back in New York

March 24 has been set as the release date of "Rough and Ready," the William Fox production, starring William Farnum. Mr. Farnum and the large company appearing in his support returned last week from Port Henry, N. Y., where they were engaged in making snow scenes. They were gone about three weeks and Director Richard Stanton, who is in charge of the third picture Mr. Farnum has made since his return to the East last year, reports exceptionally fine results from the trip to the Adirondacks. Mr. Farnum has begun work on the remaining "interiors" of the drama in the studios in this city. The subject will be released as a Standard picture.

"The Claim" Promises Novel Effect

Edith Storey, Metro star, and her director, Frank Reicher, claim credit for accomplishing what Metro terms a talking motion picture, perfectly synchronized, which is scheduled to make its appearance in "The Claim," which is now being produced in California.

Miss Storey appears in "The Claim" as Belle Jones, a woman embittered by grief and a man's perfidy. One human trait which adversity cannot destroy is her love of song; and it is when she sings "Annie Laurie" that Director Reicher achieves his new effect.

Miriam Cooper Again in Films

Will Fox Plans to Present Her in "Woman and the Law"—Appeared in Several Big Feature Productions

MIRIAM COOPER, who retired from motion pictures in the latter part of 1917, has returned to the field of the silent drama, William Fox announces, and will be presented shortly in "Woman and the Law." The production is a William Fox picture.

Miss Cooper had roles in some of the biggest productions ever made, among them "The Birth of a Nation," "Intolerance" and "The Honor System." After being featured in "Betrayed," some six months ago, she announced her retirement from film activities. She stated that she was going away for a long rest. The sincerity of her declaration is evidenced by the fact that until now no news had been heard from her.

Miss Cooper was born in Baltimore and came to New York City when she was twelve years of age. She made her first picture in 1912, when she was a schoolgirl. Then she appeared in the land of the screen, and from the time of her stage debut, she appeared continuously until the time of her retirement.

When R. A. Walsh began the selection of the cast for "Woman and the Law," he at once realized, the Fox announcement says, that the part of the wife required an actress of unusual subtlety and power. She must not only be capable of registering the tenderness of motherlove, but also possess the power of rising to the great emotional heights which take place towards the end of the drama. Checking over in his mind the actresses who had been seen in somewhat similar roles, he perceived that there was none as peculiarly fitted for the part as Miss Cooper and at once entered into negotiations with her.



Miriam Cooper Has Returned to Stardom in William Fox Productions

For a time she demurred. She had quit the screen, she said, and had no desire to re-enter the field. But Mr. Walsh brought before her so strongly the opportunity which the role afforded her that Miss Cooper finally consented.

Edwin Thanhouser to Retire March First

FOLLOWING a long career in the motion picture producing business, Edwin Thanhouser will on March 1 turn over the duties of his office as president of Thanhouser Film Corporation to his successor, who is yet to be chosen, and retire to Shorewood, his new country estate on the shores of Long Island Sound, according to announcements this week.

After his return from Europe three years ago, following the death of Charles J. Hite, president of the Thanhouser company, Mr. Thanhouser agreed to take the presidency of the company he had originally founded for a period of three years, ending March 1, 1918. This was with the definite understanding that the arrangement would not be renewed, no matter what conditions might be at the end of the specified term.

Edwin Thanhouser was the first theatrical manager to embark in the motion picture business and he brought to the work a knowledge of artistic and dramatic values which made Thanhouser Pictures popular and successful. Several flattering propositions have been made to him by certain big film interests, but Mr. Thanhouser is not inclined to remain in the motion picture field. There is a rumor, however, that he may consider one or two big productions, as propositions along that line, worth while both from a financial and an artistic standpoint, have been made to him.

Edison Proud of Cast of "The Unbeliever"

Edison professes to be proud of the cast which it presents in the Edison Super-Feature, "The Unbeliever." The following were chosen by Nellie Grant, the casting director; Raymond McKee as Philip Landicutt, "The Unbeliever"; Marguerite Courtot as Virginie Harbrook; Kate Lester as Margaret Landicutt, Philip's mother; Frank de Vernon as "Uncle Jemmy" Landicutt; Darwin Karr as Lefty, a private of Marines; Karl von Stroheim as Lieut. Kurt von Schnieditz.

Yorke-Metro Gets Klutho's Studio

The headquarters of the Yorke-Metro Company during its stay in Jacksonville, Fla., to make Metro Star Series Productions presenting Harold Lockwood, will be the Klutho studios. Arrangements have been made by Yorke-Metro to take over the major portion of the plant and the company, already housed in its new quarters, has started to produce Metro's screen version of Holman Day's romantic story, "The Landloper."

Members of the Florida branch of the Motion Picture Exhibitors' League of America, assembled in convention in Jacksonville recently, witnessed the filmization of several scenes for "The Landloper." The party, guided by S. A. Sparks and W. L. Whitehead, both Jacksonville exhibitors, included Mr. and Mrs. E. C. Bennett, Ocala, Fla.; Thornton Parker, St. Petersburg; Franke Genover, St. Augustine; Mr. and Mrs. L. Kalbfield, Palatka; Fletcher Catron, A. H. La Belle and C. D. Cooley, Tampa; Braxton Beacham, Jr., Orlando; H. W. Titus, Daytona; C. E. Daffin, Tallahassee; Wm. Denworth, Fort Lauderdale; Parish Carter, Gainesville; J. E. Rivers, Green Cove Springs; L. P. Davis, Arcadia.

Harry R. Durant Joins Goldwyn Staff

Samuel Goldfish, president of Goldwyn Pictures Corporation, has closed a long term contract with Harry R. Durant, one of the better known motion picture writers.

Mr. Durant is a Yale man and was a well-known free-lance writer, having over two hundred short stories to his credit when he joined the Munsey staff as editor of All-Story Magazine. During his five years there he contributed many successes to the legitimate stage. Since leaving Munsey he has been in turn managing editor of the Biograph, Empire and Famous Players organizations.

Charles Sarver Joins World Film

Charles Sarver, novelist, short story writer and author of many screen subjects, has been secured by the World Film Corporation as head of the concern's scenario department.

Mr. Sarver will conduct the department on entirely new lines, embodying in his administration of the large force of authors and continuity writers the supreme fact which his long experience has taught him, namely, that the story is 60 per cent. of a production.

Neal Hart Joins Cast of "U" Serial

Neal Hart, Universal cowboy, makes his appearance in the sixteenth episode of "The Mystery Ship," making this current Universal serial a four-star production with Ben Wilson, Neva Gerber, Kingsley Benedict and Neal Hart.

Triangle Points Way to More Profit

Through Manager W. J. Hagerty, of Philadelphia Exchange, Exhibitors Are Told About Co-operative Exhibiting—Warns Against Inflated Advertising Methods

TRIANGLE DISTRIBUTING CORPORATION, in further support of its claim that it is helping the exhibitor in every possible way, is giving Exchangeman W. J. Hagerty, of the Philadelphia branch, full sway in a series of articles intended to show the way to more profits—and attendant co-operation.

In the second of his talks to exhibitors Mr. Hagerty offers several ideas and helps that will no doubt be welcomed by the exhibitor who is open to larger profits and a business conducted along better lines. One of the strong points in the Hagerty article is a warning to avoid inflated methods in advertising—a point which has been neglected in some cases and ignored in others.

Too Much Competition

To Motion Picture News Mr. Hagerty said: "In the wild scramble of the average exhibitor to secure pictures that will overwhelm his competitor and give him the bulk of the business, an element has crept into the exhibiting end of motion pictures that is growing every day, and causing a serious loss of business. This is the element of disinterestedness on the part of the average patrons. They have grown tired of the inflated methods of advertising, the overworked superlatives in describing productions. They have grown tired of going to see a picture that has been highly praised and has been found wanting. The consequence is that in the struggle for business, exhibitors have become frantic in their efforts to outdo each other in attracting people to their theatres.

"Almost invariably, the exhibitor blames his lack of healthy business to the fact that he has a competitor down the street who is taking many of his patrons away from him, and he condemns him to eternal torment because he refuses to retire from business. The average exhibitor never approaches his sales problem with the proper spirit. He is so busy thinking up reasons why people won't come to his theatre that he never has time to convince them why they should come. Almost every exhibitor who has had to face the problem of getting more business and has tried to overcome the condition has failed, simply because he has not analyzed his sales possibilities."

From a New Angle

To theatre men, Mr. Hagerty said: "Mr. Exhibitor, do you realize that your real competitor is the American home? It is not the other picture house in your neighborhood, or the war, or any other element that has prevented you from playing to capacity every night. There is enough business in your particular neighborhood for all the theatres, providing you get the people to come. The people will never come to the theatre just because you own it. They must have a real reason. They have become fastidious in their taste for entertainment; they demand a good show, a clean, comfortable and attractive theatre and your advertising must convince them that your theatre can satisfy the demand.

"Once you have attracted them, you must make good every claim that your advertising has put forth. The home is a very attractive place in the evening, and when you expect people to come out every night you must furnish something worth while for their consideration. When a man gets his pipe or cigar and newspaper and gets into a big chair, or when a woman settles down to read her favorite magazine or takes up her knitting, it takes a pretty strong attraction to bring them out of the house. Pictures, no matter how good, will not do it night after night.



Jack Curtis, a Pillar in Triangle Productions

"The theatre must be at least as comfortable as the home; the manager and employes must be as pleasant as the home companions; the general atmosphere of the theatre must resemble the atmosphere of the home as closely as possible. If you have these things, you go a long way toward solving the problem of bigger and better business. Never forget this one big fact. It is the people who remain at home that prevent you from having a full house. It is not the people who go to your competitor. More people remain home every evening than you will find in both theatres together.

Friendly Competition Urged

"Competition of a friendly kind will help your business rather than harm it. It is the life of trade. The combined efforts of you and your brother exhibitor competing in a friendly way will serve to arouse the interest of your patrons. You and your brother exhibitor have a common enemy—the home. Its influence and effect are very subtle. Its patrons are the ones worth while, and the ones that you want for your theatre. If you and your brother exhibitor co-operate properly in your interest-creating methods, you are bound to make new patrons for your theatre every day.

"Competition made the automobile business; it caused manufacturers to build up the most efficient selling organizations the world has ever known. Clever and attractive advertising was used to create business. They never thought of how many automobiles had been sold; they thought of the great number of people who did not own one and who should own one. The sales plans of a big automobile company is a very good one for every exhibitor to follow.

"Think of the vast number of people whom you would like to have for your patrons. Then go out and get them. There is no better method of doing this than holding a council of war with your brother exhibitor down the street. Get your heads together, run your own theatre, but plan all of your activities to co-operate against the common enemy—the home. It will take a long, hard fight to overcome this condition, but you have right on your side because you know that the patrons of every home, no matter how attractive it may be, will be the better for viewing good motion pictures. Plan your advertising to bring the people out of the home."

Billie Rhodes, Parsons' Leading Woman

As leading woman with William H. Parsons, the film producer-comedian, who is to star in Goldwyn's Capitol Comedies, will be seen Billie Rhodes, who for some time has been a star in her own right. Tom Brett, author of the subtitles for Metro-Drew comedies, will write the subtitles for Capitol Comedies, twenty-six of which will be released annually by the Goldwyn Distributing Corporation.

Edith Ellis Resigns from Goldwyn

It was announced this week by Goldwyn Pictures that Edith Ellis, in order to fulfill contracts for the writing of two plays for the dramatic stage next season, has resigned her position as head of the Literary Department of Goldwyn Pictures Corporation.

It is understood that Miss Ellis will shortly undertake a campaign for a national producing theatre, a project which she has been working on for some time.

Balshofer and Gibson Now in Southland

With the arrival of Fred J. Balshofer and Wiley J. Gibson, respectively president and business manager of the Yorke-Metro Company, the full roster of the organization producing the Harold Lockwood photoplays is now at Jacksonville, Fla.



Thos. H. Ince, Inc., Produced "The Guilty Man," Which Is Presented by A. H. Woods Through Paramount. Big Moments Are Said To Be Many

Famous-Lasky Companies Busy

West Coast Studios Enter Upon Period of Unusual Activity—Emerson-Loos Pictures for Fred Stone

IN spite of the fact that the present time is said to be one of a general slowing up of production on account of unusual war conditions, the West Coast studios of the Famous Players-Lasky Corporation have entered upon a season of unusual activity. In a statement issued by Jesse L. Lasky, vice-president of the company, the fact is set forth that the Famous Players-Lasky Corporation is experiencing no difficulties in securing shipments of supplies from the East, a matter which has been given as the reason for the slowing up of production of several organizations making pictures in Los Angeles.

Six feature productions are under way this week at the Hollywood studios, and at the Morosco studios two additional companies have started work on new pictures. At the Hollywood studios the companies engaged in active production are those of Mary Pickford, Douglas Fairbanks, C. B. De Mille's special production and new pictures under the direction of George Melford, Donald Crisp and James Young. Working under the direction of Melford are the popular stars, Louise Huff and Jack Pickford, the latter of whom has just arrived from New York. Sessue Hayakawa begins a new production under the direction of James Young, while Wallace Reid is being starred in a picture which was started in New York and is being finished here under the direction of Donald Crisp. At the Morosco studios Vivian Martin undertakes a new picture directed by Rollin S. Sturgeon.

According to Mr. Lasky, who recently arrived in California, this activity at the Western studios is only a start. Within a short time Elsie Ferguson, Billie Burke and Lina Cavalieri will be in Los Angeles ready for a season of picture-making under the Famous Players-Lasky management. Later in the Spring, when he has finished his stage engagement, Fred Stone is scheduled to work in Hollywood in stories which are now being prepared by John Emerson and Anita Loos.

Tearle in Clara Kimball Young Subject

PRODUCTION started this week on "The Reason Why," which Clara Kimball Young with her own company is planning as her next Select Picture.

While the casting has not as yet been completed, principals have been chosen, and Conway Tearle as Lord Tancred will play opposite the star in the role of Zara. Tearle, it will be remembered, was Miss Young's leading man in "The Common Law," and his support was one of the features of a notable production. Other members of the company will be Kate Lestor as the Duchess of Glastonbury and Little Eldean Stewart as Mimo. Robert G. Vignola and his assistant, William J. Scully, will handle the direction of the piece, and Lewis J. Physioc has been retained as cameraman.

"The Reason Why" is a story of European social life from the pen of Elinor Glyn. It deals with the love affairs of Lord Tancred and the beautiful Zara, whom he has married. Misunderstandings and seemingly insurmountable difficulties obstruct the way of true love and multiply the complications. The tale is romantic and intensely absorbing, and Miss Young as Zara, is provided with an emotional role of great sympathy.

With the usual disregard for expense, the star is ordering lavish settings.

The new play will be the fifth of Miss Young's Select Star Series and will take rank in every regard with her previous successes, "Magda," "Shirley Kaye," "The Marionettes" and "The House of Glass."

Thomas Bret Writes Titles for Parsons

Thomas Bret, who was responsible for the titles in many of the Drew comedies, has been engaged by Harry L. Reichenbach, for the National Film Corporation, to act as scenario editor and title writer for the Capitol comedies, in which William Parsons is to appear and which are to be released through Goldwyn.

"Billy's Baby" and "Billy's Predicament" are now under way. Lois Zellner, Walter Shrock, Tom Bret and several other comedy writers have already been placed under agreement to submit a number of stories to Parsons.

Lockwood Begins Work on "The Landloper"

Harold Lockwood and his company of Yorke-Metro players have begun the production of "The Landloper" at Jacksonville, Fla., under the direction of George Irving.

The production is being made in five reels and will be released as a Metro All Star Series Production. Appearing in support of the star are Pauline Curley, who was Mr. Lockwood's leading woman in "The Square Deceiver," William Clifford, Bert Starkey and Stanton Heck.

San Fernando Scenes in Blue Ribbon

San Fernando Mission, one of the most visited spots in Southern California, will be filmed in several scenes in "An American Live Wire," a forthcoming Blue Ribbon Feature in which Earle Williams, with Grace Darmond, will be starred. Not only does the Mission provide an artistic and beautiful setting, but to snowbound Easterners who read the railroad guides to California, it will recall all the charm and romance of the spot.

Thomas Mills has been most happy in his selections of locations for this picture, which is adapted from the O. Henry story, "The Lotus and the Bottle," and predicts one of the most finished features in this respect, he ever turned out.

Export House Adds Film Department

The export firm of Rojas, Randall & Co., Inc., which has been doing business in the United States for many years, has added a film department to its other lines and has appointed Jose M. de Aragon as organizer and manager of the new department.

In its announcement to the motion picture trade the company states as follows: "Mr. Rojas has cut to the root the old and peculiar evils hitherto connected with the motion picture business, so that it may prove fruitful for his house, beneficial to the foreign buyers and fair to the producers."

Beach Supervises Cutting of Picture

Rex Beach is directing the titling and assembling of his newest motion picture, "Heart of the Sunset," now in process of editing in the Rex Beach Pictures Company's laboratories in New York. Pursuing the practice he established for "The Auction Block," the author will personally write the subtitles for the new production, which is to be distributed by Goldwyn as a Rex Beach special.

Loew Circuit to Show New Howell Comedy

Marcus Loew has signed a contract with the Universal Film Exchange of New York, whereby "Oh, Baby!" the newest Alice Howell Century Comedy, will be shown over the entire Loew Circuit, covering a period of sixty-five days. "Oh, Baby!" is the sixth Century comedy featuring Miss Howell. In general theme it is a radical departure from its predecessors.

The comedy was directed by J. G. Blystone. In support of Miss Howell appear Eddie Barrie, Neal Burns, Russ Powell, Iva Novak and a "bevy of beauties" loaned by the L-KO Komedy Kompany. It is declared that because of the novel photographic effects contained in the production, eight weeks were consumed in filming it.



Alice Howell, in Century Comedies Through Universal

"Midnight Trail" Suits Russell

American-Mutual's Comedy-Drama Star Has Congenial Role As Rich Young Clubman in New Production

"THE MIDNIGHT TRAIL," announced by American-Mutual this week, is said to be one of the best of the William Russell pictures recently produced by the American Film Company. Mr. Russell in this, his latest comedy-drama production, is said by many critics to have outdone himself in his wholesome laugh-making.

"The Midnight Trail" was directed by Edward Sloman and is the story of a wealthy young clubman who is addicted to auto racing, polo playing and all the sports to which a rich young man may turn for amusement. The young millionaire, Jack Woodford, wants to be a detective, so one day, the opportunity being present, he impersonates the famous detective Irons, and with his valet as assistant ferrets out the thief in a robbery in the home of a rector who has a beautiful daughter and, despite the fact that the real Irons appears on the scene, marries the daughter.

Francelia Billington is Russell's leading woman, playing the role of the rector's beautiful daughter. Clarence Burton is Irons, the detective, and Sydney Deane is the rector. Carl Stockdale plays the part of an unscrupulous secretary, and Harvey Clark is Jasper Stride, the valet.

Other parts are taken by Jerome Sheler,



"The Midnight Trail" Stars William Russell for American-Mutual

William Fox Plants Weather Fuel Edict

ALTHOUGH the fuel situation somewhat handicapped the work in the Fort Lee studios of William Fox, the two new studios in New York city somewhat relieved the situation in the East, while in the West the making of new photoplays continued without interruption.

In the Los Angeles studios Lynn Reynolds is directing Tom Mix in a new photoplay. The story is by Mix and the scenario by Reynolds. In this production, Victoria Forde comes back as leading lady for Tom Mix. Miss Forde played in many of the Mix comedies. Others in the cast are Frank Clark and Barney Furey.

Edward Le Saint has finished photographing a new picture in which Gladys Brockwell is starred. The story is by Charles Kenyon. In the cast are Lucille Young, William Scott, Bertram Grassby, T. D. Crittenden, Henry De Montford and Andrew Robson.

William Farnum and his company of players, having returned from exteriors at Port Henry in the Adirondacks, are at the Biograph studios in New York, finishing work on a William Farnum de luxe production, "Rough and Ready." At the Biograph studios also, R. A. Walsh is at work on "Woman and the Law," the story of which is based on a recent murder, and the Lees, Jane and Katherine, are busy on a new picture to follow "American Buds." At the Victor studio Virginia Pearson is finishing "A Daughter of France," and Harry Millarde is directing June Caprice in a picture which will be one of the April releases.

In Los Angeles also J. Gordon Edwards has begun photographing a new Theda Bara super production. The story has been adapted by Adrian Johnson. The announcement is made from the Fox offices that in this new production Miss Bara does better work than she did in "Cleopatra." Big things are expected of this production.

C. M. Franklin is directing another story in which Jewel Carmen is the star. At the Fort Lee, N. J. studios, Peggy Hyland has finished her first picture for William Fox.

Leading Man Chosen for Peggy Hyland

Irving Cummings has returned to the William Fox forces as leading man for Peggy Hyland, the new William Fox star. Mr. Cummings played opposite Virginia Pearson in "Sister Against Sister," "Royal Romance" and "Wrath of Love." Miss Hyland's first picture for William Fox has been titled "The Debt of Honor."

World Film Saves Light

It was announced this week that a new working schedule will go into effect at the studio of World-Pictures on March 1. This provides for the beginning of work each day at the studio one hour earlier than is now the case. The studio will begin activities at 8 o'clock each morning thereafter, the change being made to save daylight.

The first picture to be completed under the new schedule will be "The Way Out."

May Allison Subject Is Chosen

Metro Will Present Her in "Social Hypocrites," from Legitimate Drama—Capellani to Direct Well Selected Cast

"SOCIAL HYPOCRITES," Metro Pictures Corporation this week announced, has been chosen as May Allison's initial subject as an individual star in Metro pictures. The picture is from the stage play, "Bridge," in which Effie Shannon and Herbert Kelcey appeared. Formerly Miss Allison has been presented by Metro with Harold Lockwood, and this will be her first starring venture.

"Social Hypocrites" will be directed by Albert Capellani, who recently made his bow as a Metro director with "Daybreak," starring Emily Stevens. Mr. Capellani is preparing the screen adaptation himself, in collaboration with June Mathis, and work on the new production will be begun at the Metro studio at once, under the personal supervision of Maxwell Kargor. Leander de Cordova will assist Mr. Capellani.

A real "Capellani cast" has been chosen to support Miss Allison in "Social Hypocrites." Among these are Henry Kolker, Joseph Kilgour, Marie Wainwright, Stella Hammerstein, Frank Currier and Stephen Gratton, to mention only a few of the more important.

"Social Hypocrites" affords excellent opportunity, Metro declares, for the display of Miss Allison's talents and winsome personality. The star has the role of Leonore Fielding, an English girl who is somewhat carelessly brought up by her father, a Colonel of the Coldstream Guards. The fact that he has been accused of being a card cheat is responsible for many of the surprising incidents that mark Leonore's life.

A portion of the story harks back to that part of the Victorian era when the quaintest, most interesting costumes worn in the world's history were in vogue.



May Allison, Metro Star

Alice Brady "In Person" at Many Houses

ALICE Brady has been giving a shining example of "How to live on twenty-four hours a day," according to Select Pictures, since she consented to oblige Loew theatre patrons by appearing in person at theatres where her pictures are being shown.

Miss Brady began her whirl around the circle by appearing at the Loew house in Providence, February 11. There Mayor Gainor received the actress upon her appearance at the Emery theatre, where Miss Brady obliged with a monologue, followed by a song revue.

Returning to New York, Miss Brady spent a busy day at the studio on Tuesday and also on Wednesday, and on Wednesday night appeared at the Loew theatre in New Rochelle, where "Woman and Wife," the second of her Select Pictures, was being presented. Here practically the same program was followed out—and with the same result. Friday found the star at the Loew theatre in Newark, "Woman and Wife" again being the picture on the bill.

This, by no means, completed Miss Brady's "personal appearances." On the night of February 18 she started again, with everything fixed in New York for the right-of-way, and appeared at six Loew houses that evening, beginning at eight o'clock and ending at ten. At each place she was received cordially, and obliged with a "monologue and song."

On February 20 Miss Brady was scheduled to "cover" six more houses, beginning with the Orpheum and closing with the Boulevard. Thursday night, February 21, is also on the program, with some long jumps included to make the "appearances" more exciting. Only four theatres were to be "made" on Thursday, with Friday bringing four appearances in Brooklyn. Saturday, February 23, is slated for three personal appearances of the Select star.

Extra Prints for General Film Serial

Reports received from branch managers by General Film Company indicate that "A Daughter of Uncle Sam," the spy exposure serial, starring Jane Vance, has gone "over the top." Important bookings have been reported from many territories and General Film states that the demand from some districts has been so great that it has been necessary to order extra prints to supply the trade.

Alice Howell Overcame Obstacles

Some people are born lucky. Others are bumped right into their fortunes, while a third class struggle along unrecognized until one day Old Man Good Luck suddenly stops in front of them and says, "Howdy, Stranger!"

Alice Howell, who is featured in Century Comedies, belongs to the latter class. "Struggle" but mildly describes this comedienne's existence prior to the time that Old Man Good Luck, cleverly camouflaged in the persons of Abe and Julius Stern, found her out and caused her to be featured in her own brand of comedies.

A modest sort of person, Miss Howell was recently requested to fill out a "History Blank" which would enable the Universal Film Manufacturing Company, which distributes the Century Comedies, to give publicity to the various players appearing in its releases. In supplying the film organization with this information some of the performers almost wrote whole books about themselves. Here, however, is all the Century comedienne had to say:

"I've been in the show business about eleven years, and there isn't really much for me to tell. I came to California because the health of one of the members of my family demanded it. Pictures claimed me because I had to earn a living. I've tried my best to make good."

Bushman Host to Fellow Players

Francis X. Bushman and Beverly Bayne, together with a large company of players, have returned to the Metro studio in New York, following the staging of a number of scenes for "The Brass Check" in and near the city of Baltimore. While in Maryland the company ran into a big snowstorm and some striking snow scenes were taken.

Mr. Bushman's own country estate, Bushmanor, was used as the setting of a number of rural scenes and there the Metro star proved himself a true Southern host, entertaining the players at luncheon each day.

Clymer Joins Yorke-Metro Scenario Staff

John B. Clymer, well-known author for the screen, has been engaged by the Yorke-Metro Company as scenario writer and has left New York to join his new associates in Jacksonville, Fla., where Harold Lockwood, Yorke-Metro star, is engaged in the production of Metro's screen version of Holman Day's novel, "The Landloper."

Mr. Clymer's co-worker is Richard V. Spencer, who has written the continuity of practically all of the Yorke-Metro productions to date.

Barclay Begins New One

Don Barclay, comedian, has begun work on a second Essanay one-reel comedy, title not yet announced.

His first comedy, "Check Your Hat, Sir?" was released on February 16.

Mae Marsh's Fifth Goldwyn Completed

"The Beloved Traitor," Mae Marsh's fifth Goldwyn production, was recently completed at the Fort Lee studios, following the taking of a number of scenes at Sebasco, Me., and Marblehead, Mass. The play is from the novel of the same name by Frank L. Packard.

Supporting Miss Marsh as leading man is E. K. Lincoln, who was one of the featured players in the Goldwyn spectacle, "For the Freedom of the World." In "The Beloved Traitor" he has the role of Judd Minot.

George Fawcett is another featured player, appearing as Henry Bliss, a wealthy patron of art. Hedda Hopper, wife of De Wolf Hopper, who assisted Madge Kennedy in "Nearly Married," has the role of Myrna Bliss. Mrs. Hopper, before her entry into the cinema world, played prominent parts in a number of Broadway stage productions.

Others in the cast are Bradley Barker, as Paul Drayton, a politician; J. A. Furey, as Father Anthony; Louis R. Grisel and Chester Morris.



"Cavanaugh of the Forest Rangers" Is a Forthcoming Vitagraph Blue Ribbon Which Promises Much

Select Opens New Branch in New Orleans

In order better to take care of its augmented business in that territory, Select Pictures Corporation has just opened an entirely new exchange in New Orleans. This makes the total number of Select branches throughout the United States proper twenty-one.

The New Orleans branch has been placed under the management of John S. Taylor, who was formerly associated with Branch Manager C. C. Ezell in Select's Dallas exchange. The new Select branch will take care of the states of Mississippi and Louisiana, which heretofore had been respectively served from the Atlanta branch, under Manager Walter J. Price, and the Dallas branch, under Mr. Ezell.

Petrova Promises New Effect

"The Life Mask," the third special production listed for release on Madame Olga Petrova's starring calendar, for a showing in March, is marked by the introduction of an absolutely new photographic effect. This is done, it is said, without the use of subtitles in the parts of the film where the effect is shown. The idea includes throwing the scene out of focus with the exception of the star, who occupies the center.

Correcting an Error

Through an error in captioning a cut of George B. Seitz, L. J. Gasnier and Bertram Milhauser, of Pathe, which appeared in Motion Picture News of February 23, it was stated Mr. Gasnier is president of Pathe. Mr. Gasnier is president of the Astra Film Corporation, which releases through Pathe.

Vitagraph Chooses Name for State Film

OFFICIAL announcement was made by President Smith of Vitagraph, this week, to the effect that the title of the patriotic American picture which the company is making in conjunction with the State Defense Council of New York, will be "New York, or Danger Within."

Corinne Griffith is to be the star of the picture, with Webster Campbell and Marc MacDermott also featured with her. Governor Charles S. Whitman of New York, also appears in the picture, which is designed to show the nation how New York has protected itself against the intrigues of Teutonic foes within our borders.

The military and civil officers of the New York State government have worked in close co-operation with President Smith and John Robertson, director of the picture, in order to insure accuracy in the presentation of the most elaborate defensive and protective machinery maintained by any state—that is, any organization other than the Federal Government itself.

Work was started on "New York, or Danger Within" just after the first of the year and a large part of the time has been spent in the so-called "vital spots" of the big state—i.e., New York harbor, Erie Canal, Ashokan Dam, the big buildings of New York City itself—all guarded by armed troops. The new National Guard, the regular army, the state military police, the secret service and all of the other protective agencies which enter into New York's defense are to be shown in the picture, it is promised.

"Resurrection" Stars Pauline Frederick

AT the Fifty-sixth street studios of the Famous Players-Lasky Corporation Pauline Frederick is again monopolizing most of the floor space with the big settings of "The Resurrection," a Paramount picture, adapted to the screen by Charles E. Whittaker from the story by Count Leo Tolstoi. Last week the company went to Mineola, L. I., where the golf links had been converted into Siberian scenes, and the drop in the mercury simplified the work of Director Edward Jose in registering the pain and discomfort resulting from the cold.

At the Fort Lee, N. J., studio, Director Maurice Tourneur is rushing "Prunella," another Paramount picture, to completion, and Marguerite Clark, the star, is putting in some long hours in order to finish the production this week and make up for some of the time lost on account of fuelless days. It has fallen to Tourneur's lot for some time past to handle big productions, and following the massive Maeterlinck picture, "The Blue Bird," the settings in "Prunella" are occupying the entire studio. Owing to the peculiar nature of the story the exteriors are being taken inside, and everything has been specially constructed.

The property department and carpenter shop are busily engaged in getting together the settings for the new Elsie Ferguson picture, which will occupy the studio next week. Miss Ferguson has finished "The Lie," for Artcraft release, at the Fifty-fourth Street studio under the direction of J. Searle Dawley. The story was adapted by Charles Maigne from the play by Henry Arthur Jones, and Miss Ferguson plays the stellar role of Elinor Shale.

Ann Pennington is taking a few days' rest following the completion of "Sunshine Nan," for Paramount release.

Pathe Reviews Its Exchanges

Speaks of Many Men Who Have Been with the Company for Years in Face of Constantly Changing Conditions

"THERE is so much talk about shifting sands in the motion picture industry," said an official of Pathe this week, "that it is interesting to note a number of men in responsible positions in the Pathe sales force that have been with the company for what is a long time in this or most any other business, and also the number that have been promoted from the ranks to fill the bigger positions.

"For instance, W. S. Wessling, manager of the Cincinnati office, has been with Pathe ever since the days of Electric. He was manager of the Portland (Ore.) subbranch, then manager of the same office when it became a full-fledged branch, and was then transferred to Cincinnati.

"H. M. Osborn of Philadelphia, has been with Pathe about three years. Was manager at Washington and later advanced to Philadelphia manager.

"R. Junet of New Orleans, has been with this company about three years. Was salesman at Chicago and later advanced to present position.

"D. F. O'Donnell of Washington, has been with the company about three years. Was salesman in New York and then advanced to present position. C. S. Edwards, Jr., Kansas City, has been with Pathe almost four years. G. E. Epperson, Denver, has been with Pathe more than three years. Was booker in Salt Lake and later in Denver, and is now manager.

"C. E. Holah of Omaha, has been with Pathe a year on his second engagement, since he was formerly connected with the Pathe organization for a considerable time. I. P. Arnold of Salt Lake City, was manager of that branch when it was only a sub-office and was made manager when it became a full-fledged exchange. Has been with Pathe about three years. M. J. Frisch of Oklahoma City, was booker at Des Moines for about two years, and has just been appointed manager of the new branch.

"L. A. Sheridan of Des Moines, has been manager ever since that branch was opened. Was formerly a salesman at Kansas City. A. Reinlieb of Newark, has been manager of that branch ever since it was opened, which is more than two years ago, and was formerly a salesman at New York. N. J. Filkins of Buffalo, has been with Pathe more than three years. Was formerly salesman in that office and advanced to manager.

"W. A. Aschmann of Milwaukee, has been with Pathe for about three years. Was formerly salesman out of Chicago office and later out of Milwaukee, and after that appointed manager. P. L. Carroll of Spokane, has been in that city ever since Pathe has been doing business there. He was manager of the subbranch. W. W. Kofeldt of Minneapolis, has been in the employ of this company for more than three years and has been advanced from the position of cashier."

Goldwyn in Australasian Field

Gains Entry to Antipodes, Through Deal Recently Closed by Harold Bolster with J. C. Williamson Films, Limited

HAROLD BOLSTER, of Goldwyn Pictures Corporation, has recently returned from the Antipodes where he closed an important contract for all Goldwyn productions in Australia with J. C. Williamson Films, which is the cinema branch of J. C. Williamson, Ltd., one of the leading amusement promotion concerns of that continent.

This contract was effected on behalf of Goldwyn by Mr. Bolster with F. W. Thring, managing director of J. C. Williamson Films, and means that Goldwyn productions at once gain entry into the Paramount, Star and Victoria theatres in Melbourne, and the Theatre Royal in Sydney. The Williamson cinema interests in Australia have handled "The Birth of a Nation" and "Intolerance" and the signing of their contract with Goldwyn marks the entrance of that organization into the active distribution field. Their contract covers all of the Commonwealth of Australia, which is the entire continent, and Tasmania as well.

Mr. Bolster on this same trip closed a contract of equal importance for its territory for the distribution of all Goldwyn productions in New Zealand with the New Zealand Picture Supplies, Ltd., through Mr. Harry Hayward, chairman of the board of directors of that organization. This contract is inclusive, besides New Zealand, of the Samoan Islands, Fiji Islands and the Island of Tahiti.

Mr. Bolster reports that theatrical and other amusement enterprises in Australia and New Zealand faced their war crises with a solid front and have emerged safely, public patronage and attendance being virtually fully restored. "The American people will find," he says, "just as the Australians did, that the theatre is the one diversion and amusement which they will not consent to renounce. In Australia the public came back in even larger numbers than ever before and business and the general feeling of the various cities were stimulated instantly. This change in the tide is already much in evidence in the United States, where altered weather conditions are also hastening improvement throughout the colder Northern states."

Wheeler Oakman Enlists

Wheeler Oakman, leading man for the Metro star, Edith Storey, has canceled a long-time contract with B. A. Rolfe, Metro's Western representative, to enlist as a private of artillery.



Jane Lee, Youthful William Fox Comedienne

Jane and Katherine Lee Busy

That work is well under way on the newest vehicle for Jane and Katherine Lee, the William Fox stars, is the report from the Fox Corporation. The cast selected some time ago is now engaged in making the early scenes. The size of the production and the number of photoplays that are being made at the regular Fox studios necessitated the employment of many extra studio workers and the renting of the Biograph studio in the Bronx.

New Faces in Triangle Casts

Among the new faces at Triangle's Culver City studios are Zenaida Williams, who has an important role in "The Servant in the House"; Harvey Clark, character actor, who will appear in the same picture; Mary Mersch, leading woman in "The Veil"; five-year-old Frankie Lee, who is working with Director Cliff Smith in "Boss of the Lazy Y," and Alice Knowland, character woman, supporting Pauline Starke in "Innocent's Progress."

Metro Player in Army Circus Event

"Texas" Cooper, who directed the cavalry scenes in Metro's "Lest We Forget," and who is well known in the realm of "outdoor" showdom, acted as official announcer of the home-grown circus staged week of February 11 at Camp Upton, L. I., by the 308th Infantry.

Bartlett Joins Triangle

Lanier Bartlett, scenario writer, and adapter of several photodramatic successes, has joined the staff at the Triangle Culver City studio. His first work since his return to the screen world was the adaptation of Charles Rann Kennedy's famous play, "The Servant in the House," a seven-reel feature that will be among the early Triangle productions.

Doris Kenyon Plans an Early Start

Doris Kenyon will start work shortly on the first picture to be produced by her own company, De Luxe Pictures, Inc. It will be a screen version of "The Street of Seven Stars," which Mrs. Rinehart characterizes as her most beautiful and most appealing story. It was originally published serially in The Saturday Evening Post, and afterwards attained a book sale of more than 250,000 copies. Mrs. Rinehart is taking a keen interest in the preparations for the screen presentation and is giving much valuable advice to Miss Kenyon as to her own conception of the charming heroine of her story.

In addition to acting ten hours a day before the camera Miss Kenyon recently has been posing for portraits to two artists, Haskell Coffin and Charles Chambers, besides holding conferences with Mrs. Rinehart, making occasional trips to cantonments to appear before the soldiers, and working for the Red Cross.

Blackton Adapts "Missing" to Screen

Commodore J. Stuart Blackton is preparing to translate to the screen for Paramount what is said to be one of the most remarkable novels dealing with the great war's problems that has been written thus far. This book is "Missing," by Mrs. Humphrey Ward, and deals with woman's part in war in no uncertain terms, proving that the heroism of the weaker sex, which stays behind when the men go to the front, is no less pronounced than that displayed by the soldiers.



Sergeant Arthur Guy Empey, in "Over the Top" for Vitagraph

First National Has Washington Branch

MOORE'S Theaters Corporation, Tom Moore, President and Director General, franchise holder in the First National Exhibiters' Circuit for the territory of Delaware, Maryland and the District of Columbia, announces the opening of a Washington branch exchange of the First National at 419 Ninth Street, Northwest, Washington, D. C., under the management of Walter R. Liebmann, formerly Washington manager for Goldwyn. The new branch exchange is located on the first floor in one of the busiest down town blocks on "the Broadway of the Capital," and is being equipped with the most modern devices for the handling, protection and distribution of films.

Mr. Liebmann, who has been appointed branch manager, is a native of Deadwood, N. D., and has had a continuous experience of about fourteen years in the various branches of the theatrical business. In the position of stage director for Joe Weber he produced "The Climax," "Alma, Where Do You Live?" and other successes, and later, in the same position with Werba and Leuscher, he staged "The Rose Maid." After an extensive experience upon the articulate stage, Mr. Liebmann entered the picture field, serving as branch manager for Mutual, Boston manager for Triangle and subsequently Washington manager for Goldwyn.



Walter L. Liebman, First Nationals Washington Manager

The Washington branch exchange of the First National Exhibitors' Circuit will have the distribution in the territory specified of all the Petrova Pictures, the Herbert Brenon's, the Edgar Lewis', the Chaplin's and numerous other products.

Larkin Winds Up Work on "Zongar" Film

GEORGE LARKIN, according to an announcement this week from Physical Culture Plays, Inc., completed his work in and on "Zongar" February 16, after several months of steady activity in behalf of the picture. "Zongar" was recently shown to the trade press.

For the last month Mr. Larkin and Mr. Macfadden have been working in the assembling room till they got "Zongar" down to solid "meat." There are five reels of the stunt picture now. By trimming unessential action and retaining all the thrills, they produced a truly hair-raising spectacle, Macfadden declares.

Grace Davison, Dolores Cassinelli and Jack Hopkins are in the supporting cast. The filming of the interior scenes occupied the late autumn months, following which the titling was done by a literary expert. It didn't seem possible then to condense the picture into less than seven reels, but Messrs. Macfadden and Larkin have achieved the seeming impossible and without sacrificing the love story have played up the thrills more sharply to accentuate suspense, surprise and climax. "Zongar" is an hour and a quarter show.

George Larkin is to make another picture for the Physical Culture Company, probably under next Summer's sunny skies, but in the meantime is said to be considering an offer from a program corporation to star in a serial.

Burr Assists in Paramount Distribution

CHARLES C. BURR, for the past year advertising manager of the Paramount Pictures Corporation, was appointed assistant general manager of the distributing department of the Famous Players-Lasky Corporation last week, according to an announcement issued by that company. Mr. Burr will, in the future, be closely associated with General Manager Al Lichtman in the execution of the latter's duties, which have materially increased during the past few months.

Mr. Burr became a member of the Paramount organization in the latter part of 1913 as exploitation manager of the South American Travel Series, which Paramount produced and distributed. He came from the New York Times, where he was doing general promotion work for the business management of that newspaper.

Previous to his association with the Times, Mr. Burr was connected with the McCall Company, publishers of the McCall Magazine and manufacturers and distributors of the McCall patterns.

When the Paramount and Artcraft national advertising campaign was inaugurated recently, Mr. Burr was associated with John C. Flinn, director of publicity and advertising for the Famous Players-Lasky Corporation, in conducting the extensive work of merchandising this tremendous campaign.

You are not going to war. The men who are need all the comforts you can give them. Help them get cigarettes. That is your patriotic duty. If you aren't helping in the "smokes" campaign, get busy—now. Don't be a slacker!



Frank Keenan, Pathe Star, Shows Decided Skill at Hunting

Pathe Announces New Program

Week of March 3 Brings Baby Marie Osborne Feature and First Episode of "The House of Hate," with Pearl White

THERE are two outstanding features, said an announcement this week from Pathe, on the Pathe program for the week of March 3—the latest Baby Marie Osborne Gold Rooster Play and the first episode of the new serial, "The House of Hate."

Baby Marie Osborne stars in "Daddy's Girl," produced in five parts by Diando. It is said to be a charming story of childhood with also a strong dramatic element which gives good action. Little Sambo, the colored boy, who has been in reecnt Baby Osborne pictures, has a prominent part in the cast. Herbert Standing is also in the cast, as is Marian Warner, who has played in many of these Baby pictures.

Indications point to "The House of Hate" as the biggest serial Pathe has ever released. "The Hooded Terror" in "The House of Hate" is declared to be a stronger mystery character than the Laughing Mask. Born of the lust for profit out of blood, he starts through the fifteen episodes seeking to kill the beautiful heroine.

Pearl White appears as Pearl Waldon and Antonio Moreno as Harvey Gresham, a young man of great wealth who is, however, so interested in science that he works in a private laboratory at America's greatest munition factory. It is thus that he falls in love with Pearl Waldon who shows her liking for him but does not realize that he is a man of her own station.

Doris Kenyon stars in the fifteenth episode of "The Hidden Hand," "The Girl of the Prophecy," with Mahlon Hamilton, Arline Pretty and Sheldon Lewis.

Harold Lloyd appears in "A Gasoline Wedding," a one-reel comedy produced by Rolin. Split-reel is made up of "Yellowstone Park—Its Geysers" and "Buxton (Derbyshire, England)." An International Cartoon and Educational split-reel release and Hearst-Pathe News No. 21 and No. 22 round up this program.

Mary Warren Is Featured by Triangle

Mary Warren, who has appeared with Ilive Thomas in several recent Triangle plays, makes her initial appearance as leading woman with William Desmond in "The Sea Panther," a romantic drama of the days of Captain Kidd. Miss Warren, who is remembered for her work as Ida Haines in "Betty Takes a Hand," and as Grace Antrim, in the new society drama, "Heiress for a Day," has done good work in her first prominent role, Triangle directors say.

"One Woman" Directed by Barker

It was reported from the West Coast this week that the Mastercraft production of "The One Woman," already under way, will be directed by Reginald Barker, of the Paralta staff. Mastercraft does not exploit stars in connection with any of its pictures, but concentrates on the story.

Raymond McKee Stars in "The Unbeliever"

Raymond McKee, the young Edison star, who has been seen in many light dramas, plays the big part of Philip Landicutt in the new Super-Feature, "The Unbeliever," which is released by Edison through the George Kleine System this month. In the beginning he is the idle young American, wealthy, care-free and unthinking. His bitter resentment at any form of oppression draws him into the great war and amid its perils and hardships he finds his own soul.

The picture was shown at the Rivoli, New York, the week of February 10.

Still Another Type for Olga Petrova

The publicity department of Petrova Picture Company, this week, declared that a decided innovation in the type of film story which Mme. Olga Petrova has appeared in during the past few months will mark the release of her third special starring subject, "The Life Mask," directed by Frank Crane. Adapted for the screen by Mrs. L. Case Russell, Madame Petrova's latest picture is said to be an engrossing mystery drama of much originality.

Taylor Holmes Completes Spoor Film

It was announced this week that Taylor Holmes is now on the last lap of his latest George K. Spoor feature, "A Pair of Sixes." All indications are that this picture will rank very high if not the highest among his previous vehicles.

The production is enacted by an all-star cast. Robert Conness, well known on both stage and screen, plays the role of Nettleton, Holmes' business partner.

Chicago Strong for Mary MacLane Picture
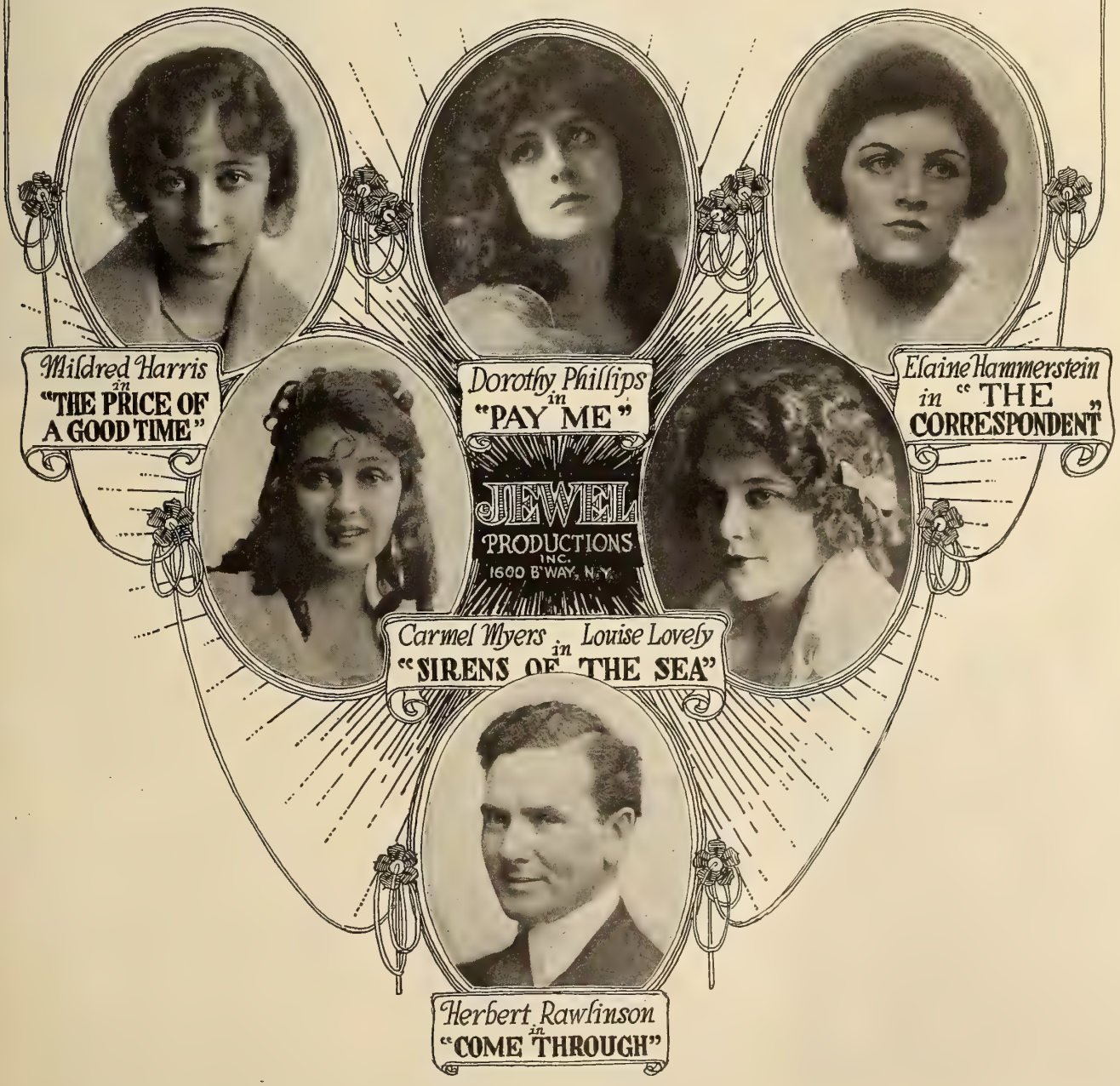
That George K. Spoor's picture, "Men Who Have Made Love to Me," has a great popular appeal is indicated by the box-office reports so far received, according to an announcement from the George K. Spoor offices. Especially enthusiastic are the reports from the Chicago Band Box theatre where, it is asserted, the photoplay is showing to packed houses.

Baby Marie Osborne as "Daddy's Girl"

Baby Marie Osborne is announced by Pathe as the star of "Daddy's Girl," a Gold Rooster play, which will be released on March 3. This is the picture previously spoken of as "Any Home." The story by John W. Grey and M. Ramirez Torres is said to afford the Baby excellent opportunities to display her remarkable talent. Associated with her in the cast is little Sambo, the pickaninny, whose performance with his battered trombone in "The Little Patriot" will be recalled with pleasure.

JEWEL SUCCESSES

IF you, the Showman, could strike as high a quality average as Jewel Productions steadily maintains, you would net a bigger percentage of *profit* than anyone else in the business. Because never before has there been any single group of moving pictures whose Stars, Stories and Directors gave *you* such big profits over their Rentals. Book every Jewel Production simply because every Jewel Production is a *commercial success.* Let Jewel Productions build up your daily profits average.



Advance Offerings of the Programs

Carmel Myers in New Bluebird

Subject Is "The Girl in the Dark," Screen Version of Charles Edmond Walk's Novel, "The Green Seal"

BLUEBIRD PHOTOPLAYS, INC., has scheduled for early release "The Girl in the Dark," a screen adaptation of Charles Edmond Walk's novel, "The Green Seal." This newest Bluebird is made the vehicle for Carmel Myers, who departs from the foreign type she has portrayed in several previous photoplays and appears in the role of an American girl, whose life is menaced by a band of Orientals.

According to the story, an atmosphere of mystery surrounds the life of Lois Fox, whom Brice Ferris, a young man of wealth, rescues from a band of Chinese thugs. When her rescuer takes the girl to his home, he finds a peculiar Chinese ideograph burnt into her shoulder. His Oriental servant also sees the mark and becomes strangely excited. Late that night Ferris hears a shriek coming from Lois' room. He enters, to find his servant dead on the floor. A seal identical in character to the mark on Lois' shoulder is clutched in the man's hand. Investigation proves that a tiny needle, covered with a deadly poison and contained in the seal, had killed the man. These are the early events around which the mystery story is said to be most interestingly woven.

The cast appearing in Miss Myers' support includes Betty Schade, Alfred Allen, Harry Carter, Frank Deshon, Ashton Dearholt and Frank Tokanaga. "The Girl in the Dark" will be released the week of March 4.



Carmel Myers, in Bluebird's "The Girl in the Dark"

Vitagraph Names Releases for April

Vitagraph this week, through President Smith, announced the Blue Ribbon features for release in April as follows:

April 1, Gladys Leslie in "Little Miss No-Account," directed by William P. S. Earle; April 8, Alice Joyce in "The Business of Life," directed by Tom Terriss; April 15, Earle Williams, supported by Grace Darmond, in "The Man from Brodneys," directed by Terriss; April 22, Harry Morey, with Florence Deshon, in "A Bachelor's Children," directed by Paul Scardon; April 29, Nell Shipman, with Alfred Whitman, in "The Girl from Beyond," directed by William Wolbert.



Mary Garden's Second Goldwyn Feature Is "The Splendid Sinner"

George Beban Feature Released February 25

"One More American," the next Paramount production, featuring George Beban, has been set for release February 25. It is a screen adaptation of William C. De Mille's play, "The Land of the Free," and bares the pathetic side of political rottenness and graft which has for its victims the ignorant aliens, newly from Ellis Island, who are the potential good citizens of America. George Beban, the featured star of the play, is a typical Italian, who has come to this country, working hard and conducting his business in an honest manner, while he awaits eagerly the coming of his family from the homeland and his own naturalization as a real American citizen.

The adaptation of the story to the screen was made by Olga Printzlau and the production was staged under the direction of William C. De Mille, author of the original play.

"Revelation" Opens at Lyric Theatre

"Revelation," Nazimova's newest picture, opened for a run at the Lyric theatre, New York, February 17, under the auspices of Metro Pictures Corporation.

George D. Baker directed the picture.

"Whispering Chorus" Ready

After several weeks of strenuous work, "The Whispering Chorus" has been completed, under the direction of Cecil B. De Mille. In the cast are Raymond Hatton, Kathlyn Williams, Elliott Dexter, Tully Marshall and others.

"The Wasp" Slated for March 11

Kitty Gordon's next World Picture, "The Wasp," to be released on the program March 11, is said to be entirely different from any of her previous pictures. Miss Gordon has the part of Grace Culver, better known as "The Wasp" because of her caustic tongue, the daughter of John Culver, who is owner of vast canneries working on government contracts. On his death-bed, Culver's partner sends his son, Kane Putnam, to the Culver home, but the friendship between Grace and Kane does not prosper.

Flagg "Girl" Comedy for February 27

"The Matinee Girl," the fourth of James Montgomery Flagg's one-reel comedy sketches, "Girls You Know," will be released February 27 and will run at the Strand theatre in New York.

American Releases Have Food Trailers

Getting promptly in line with the request of the National Food Administration the American Film Company has ordered food conservation trailers for all its releases for the next month.

March Big Month for Famous Players

Charles Ray New Picture Included, Along with Others Starring Billie Burke and Well-Known Stars—Considered Banner Program for Company

FAMOUS PLAYERS-LASKY CORPORATION this week announced, in its March schedule of features, what it terms one of the very best arrays of attractions offered by this organization since its inception. Nine productions with recognized stars are included in the line-up, practically all of the subjects for March having been completed.

Among the stars included are Billie Burke, Charles Ray, Jack Pickford, Ann Pennington, Marguerite Clark, Dorothy Dalton, Pauline Frederick and Enid Bennett. A J. Stuart Blackton production will also be released in March, it is announced.

"Eve's Daughter" First

The initial releases for the third month of the year are subjects starring Billie Burke and Jack Pickford. Miss Burke's new vehicle is "Eve's Daughter," which appeared as a play on Broadway recently with Grace George as the star. The story by Alicia Ramsey, deals with a girl who has been strictly brought up and decides to have her fling with a meager fortune left by her father. James Kirkwood staged this production. In the cast are Thomas Meighan, Lionel Atwill, William Riley Hatch, Florence Flynn, Harriet Ross, Lucile Carney, Mary Navaro, and Henry Lee.

Jack Pickford appears in another Mark Twain story, "Huck and Tom," which takes up the adventures of "the immortal Tom" from his return to his home through the discovery of the grave robbers. William D. Taylor, who staged "Tom Sawyer," is also responsible for the direction of the new picture.

On March 11 two Paramount Pictures starring Charles Ray and Ann Pennington, will be released. Charles Ray's new vehicle is "The Family Skeleton." The story gives a humorous account of the struggle of a young millionaire against an imaginary inherited craving for drink, who is finally cured by a chorus girl sweetheart through a trumped up kidnapping episode. Victor L. Schertzinger staged the picture under the supervision of Thomas H. Ince and Chester Lyons performed the camera work. Sylvia Bremer appears opposite Ray, the balance of the cast including Andrew Arbuckle, Billy Elmer, Otto Hoffman and Jack Dyer.

Ann Pennington in Slums

Ann Pennington's photoplay is "Sunshine Nan," adapted from "Calvary Alley," Alice Hegan Rice's book. In the part of Nance Molloy, Miss Pennington portrays the ambitious little slum girl who rises to become the wife of a successful inventor despite tremendous obstacles which are placed in her path. Adapted to the screen by Eve Unsell and staged under the direction of Charles Giblyn, this film was just finished recently in New York and is said to be Miss Pennington's very best screen effort. In the cast are Richard Barthelmess, John Hines, Mrs. Lewis McCord, Charles Eldridge and others.

March 18 marks the release of Marguerite Clark's newest picture, "Prunella"; J. Stuart Blackton's "Wild Youth," and



Thomas H. Ince, Who Produces for Paramount

Dorothy Dalton's new Thomas H. Ince production, "Love Me." Miss Clark's photoplay, "Prunella," is an adaptation from the play by Granville Barker and Laurence Housman, the scenario having been handled by Charles Maigne. In the cast are Jules Raucourt as "Pierrot," Harry Leoni, Isabel Berwin, Marcia Harris, Nora Cecil, William J. Gross, A. Voorhes Wood, Charles Hartley and Arthur Kennedy.

Artistry Rates High

J. Stuart Blackton's offering, "Wild Youth," is heralded as one of the most artistic achievements of this producer. Taken from the story by Sir Gilbert Parker, the scenario was prepared by Mr. Blackton in collaboration with Sir Parker and Beulah Marie Dix. This is the third Blackton-Paramount release, the other two also being adaptations from the works of Sir Gilbert Parker. The story of the age-old call of youth to youth is said to be beautifully portrayed in the new Blackton subject and practically an all-star cast is presented, including Louise Huff, Theodore Roberts, Jack Mulhall, James Cruze and Adele Farrington. Staged by George H. Melford, under the personal supervision of Mr. Blackton, this film is said to be the latter's best Paramount release.

Dorothy Dalton's new vehicle, "Love Me," is an original story by the Ince writer, C. Gardner Sullivan. A society drama, this production tells of a breezy Western girl who marries into an exclusive wealthy family, where she is not "accepted" until she has made a tremendous sacrifice of herself for her husband's sister. Clever Jack Holt, who played with Mary Pickford in "The Little American," appears in the role of the husband. William Conklin is the "heavy" as usual, the balance of the cast including Robert McKim, Dorcas Mathews, Melbourne MacDowell and Elinor Hancock. Roy William Neill staged "Love Me" under Thomas H. Ince's personal supervision and John Stumar is responsible for the photography.

Last—But Not Least

March 25 presents the last two Paramount pictures for the month with Pauline Frederick in "La Tosca" and Enid Bennett in "Naughty, Naughty!" Miss Frederick's "La Tosca" is taken, with as little change as possible, from the opera of the same name. Staged under the direction of Edward Jose, this production is said to be one of Miss Frederick's most pretentious vehicles, the sets are copied exactly from Roman buildings, including the castle of St. Angelo, the interior of the Church of Saint Andrea, etc. The costumes follow those used on the operatic stage. A coincidence in connection with the filming of this production is attached to the fact that Edward Jose, the director, also directed Sarah Bernhardt, who appeared in Sardou's "La Tosca," over thirty years ago. In the chief parts supporting the star are Frank Losee, Jules Raucourt, Henry Herbert and W. H. Forestelle.

"Naughty, Naughty!" Enid Bennett's new Thomas H. Ince production, is another story by C. Gardner Sullivan. The photoplay tells of the struggles of an up-to-date young girl, who has visited New York, in rejuvenating the old fashioned, narrow-minded mid-western town where she lives. Staged by Jerome Storm, under the supervision of Thomas H. Ince, this subject, it is expected, will even outshine Miss Bennett's initial Paramount picture, "Keys of the Righteous." In the supporting cast are Earl Rodney, Marjorie Bennett (the star's sister), Gloria Hope and Andrew Arbuckle. Charles Stumar is the photographer.

Cardinal Mercier in World Feature

As an opening feature for the post-Lenten season World Pictures will release on April 1 "The Cross Bearer," with Montagu Love. The locale is Belgium and the play deals with Cardinal Mercier's tremendous struggle for humanity in that war-stricken land.

Triangle Offers 7-Reel Special

"A Soul in Trust" Is Drama of Washington's Political and Social Life—"Little Red Decides" Is Also Released

THE expansion of the Government's naval policy following the outbreak of the present war, with the resultant efforts of certain unscrupulous business men to obtain advance information on locations of naval bases, furnishes the underlying theme for "A Soul in Trust," Triangle's seven-reel feature, released February 24. In the plot Wall Street schemers use a clever woman to obtain the desired information from an incorruptible Senator on the Naval Affairs Committee.

The story, which is by Catherine Carr, relates how Nan, a mountain girl, betrayed by Dabney Carter, a wealthy Virginian, sells her child to Mrs. Carter when Carter dies. Mrs. Carter (Belle Bennett) treats the infant as "a soul given into her care to mould." She brings the boy up to an appreciation of all that is honorable, noble and worthy. In after years Nan, who has developed into an adventuress, uses him as a stool in a criminal conspiracy against the man he most respects. A mother's love is awakened and, in the climax which follows, Nan renounces her schemes when she discovers that her victim is her own flesh and blood.

Belle Bennett, last seen in "Because of a Woman," first Triangle seven-reel production, enacts the role of Mrs. Carter, and J. Barney Sherry appears as Senator Franklin. The pleasure-loving aristocrat, Dabney Carter, is portrayed by Darrell Foss. Lillian West is Nan Barker. Grover Franke, as Dabney Carter, Jr., has his first important role as a Triangle player. The supporting body also includes Lee Hill, Lizzie Davis and William Dyer. Gilbert P. Hamilton is credited with the direction of "A Soul in Trust."

"Little Red Decides," adapted from William V. McCoy's *American Magazine* story of the same name, is the second feature on the Triangle February 24 program. In this story "Little Red," a waif of the range, is saved from a professionally prescribed mother, and finds a substitute and equivalent for maternal love in the affection of Duck Sing, a Chinese cook. Many Americans believe that the Chinaman is a most dangerous enemy to white society, and various plays have been based on the racial differences of the East and West. "Little Red Decides" offers a reversal of this theme, emphasizing the fidelity and trustworthiness of some Chinese characters, this one in particular.

Little Barbara Connolly, three and a half years old, appears as "Little Red," while the role of Goro Kino is played by the Oriental actor, Goro Kino. The cast includes, among others, Frederick Vroom, Jack Curtis and Jean Hersholt.

"The Telltale Shirt," with Fritz Schade, is the Keystone Comedy released for the week of February 24, and "A Coward's Courage" and "His Nimble Twist" are the week's one-reel Triangle Komedies.

"Some Professor" New Vic Moore Comedy

THE newest Klever Komedy presenting Victor Moore will be a Paramount release on February 25, entitled "Some Professor," written by Robert James and directed by Harry Jackson. The scenes of this picture are laid in a seminary, and a bevy of pretty girls take part in the rapid comedy action. The supporting cast includes D. L. Don, Emma Littlefield, Charlotte Gray and Harry Foy.

Moore appears as a professor of elocution at the Sweet Cookie Girls School, and soon becomes popular with all the girls, including Miss Thorn, the old maid principal. The professor is smitten with the charms of Miss Bright Eyes, and arouses the enmity of her sweetheart by monopolizing her attention. The jealous rival soaps the floor of the platform, and the professor and Miss Thorn do a "loop the loop." The school is thrown in an uproar and someone turns in a fire alarm and pandemonium reigns.

The professor makes a heroic rescue of Bright Eyes, ignoring the appeals of the frantic principal, and after the excitement is over she indignantly orders the professor to leave. Bright Eyes announces her intention of going with him, but she changes her mind when the professor's wife and family arrive on the scene. The professor, who has been eluding his belligerent spouse, makes his escape with the determined woman in pursuit.

Changes Made in Fox March Program

The Tom Mix production, "Six-Shooter Andy," originally set for release February 24, and later moved along to March 3, has been restored to its original place on the calendar of William Fox's releases. The March 3 release will be "The Girl with the Champagne Eyes," in which Jewel Carmen is the star.

A third change is the elimination from the present schedule of a George Wash comedy, titled "The Kid is Clever," and set tentatively for March 31 release.

There are no changes in the other March releases. "The Debt of Honor," Peggy Hyland's first picture for William Fox, will be available March 10, "Woman and the Law," an R. A. Walsh production having an all-star cast, March 17, and Virginia Pearson's war drama, "A Daughter of France," March 24.

Happy Life for Vic

Klever Pictures, Inc., released on February 11 a Klever Komedy called "Adam and Some Eves," with Victor Moore the only "mere man" in the picture. Peggy Adams and Agnes Neilson are among the girls in the comedy.



Universal Presents King Baggot in "I'll Fix It," a One-Reel Comedy

Universal Releases King Baggot Film

King Baggot returns to the Universal program in a one-reel comedy, entitled "I'll Fix It," which he both wrote and produced. The picture will be released under the Nestor brand on March 18.

Baggot has been seen in but few roles of a comedy nature. In the years he was a Universal star, this player appeared in about two hundred productions, the majority of which were strongly dramatic in theme.

As John Raymond, who lives at the Hotel Expensible, Baggot meets a charming young lady who seeks to smuggle her little dog into the hostelry, although this is against the rules of the house. Raymond accomplishes this by dropping the animal into a valise owned by a woman, who with her very jealous husband, seeks accommodations. Complications occur when Raymond endeavors to recover the dog, after the valise is taken to the new arrivals' room. The husband promptly conceives the idea that he has just reason to be suspicious of the stranger and endeavors to make things hot for the intruder.

In the cast supporting King Baggot are Paul Porcasi, Virginia Dare and Alice Mann.

Lydia Yeamans in Triangle Drama

Lydia Yeamans appears in the new Triangle play of the New York underworld, "The Shoes that Danced." In her earlier days Lydia Yeamans was a singer, and later was with Sol Smith Russell's comedians. As a buxom old Irish woman of the East Side, in "The Shoes that Danced," she is said to be a counterpart of her mother, Annie Yeamans.

Three New Ince Productions Ready

Three new Thomas H. Ince productions are now ready for Paramount release, it was announced last week. The subjects which have been finished within the past few days are new subjects for Charles Ray, Enid Bennett and Dorothy Dalton.

The final touches upon Charles Ray's new picture, "His Own Home Town," have just been completed and this production will shortly be scheduled for Paramount release. "His Own Home Town" will be released after "The Family Skeleton," which is Ray's next offering under the Paramount trade-mark.

Enid Bennett's new photoplay just finished, "Naughty Naughty!" is her second offering to Paramount patrons, following "Keys of the Righteous." "Naughty Naughty!" was directed by Jerome Storm under the supervision of Mr. Ince.

"Tyrant Fear" is Dorothy Dalton's newest subject which has just been finished. The scenes for this are laid in the frozen northland and were directed by R. William Neill, under Mr. Ince's supervision.

Date Set for New Kellermann Spectacle

The so-called sub-sea photo-phantasy, "Queen of the Sea," featuring Annette Kellermann, has been definitely announced for release as a Standard Picture by William Fox for April 21.

"This production will undoubtedly create even greater comment than the first million-dollar picture ever made—'A Daughter of the Gods,' in which Miss Kellermann appeared and which broke all records in every theatre in which it was exhibited," declared William Fox.

"'Queen of the Seas' is filled with thrills, including one in which Miss Kellermann walks a wire eighty feet in the air and dives into the ocean from this height. But, it is in the under-sea stunts that Miss Kellermann excels. She gives a marvelous exhibition of swimming and diving and the photography is of the best."

Current Judge Brown Story of Boy Matchmaker

The difficulties encountered by a young boy in getting his dad safely married are pictured in "Marrying Off Dad," the current Judge Brown Story among General Film releases. A number of juvenile actors, drawn from real life, are said to make this picture one of the most attractive of the "Stories of Youth" yet produced.

"Sherman Was Right" is the title of the current Jaxon comedy being distributed by General Film.

Marie Dressler in Person

Marie Dressler, whose latest celluloid burlesque, "The Agonies of Agnes," was presented at the Strand, New York, for the first time, February 17, appeared in person on the stage after the presentation of her film at the first evening performance.



Enid Bennett, the Ince Star, and Sessue Hayakawa, Who Are In New Paramount Features

Bennett and Hayakawa in New Pictures

ENID BENNETT, the Thomas H. Ince star, and Sessue Hayakawa, the Japanese player, were both scheduled to appear in new Paramount pictures February 18.

Miss Bennett's subject, "Keys of the Righteous," by C. Gardner Sullivan, marks her debut as a Paramount star, and much enthusiasm has been expressed by the producers over this film. It was scarcely a year ago that Miss Bennett signed a contract with Thomas H. Ince to appear under his direction, and when he in turn signed with Paramount and Artcraft, she, together with Dorothy Dalton and Charles Ray, commenced work as a Paramount star.

In the cast af the Bennett picture are such players as Earl Rodney, who has recently been working at the Mack Sennett studios; George Nicholas and Joseph Swickard, two of the best loved "old men of the screen"; Lydia Knott, Gertrude Claire and Melbourne MacDowell.

Charles Stumar is responsible for the photography.

Sessue Hayakawa's new screen vehicle, "Hidden Pearls," is from the pen of Beulah Marie Dix, responsible for "The Call of the East," "The Ghost House," "The Hostage," etc. George H. Melford, who directed "The Cheat" and other screen plays, staged the Hayakawa film, and it is felt that this offering should even score a greater success than "The Cheat." The production was filmed in Hawaii several months ago, and tells of a young half-caste, hereditary high chief of a South Sea island, educated in the United States, who returns to his island realm and by fraud and violence secures from the natives their hidden treasure. In the cast supporting the star are Margaret Loomis, Florence Vidor, Theodore Roberts, James Cruze, Noah Beery, John Burton, Jack Holt and other players.

Second Petrova Picture Shown at Rialto

"THE LIGHT WITHIN," starring Madame Olga Petrova at the head of her own company under the direction of Larry Trimble, was presented for the first time on any screen at the Rialto theatre, New York, on Sunday, February 10, and continuing throughout the week. It will be remembered that Mr. Rothapfel presented to his patrons, via the Rialto screen, Madame Petrova's initial starring production, "Daughter of Destiny," made under the auspices of her personal organization, in the latter part of December.

In accordance with the importance of the subject and the prominence of the leading player, the presiding genius of the Rialto arranged for special musical embellishments and settings to accompany the production. "The Petrova Waltz," especially composed by Dr. Hugo Reisenfeld, leader of the Rialto symphony orchestra, formed the dominant theme of the musical program during the presentation and considerable space in the Rialto Revue was devoted to the discussion of the Petrova play and an interview with the star herself.

Following the showing of "The Light Within," at the Rialto, the picture is to be released to exhibitors throughout the country via the exchanges of the First National Exhibitors Circuit, who are presenting Madame Petrova in a series of eight starring vehicles during the present year.

The public premiere of this production was preceded on Saturday afternoon by a private showing followed by a banquet at Murray's, given for the benefit of the motion picture trade press in the Pompeiian room. Many notables of the film world were present at the special showing.

Film Specialties

Screen Magazine Plants Goal

Jack Cohn Proves He Is Out for Humor and Human Interest All the Time—Strives to Give Public Timeliness

JACK COHN of the Universal, in one of those many strenuous moments when he is trying to put salt on the tail of the elusive ideal, declared he was out for humor and human interest, first, last, and all the time. "Are we getting it?" he demanded, "Show me!"

Whereupon E. H. Culbertson, Jack's very able lieutenant on the Universal Screen Magazine, slammed down on the desk a sheaf of just-completed and soon-to-be-completed subjects designed for the Magazines, and proceeded to "show him."

That was the end of Jack's temper.

For, with entire truth, the Universal Screen Magazine succeeds admirably in presenting "humor and human interest." The two things that impress even the casual observer, are the timeliness and importance of the subjects covered and the witty and interesting titles that make even the highly technical subjects easily understood and entertaining.

As for example, recent topics of the Magazine are the "Coal Supply;" the proposed mammoth electrical generating plant at Niagara; the training given those objects of both partisan and non-partisan concern, the New York police; and the Popular Pig Clubs initiated by the federal government. A forthcoming topic of great interest will be the "Making of a Newspaper," from the manufacture of newsprint to the delivery of the printed sheet. This will appear as three short episodes in successive numbers of the Magazine.

Now, you can throw pictures on the screen about all these subjects, and leave your spectator not only as ignorant as he was before, but resentful of the fact that his evening's pleasure has been interrupted, by some half-told and stupidly told information. He is not there to think and puzzle. If he is to learn anything he must have it handed out easily and quickly, with a laugh thrown in. So the Magazine's editors do his thinking for him. They realize the limitations of his knowledge and supply in brief but clearly-worded titles, the links he needs to add the new knowledge to the old. And since everything under heaven, and we rather think especially *in* heaven, has its bright and amusing side, they lighten even the most serious subject with a smile.

Human, intelligent, and entertaining, the Universal Screen Magazine offers fresh proof that knowledge need not be dull, humor need not be pointless; that an intelligent and happy combination of the two offers a form of entertainment unique, pleasing and popular.

C. DeL. B.

Screen Telegram Organizing Staff

A staff of cameramen and camera correspondents who will supply the material for the making of the Screen Telegram, the Mutual Film Corporation's twice-a-week release, is being organized with such rapidity that before the publication of the first issue, on March 3, every source of news film in the world will have been covered, according to Mutual.

Numerous subjects available for use in the Screen Telegram have been received at the laboratory and arrangements are being made for the handling of up-to-the-minute happenings until a few hours in advance of the time set for shipping the completed news films to the various Mutual exchanges.

Pershing's Care in Current Events

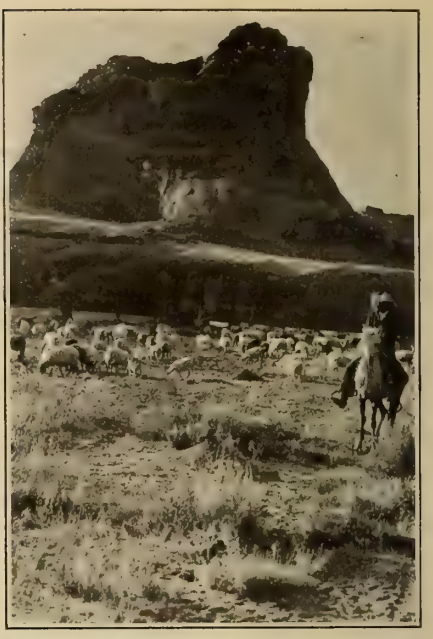
Universal explained this week that the folks at home should find much to comfort them in the pictures showing how carefully General Pershing looks after the welfare of our boys in France, in Universal Current Events No. 40.

The scenes contained in this issue of Current Events were photographed when General Pershing, accompanied by President Poincare of France, and General Petain, commander-in-chief of the French armies, made an unexpected visit to one of the largest of the American cantonments. Our boys are shown practising the gentle art of bombing, engaging in a hike through a driving snow storm and in various other interesting maneuvers.

Dogs of War in Hearst-Pathe News

The outstanding feature of the Hearst-Pathe News No. 14 are some scenes from France and Belgium. Those from France show the real "dogs of war" at work under fire, racing to and fro over "no man's land" in search of the wounded. Shells explode near them but do not prevent them from carrying out their duties. One dog is shown at the conclusion of a successful search. A wounded French officer is lying on the ground unconscious. The dog seizes the man's cap and races away with it to the stretcher bearers as a token he is to be followed to the owner.

You are not going to war. The men who are need all the comforts you can give them. Help them get cigarettes. That is your patriotic duty. If you aren't helping in the "smokes" campaign, get busy—now. Don't be a slacker!



Scene In An Essanay Scenic Released Through General Film

Rudiments of Flying in Pictograph

The 107th release of the Paramount-Bray Pictograph, "the-magazine-on-the-screen," contains an animated diagrammatical drawing, entitled "The Rudiments of Flying," by J. F. Leventhal, which should make easily comprehensible to the lay mind why it is possible for a heavier-than-air machine to maintain itself in the air. While there have been countless motion pictures showing the aeroplane in flights, this picture for the first time explains why it is that the aeroplane flies, and has reduced the rudiments of flying to a most comprehensible and vivid picturization.

Short Reels at Cleveland Stillman

The Stillman theatre of Cleveland, recently contracted for two short reel programs to be furnished by local exchanges. They are the Bruce Educational Travelogues, released through the Hoffman-Foursquare exchange, and the James Montgomery Flagg series of "Girls You Know," from the Kleine-Edison exchange. The Flagg pictures were to have been shown at the Stillman every alternate week, but after running the first one, "The Screen Fan," Manager Jack Kuhn notified J. H. Norwood of the Kleine exchange, that he wanted them every week.

Paralta Denies Rumor

Paralta Plays this week, denied a rumor which it says was circulated recently to the effect Paralta Plays would be released through Pathe.

As previously announced in MOTION PICTURE NEWS, Paralta Plays are released by W. W. Hodkinson, Inc. The latter is using the various exchanges of General Film for distribution purposes.

WHAT THE NEWS WEEKLIES OFFER

There are times when the News Weeklies seem to unite on certain topics of great public interest, all treating them in much the same fashion. This week, however, it would look as though exclusive features were sought, so great is the variety chosen. The only two subjects to appear in more than one News Weekly are views of the Belgian troops and their loved commander, King Albert, shown in Hearst-Pathe News No. 14 and Universal Animated Weekly No. 11; and pictures of the real dogs of war, doing valiant service on the fighting front. These are shown in Hearst-Pathe News No. 14 and Mutual Weekly No. 7.

An instant appeal to patriotism is made by Hearst-Pathe News No. 13, released February 9, which opens with a picture of a transport at sea and a title recalling the sinking of the Tuscania. There follows a glimpse of a submerging submarine, Germany's cowardly weapon; then comes a fine picture of our great war fleet, one of the strong arms that will sweep the sea clear of the assassin. Equally sure of enthusiastic applause are pictures of Roosevelt in his splendid vigor.

The disaster wrought by the recent winter storms is strikingly shown in the wrecks of big river steamers, buried to the hub of their paddle wheels in great masses of ice. An industry stimulated by the war is the raising of rabbits to supply fur for aviators' helmets. The rabbits, the pelts and the manner in which the latter are used for lining are shown. A pleasant picture on this reel discloses Tommy convalescing in London, and repeating on the snowball field the dexterity he put to such deadly use on the field of war.

The fourteenth issue of the News, released February 13, makes a stirring appeal in its picture of the Boy Scouts launching their drive for funds to carry on the splendid work this organization is doing. The wreck on the New York "L" is a new lesson in the need for steel to replace the old wooden cars.

Mutual Weekly No. 7, released February 11, can claim a number of striking and interesting exclusive features, the liveliest of which, as might be supposed, is the Wild West show staged by Douglas Fairbanks in Los Angeles, which added $18,000 to the Red Cross. "Doug" in all his exuberant vitality rides down center, sure of a burst of applause from welcoming friends. An unusually picturesque ship launching at Oakland and views of a new type of street car, built to run by gasoline instead of electricity, are other topics of interest.

A much-needed lesson in preparedness is given by Universal Current Events No. 40, released February 9, in pictures of the harvesting of the ice crop. Work now will keep down prices next Summer. As for ice now, it is proving its abundance and usefulness in more ways than one. Here, for instance, is how an iceboat comes to the rescue of an army motor transport when the latter breaks down near Cleveland; the machine parts it is carrying for repair purposes are transferred to an iceboat, which makes the fifty mile trip on Lake Erie in thirty minutes.

Pictures on the French front show our troops marching cheerfully through a heavy snowstorm and demonstrate how a Sammy learns to prepare for a gas attack. He seems no worse for the stream of deadly vapor that is turned on him.

Universal Animated Weekly No. 11, released February 13, is full of good things, with plenty of "pep" and timeliness. For instance, when the cameraman wanted to catch the toboganners at Chicago he did not content himself with standing on shore, but took himself and his camera into a sled and snapped what he could "over the top." Another cameraman who must have handed himself a large wreath is the chap who caught the "nose dive" that nearly resulted in the death of an aviator trying out a new type of machine. The machine glides easily off the water, flies a short distance, followed always by the camera, then suddenly twists and precipitates itself and its driver into the water. Destroying the new pest that threatens the cotton crop, women as housebuilders and housepainters, a new type of lifesaving suit and glimpses of the survivors of the famous British "Army of the Mons" are subjects of timeliness and great interest. C. deL. B.

THROUGH GHOSTLAND TO THE HAPPY VALLEY

A succession of lovely views, differing greatly in character yet linked by their wild beauty, forms the Bruce scenic, "From Here to Summerland." Before the Happy Valley is reached, where foliage is richly luxuriant and the waters flow free of ice fetters, rough, snow-covered steeps must be negotiated and ghostly forests, where skeleton trees thrust bare limbs up through the dritting clouds, must be traversed.

But through it all the pack horses, with their debonnair riders, take their patient way, while the Great Dane bounds joyfully alongside, thrice covering the distance before Summerland is reached.

"From Here to Summerland"
Educational Films Corp., March 15.

Short Subjects in Review

By Clara DeLissa Berg

WE know, Mr. Exhibitor, that you are hard pressed for time. We want you to read our reviews, of course. But we also want to make it as easy as possible for you to book the pictures they cover. Hereafter, at the end of each review, we will print the name of the film, its producer, and the date of its release.

TWENTIETH CENTURY STAR GAZING

You would think man had quite enough to attend to at present on his own planet without bothering about others. But the astronomer, even now, continues to turn his back on earth and direct his gaze to the heavens.

In a current release of the Educational Films Corporation, "The Mount Wilson Observatory," the wonderfully delicate yet powerful machinery that he employs to search out the secrets of stars and planets is shown in a reel notable for its fine photography and the unusual character of its subject matter.

The zig-zag mountain road over which the heavy telescope parts are being painfully transported to their destination 6,000 feet above is first shown. Then follows views of the long telescope house and the tower, and close-ups of the various clock-driven machines that turn with the revolving heavens. Last, the photographer allows his camera to look through the telescope and register those wondrous creations, the Milky Way, star clusters, the planet Saturn with his famous rings, and nitrogen flames rising to a height of 80,000 miles. C. deL. B.

The Mount Wilson Observatory
Educational Films Corp., February 4.

MONKEY SHINES

Are you looking for something especially good in short reels? Book "The Confessions of Pongo." It is not the story of a retrospective sinner. Nor is it "rough stuff." It's the perfectly natural but extremely funny performances of a monkey when presented with a mirror and a hose for playthings. As it happened, we sat through two showings of this short film at an evening performance in a big Broadway house. The shouts of laughter accorded it each time rivalled the reception given the very excellent comedy that closed the program.

"Confessions of Pongo"
Educational Films Corporation.

IN THE WAYS OF THEIR ANCESTORS

A subject probably never shown on the screen, but one of great interest and picturesque quality is "Our Southern Mountaineers," in the Paramount-Bray Pictograph No. 106. These men and women, descendants of an ancient fighting race, by reason of their isolation and poverty preserve customs that date back two or three hundred years. Here the women are seen spinning and weaving on wheels and looms that date back, in type, to Colonial days. Wood is chopped and hides tanned and beaten, also by the women, in the simplest fashion. The grist mill is turned by a rude sluice; ox carts are the only means of travel.

As if to emphasize the difference between then and now, there and here J. F. Leventhal contributes a cartoon, making clear the principles of aviation. With his customary understanding of the limitations of the spectator's knowledge of technical matters, and his remarkable cleverness in visualizing processes, Mr. Leventhal leads us step by step from the kite on a string, upheld by air pressure on its nether surface, to the complete and complex aeroplane.

Here Ward Carrington continues his lessons in home magic. C. deL. B.

Paramount-Bray Pictograph No. 106
Paramount Pictures Corp., February 17.

THE MARVEL OF THE RUNNING HORSE

At intervals too long for the many who marvel at the wonders revealed by Pathe's extra-speed camera, this firm issues a picture taken with its means that reveals the intricate harmony of movements that to normal vision appear so simple as to be of no interest. In this case the horse, walking, trotting, and at full gallop, is the subject. He is photographed first with the ordinary camera, his movements being so rapid except in the walk as to defy analysis. He is then caught with the special camera, that makes 120 exposures to the second, as against the usual sixteen, with the result that the action, when projected, is so retarded that each move of the limbs and neck, and the wonderful and beautiful co-ordination of muscles are clearly seen. These pictures, whenever shown, never fail to evoke intense interest, a ripple of amusement at the novel effect of an animal seeming to float in mid-air, and hearty applause.

On the reel with the above is a beautiful scenic showing French town of Rocamadour and the Valley of the Lot. Rocamadour is a pilgrimage town, and its ancient castle and basilica, built as part of the solid rock wall that rises from the valley, has been recently restored. When this picture was shown at the Strand theatre, the artistic effect was greatly heightened by a chime of bells that sounded gently through the music played during its presentation.

Split reel: "Rocamadour and the Valley of the Lot" and "The Horse in Action" (Pathe Exchange, Inc., February 10).

COAL FOR EIGHT CENTURIES

About the most talked of and unpopular topic at present is the coal supply. But that is not the fault of the supply itself. We had a suspicion there was plenty of coal somewhere! After seeing Universal Screen Magazine No. 60 we are sure of it. For here are pictures of the Pocohontas Seam in West Virginia, and the title man assures us that it is good for eight hundred years to come. Selection of those parts of the process of mining that are most important, from the drilling hundreds of feet underground to the loading of the coal on vessels for transportation, with careful titling, make this short length of educational film both informative and interesting.

The really busy people are those who can always find time to help out. Therefore London, with its terrible burden of war and wounded, extends its sympathy and active aid to injured animal pets. The pictures of the little creatures, trustfully coming to the door of the hospital that ministers especially to them, and their happiness while under the care of the nurses, are most attractive.

So much is said and shown of our army in the making that we almost forget we have a navy. But the Screen Magazine does justice to that institution that shares with West Point in our countrys esteem, and shows how our boys are trained to be officers at the Naval Academy in Annapolis.

Though they would doubtless deny the charge, the fish whom the camera has snapshotted as they swim luxuriously in the Aquarium in New York supply the comedy note, because they *are* so solemn, to a reel that because of its pleasantly varied and attractive subject matter is admirably adapted to a family audience. C. deL. B.

"Universal Screen Magazine"
Universal Film Manufacturing Co., March 1.

SCOFFING AT DANGER

Commissioner Finley of Oregon continues to surprise us with the versatility of his camera. His current release deals with the Indians of the Columbia River section and their primitive methods of fishing. Just as though there were no such things as gill-nets and salmon wheels, the Indians perch on rocks over the roaring rapids and spear the salmon, fish by fish, as they dart past.

Nor is this adventure enough. The Indian becomes so accustomed to the dangerous waters that he does not bridge them with even a primitive contrivance of planks, but fastens a rope from shore to shore and swings himself across, submerged to the neck in the whirling mass that at any moment threatens his destruction.

The subject is handled so as to bring out not merely its picture quality, but its real dramatic value.

"The Indian Fisherman"
Universal Film Manufacturing Co., March 4.

"The Blue Bird" Scheduled for Easter

AN announcement from the Famous Players-Lasky Corporation, issued last week, establishes the release date of Maeterlinck's "The Blue Bird," which has been produced on the screen for Artcraft, under the direction of Maurice Tourneur. After a private showing to the executives of the company, it was decided that this film, which is said to present a most elaborate version of Maeterlinck's play, will be offered as a special Easter release under the Artcraft trade-mark.

Already eighty theaters, stretching from S. L. Rothapfel's Rivoli in New York to Grauman's new million dollar cinema palace in California, have arranged for the screen debut of the subject and preparations are being made by exhibitors for presentations of a special nature. The executives of the Famous Players-Lasky organization are highly enthusiastic over the screen visualization and have decided on a pretentious exploitation plan. A special music score by James R. Bradford is now under way and everything is being done to give the film an elaborate presentation on an unusually artistic and dignified scale in accord with the high standard of Maeterlinck's piece.

Robin McDougall and Tula Belle have the parts of Tyltyl and Mytyl, the little characters who go in search of the bird of happiness. Edwin E. Reed, Emma Lowry, William J. Gross, Florence Anderson, Edward Elkas, Katherine Bianchi, Lillian Cook, Gertrude McCoy, Lyn Donelson, Charles Ascot, Tom Corless, S. E. Potapovitch, Mary Kenedy, Eleanor Masters, Charles Craig and Sam Blum are some of the important players in the large cast.

Shipman-Whitman Feature on February 25

HAMLIN GARLAND, the American author, will be represented on the screen again when "Cavanaugh of the Forest Rangers," the Blue Ribbon feature with Nell Shipman and Alfred Whitman, is released on February 25, according to announcement this week from Albert E. Smith, president of Vitagraph. William Wolbert directed the film. The cast also includes Otto Lederer and R. Bradbury.

This story, like another Vitagraph feature from the pen of Mr. Garland, "The Captain of the Gray Horse Troops," tells a big story of the great outdoors. It is set in the timberlands of Northern California, and a strong dramatic theme is said to run through it.

Director Wolbert, it is said, has taken every advantage of the opportunities given to him by the author to show the majestic timberlands of the Far West.

Many of the scenes were made in the big pines at Mt. Wilson outside of Pasadena, the spot which has attracted tourists from all parts of the country for many years. On Mt. Wilson is located the observatory which is said to have the most powerful telescope in the world.

Nell Shipman, it would seem, has an opportunity in this picture to duplicate the success she made in the Vitagraph production of "God's Country and the Woman," which also was a story of the forest reaches, and which brought into the play the athletic ability and talent of this Vitagraph star.

"Eve's Daughter" Is Billie Burke's Next

The next appearance of Billie Burke, under the Paramount trade-mark, will be in "Eve's Daughter," adapted to the screen by Margaret Turnbull, from the play by Alicia Ramsey. The picture will be released in March. William Riley Hatch plays father to Miss Burke, who has the stellar role of Irene Simpson Bates, a headstrong girl. Thomas Meighan is the faithful lawyer-lover who brings the girl to her senses. Lionel Atwill, Florence Flynn, Harriet Ross, Lucille Carney, Mary Navaro and Henry Lee complete the cast. The production was directed by James Kirkwood.

Tom Mix, Star of Current Fox Special

Tom Mix appears as the star of "Six Shooter Andy," the William Fox Special Feature release for the week of February 24. It is a play of the gold-mining West. The cast includes several of the children who made hits in "Jack and the Beanstalk," "Aladdin and the Wonderful Lamp" and other William Fox standard pictures. Among these little stars are: Georgie Stone, Lewis Sargent, Buddie Messinger, Raymond Lee, Virginia Lee Corbin, Violet Radcliffe, Vivian Plank and Beulah Burns. Enid Markey plays opposite Tom Mix.

The story is taken from a page in the history of the gold rush days of sixty years ago. It is the claim of the William Fox organization that this play gives an entirely new conception of the pioneer days.

Jaxon Serial Gets Official Stamp

General Film Company has announced that the governmental stamp approval has been given "A Daughter of Uncle Sam," the Jaxon serial, as the result of the action of the Committee on Public Information in passing for release the early episodes of the serial. No changes were ordered in the story by the members of the Division of Pictures which reviewed the production, according to word received by General Film Company.

Because of the exposes made in the serial, the governmental bureau has been much interested, General says, in reviewing "A Daughter of Uncle Sam."

Triangle Cites Unique Routine

A survey of the Triangle program, it is said, issued for the past several months, presents a unique order of production. On January 20, Triangle released a story with a novel note in Western photoplays. Texas Guinan was featured as a desperate, vampirish sort of woman, a gunplayer of the very first order. The story, while containing the usual Western mining town atmosphere, pictured the "woman" as the terror of the town rather than a man.

From the West with its brawlers and gamblers Triangle patrons were next whirled to Italy and the Grand Canal of Venice, where gondolas carry lovers past the Grand Palace.

"Something new" is ever the cry of the public, Triangle repeats, and those who give their audience "something new" will find "something more" in their box-office results each week.

Nazimova Feature Booked by Loew

Metro's photodrama, "Revelation," starring Mme. Nazimova, has been booked by Marcus Loew for his circuit of theatres beginning Monday, February 25. This is the backing which Mr. Loew has given to his own personal letter to E. M. Saunders of the New York Metro Exchange in which he expressed his appreciation of the picture which he saw at a private showing. The letter follows: "I accidentally stopped at the New York Roof the other afternoon, while Mr. Schenck was reviewing Nazimova's picture, 'Revelation.' I thought you would be pleased to know that I agreed with him that it was a production well worthy of booking, and we are going to book it in our theatres. Nazimova's acting was especially fine."

Triangle Author Was Mounted Officer

Ralph R. Westfall, author of Triangle's forthcoming production, "The Law of the Great Northwest," was a member of the Royal Northwest Mounted Police for four years, and many of his thrilling adventures provided material for the photodrama. As an officer he came in personal contact with natives and adventurers who in the freedom of the big outdoors developed their own code, which often brought them in conflict with the Canadian officers.

Jewel Gets Letters About "Stars"

Evidence that exhibitors are beginning to realize that overpaid stars are not necessary to the success of a production is said by Jewel Productions, Inc., to be contained in the letters constantly being received from showmen the country over.

A communication characteristic of the many which come in with every mail was recently received from J. E. Rickard, manager of the Hop theatre, Phoenix, Arizona. This exhibitor booked "The Price of a Good Time" for three days.



Mae Marsh, Goldwyn Star

Charley Murray Remains with Sennett

Charley Murray is to remain with Mack Sennett for appearance in Sennett-Paramount Comedies for another year, according to contract taken up Monday of this week by Mr. Sennett. This will be the fifth consecutive year for Murray with the Sennett organization. Mr. Murray joined the Keystone organization shortly after it was organized by Mr. Sennett, at a time when the plant consisted of a small stage, three dressing rooms, and a two-by-four office and small laboratory. It is one of Murray's pleasures of life to show his friends who call on him at the studio the original dressing room of the company where for more than a year, Ford Sterling, Fred Mace, Charley Chaplin, Roscoe Arbuckle, Mack Sennett and Murray put on the make-up. In the time Murray has been with the Sennett organization, he has seen all the improvements made to the big plant, and is now entitled to the claim of being the "oldest" member of the organization with the exception of Mr. Sennett.

Brinch Becomes Hodkinson Assistant

P. N. Brinch, who has been sales manager of the W. W. Hodkinson Corporation since the inception of that organization several months ago, has been appointed assistant to the president and will take up the duties of that office immediately.

Mr. Brinch has been associated with the motion picture industry since 1907 when he joined the sales forces of Pathe.

Vitagraph Company Back from South

Director Paul Scardon and his company, headed by Harry Morey and Florence Deshon, returned this week from Jacksonville, Fla., where the exterior scenes of "The Desired Woman," the Vitagraph production, were secured.

Among the players were Jeane Paige, Julia Swayne Gordon, Eulalie Jensen, little Aida Horton, Charles Hutchinson, William Cameron, Harold Foshay and Herbert Pattee.

Mona Lisa Engaged for Horkheimer Film

THE motion picture industry and the public at large, according to an announcement which found its way east this week, from the offices of H. M. Horkheimer on the West Coast, are about to be enriched by the addition to the motion picture ranks of Mona Lisa.

The young lady in question has been under contract by Mr. Horkheimer, it is said, for a production which he has had in mind for years, but which has been held up—likewise all these years—because he could not secure the proper type of womanhood for the picture.

Mona Lisa, the announcement explains, is a remarkably beautiful young woman. Just who she is is not made known, but it is admitted the stage name is not her own.

The Horkheimer press department claims in its publicity matter that Mona Lisa's resemblance to a well-known painting by the same name is responsible for the title under which Mr. Horkheimer's new star will be known in motion pictures.

The Horkheimer announcement said: "Mona Lisa's first screen appearance will be in an emotional drama of seven reels. The piece is one Mr. Horkheimer has been waiting years to do, while seeking the right player for the stellar role. The play from which the film version has been adapted is to be presented in a New York legitimate theatre about the same time the motion picture version is released."

Paul Powell is filming the production, and predicts success for Mona Lisa.

Paralta Plans Ahead for Louise Glaum

SEVERAL stories have already been prepared for production by Louise Glaum, who started work on her first Paralta Play last week at the Los Angeles studios of that company. The filming of the picture in which she will make her debut as a star of the Paralta organization, is now well under way and the scenario department is losing no time in making plans for "The Lady of the Peacocks."

The first two productions since she has abandoned the real of the screen vampires for dramatic and emotional characterizations, will be "Intelligence" and "Snapdragon." The former was written for her by Monte M. Katterjohn, of the Paralta staff of authors, and the latter is adapted from the story of the same title by Horace Hazeltine which appeared in the Cavalier Magazine. Arrangements are now being consummated to provide Miss Glaum with strong, gripping dramas without the vampire element, to follow the first two releases. All of the first of Miss Glaum's Paralta Plays will be produced under the direction of Wallace Worsley.

The cast for "Intelligence" will include Thurston Hall, Charles Hammond, Joseph J. Dowling, Jay Morley, Arthur Allardt and Baby Mary Jane Irving.

All of Miss Glaum's pictures with Paralta Plays, Inc., will be made by the star's own producing company, of which she herself is the head. Both Miss Glaum, the woman of business, and the Paralta executives are co-operating in the undertaking of removing her from the narrow, confining field of seductress parts, and establishing her as a straight dramatic actress.

Silhouette Photography in Select Film

Unusual photography is expected to be a feature of Constance Talmadge's new Select production, "Up the Road with Sallie," which is now being filmed under the direction of William D. Taylor at the Morosco studios in Los Angeles.

Frank E. Garbutt, who has charge of the camera work, has introduced, it is said, a new and novel system of lighting, with silhouette photography a feature.

Kerrigan's Second Ready for Release

J. Warren Kerrigan's second Paralta Play, "The Turn of a Card," is now ready for distribution through the W. W. Hodkinson Service. The picture is a seven-reel comedy-drama.

"Up In the Air" at Hand

"Up in the Air" is the title of the Strand-Mutual comedy release of February 26 in which Billie Rhodes is featured.

Mutual Weekly is scheduled for release February 25.

"Humdrum Brown" Next

"Humdrum Brown," Henry Walthall's second Paralta play, which has been completed, will follow "His Robe of Honor," which is now showing.



Florence Short Is an Imperial German Spy in "The Eagle's Eye"

In the Independent Field

New Producers Entertain Press

Bacon-Backer Film Corporation, New Producing Company, Gives Luncheon--New Studio—Perry Vekroff to Direct --First Production Started

GEORGE BACKER, president, and Gerald F. Bacon, vice-president and treasurer of the new organized Bacon-Backer Film Corporation, announced their advent into the field of motion picture producing activities under the name of Bacon-Backer Film Corporation, with a luncheon, at the new Chatam Hotel, Forty-eighth street and Vanderbilt avenue, Thursday, at the noon hour. Representatives of both the daily and trade press were Messrs. Backer and Bacon's guests. Following the luncheon the party was taken to the company's new studio at 230 West Thirty-eighth street.

The Bacon-Backer studio is one of the finest in the East and is equipped with the most modern improvements from cellar to garret. Everything is new. The studio is a three-story brick building and fireproof, and was erected by George Backer, whose ability as a building constructor and contractor is reflected in many of the big hotels and office buildings in Manhattan. The studio is a model of perfection. Messrs. Bacon and Backer's guests were taken from cellar to garret and all were of the opinion that the studio is one of the finest in the East.

The stage, which is on the second floor, will permit of a 92 by 40 feet shot. The lighting apparatus is complete to finest detail with overhead lights and sidebanks of the most modern invention. The carpenter shop is on the ground floor and is large enough to permit of the construction of the largest set that is of common use. The sanitary conditions that prevail throughout the building is one of the most noticeable facts. The dressing rooms are fit for kings. There are shower baths and closets and every convenience.

Production will be started immediately. Perry Vekroff, who directed Alice Joyce and Harry Morey in some of their biggest successes for the Vitagraph program, will direct the first production. Mr. Vekroff is now casting for the first production. It was expected that the first scenes would be shot Sunday. Alfred H. Moses, Jr., is Director Vekroff's cameraman.

Mr. Bacon has been affiliated with motion picture activities for many years. Recently he was connected with the Sanger-Jordan interests in New York and is acquainted with every phase of the business. He will devote his time to the selection of plays and casting. Ralph Underhill is secretary of the new company. Mr. Backer will act in an advisory capacity.

Hite Joins Forces with R. K. Shallenberger

C. C. HITE, of Cincinnati, prominent buyer and distributor in that section, has bought the Ohio rights of Edward Warren's production, "Souls Redeemed," and other features, contracts for which were signed by Mr. Hite and W. E. Shallenberger, president of the Arrow Film Corporation last week.

Mr. Hite announced also that he has taken into partnership with him R. K. Shallenberger, the youngest brother of the head of the Arrow Film Corporation.

W. E. Shallenberger of the Arrow Corporation and the late Charles J. Hite were associated in putting over some of the biggest film deals that took place in this country at that time. They had been schoolmates in Lancaster, Ohio, and were later business partners in many big ventures. They were instrumental in bringing the Thanhouser Film Company into being, as well as several other producing organizations, and both played an influential part in the growth of the industry.

C. C. Hite, who is playing such an important part in picture operations in Ohio, is the youngest brother of the late Charles J. Hite, and his new partner, R. K. Shallenberger, is the youngest brother of W. E. Shallenberger of the Arrow Corporation.

For the past several years Mr. Hite has represented various organizations in Ohio, including Mutual, Triangle, Goldwyn and Jewel. His decision to become an independent operator followed a close study of picture conditions not only in Ohio but throughout the country. The new firm will be conducted in Mr. Hite's name. Offices have already been opened in Cincinnati, Ohio, as a starting point.

Southwest Plans Service Bureau

E. T. Peter, prominent film man in the southwestern section, who has recently been exploiting "Redemption" in this territory, has organized the Exhibitors Service Association, with headquarters in Dallas. Offices will be opened, it is announced, about March 1. The membership of the organization will cover Texas, Oklahoma, Arkansas and Louisiana.

Children's Picture Shown at Top Prices

Eskay Harris Feature Film Company, Inc., with offices at 126 West Forty-sixth street, New York, announce that its children's feature, "Alice in Wonderland," played to $2.50 top at a special performance given at the Alexandria Hotel, Los Angeles, the latter part of December. The performance was given for the benefit of the Orphans' Home. The attraction has met with equal success in Rochester, New York, Buffalo, Grand Rapids, Salt Lake City, Baltimore, Cleveland and Boston, at prices ranging from 10 to 50 cents. The Eskay Harris Company is circulating eighteen prints throughout the country, booking direct from New York. It is announced that every town of importance in the United States has been covered with circulars through co-operation with the superintendent of schools.

Raver's, "The Master Crook," Ready Soon

"The Master Crook," Harry Raver's late production, will be ready for distribution among the state rights' buyers in the near future, it is announced. Edmund Breese and Alma Hanlon are seen in the principal roles. Mr. Breese is a prominent figure on the speaking stage and is appearing now in a Broadway success, "Why Marry," running at the Astor theatre. Among his successes on the stage are "The Master Mind," "The Lion and the Mouse" and "The Third Degree." He scored a big hit in the photodramas, "The Spell of the Yukon," "The Walls of Jerico" and "The Master Mind." Mr. Breese has a crook part in Mr. Raver's latest production. Miss Hanlon's recent picture successes are "The Whip," "The Libertine" and "The Public Defender."

Masterpiece Opens Cincinnati Office

Leon D. Netter, who, with Sol Lesser, operates the Masterpiece Film Attractions in Ohio and Kentucky, announces that their Cleveland office is insufficient to handle their rapidly growing business in this territory. They are opening a branch in Cincinnati, Strand theatre building. George P. Jacobs will be placed in charge of the Cincinnati branch until a permanent manager is appointed. The Cleveland office will be enlarged after the first of the month, it is announced and will take in rooms 404, 405, 406 and 407, Sincere building, opposite the present offices of the Masterpiece.

Present Conditions in Independent Market

By Jesse J. Goldburg

THE conditions of the state right field seem to have made a complete turn about from the position it occupied but a few months ago. My tour of the United States, just completed, revealed a state of affairs never contemplated by me and which is another link in the chain of altering circumstances that would ordinarily baffle one studying the market.

The demand for particular character of productions is completely altered; methods of booking state right or independent attractions altogether changed from those pursued heretofore; prices completely reversed; percentages heretofore assigned to particular territories are altered, and all of this created largely because, not of war conditions, but the uncertainty that the exhibitor has been taught to believe, exists with the regular programs, and in fact the entire producing end of the industry.

What has largely tended to unsettle the buying market of Independent attractions and the booking of them by exhibitors is the attempt to consolidate state right exchanges or to form aggregations to book independent attractions. It is as futile to attempt to exploit a state right production at this time, and to attempt to realize any profit, as it would be to place upon the market an entire new program. This does not, however, apply to the state righting of big productions or the reissue of subjects purchased largely because of the popularity of the star, at present releasing through another medium.

The exchanges are anxious to buy and willing to pay a substantial figure for a real big production, and we have gone back to three years ago when spectacular productions with an altogether modern story was the vogue. Society dramas of the program variety have taken a horrible slump in popularity. One and two-reel subjects, particularly comedies of a clean and nonstapstick variety are a crying need.

The number of state right buyers has been diminished in the past six months by about forty per cent, and of the remainder, not all of them have enough financial resources to pay cash for what they buy. The state right territorial lines have been altered in every instance, diminishing the field of operation so that the exchange is permitted to concentrate their activities. For instance, Delaware, Maryland, District of Columbia and Virginia no longer forms a part of the eastern Pennsylvania territory, but is sold and looked from separately. Indiana is now a separate state right field, so that Illinois is joined only with southern Wisconsin. Washington and Oregon hold only western Montana and northern Idaho; eastern Montana and southern Idaho being joined with Utah. Colorado, Wyoming and New Mexico are separate entities. It is a ruinous expense to book the State of Utah from the city of Denver. Texas, Arkansas and Oklahoma have lost Louisiana and that state is now joined with Mississippi. Missouri and Kansas are separated as a state right territory from Iowa and Nebraska.

The percentages, too, have been radically changed. Eastern Pennsylvania has been widened as a state right field, and open booking is now a set policy, in view of the breaking open of a combination which heretofore was considered to be "a rock of Gibraltar" in the control of profitable bookings. Illinois has proved a more fertile field for state right attractions than any time heretofore, and Minnesota and the Dakotas have followed, whereas Oregon and Washington, as a motion picture field, have dropped about thirty per cent. But the conditions in Oregon and Washington are peculiar. There is really but one state right or independent exchange of any consequence, with the result that exhibitors are compelled to resort to programs. California has also advanced, and to-day the prices received for productions of merit exceeds the prices of a year ago, although far below the amount paid two or more years ago. Texas is a much underestimated field of operation, and there, too, is a lack of progressive, financially responsible exchanges. The South Atlantic States still appears to be as difficult as ever in which to place worthwhile attractions. There are the theatres, there is the population, but there are not the exchanges.

Among the three elements that constitute the motion picture business, namely, producer, exchange and exhibitor, there is but one that has kept pace with the march of events and the everchanging desires of the public, and that one is the exhibitor. The producer continues to produce, refusing to regulate his expenses and without studying the needs of the market.

This tour of the United States, just completed, is the third I have made within twelve months, and if my judgment is of any value, and if my activities as a producer, executive and state right exploiter of independent attractions, permitted me to properly state the needs and requirements of the industry, based upon the lessons learned on this tour, they are as follows:

First—The making of productions with a strong element of the spectacular or sensational, with a plain yet interesting story that will permit of a release of no less than six nor more than eight reels.

Second—The necessity of stars has dropped fifty per cent.

Third—One or two-reel comedies that are not in imitation of any other comedy will prove decidedly profitable.

Fourth—The cost of an independent production cannot exceed $35,000 if it is to bring reasonable profit to the producer.

Fifth—Purchases and bookings are made not on the cost of a production, but only on what the screen reveals.

Sixth—Trade-paper advertising to a substantial extent is indispensable to the proper exploitation of any attraction. The theatre depends upon trade-paper information, but strange as it may seem, reviews of trade critics are not given as much credence to, by any means, as heretofore. The exchange and exhibitor have learned to depend upon their own judgment, but this state of affairs has been occasioned by the reported bias of certain so-called independent reviewers.

My final word is, that when independent producers make pictures with an eye to the exhibitor and not to the state right buyer, he will more speedily dispose of his productions, and at a profit.

Distributing Company Formed

Frank A. Keeney Incorporates Keeney Distributing Corporation—Will Handle Keeney Product—First Picture Finished

FRANK A. KEENEY, producer and theatre owner, has incorporated the Frank A. Keeney Distributing Corporation, it is announced. Papers have been filed with the Secretary of State at Albany. Mr. Keeney is president; Ray C. Owens, secretary, treasurer and general manager, and Mayer C. Goldman, general counsel. The new concern will handle the distribution of all Keeney releases. It is the intention to handle New York State, New Jersey and New England direct. Other territory, it is announced, will be sold on the open market basis.

Mr. Keeney announces also that he is enlarging his offices in the Putnam Building, Broadway and Forty-third street. The new concern will have its headquarters there and will also have branches in Chicago, Boston, Philadelphia and other large distributing centres.

Work on "A Romance of the Underworld," which is to be the first Keeney release, is progressing satisfactorily at the Biograph studios, it is announced. The picture is now about half finished. Scenes which have been shown in the projection room of the studio indicate that the picture reflects great credit upon the director, James Kirkwood, as well as upon the cast, which includes Catherine Calvert, David Powell, Eugene O'Brien, who has played opposite Norma Talmadge in some of her most important productions; Edwin Forsberg, star in "Jack o' Diamonds," "Madame X" and other feature photoplays, and now taking one of the principal roles in "Seven Days' Leave," and Sybil Carmen, famed as a stage beauty. The films of the picture have been insured for $50,000.

Within the last week Mr. Keeney has completed arrangements whereby work on his new theatres at Kingston, N. Y. and Williamsport, Pa., will be started as soon as the weather permits. The Kingston house is to cost about $100,000 and the one at Williamsport about $200,000, it is stated.

"Triumph of Venus" Completed

Edwin Bower Hesser Will Show His Production to Trade February 26, Strand Theatre—Betty Lee Starred

EDWIN BOWER HESSER'S mythological spectacle, "The Triumph of Venus," is ready for the public and will first be shown to the trade on Tuesday morning, February 26, at the Strand theatre.

The star is Betty Lee, who plays the role of Venus, the Goddess of Love and Beauty. Because of her remarkable similarity to the Venus de Milo statue, Miss Lee gives a startling reality to the portion of the story, the solution of this world-discussed problem being part of the story of the picture, which has to do with both the heavenly loves and the earthly wanderings of the deities of Mount Olympus.

Swimming scenes of remarkable beauty are included, it is said, in one portion of the spectacle, which, from beginning to end, has been produced with an eye to beauty and artistic perfection. Seven states were visited in filming the production, ranging from the White Mountains of New Hampshire, where the company spent several weeks, to the sandy shores of Florida, used in the reproduction of the island of Milo, where the earthly part of the story takes place.

"To create the proper costuming was in itself a great task," said Mr. Hesser, "and then to find the necessary outdoor settings for each of the seven hundred scenes comprising the picture was another accomplishment. To get scenes on the very tops of high mountains, it was necessary for the company to camp far above the timberline, where they went through a four days' storm during which their tents were ripped to pieces and even their food swept away by a sixty-mile-per-hour gale of wind. The swimming scenes were taken amid the icy waters of northern Maine, and such risks as swimming over waterfalls and through dangerous rapids became of everyday occurrence to the company."

Edwin Bower Hesser was both the director of the production and the author of the story. The cast supporting Miss Lee includes William Wherwood, Phyllis Beveridge, Grace Hamel, Hassan Mussalli, Percy Standing and several hundred players in minor roles.

"Bookings Exceed First Estimate"

Foursquare Exchanges Report Favorably on Advanced Bookings for Flynn Serial—Twenty Episodes in All

EASTERN Foursquare Exchange managers, who were in the offices of the Wharton Releasing Corporation this week for consultation in regard to the big national advertising campaign, which will begin within the next ten days on "The Eagle's Eye," made good reports of advance interest in the serial. They declared that the demand for bookings of the twenty-episode serial, written by William J. Flynn, the recently retired Chief of the United States Secret Service, has far exceeded all preliminary estimates.

All of the branch managers, it is said, were enthusiastic over the reception which exhibitors have given the first episodes of the authentic revelations of facts of the secret attacks directed by the German Government against the United States.

"The general opinion has been that serials produced now will never touch the records established by the earlier ones," said Mr. Grand, manager of the Foursquare Exchange in Boston. "I handled some of the big successes and I know the preliminary symptoms of a knockout. The Whartons have never produced a disappointing serial. That is one point in favor of 'The Eagle's Eye.' The big demand, however, is caused by the timeliness of the subject matter and its authenticity as attested by the position of its author."

Arrangements are being made for a [illegible] Eagle's Eye" to the police and detective forces of every city in which the Foursquare exchanges, which will release the serial, have branches. The pictures will be shown as an educational feature, pointing out the methods employed by Imperial German agents in the United States, and the up-to-the-minute methods employed to circumvent them.

All of the episodes deal with the largest of the Imperial German Government's plots which were originated here. The first one shows in detail the plot which resulted in the sinking of the Lusitania. The others show attempted crimes of which the public was unaware until Chief Flynn received permission to include them in his serial. One is of the attempt to blow up the Hotel Ansonia in New York while the Naval Officers' Ball was in progress. Another is the plan to blow up the flagship "Connecticut" she steamed at the head of the Atlantic fleet in review for President Wilson in the Hudson River.

After a three weeks' stay in New York, filming scenes in "The Eagle's Eye," Leopold D. and Theodore W. Wharton of Wharton, Inc., who are producing the picture, returned to the home studios in Ithaca, N. Y., last week. With two exceptions, they were accompanied by the entire company, including King Baggot and Marguerite Snow, and a score of additional people engaged in New York, who will be used in later episodes. George A. Lessey, director, and K. M. Turner, an assistant director in charge of locations, will remain in New York for a few days to make final plans for more outdoor scenes when the company returns to film later episodes.

"The Eagle's Eye" company will return to New York within the next few weeks, after the weather has cleared, for only the occurrences which actually took place in the winter were photographed on the trip



Jesse Levine, of Magnet Film Exchange, New York

Levine to Represent Magnet Film in New York

Jesse Levine, who will have charge of the New York territory for the newly-formed Magnet Film Exchange, is one of the most successful and popular of salesmen. Mr. Levine began his film career with the Pathe Exchange. He later joined sales forces of the World Film Corporation as its New York representative and assistant sales manager. He has been associated with the Vitagraph company and for the past year, represented Metro in New York. The Magnet Film Exchange has been organized for the purpose of handling special productions.

International to Release Graphic Product

The productions of the Graphic Film Corporation, of which Ivan Abramson is director general and in which William Randolph Hearst is interested, will be released through the International Film Service Company, Inc., according to an announcement made by the International. The first picture announced by International, under the new arrangement, is "Moral Suicide," in which John Mason and Ann Luther are featured. It will be released about March 15.

"The Orderly," Billy West's Latest

Louis Burstein, president and general manager of the King-Bee Films Corporation, has arrived in New York from Hollywood with the latest Billy West-King-Bee comedy, entitled "The Orderly," which they will release on March 1, and is said to be the funniest of all the comedies made by this famous organization. Mr. Burstein is here on private business of an important nature, and for a meeting of the directors of the King-Bee Films Corporation. He will return to Hollywood on February 18.

Madden to Work a New Field

R. P. Madden, who has been serving as special representative of the U. S. Exhibitors' Booking Corporation in Canada, has returned to New York and will be assigned to another post in the near future. During his stay in the Dominion, Mr. Madden saw to it that the U. S. productions, "The Zeppelin's Last Raid," "Those Who Pay" and "The Belgians," were given a fitting introduction.

"Conditions throughout Canada," he declared, "are practically as they were several months ago. There is no evidence of suffering from want of fuel or foodstuffs notwithstanding the fact that Canada has been at war for three years.

"The theatres seem to be doing a highly profitable business and as soon as the cold spell ends they should reap a mighty harvest as the people of Canada seek amusement as relief from the worries of the war."

Improvement Reported in South

Jerome Abrams, general manager in the South for Foursquare Pictures, reports an improvement in business in his territory. A satisfactory number of contracts on "The Eagle Eye," Wharton's serial, have been forwarded by Mr. Abrams, to the home office, whose prediction for volume from his territory touches a new high mark. He said:

"'In 'The Eagle's Eye' we have at once a serial that entertains to an unusual degree, and one which has the strongest patriotic appeal of any picture of which I know. Every American will want to see it—and more than once. Dealing with the machinations of the Imperial German Government against our own government, it will startle many a man, woman and youngster to discover that such methods could be used against a country with whom the German Government was on supposedly friendly relations."

"Tarzan" Playing Still to Crowded Houses

"Tarzan of the Apes," National Film Corporation of America's special feature, continues to draw the crowds at the Broadway theatre. Capacity houses are reported for each performance with an extra matinee on Monday. The engagement which was announced originally for four weeks, has been extended to eight weeks. Harry Reichenbach, in charge of the run at the Broadway theatre reports excellent business.

"God's Man" Has Good Run in Texas

The Tivoli theatre, Beaumont, Texas, reports a successful three days' run of the Frohman production, "God's Man," featuring H. B. Warner. J. C. Clemmons, manager of the Tivoli, said his three days' run on this picture was "good from every standpoint."

THE INDEPENDENT FIELD TICKER

Territorial Sales Reported During the Past Week

Productions	*Buyer*	*Territory*
"The Crucible of Life" (General Enterprises)	George Meyer, London and New York	Australia, New Zealand.
"The Crucible of Life"	J. Frank Brockliss, Inc., New York	Foreign Rights.
Three Jester Comedies (Jester Comedy Co.)	R. M. Savini, Atlanta, Ga.	North and South Carolina, Georgia, Florida, Alabama, Tennessee.
"City of Purple Dreams" (Export and Import)—Selig Production	International Variety and Theatrical Agency, South Africa and New York	South Africa.
"Brown of Harvard" (Export and Import)—Selig Production	International Variety and Theatrical Agency, South Africa and New York	South Africa.
"Runaway Colt" and "A Bear Fact" (Selig-Hoyt Comedies)	International Variety and Theatrical Agency, South Africa and New York	South Africa.
Billy Comedies (Series) (King-Bee)	K.-D. Brothers, Tokio, Japan	East Indies, Philippines, Dutch East Indies, Japan.

Hall Comments on Worth of Specials

FRANK G. HALL, president of the U. S. Exhibitors' Booking Corporation, has the following to say on special production:

"When reports of record box office returns followed closely the release of 'The Zeppelin's Last Raid,' the first U. S. picture, allowance was made for the fact that it was a very special offering with unusual spectacular effects which appealed to the curiosity of the masses, and this was also thought to account for the exceptional demand for early run bookings," said Mr. Hall, when asked to give his views on the subject. "It was merely considered an especially big 'hit' which had been launched at the psychological moment and could not be figured as a criterion upon which to base the amount of business expected from other special productions. But when the Thomas H. Ince seven-part drama, 'Those Who Pay,' featuring Bessie Barriscale, began to duplicate the success of 'The Zeppelin's Last Raid,' it became plain to us that the demand for extra attractions—pictures that offered exceptional opportunities for unusual exploitation—was even greater than we anticipated and showed money making possibilities far in excess of those generally accepted by experienced exhibitors and distributors.

"Now we are receiving letters and even telegrams acquainting us with the splendid business being done by 'The Belgian' and it looks as if this Sidney Olcott offering would even surpass 'Those Who Pay' as a box office winner. The interesting part of 'The Belgian's' success is the fact that Mr. Gordon of New England announces a banner run of an entire week at the Olympic theatre, Boston, while other theatres in widely different sections of the country report that its appeal is equally strong in their localities.

"Our experience is that special pictures are now proving so much more valuable to exhibitors than formerly, that old calculations of box office and booking returns are in need of further readjustment in favor of the right side of the ledger."

Jewel's Late Production Ready March 1

Jewel Productions, Inc., the companion picture to "The Price of a Good Time," "The Doctor and the Woman," produced under the direction of Lois Weber with Mildred Harris in the featured role, will be shown to the trade within the next week, at the Broadway theatre. It will be released March 4. The story was adapted from Mary Robert Rinehart's work of the same title. True Boardman is co-starred with Miss Harris.

Harry M. Berman, sales manager of Jewel Productions, Inc., announces that twenty prints have been ordered by the New York branch of Jewel Productions. He promises first runs for this picture within thirty days after the trade showing.



At a Recent Luncheon to the Motion Picture Trade Press, Former Ambassador James W. Gerard Explained His Reasons for Picturizing His Experiences In Germany. My Four Years In Germany, Inc., Is Making the Picture, a Scene of Which Is Here Shown

Export and Import Report Big Sales

THE EXPORT AND IMPORT FILM COMPANY, INC., one of the largest exporters of film, announces that despite the drawbacks caused by the war, a record-breaking shipment of film to various foreign countries widely divided, was made last week.

Among the recent sales reported by this concern, are the "City of Purple Dreams" and "Brown of Harvard," produced by the Selig Polyscope Company, all of whose productions are controlled by the Export and Import Film Company, Inc., for the various foreign countries. These, together with the Selig Hoyt Comedies, "Runaway Colt" and "A Bear Fact" and the "Tweedledum Comedies" were sold to the International Variety and Theatrical Agency for South Africa.

They also report the following sales for Argentine, Uruguay, Paraguay and Chile; "City of Purple Dreams," "Brown of Harvard," "Garden of Allah" and a series of ten two-reel Selig Hoyt Comedies; "Painted Doll," "Her Sister's Rival," Russian Art's productions; a series of thirteen Tweedledum Comedies." To Australia they have sold "Garden of Allah," "Brown of Harvard" and "The Crisis," Selig productions, and "Man's Law." Only recently they sold for Scandinavia eleven five- and six-reel Metro productions, also "An Ocean Waif," "Garden of Allah" and "Tweedledum Comedies." To Great Britain they sold the following: "An Ocean Waif," "Tweedledum Comedies," "Man's Law," "Loyalty" and "Humility," Bernstein productions. And for Japan: "An Ocean Waif" and "Black Sheep."

Carlton to Get First-Hand Information

CARLE E. CARLTON, president of Crest Pictures Corporation, left New York, last week, for an extended trip through the country in the interest of Crest productions. Mr. Carlton will gather first-hand information as apply to the conditions which the exhibitor must meet. This step is taken in order that exhibitors will be assured an equitable share of the profits resulting from the booking of Crest productions. His first stops will be at Buffalo, Cleveland, Cincinnati, Indianapolis, Detroit, Chicago, St. Louis and Kansas City. He will visit every important city from New York to the Coast. E. Lanning Masters will be left in charge of executive work at the New York offices.

Mr. Carlton said, before leaving:

"With the conflicting reports about conditions, it is difficult to sit in New York and decide what is fair and what is not. Distributors claim that exhibitors are beating down prices to the point where exchanges are running at a loss and exhibitors claim that exchanges are holding them up for exorbitant rentals.

"There is nothing to do, if a producer wants to deal equitably by all concerned, but for him to go out into the field and make his own conclusions.

"As an exhibitor myself, I think I shall be able to get the exhibitor's point of view, and at the same time see to it that exact justice is done to the distributors of our first two pictures, 'Lust of the Ages' and 'The Grain of Dust.'"

Standard of Cleveland Has No Affiliations

H. Charnas, general manager of the Standard Film Service Company, announces that this company, with offices in Cleveland, Ohio, and branches in Detroit and Cincinnati, has no connections with the various Standard exchanges in other parts of the country. The Standard Film Service Company, of which Mr. Charnas is general manager, has operated in the territory covered by Ohio, Michigan and Kentucky for three years.

Exhibitor Speaks Well of Crest Picture

Mayer Silverman, Liberty Film Renting Company, Pittsburgh, who is handling the Crest Pictures Corporation's feature, "Gold; or, The Lust of the Ages," in his territory, is in receipt of a letter from H. Goldberg, manager of the Majestic theatre, Rochester, Pa., in which Mr. Goldberg says that this production drew fine business at his theatre during its run. He wrote:

"I played 'Gold; or, The Lust of the Ages' yesterday during the rainstorm. Unfortunately, I could not break my house records on account of the weather, but I received very fine comments from my audience. One man from Kansas requested me to give him some of my advertising matter so he could have his family see the picture. The photography is beautiful. The scenes and the theme are wonderful. The music score is fine, and with my four-piece orchestra, was greatly appreciated by my audience. I expect to break my house record to-day if it doesn't rain. My people informed me that they wanted their friends to witness it.'"

"Carmen of the Klondike," Alaskan Picture

"Carmen of the Klondike," the first release of the State Right Distributors, Inc., produced by Selexart, is said to be one of the best Alaskan pictures yet shown. The locale of the story is laid in Alaska during the day of the gold rush. Clara Williams has the principal role. One of the tense moments in the picture is the fight which takes place in the latter reels. C. M. Simmons, general manager of the organization, is handling the distribution.

First National's Branch Opens in Oklahoma

The First National Exhibitors Circuit of Oklahoma announces its opening for business at temporary quarters, 112½ West Main street, Oklahoma City. T. E. Larson is president and general manager.



Doris Kenyon, De Luxe Star, and Mary Roberts Rinehart, Author

Abramson Returns from Palm Beach

Ivan Abramson, president and general manager of Graphic Film Corporation, has completed the exteriors for Graphic's late production, "Moral Suicide." Mr. Abramson returned to New York, last week, from Palm Beach, Florida, where the exteriors were taken. John Mason, Ann Luther, Leah Baird, Alan Hale, Claire Whitney, Sidney Mason, Jack McLean and William Lampe accompanied Director Abramson. Because of the many requests from exhibitors throughout the South, for public appearances of these principals, Director Abramson will arrange a tour, on which the members of the cast will appear in person at the different theatres throughout the South.

Pittsburgh Buyer Praises "The Warrior"

Arthur H. Sawyer and Herbert Lubin of General Enterprises, Inc., which concern is exploiting on a state rights basis "The Warrior," "Mother," "The Crucible of Life" and "The Liar," are in receipt of splendid reports from the various territories in which "The Warrior" is now playing to large audiences. C. F. Schwerin, general manager of the First National Exhibitors' Exchange of Pittsburgh, from whose office "The Warrior" is being distributed throughout Pennsylvania, writes:

"Rowland and Clark's Regent theatre, the most beautiful house in Pittsburgh, ran 'The Warrior' for three days, breaking all house records, and then repeated the picture for an additional two days' run. Following this, the Princess theatre at Jeannette, Pa., showed the film spectacle for two days and, with the temperature 10 below zero and a ten-inch fall of snow, broke all records. The Princess theatre has rebooked the picture. Joseph Lombardo of the Empire theatre, DuBois, Pa., played 'The Warrior' for three days and had to call the police reserves to take care of the crowds. He has arranged to play the film again. Reports of this nature are pouring into this exchange daily.

Chicago Hears Pettijohn News

Learns He Has Withdrawn from A. E. A. to Devote Attention to Independent Producers—Affiliation Plans Still Progress

MEMBERS of the Chicago branch of the American Exhibitors' Association received some interesting news at their last meeting, Friday, February 1, when a letter from Frank Rembusch to Louis Frank, treasurer of the local organization, was read and they learned for the first time that Charles C. Pettijohn, general manager of the A. E. A., was no longer connected with that exhibitor body.

In stating that he had just attended the recent convention of Michigan exhibitors and had found the A. E. A. very strong there, Mr. Rembusch went on to give assurance that the impression which holds sway in certain quarters, that the Motion Picture Exhibitors' League of America and the American Exhibitors' Association are amalgamated, is erroneous, and that the plans are still going forward for the national convention to be given by the latter organization.

In continuing, Mr. Rembusch threw the bomb that made everybody sit up and take notice.

"I will also enclose a financial statement of the A. E. A. for the time it has been in my hands," he said. "I say, in my hands, because Mr. Pettijohn has taken a position with some independent producers, and of course, is now practically on the other side of the fence. They are going to exploit a booking plan. I think it is really absolutely imperative that exhibitors book together and a booking plan that keeps a report of the bookings of competitive theatres and adjusts their differences is well worth the time and money necessary to carry it out."

Mr. Pettijohn, it was learned, had thrown his lot in with the independent producers, among whom are included the Frohman Amusement Company, Harry Rapf, Triumph Film Company, Ivan Film Company, the Herbert Brenon Corporation and others. In conjunction with Louis L. Levine Mr. Pettijohn is working out and issuing propaganda on a manufacturer to exhibitor direct method of doing business. Under the new plan manufacturers are to spend not less than $25,000 on a picture nor more than $50,000. They are permitted to make a profit of 25 per cent on their outlay and after 2,703 days of bookings participate with the exhibitors in the excess profits on a 50-50 basis.

Prior to getting this news concerning Mr. Pettijohn, the members of the Motion Picture Theatre Owners' Association took a smash at the photoplay critic on the Chicago Tribune, the paper that modestly calls itself "The World's Greatest Newspaper," by adopting a resolution censuring its manner and style of reviewing pictures.

The question of having to close on Lincoln's birthday came up, but the exhibitors decided, in view of the fair and equitable treatment they had received at the hands of the fuel administration, that it would be unwise to ask to have their closing day during the week containing Lincoln's birthday changed so as not to fall on that holiday. They declared in favor of letting well enough alone.

The meeting was conducted with George Henry, vice president, in the chair, Edward Beatty, the newly elected president, still being in Hot Springs, Ark., recuperating from an attack of pneumonia.

Pettijohn Successful in Ohio

Charles C. Pettijohn and Harry Rapf, representing the newly-formed Producers and Exhibitors—Affiliated, report from the Middle West where they now are working in the interest of launching the new organization, that the direct booking plan has been accepted and approved by the entire quota in Ohio and that a committee of nine has been appointed to incorporate and guarantee the quota. Mr. Pettijohn and Mr. Rapf left New York last week for Chicago and have been working in the Middle West since. They carried with them a print of Herbert Brenon's latest production, "The Passing of the Third Floor Back," featuring Sir Johnston Forbes-Robertson which they have shown for the review of the exhibitors through this territory.

The New York office announces that Joe Hopp of the American Exhibitors' Association and Louis Frank, of the Motion Picture Exhibitors' League of America, have sent the following telegram to Mr. Pettijohn:

"We both just promised Pettijohn that we would bury the hatchet and put over this Exhibitors' relief offered by you at tomorrow's meeting. It's good enough to make us shake hands.

"(Signed) Joe Hopp and Louis Frank."

"The Master Crook" Without Usual Titles

"The Master Crook," Harry Raver's late production, featuring Edmund Breese and Alma Hanlon, will be released without the customary sub-titles, it is announced by Mr. Raver. Mr. Raver says that for the five thousand feet of film there are less than thirty explanatory titles, and these represent the spoken words of the characters. Mr. Raver announces that he will sell "The Master Crook" to territorial buyers on a twenty per cent profit basis.

"Bandit and the Preacher" Next

The second of W. H. Productions' Hart releases will be "The Bandit and the Preacher," it is announced. William Hart is supported in this production by Robert Edeson, Gladys Brockwell, Herschel Mayall and Rea Mitchell. The release date will be announced soon.

You are not going to war. The men who are need all the comforts you can give them. Help them get cigarettes. That is your patriotic duty. If you aren't helping in the "smokes" campaign, get busy—now. Don't be a slacker!



When Is an Orderly Disorderly? The Answer Is Said To Be in Billy West's King Bee Comedy Called "The Orderly." Arvid E. Gillstrom Is Director

"Foreign Sales Better Than Before War"

PAUL H. CROMLIN, president of Inter-Ocean Films, in commenting upon conditions in the foreign market and particularly the French and Italian markets, says that American films are breaking into these markets in surprising volume and that Inter-Ocean's business in these countries shows a better scale than before the war. He said:

"The reports which I have received recently from the Paris office of Inter-Ocean, which sells both France and Italy, is one to make anyone with faith in American film feel good. I think Inter-Ocean's experience in French and Italian sales is an item for fuel administrators and others to think over. The cinema theatre is held to be a necessity in these war-torn lands, as the sales figures show, and the people insist on motion picture entertainment despite the pinching war conditions. The government, which was first disposed to curtail amusements, now encourages them. Officials told me during my tri pabroad last year that without the diversion given by the cinemas the people could not have borne their war griefs.

"I am disposed to feel that the German revolt failed because that government had seen to it that the people had plenty of amusement. There is even a report that the motion picture shows have been subsidized by the state, but we shall not have the truth in the matter until the great struggle is over. Lloyd George voiced universal official sentiment when he stated: 'The people's entertainment must not suffer interference.' The motion picture today is necessary to the happiness and well-being of whole nations. Our own President recognized this to a greater degree than any other head of a nation."

W. H. Productions' Campaign Book Unique

W. H. PRODUCTIONS COMPANY has published for the use of exhibitors a campaign book on William S. Hart, as "The Two-Gun Man" in "The Bargain," their first Hart super-feature, which is claimed to be one of the most elaborate ever compiled for the mutual benefit of the exchange and exhibitor.

Phil L. Ryan, general manager of the Standard Film Corporation, says in a wire to W. H. Productions Company: "The campaign book on 'Two-Gun Man' is great, wonderful, best ever. Will help us secure additional bookings and will help exhibitor to sell more seats."

This book is expected to be of material benefit, particularly, to small independent exchanges. It embodies the story of the play, reasons why exhibitors should book the production, stories on the cast, the punch situations and big scenes, photographs of all posters, complete campaign of newspaper cuts and publicity, star cuts, advice on the heralds, lobby displays and finally suggestions for free advertising.

Aileen Brenon with Producers—Affiliated

Aileen St. John-Brenon, formerly of the editorial staff, Morning Telegraph, has been placed at the head of the publicity department of the Producers and Exhibitors—Affiliated, with offices in the Longacre Building, Times Square, New York. Miss Brenon is a niece of Herbert Brenon, producer-director. She will handle the publicity of the new company in addition to her work for Mr. Brenon.

Christie New Comedy Is Named

"Never Surprise Your Wife," is the title selected for the new Christie comedy in which Betty Compson and Harry Edwards are featured. Al. E. Christie is directing the picture, following an accident to Billy Mason which discontinued for a short period the production of "Betty's Adventure." but under Mr. Christie's direction things are now moving apace, and bid fair so to do until Mason's recovery.

"Exhibitors See Before Buying"—Steiner

"In the Wrong Flat" is announced as the fourth Jester Comedy, featuring Twede-Dan. It is scheduled for release in May. It is said that the comedian does some real thrills in his latest picture.

William Steiner, founder of the Jester Comedy Company, said that he was surprised to find, during his trip across the country in exploiting this product, that a great number of exhibitors insisted upon seeing before buying. He said that a great number of the bigger houses have installed private projection rooms and in many instances the services of a critic are engaged. The smaller exhibitor either attends the showing at the larger theatres where such action is convenient or have the picture shown at their own theatre after the regular performance. Mr. Steiner said that it is not an uncommon sight in traveling through the country to find the exhibitor at his theatre as late as one or two o'clock in the morning looking at pictures. "This signifies," said Mr. Steiner, "that the exhibitor is getting away from the old policy of booking on a paper flash."

Canadian Company Expanded Its System

In order to give subjects released by the U. S. Exhibitors' Booking Corporation wider distribution in western Canada, Super-features, Ltd., one of the largest independent concerns in the Dominion, has expanded its system to the coast. Offices have been established in Winnipeg, Calgary and Vancouver by Charles Stevens, general manager of the concern.

Mr. Stevens, who has spent the last few weeks in the western section of Canada, declares that conditions in that territory are rapidly improving and that milder weather will surely see a return to normal. Few exhibitors, however, are complaining, he said.

"There is far more optimism in western Canada," he stated in a letter to Frank G. Hall, president of the U. S. Booking Corporation, "than we find in the eastern section. The hand of the war has not fallen with such serious effect in the West as in the East."

In and Out of West Coast Studios

By J. C. Jessen

Vitagraph News Bits

To facilitate production of serials at the Vitagraph Hollywood Studio, it has been found expedient to place the production in charge of two directors, and Paul C. Hurst, remembered for his work in the Signal Serials, where he served as director, and who later made many of the "Stingaree" series, has been engaged to alternate with Director Dave Smith in the filming of "The Woman and the Web" serial. This story has scenes laid in many different lands, all of which require considerable research work and careful study of technic and detail. With two directors working on this serial, one can edit an episode and prepare for the filming of the next episode while the other director is at work with the players.

As soon as the Earle Williams company makes the few remaining scenes for the O. Henry story, which it is now working on, the filming of "The Man from Brodney's," by George Barr McCutcheon, will be starred. Williams will appear in the role of Hollingsworth Chase, and Grace Darmond will play the feminine lead. This story has a Treasure Island locale, and many instances of adventure should make the action snappy. Locations on Catalina Island have been selected for many of the exteriors. The direction will be done by Thomas Mills.

Joe Rock of the team of Montgomery and Rock, producing Big V Comedies for the Vitagraph Company, is wearing his left wrist in bandages as the result of a jump made for a scene. Rock jumped from the third story of a building to a moving street car and then to an automobile. He misjudged the distance from the street car to the machine, and states he hit the now broken wrist on Earle Montgomery's head.

Live Triangle Items

The first of the Ralph Westphal stories, "The Law of the Great Northwest," is in production by Triangle under the direction of Raymond Wells, with a cast that includes Margey Wilson, William V. Mong, William Jeffries, Eugene Corey and a number of others.

"The Veil" is to be made by Thomas Heffron, and the leading players selected are J. Barney Sherry, Edward Brady, Mary Mersch, late of the Lasky Company; Frank Bond and Dora Rogers, who will make their debut in dramatic subjects.

Joe King, George Hernandez, Eugene Burr, Wilbur Higby, Mary Warren and others, have been selected as the cast for "The Vortex," a drama to be filmed by Gilbert P. Hamilton. This is a story of a forced spite elopement, in which the minister shows the couple there has been a grave misunderstanding, and then follows a love affair between husband and wife.

Cliff Smith has begun the direction of "Boss of the Lazy Y," with Roy Stewart in the name role. This is an adaptation from the Charles Alden Seltzer novel, and gives Stewart the role of a serious ranchman. Josie Sedgwick is to be leading woman, and a cast of well-known Triangle players has been selected to support.

The big plunge of the Triangle Studio was used last week as a plunge of a country club, the walls being of marble and very elaborate decoration for the set. These scenes were for the society drama, "Smoke," being filmed by Jack Conway. In the plunge setting, a bathing party was given, all those present being in the abbreviated costume of the beach. Gloria Swanson, George Hernandez, Edward Peil, Darrell Foss and Claire McDowell are principals.

At the Ince Plant

Many of the members of the Los Angeles police department, together with Mayor Woodman, Chief of Police Butler, and members of the City Council, were guests of Thomas H. Ince recently when a private showing of the six-reel subject, "Police!" was shown at Clune's Auditorium. Others in the big audience that saw this picture were Jesse L. Lasky and executives of the Famous Players-Lasky Corporation studios. The film is a special production from the Ince plant for release on the Paramount program.

"Police!" was filmed under the direction of Irvin V. Willat, and has as its principals Thurston Hall, Marjorie Bennett, Rosemary Theby, Melbourne McDowell and J. P. Lockney. The story is laid in Chinatown of San Francisco, and portrays the heroic work of American police. Prior to the showing Mr. Ince explained to the Los Angeles officials his reason for making this subject and dedicating it to the policemen of America.

"It had long been my ambition to provide the patrons of motion picture theatres with a drama based upon the heroism and self-sacrifice of American policemen," said Mr. Ince. "Soldiers, sailors, workers for the Red Cross—these have I paid tribute to in stories on the screen. Yet, in my opinion, the conscientious, honest policeman is as deserving of the nation's gratitude for protecting the rights of mankind at home, as is the warrior who safeguards their liberties on the firing line. While we give praise to the brave boys 'Over There' we must not lose sight of the valiant boys 'Over Here.'"

Universal Newsettes

Within the next week production of a new serial will be commenced at Universal City when the filming of "Pleasure Island," an adaptation from the Frank R. Adams story will be commenced under the direction of Harry Harvey. This story ran serially in one of the national magazines, and has been adapted for the screen by Walter Woods. A new manner of producing serials will be introduced at U City in the making of "Pleasure Island." Heretofore continuity has been prepared on but one or two episodes before the filming was actually begun, but with this, the entire series of working scripts has been completed. This, it is believed, will effect a great saving for the company, inasmuch as scenes for the entire serial can be made on the location at the same time. In other words, if an interior setting is required in the first, seventh, etc., episodes, they may all be taken at one time, while the set is up. The same applies to exterior locations, and to mob scenes. In the latter case, if a large number of extra people are needed in a number of different scenes, these may all be taken while the people are engaged for one, two or three days, instead of calling out a great number on a greater number of days. The cast for this serial has not been decided upon.

The other companies continuing work at U city are those making the serials, "The Bull's Eye" and "The Lion's Claw." Allen Holubar and Dorothy Phillips company are at Bear Lake Valley securing snow scenes, and Rupert Julian and company are continuing at U City, making a total of four companies at work there.

With Pathe Players

Another producing unit was added to the Pathe west coast forces last week when Bessie Love arrived at Los Angeles to be in work in forthcoming Pathe Plays. The Bessie Love Company, as well as Bryant Washburn and Frank Keenan, will work at the Paralta Studios, where the subjects will be made under the general supervision of Production Manager Robert Brunton. Miss Love, accompanied by John M. Quinn, her manager, arrived February 8, and it is now planned the first

scenes will be made within a few days. Supporting cast is now being selected. It is understood that all future subjects starring Miss Love for Pathe will be made on the west coast.

Fannie Ward, another star for Pathe Plays, is now on her way to the coast, and should arrive early during the coming week. No plans have been made at the studio for Miss Ward's first subject to be made there.

Work of preparing the scenario for the first Mastercraft Production, an adaptation from the Dixon novel, "The One Woman," is going forward at the Paralta plant, where Reginald Barker is to direct the making of this film. Walter MacNamara, who for the past eighteen months has been devoting his time to the writing of comedy scenarios, has been engaged to prepare continuity and sub-titles for this first film to be made for the Mastercraft trade mark. Mr. MacNamara was until this time affiliated with the Keystone organization at Culver City.

Here and There

For the first time since the early days of his screen career when he was with Sennett, Charles Chaplin last week worked nights at the new studio. The reason for this was that he wished to get the picture out on schedule time, and not because of any particular effects possible only at night were being made.

Mr. Chaplin and his studio manager, John Jasper, have selected their entire staff and stock company. The regular players will be Edna Purviance, leading woman; Zasu Pitts, ingenue characters; Henry Bergman, Fred Starr, Albert Austin, James Kelly, Thomas Riley and Tom Wilson. The photographers are Rollie Totheroh and "Happy" DePue. Alf. Reeves, who was technical director for Carno Attractions, in which Chaplin did his first stage work of consequence, recently arrived from London, and will serve as a co-director. Danny Hall is technical director, and Charles Reisner and Melville Brown constitute the scenario staff. Carlyle Robinson will continue as publicity director, and Charles Lappworth, formerly editor of Lord Nordcliffe's London Times, and Sid Chaplin, will look after the personal affairs of Mr. Chaplin.

An examining board of Hollywood, this week summoned Sid Chaplin to appear for examination charging that he had failed to register. At the same time they gave out the story to Los Angeles newspapers which caused many columns of undesirable publicity. Mr. Chaplin proved to them conclusively that he was over draft age, being thirty-three years old at the present time.

Both Metro companies will begin the production of new stories during the coming week. The final scenes for "Breakers Ahead," a Viola Dana subject in which Clifford Bruce is leading man, were taken at the studio recently when a big set showing the deck and interior of a fishing boat was burned at the studio. A recent fire in Hollywood, caused by a motion picture fire scene, caused the chief of the fire department to urge producers to take extraordinary precautions. The Metro company had a number of firemen on duty with six fire hose, which were turned on the burning set as soon as the scenes for the picture were made. By that time the entire set was a charred ruin, all props being burned, including an expensive barometer. All of the big sets standing at the Metro Studio were wet before the fire was started, and the burning ship scenes were taken without damage to any other property, which resulted in the precaution taken by Studio Manager B. A. Rolfe. Charles Brabin directed this production and wrote a portion of it in collaboration with H. P. Keeler.

Director Frank Reicher has completed all scenes for "The Claim," which features Edith Storey, and is now at work on a scenario for his next production which will be titled "Treasure." This is an original story by Leighton Osmun of the Metro scenario staff, and pertains to the heroic efforts of a business girl to recuperate the family funds lost because of the treachery of her father's business partner. The story is laid in both the East and West.

The toll-gate evil in Kentucky a few years ago is to form the basic for the next Viola Dana subject, at present known as "The Night Rider." John Collins, who will direct this, is author of the original scenario, and Clifford Bruce will appear as leading man.

Monte M. Katterjohn has turned over to George Beban the original story which he has written for the Italian star, and this will form the first independent production to be made by Mr. Beban. Mr. Katterjohn is now at work on the initial stages of a new story for Louise Glaum, who is at work on her first Paralta production, also written by Katterjohn, and based on the insidious intrigue of the Wilhelmstrasse. The story on which Mr. Katterjohn has started work will be along the lines of "Golden Rule Kate," which he also wrote for Miss Glaum, and the author claims it will eclipse anything of this nature which he has ever written.

"Primitive Woman," is to be the next starring vehicle for Margarita Fischer, and the play is now in production at the American studios. This is an adaptation from the Henry Albert Phillips story by William Parker, and Miss Fischer's supporting cast will include Jack Mower, Philo McCullough, Mildred Wilson and Mollie McConnell. Lloyd Ingraham, who has directed four previous releases of this actress, is in charge of filming this. The play requires an entire new wardrobe for Miss Fischer which was purchased during the past week in Los Angeles. The first scenes required some exceptional exterior locations, and these were filmed this week in San Marcus Pass.

Earle Williams has begun work on a new Vitagraph Blue Ribbon Feature, "The Man from Brodney's," from George Barr McCutcheon's book of the same title. Mr. Williams will play the title role, Hollingsworth Chase, the man from Brodney's, with Grace Darmond as the

Hollywood Hookum

MARCH 2, 1918 NEWS MORE NEWS

THE ROMANCE OF ROTHSTEIN
(Maybe a Serial)

Nat Rothstein was in town last week, and left under rather complicated circumstances. Nat went to the station in time, but the California Limited could not be made up to leave on the scheduled time for want of an observation car. The station master told Nat it would be at least an hour late, and Nat, after asking to be notified when the train was ready, started to get exercise by walking up and down the platform. On the paralleling platform was a very attractive girl, and frequently there were glances in her direction (business of time flying).

An hour later, Nat rushed to the station master's office, upon noticing there were no other persons about who seemed to be waiting a train, and then it was he learned the train had gone.

His remarks were in a high falsetto voice, and they attracted the attention of the maid. Said she to the station master, "I must catch that train, too, or I won't get to New York in time to bid friends good-by."

Everything Nat had in California was on the train, and he threatened a damage suit. The train dispatcher reported the train at Pasadena, some fifteen miles out. It was ordered to wait there, and the last seen of Nat was when the station master closed the door of a taxi-cab after he and the girl had entered.

It was definitely understood Mr. Station Master would pay for the taxi. (The next installment will be written from New York.)

Rumors are few.

Weather—Fairly fair.

J. Lasky is still in town.

Raymond B. West has filmed "The Wave."

Dean Fifield was in our town from Santa Barbara.

Bessie Love is back West with her wonderful smile.

H. H. Van Loan threatens a tour around the world.

Bill Burlock, of London, was on our street this week.

Bryant Washburn viewed the exercises at Vernon Arena recently.

Tom Geraghty has abandoned the idea of popularizing the continuity necktie.

Roy Stewart is going to make a picture without smiling until the last hundred feet.

Pat Dowling has moved his Ford and bathrobe to the Paralta lot, where he is hammering the Underwood.

Woody Woodside, of Triangle Pub., is gaining weight under his strenuous duties of writing ninety pages of copy weekly.

Charley Fuhr denies the report that he was killed in an automobile accident, and is very indignant that a publication should carry such a story without verification.

Baby Marie Osborne calls her director, William Bertram, "a pippin," and also refers to her Rocky Mountain canary in the same term, so Bertram don't know whether he or the mule is complimented.

Margarita Fischer has a trick chauffeur. When she is not in the car, he substitutes a hat for his uniform cap, and is such a quick change artist that he got away with it for weeks. Now Miss Fischer is going to use the stunt in her next play, "Primitive Woman."

When HOOKUM staff attempted to verify the rumor that Paralta was broke, we bumped into H. Katz, who emphatically denied the rumor, insisted the industry was still in its infancy, and that Paralta had eighteen million-dollar production, each one of which would bring a quarter of a million in rentals. Therefore, HOOKUM claims the rumor was false.

The producing field is so overrun that it is almost an impossibility for a new company to get a name of distinction. One was organized the other week under the name of Pyramid. No sooner had they received the incorporation charter, than they learned there was such a company in the East. Mastercraft was selected, and three days later came Motion Picture News, announcing the formation of such a company also in the East. Mastercraft was adopted, but some one else had beaten them to it. Graphic was suggested, and this also was found impossible. So what did they do—they took the initials of the members of the company, and so they have a name—Delcah.



Edith Storey Is Expected to Reach the High Plane in Her Metro Career in "The Claim." Viola Dana's Newest Picture for that Company Is "A Weaver of Dreams"

Princess Generva playing opposite. The story is an acknowledged "best seller" and offers splendid settings in the "treasure island" locale, and a plot stirring with incidents of adventure and dramatic tension, provide a splendid vehicle for the star. Tom Mills will direct the production, in five reels. The island and sea scenes will be made at Catalina, Cal., where also the interior settings will be constructed.

Fox Studio Doings

Theda Bara, accompanied by her sister, Lola, and personal publicity manager, A. L. Selig, arrived in Los Angeles, February 8, and will remain here for the making of several productions, the first of which will be a screen adaptation of "Salome." As announced in MOTION PICTURE NEWS recently, she was preceded to the coast by her director, J. Gordon Edwards, who at the time of her arrival had practically everything ready for starting the filming of this production. Director Edwards and Miss Bara both insist that this shall be the most elaborate production in which she has appeared, and plans for such are being made at the William Fox Hollywood Studios.

Now that Lynn Reynolds is to be the new director for Tom Mix Western Fox productions, it is also learned that this company will have a new leading woman in the person of Victoria Forde. Production of the first Reynolds-made play is now going forward, the company spending its time in the making of exteriors for which several big sets have been built. Reynolds having specialized in the making of outdoor plays, combining as he did, scenic beauties with melodrama action, makes him a very valuable man for the production of Western plays.

The Gladys Brockwell Company has completed its Apache story which was made by Director E. J. LeSaint from story by Charles Kenyon. S. A. Franklyn is directing Jewel Carmen, supported by L.

Universal Tries New Method On Public

A POLICY which marks a radical departure from the generally accepted method of advertising and publicising of motion pictures has been put into effect by the Universal Film Manufacturing Company. According to instruction, issued by Carl Laemmle, head of that organization, the public is not to be informed hereafter as to the production cost of any of its subjects, nor is information concerning the salaries paid to the players on that company's roster ever to be given out.

This policy was adopted following a conference in which the executive heads of Universal took part. It was felt that to the flamboyant and bombastic methods in advertising costly productions and the salaries paid to stars, the industry in general owes the various millstones now weighting it down. A field which ranks fifth or sixth in point of importance deserves advertising and publicity treatment less suggestive of the circus side show, and more in keeping with its dignified position, say the Universal officials.

According to Mr. Laemmle, the general tendency to shout from the housetops the cost of a production or a star, savors too much of the spirit which prompts the owner of a new diamond ring to find it necessary to twirl his moustache or stroke his chin, with his beringed hand. Worse than this, it presents a standing invitation to the unscrupulous politician to come in and get some of the easy money he hears so much about. The only exception to the new policy insofar as Universal is concerned, will occur when a production of unusual merit is produced at a low cost.

"From this day on, the dollar mark will find no resting place in Universal advertisements or publicity stories," said the Universal's head in confirming his organization's new policy. "Neither the general public, nor the trade will ever know in the future whether any of our productions cost one hundred dollars, or one million dollars, to make. Nor will information concerning the salaries received by our stars ever be given out."

Washington Buyer Praises Ivan Features

SIDNEY B. LUST, Super Film Attraction, Washington, D. C., who is distributing two of Ivan Film Productions, Inc., in his territory, writes the New York office of Ivan of the success which these productions are having throughout the East-Central territory. Mr. Lust has "Babbling Tongues" and "Married In Name Only," both Ivan productions. He writes:

"I am handling your productions 'Babbling Tongues' and 'Married in Name Only.' Both subjects are giving satisfaction and are of good construction and photography. The exhibitors have shown their approval of the first-named subject, but the latter is only starting off. Tom Moore played 'Babbling Tongues' to a wonderful business. The Hippodrome, Baltimore, also announces successful runs, and as a result of the advertising from these engagements, we enjoyed a number of good bookings throughout the state of Maryland."

Ivan Film Productions announces that it is gratified with the co-operation of those handling Ivan production, urges all handling their product to co-operate to get the best possible results.

You are not going to war. The men who are need all the comforts you can give them. Help them get cigarettes. That is your patriotic duty. If you aren't helping in the "smokes" campaign, get busy—now. Don't be a slacker!

Screen Examinations

Bringing Them Into a Close-Up

By Longacre

PICTURE producers still scramble for the rights to a stage play, whether or not that play has been a success. For that matter it matters little whether the play was an utter failure, for the press department can tell all about its "record breaking run on the stage" and usually will stand uncontradicted, because common folk have forgotten. However, there has been many a stage failure that has been a success in pictures, and the rule, not being a poor one, works the other way as well. But it seems as if the modern day producer might use more discretion in selecting material from the stage to convert into pictures. Of recent date there have been two adaptations made from plays of more or less success that have contained matter so objectionable that either the producers themselves, or the censors, have called for alterations. We refer specifically to "The Knife" and "The Guilty Man." With the case of the first the "punch" of the spoken drama was done away with before it was transformed into a scenario. And well it might be, for that punch would have been fatal if delivered before the cosmopolitan type of audience that visits the picture theatre. As a play it was just about the most sensational thing in town and the sophisticated, the morbidly curious and the usual collection of persons who like to be thought sophisticated and morbid enjoyed it. But it played to a limited public. It would never, never do on the screen. And yet it was bought, the objectionable passages eliminated and the rest produced. The results show a picture that is average, though the eliminations may be cause for misunderstanding on the part of the picture-goer. Its sensational nature as a play may be brought out in the advertising to commercially valuable results, and there are those who may be attracted to it by the promise of seeing a duplication of the Broadway play. But why not come right out with it, if this be the aim? The answer is that some of the public would object. And here we come right back where we started from to the question, Why does not the producer use more discretion in his selections?

With the case of "The Guilty Man," there appears to have been an attempt to tone down a drama that didn't need toning down unless the modern standard of morals is molded after that maintained by the Puritan fathers. Surely the picture public isn't shocked at a mere mistress! There have been so many of them that they are not to be watched with gasps and blushes. But even so the introduction of the drama was rewritten by the sub title writer subsequent to the picture's production. The mistress becomes a wife, and she is so decent that the objection of the young man's father to the union seems altogether foolish. In the denouement this alteration of the beginning rises up to weaken the finish. And here is a case where, comparing it with some of the stuff that is allowed to pass, the modifications of the picture producer were unnecessary.

What are the standards by which a censor or the public judges the moral effect of a picture anyway? Sometimes vulgarities are let lose on the screen that are not only unnecessary, but which reach the height of offensiveness, and at other times one hears howls of supposedly righteous rage at incidents that are perfectly proper considering. All of which turns out to be more or less of a useless argument, but at any rate we hope the picture producer will refrain from an attempt to adapt the Hippodrome show to the screen, to find pictorial material in "Oh, Boy!" or any of the numerous revues current on Broadway.

One becomes rather dubious when a company says so much that is nice about itself in the manner that Paralta has been doing for the past few weeks. But, in the case of that company, all doubts can be set aside, for they have backed up their statements with the real goods—good pictures. Last week two, "The Turn of a Card" and "Carmen of the Klondike" (the latter disposed of to another distributing organization) were shown, and each is pretentious enough to rate as a special feature. By special is meant one that deserves big advertising and extra length. Both of these numbers run to seven reels. As the other Paralta pictures already shown have proven of real worth, and as those who have seen the next brace of release are unanimous in their approval of them, Paralta has succeeded—in one respect at any rate. They have made not only one or two good pictures, but a string of them.

"The Turn of a Card" has some of the cleanest, snappiest comedy seen in many a day. Mistaken identity rules the situation in fully two reels of it and the byplay between J. Warren Kerrigan and Lois Wilson is amusing to the point of being uproarious in effect. The plot is actionful from beginning to end and there are a number of thrills. All in all, it is quite a perfect picture from the standpoint of its entertainment value and little else matters. "Carmen of the Klondike" has already been mentioned here. Suffice it to say again that it is the Alaskan picture at its strongest and at its best.

The serial still continues to thrive and will probably go on doing so for some time to come, despite its faults. How many times has the writer seen a serial start off with all the promise in the world of being really convincing in further episodes? And how many times has it collapsed into a sensational melodrama molded only to suit the tastes of the less intelligent of picture-goers? Each episode must end with a thrill and the authors and directors don't seem to care how they get it as long as it's "got." They will make the heroine who has been harassed for so long a time that she would suspect her morning newspaper and evening tub of concealing death if she were normal, a sweet and trusting maiden, absolutely ready to walk into the most complicated and obvious of traps laid by the villain. The hero is always detained, usually by a blow that knocks him unconscious for a while, until the last moment, when he arrives just in time to rescue his love from an awful fate, and then it begins all over again. It is our opinion that the serial public, though it likes its thrills, would prefer them set in a more logical setting, which, however, is a thing easily wished for, but more than difficult to secure.

"The Light Within"

(Petrova Pictures—Six Reels)

Reviewed by Peter Milne

THE box office reports indicate that Mme. Petrova's first picture made by her own company and released over the First National Exhibitors' circuit played to better-than-average receipts. Such being the case, "The Light Within" should meet with even further success, for it presents, in most instances, a better story and one in which the star appears to better advantage. It would probably be improved considerably if it were reduced to the length of the usual feature. If intelligently edited the eliminations would serve to speed up the beginning and sharpen the climax to a great extent. But aside from this the admirers of Petrova will find little that does not meet with their approval. Specially as the admirers of Petrova in nine cases out of ten have eyes only for her, and of her "The Light Within" gives aplenty.

The story written by Mrs. L. Case Russell, a photoplaywright of prominence, shows Mme. Petrova as a doctor—a very great M. D. whose experiments in cures for heretofore incurable ailments have made her a boon to the world. But she is tied down to a narrow-minded, old-fashioned, impossible and foolish husband, whose main argument is the talking machine statement that "woman's place is in the home." Naturally when the lady doctor finds herself in love with a male colleague there is the beginning of a strong dramatic situation which culminates when both husband and lover lie in danger of death from anthrax poisoning with only enough antidote on hand to save one of them. Fate

intervenes and saves the heroine from forcing to choose between love and duty and the husband dies of his own indiscretions while the lover lives to love again.

The intermediate action is of good entertainment value. The death of the little son due to the father's carelessness is deeply touching and the mother's only comforter, a remarkably intelligent collie dog, gets a tear or so on his own account. How is it when an animal shows appreciation of human suffering that the play upon the sympathies is always greater than with only humans as the interpreters of sorrow?

Larry Trimble's direction is decidedly individual and particularly does one notice that he seems to have inspired Mme. Petrova to greater warmth of feeling in her role. Lumsden Hare heads the supporting cast as the husband of many vices and makes much of the unrealistic part. Thomas Holding's classic features are the lover-doctor's and Freddie Verdi is good as the little son.

THE STORY AND PLAYERS

Laurel Carlisle, M.D. (Madame Petrova), has drifted far from her narrow-minded husband Clinton (Lumsden Hare). He insists that she give up her hospital and experimental work, but, believing this her calling, she refuses. Her main interest aside from her professional duties is her little son, Donald (Freddie Verdi). Laurel's life with Clinton becomes more unbearable with each day and when he departs on a yachting trip she is hardly sorry. It is announced in the papers that the yacht has been lost and Clinton with it. After a time Laurel openly welcomes the attentions of Dr. Leslie (Thomas Holding). One evening Clinton returns and accuses Laurel of being unfaithful to him. Her position in the world seems to prevent a divorce, so she decides not to see Leslie again. A disease breaks out among the children of the city and Donald is sent to the country. Laurel tends the unfortunate poor. Through Clinton's carelessness, Donald is stricken with pneumonia. Shortly he dies and Clinton accuses his wife of contaminating the little fellow with the deadly disease. Although her lot is seemingly unbearable because of her husband, Laurel manages to struggle on. She perfects a successful antidote for the disease, anthrax. Dr. Leslie professes his willingness to be inoculated with the disease that Laurel may experiment on him. So the experiment is begun. Clinton, half crazed with drink and foolish jealousy, destroys the antidote while the inoculation is in progress, but another tube containing the anthrax germ breaks and cuts him. So both men lie in danger of death with no antidote in sight. At the zoo, however, there is one mascarine turtle from which the serum might be made. Laurel's chauffeur steals this for her, the serum is injected in Dr. Leslie for Clinton's dissolute habits have made his condition hopeless. Leslie recovers and finds Laurel free.

Clarence Heritage, Evelyn Dumo, Fred C. Jones, Frank McDonald and Mrs. Matilda Brundage appear to advantage in the supporting roles.

"Jilted Janet"

(*Mutual-American—Five Reels*)

Reviewed by Lisle M. Albright

BRIGHT, snappy Margarita Fischer is the star who twinkles her way through this Mutual production. Although jilted by one lover, who was too much of a worshipper of the long mazuma anyway, to ever care much for anything that couldn't be measured by the dollar sign, she found another that was finer in every way and far better suited to her.

Miss Fischer is seen at first as the little busybody trying to get a return on her money from a run-down lemon grove. In the midst of a discovery that the bugs are ruining her crop, she receives a letter from her lover, in which he politely informs her that he has married another woman. It takes more than lemons, jiltings and bugs to sour Janet's disposition, however, and she sends him back a postcard of the beautiful home next door and invites him to stop in and see her there some time.

The rest of the story deals with the manner in which she, unknowingly, shanghais the owner of the beautiful home next door into service as a butler, requisitions his house and finally steals his heart while playing the part of hostess to her former fiance who had taken her at her word and brought his bride on to see her. There is much humor in the story and the suspense carries through to the end. "Jilted Janet" was directed by Lloyd Ingraham, and is the best vehicle Miss Fischer has had for some time. The photography and cast are both good.

THE STORY AND PLAYERS

Janet Barnes (Marguerita Fischer) is jilted by Ernest Morgan (Edward Peil) for Suzette Sparks (Golda Madden), a young woman with money. In a spirit of pique and mischief, Janet sends a picture postcard to Morgan of a magnificent mansion near her home, belonging to Jules Graham (Jack Mower), and asks him how he likes her new home. Morgan writes back that he and his wife will visit her while on their honeymoon. Janet is greatly excited but finally gets the consent of the care-takers to let her use the Graham mansion for a few days in order to deceive Morgan.

In the meantime, Graham starts for his country estate, helps Janet get her auto started when it leaves her stalled by the roadside, falls in love with her and agrees to act as her butler when her guests come on. When the newly-married couple arrive they are entertained in regal style and Morgan, beginning to feel that he has made a mistake, makes love to Janet again. She pushes him into a lake and the honeymooners depart in a huff. Janet discovers that she has pressed into service as a butler, the man in whose house she has been entertaining and is nearly overcome. Graham, however, asks her if she won't continue to remain in his home as his wife and she accepts.

"Blue Blazes Rawden"

(*Artcraft—Five Reels*)

Reviewed by Peter Milne

AS a mere glance at the title implies, this feature is William S. Hart's latest starring vehicle, a melodrama of the Northwestern lumber camp. Judging it by Hart's immediately previous effort, "Wolves of the Rail," and by his many former pictures in which the interest was always sustained and wherein suspense was raised to its highest degree, the story of Blue Blazes as set down by J. G. Hawks lacks the material to supply a full five reels with action, though it starts off with a real bang and builds to a situation of considerable strength. But the story would have served to better purpose had it occupied less footage—much less in fact.

Blue Blazes kills a worthless Englishman in a fight and takes possession of his hotel and saloon. Then enter the worthless Englishman's sweet, fond mother and unsophisticated younger brother, and Blue Blazes lies to them about the defunct member of the family—says that he was the soul of honor and died in bed instead of in his boots. This lie he tells more that their faith in the dead man may remain unshattered than to save his own face. There are many touching scenes between Blue Blazes and the kindly English gentlewoman who takes a liking to him because he was "the friend of her boy." The pathos of the situation and the suspense it creates may easily be realized, particularly when there are two jealous folk who would have the mother know the truth. The situation is, however, strung out and Blazes and his woman act so strangely toward the mother after a time that she gives evidence of possessing an intelligence slower than the sense of humor of the proverbial Britisher, so unsuspecting is she of the beautiful lie.

Hart under his own direction seems to have lost certain of his remarkable restraint in the earlier scenes. There are times when, angered, he twists his face into an indefinite mass of features. In the latter part, however, when the action subsequent to the lie arrives he is his usual fine self, silent, dominating and smouldering. Gertrude Claire, long character woman with the Ince forces, gets the most from the sympathetic role of the English mother. Maude George is an unusual type and a good one for the half breed woman. Robert McKim is villainous while alive as the worthless Englishman and Hart Hoxie and Robert Gordon are seen to advantage.

"Blue Blazes Rawden" is beautifully mounted as to exteriors. The few shots of the lumber camp confirm all that the sub-titles say regarding "God's great cathedral, the forest." The interiors present a backwoods hotel of the better type, with bar, dance hall and gambling rooms, giving the picture a true a la Hart atmosphere. Joe August's photography is all that could be desired.

THE STORY AND PLAYERS

Fresh from long days in the logging camp, Blue Blazes Rawden (William S. Hart) arrives at the hotel and dance hall of "Ladyfingers" Hilgard (Robert McKim), a worthless Englishman. The first thing Blazes does is to fight and beat the unbeaten bartender, Joe (Hart Hoxie) and so win the admiration of Babette (Maud George), Hilgard's woman. Blazes and Hilgard cut the cards for high stakes and success goes to the former. Believing himself out of luck, Hilgard challenges Blazes to a pistol fight in a dark room, the winner to take the hotel and Babette. He first removes the cartridges from Blazes' gun. But by a queer trick of fate, Hilgard is unable to inflict injury on Blazes. They close and grapple and Blazes comes out whole, while Hilgard lies dying. He gives the victor a letter and thereon hangs the tale. It announces the coming of Mrs. Hilgard (Gertrude Claire) and her younger son, Eric (Robert Gordon). On her arrival Blazes tells of Hilgard's death, and seeing the sweetness and trust of the mother, lies to her that he was a respected gentleman and that he died an honorable death. Believing him, she stays on, settling her dead son's affair and all the while finding something finer in Blazes than he ever knew existed in him. This state of affairs keeps working on him until he can bear it no longer. He prepares to leave. Babette, furious at his inattention, tells Eric the truth. In a rage the boy shoots at Blazes. The crowd jumps on him but Blazes commands them to set him free. Wounded, he sets out in the blinding snow, "hits the lone trail," while Eric, realizing Blazes' bigness, and hearing the true story from Joe, never lets his mother know the secret of Hilgard's death.

"His Double Life"

(*Triangle-Keystone—Two Reels*)

Reviewed by Peter Milne

RAY GRIFFITH is featured in this Triangle comedy as the husband of an unusually large family. He gets knocked on the head by an automobile and has a wild dream about being rescued by an heiress, winning out over her other suitor and leading her up to the justice of the peace to be married when confronted by his wife. Then he awakes. The two reels contain a moderate number of laughs, which results mainly from the business which Griffith interpolates. He is a natural-born comedian and is the very life of "His Double Life."

"Keys of the Righteous"
(*Paramount—Five Reels*)
Reviewed by Joseph L. Kelley

ENID BENNETT goes "over the top" with the "Keys of the Righteous" after C. Gardner Sullivan has laid a most effective barrage fire between the enemy and the point of vantage, with Jerome Storm advancing the colors, Thomas H. Ince commanding from the rear lines and a company of fervid, fight-loving screen artists wielding the implements of dramatic assurance, bringing down an enemy with every change of expression, with every dramatic move and with every advance toward the climax. And the little Australian, who broke into the screen without the assistance of a press agent and with nothing to herald her arrival excepting the exposition of dormant artistic ability, which awaited only the right avenue of escape to assert itself in a most potential manner, has bridged a long gap between the small and big time stuff, and will, unless the writer is all wrong, go over big.

Miss Bennett has been seen in some comparative successes on the screen, but never has she demonstrated her ability as an artist, never has she reached the depths of feeling or the heights of emotion or the quaintness of simplicity as she does in this Paramount offering. She has Mr. Sullivan, first, to thank for making the way straight, and then her appreciation turns to Thomas H. Ince and Jerome Storm. Mr. Storm, like Miss Bennett, is a new star on the horizon. As one of Mr. Ince's pupils, he reflects the genius of this master director, and the writer takes the liberty to prophesy a bright future for Director Storm if "Keys of the Righteous" be a criterion for other creations to come. There are spots in this production which, unfortunately, reflect a too great eagerness on the part of Mr. Storm to obtain realism, noticeably the scenes in the court room, where the bulldozing tactics employed by the policemen and court attendants will find no precedent in the annals of our courts, unless they be isolated incidents. The court room setting, the procedure and the general atmosphere of it all are, with the above exceptions, marvelous expositions of detailed work.

The human note is struck by author and interpreters in this photodrama with a resonance that will echo its appeal long after the five reels of pantomime have gone on to the next town or city. It is more than inanimate motion; it reflects a soul which speaks as plainly and as intelligibly as would a universal language echoing around the world. All can understand its most subtle moments; all will feel the grip which tightens as the simple, homely folks of the back woods recount the story of innocence conquering the worldly wise; the man defeating what some would call fate, and the mother rejoicing in death when it finds her kin and mate united in love.

For every foot of the five thousand feet of film that tells the story of "Keys of the Righteous" there's a reason. Every flash on the screen means something. There is no padding, no ulterior action or scenes brought in to make possible a set reelage. The material is there—no more, no less—and it is brought out with a punch, punctuated with a kick where such action becomes imperative. Miss Bennett is fortunate in having such a story to tell. She is fortunate in having Jerome Storm and Mr. Ince in command.

The supporting cast is composed of artists who know how. George Nichols personifies Peter Manning—makes it a living character. Josef Swickard gives one of the most finished, idealistic characterizations of a victim of drink that has ever been given for the review of the writer. Carl Forms and Gertrude Claire are fine in the role of good-natured back woods people. Earl Rodney, although not prominently casted, does fine while before the camera. Lydia Knott and Melbourne MacDowell both register in strong but less important roles. Lydia Knott has numerous opportunities to overact in the role of the invalid mother, but not once does she overstep the bounds of conservatism.

The author has worked up to the scene wherein the mother dies, with care and a subtleness that is seldom seen in following the action to this point. Instead of following the usual method of showing the victim of death expiring, Director Storm has reflected the scene in the face of the heroine as she kneels by the bedside with everything cut except facial emotions. "Keys of the Righteous" lies secure in its strength.

THE STORY AND PLAYERS

Mary Manning (Enid Bennett) lives with her mother (Lydia Knott) and her grandfather, Peter Manning (George Nichols), in the back woods of Wisconsin. Her mother was a circus performer and had married Paul Manning (Josef Swickard), who had been educated for the ministry, against his father's wishes. The husband dared not enter the home of his father after the marriage. Later Mary was born. She had never seen her father until she had grown to womanhood, and here her father returns, a physical wreck, because of his drunken habits. Mary's mother is an invalid, and had waited year after year for her husband to return, praying that she might see him before her death. Paul is not recognized by his father until he establishes his identity. The old man becomes enraged and turns him from the house. Mary, learning that the stranger is her father, fetches him back and promises her mother before her death that she will love and respect her father.

During these days Tom Gale (Earl Rodney) comes into her life and their lives are filled with sunshine and happiness. Paul, her father, whom she has cared for, feeling that he is a burden to his daughter, leaves and goes to Ore City. Remembering her promise to her mother, Mary follows and finds her father back to the old life of drunkenness.

Her grandfather, swearing vengeance, goes to Ore City. Tom also goes in search of Mary. He meets the old man and threatens to have him arrested if he harms his granddaughter, Mary. Mary has located her father, Paul, in a disreputable dance hall, and while she is there with him the place is raided. She and her father are taken before the judge, who knows Paul as an old offender. Mary tells the judge that it is she who is to blame, not her father. He discharges both. The grandfather is united with his son and the happy party of four start back to the home in the woods.

"Daddy's Girl"
(*Pathe—Five Reels*)
Reviewed by Peter Milne

TO make one Baby Marie Osborne picture take a little colored boy, any number of domestic animals, several typical childish pranks, a selected variety of close-ups of the star and stir thoroughly, giving the mixture a five thousand-foot background, and run through it a slight vein of erring elders brought back to a sense of duty by Marie. Such a recipe is most always dutifully followed in the making of Baby Marie's pictures, and the authors of "Daddy's Girl," John W. Grey and Ramirez Torres, her latest, have not failed to put it into use again.

The colored boy is clever, the three little kittens are cute and the trick dog is entertaining, the chief typical childhood game is the kids' circus. As for the erring elders, these are Marie's father, who is unable to bear the luxuries of an inherited fortune without forgetting his matrimonial vows and an unhappily married sweetheart of former days. The nervous breakdown of Marie's mother caused by her husband's neglect and the child's pleading bring about the desired reunion and with it the happy ending. The close-ups of the star are used to advantage.

Those who have followed Marie's career to date may justly express a wish for something a little bit different after seeing "Daddy's Girl," though before a new clientele she may be just as capable of pleasing as ever. Since her leap to stardom Marie has grown fast. She is quite the cute little youngster that she was in her first two or three pictures. This natural course of events is lamentable considering the fine favor in which the little star is still held.

William Bertram directed the picture and made an average production of it. Marion Warner and Lewis J. Cody appear as Marie's parents and Herbert Standing has a small character role. Quite the most favorable impression is made by Katherine McLaren, who, despite a thankless role, succeeds by grace of expression and beauty in attracting much sympathy. This she shouldn't have done for the sake of the story, but as a display of talent her appearance is altogether successful.

THE STORY AND PLAYERS

When William Nordly (Herbert Standing) passes away and leaves his fortune to Baby Marie (Marie Osborne), with her mother (Marion Warner) as guardian, John (Louis J. Cody), the husband starts in to waste it and before long his activities lead him away from his wife to the company of a woman he once loved. Until his wife breaks down and his child comes through the streets in the dead of night to bring him home, things are pretty much upset, but with this act of Marie's John's eyes are opened.

"The Hidden Hand"
(*Pathe—Thirteenth Episode*)
Reviewed by Peter Milne

THE HIDDEN HAND enlists the aid of a seeress in this number entitled "The Jaws of the Tiger." This lady, Yoga Rahnce by name, has in her possession a sacred tiger who craves a human sacrifice. By a carefully laid plan Doris is lured to Yoga's den and there threatened with a terrible death unless she tells the place where the locket is hidden. Doris refuses. She is taken to a loft directly above the tiger's cage. In the floor of this is a spring trap-door. When Doris stands on it the Hidden Hand presses the button and only by grasping a rope does Doris prevent herself from being dashed into the den of the savage beast. As the episode closes she is momentarily losing her strength, but Ramsey is, as usual, rushing to the rescue.

"His Royal Highness"
(*World Film—Five Reels*)
Reviewed by Peter Milne

THIS is a picture of a mythical Balkan kingdom, weak and tottering, and of an American, its antithesis in every respect, who sets it aright by injecting in it a goodly amount of native pep. The plot calls to mind McCutcheon, McGrath, Anthony Hope and the musical comedy of the past. In fact, "His Royal Highness" is the picture counterpart of a musical comedy of another day, the only difference being that a few melodramatic touches supersede the songs. It is staged after the manner of the musical comedy. The costumes of the peoples of Wallarya and Terresta, of the Balkans, being miscellaneous and gaudy. The American shows up in a white uniform with gold braid chasing itself all over his chest. The peasant costumes, too, appear to have been called out from the Shubert storehouse for an airing, and the settings might once have graced the stage of the theatre.

Carlyle Blackwell is featured as the American with pep. He uses slang in the subtitles and disregards all autocratic formalities democratically, which is as it should be. Mr. Blackwell directed in the bargain. One sometimes wishes that Mr. Blackwell the director had urged Mr. Blackwell the actor to put a bit more comedy in his part and to derive more from the conventional though easy opportunities provided in the script. There are times when it appears that he really took the story seriously, which is to be regretted, because it is doubtful if anyone else can. The picture's main asset is the contrast between the American's breezy character, indicated almost entirely in the subtitles, and the formal though tottering mythical kingdom.

The thrills include a high dive by Blackwell to the rescue of his pal and the blowing up of the "royal limousine" with a bomb, the kidnapping of the heroine and her rescue by the American. Evelyn Greeley has little to do as the heroine, but makes a pleasing impression. Lionel Belmore has a leading character part, while Kitty Johnson, Bert Honey and Kate Lester portray the other principal roles.

Raymond L. Schrock prepared the scenario and A. Moses and L. Tainguy were behind the camera.

THE STORY AND PLAYERS

Jack Christie (Carlyle Blackwell), Harvard football star, rooms with Victor Borden (Bert Honey), in reality the heir to the throne of Wallarya, a Balkan kingdom. Victor urges Jack to visit Europe with him at the close of college. Here it develops that all has been arranged for Victor to return to his kingdom on the 18th of August. It so happens, however, that he gets in a brawl while protecting his Apache sweetheart (Kitty Johnson), and Jack is obliged to take his place. Adventures follow thick and fast. There are several attempts made on his life, but eventually he comes out all right, makes peace with the neighboring kingdom by marrying the Princess (Evelyn Greeley), whom he met on the boat coming over, and decides to stay on as King for life as Victor has returned to America with his bride.

"The Wooing of Princess Pat"
(*Vitagraph—Five Reels*)
Reviewed by Joseph L. Kelley

GLADYS LESLIE and J. Frank Glendon present the principal roles in Vitagraph's late feature, "The Wooing of Princess Pat," produced under the direction of William P. S. Earle from the script by William Addison Lathrop. The plot and theme of the story is analogous to those exposed by "The Prince of Graustark," and is an exposition of a royal romance. The author, Mr. Lathrop, has eliminated the American character and the wooing is confined within the borders of two small principalities in Europe. Unlike "The Prince of Graustark," "The Wooing of Princess Pat" is lacking in strength of plot and sufficient material for a five-reel production.

Director Earle's chief forte in staging this production appears to have been an unsatiable desire to bring Miss Leslie into the close-up and to substitute the little actress' unlisputed magnetism for sound dramatic situations. The author has not supplied the material and it necessarily follows that Mr. Earle could not have supplied "that which ain't." But he could have done some better. The children will like this picture, but the grown-ups will find in it little in the way of real dramatic substance. Miss Leslie looks cute and skips through her part with ability. Given a script with more substance and more weight and Miss Leslie will give a good account of her stewardship before the camera.

Some beautiful exteriors have been shot and a real touch of the winter season is felt when the scenes showing the hillsides covered with snow and Miss Leslie enjoying coasting, are flashed. Because of such scenes as the above the picture should be a winner for the children and the women patrons. The men will find this feature lacking in strong action and virility.

J. Frank Glendon is a fine type for the role opposite Miss Leslie and gives a credible performance. Bigelow Cooper, seen for the first time in some months in Vitagraph productions, does his usual good work in a character part. William Dunn does well in a role of average importance. Charles Kent is capable of handling a more important part than that of the Duke. Carlton King, Templar Saxe and J. Albert Hall do good work as the three sons. The photograph is of the best.

THE STORY AND PLAYERS

Eric, Iron Duke of Warburg (J. Frank Glendon) is anxious for war with the neighboring principality of Paxstadt. The Grand Duke of Paxstadt (Charles Kent) rules the destinies of this small kingdom and wishes to avoid war. General Marask (Bigelow Cooper), Eric's adviser, is a close friend of the Grand Duke, and suggests that he go on a mission to the neighboring kingdom. Marask sees in the marriage between his ruler, Eric, and the Grand Duke's daughter, Princess Pat (Gladys Leslie), a way to peace between the two kingdoms. Little Princess Pat admires General Marask.

The suggestion is made to the Grand Duke by Marask, but the little Princess revolts. Later Eric is induced to visit the Grand Duke, and comes upon Princess Pat coasting on her father's estate. She does not know who he is, but the two become good friends. The wedding is arranged and consummated, and Princess Pat becomes the first lady of the land. Count Ladislaus (William Dunn) has been banished by Eric for disobeying his orders, and carries word to Princess Pat's three brothers (Carlton King, Templar Saxe and J. Herbert Hall) that Eric abuses their sister. The three brothers go to Eric's palace and demand an explanation. They learn that the chief difficulty is that Princess Pat does not love her husband, Eric. Princess Pat admires her husband's stand, and for the first time tells him that she loves him.

"Our Little Wife"
(*Goldwyn—Five Reels*)
Reviewed by Peter Milne

"OUR LITTLE WIFE" is an adaptation of a stage farce by Avery Hopwood, auther of "Seven Days" and "Fair and Warmer," and serves as Madge Kennedy's third starring vehicle for Goldwyn. It is made up of complications, "Our Little Wife." The bride of a few minutes decides to take her three rejected suitors on her honeymoon so that they may not pine away and die without her. Naturally, the husband of a few minutes doesn't take over kindly to the idea, and when all four are securely stationed in a Florida resort things begin to happen. The element of farce is brisk in this section of the film and leads up to a ludicrous situation, in which the husband finds his wife in an embarassing situation with one of the trio. Of course, she is innocent, and so is the seemingly guilty intruder. It is in molding this type of situation that Hopwood excels and the laughs in this particular one are abundant.

Then the action jumps a year to the wedding anniversary. Husband forgets all about it; wifey is piqued at his inattention. Readily she sets out to save a feminine friend, now engaged to one of the trio, from a naughty party, but again does she innocently compromise herself, the girl's fiance and still a third party, until explanations prove every one innocent. There are innumerable complications introduced while the author builds to the top of his situation, little twists and turns that serve to furnish comedy on their own account, as well as to build to the very height of farce, a point where the laughs come as fast as the feet of the film.

And the results are that "Our Little Wife" is a good comedy, although it is by no means Hopwood's best. The very fact that the entire action centers about the two situations mentioned signifies that the picture is lacking in material of consequence and divided into two distinct episodes, each somewhat remote from the other. An effort has been made to bolster up the five reels by the plentiful introduction of close-ups of Miss Kennedy, a form of padding that serves neither to the credit of the star nor of the picture. The star also introduces that inebriated attitude that served to such good purpose in the stage success, "Fair and Warmer," to an irrelevant extent. Just what place it has in the telling of "Our Little Wife" is not apparent, save perhaps that it gives her a chance to further prove her ability as a comedienne.

Miss Kennedy's performance in the scenes bearing upon the plot is always favorable. Again it may be reiterated that she has the personality, the appearance and the ability of expression to place her in the first rank of screen artists. George Forth handles the role of the husband adequately. There are Walter Hiers, the fat young man (who is responsible for considerable comedy on his own account); William Davidson and Kempton Greene, who play the three rejected suitors with fine results, and Marguerite Marsh completes the cast of principals with a clever performance.

Roy Somerville prepared the continuity from Hopgood's play and produced a script that made full use of all the material for comedy available. Edward Dillon gave it a production that is entirely satisfactory, and the camera work of George Hill and David Abel is commendable in every department.

THE STORY AND PLAYERS

The marriage of Dodo (Madge Kennedy) to Herb (George Forth) finds Dr. Elliott (William Davidson), Tommy (Kempton Greene), a writer of verse, and Bobo (Walter Hiers), disappointed suitors every one of them, without inspiration. Fearing for them Dodo requests the trio to accompany her on her honeymoon, much to the displeasure of Herb. Arrived in the South, Herb, nettled considerably, sends a telegram to himself saying that his presence is needed in New York. He commands Dodo to accompany him home and leaves for the train alone. Tommy and Bobo also hasten to the train, but just as Elliott is leaving the hotel he hears Dodo sobbing in her room and enters to find her slightly hysterical over Herb's desertion. He tends her and offers consolation, and while in the midst of this Herb and the others return. Naturally, their conclusions are all wrong until explanations are heard.

A year later finds Dr. Elliott married to a jealous lady (Wray Page) and Bobo engaged to Angie (Marguerite Marsh). Dodo prepares for her wedding anniversary, but Herb forgets all about it. Feeling ill from the shock Dodo calls the doctor, thereby arousing his wife's suspicions. Angie calls with the news that she is attending a costume ball and that she is taking tea with a man of doubtful character in the rooms below, where the entertainment is held. In consternation Dodo calls Bobo and together they journey to the ball. Elliott decides to go for old times' sake. Angie, having decided not to take tea with the gentlemen below, goes on with the dance while Dodo, Bobo and Elliott in their efforts to save her are all compromised before their respective spouses and fiancees. The situation builds to a jolly climax when explanations are again in order and everything straightened out.

"Morgan's Raiders"

(Universal—Five Reels)

Reviewed by Joseph L. Kelley

VIOLET MERSEREAU'S latest work for the Universal program, "Morgan's Raiders," relates incidents growing out of the Civil War period and gives in some detail the activities of the Confederate Band known as Morgan's Men, The play was written and directed by Bess Meredith and Wilfred Lucas. The authors have succeeded in creating enough material for five reels of pictures, but have apparently forgotten that there is such a requisite as continuity in fashioning a photodrama. Miss Mersereau's fetching personality and the sentiment that looms up with the presentation of a play devoted to the recounting of incidents relative to the Civil War, and particularly to such an historic band of warriors as Morgan's Men, are reasons enough for the presentation of this picture, and the defects in technique of the drama will be overlooked undoubtedly by the average audience. It represents an average photoplay, with strong moments registered at intervals, but for the most part the production is lacking in real dramatic substance. Its action breaks in places and the directors have attempted to supply this failing by intimate views of the star. Miss Mersereau is seen in the familiar role of the tomboyish character, appearing in overalls and tattered dresses as a girl of the mountains. At no time during the run is she called upon to interpret strength in the drama or depth of emotion. It remained for her to portray the care-free, unsophisticated girl, and this she does with a fine appreciation, for it is her one strong point in working before the camera.

Some fine exteriors of mountainous country has been shot by Directors Meredith and Lucas. Much of the action takes place in the open. The story is the weakest element of the production. It has little substance in the way of support for a semblance of a plot. Miss Mersereau is the shining light in the picture and registers in spite of the flimsy material with which she has to work. The supporting cast, including Barbara Gilroy, Edward Burns and Frank Holland, is adequate. Miss Gilroy's work in this production, although of small import, points to better things in the future. She screens well and gives evidence of real dramatic ability. The photography is clear.

THE STORY AND PLAYERS

Betsey Dawley (Violet Mersereau), daughter of Handsome Harry Dawley (Frank Holland), lives with her father in the mountains of Kentucky. When the Civil War breaks out the people of the town of Greenburgh, Ky., are [illegible] sympathy—some with the South, the others with the North. The Dawley family were strongly in favor of the South. Handsome Harry was one of the first ones to volunteer as one of the famous band of Morgan's Raiders. He is the disowned son of one of the proudest families in Greenburgh. His father was strongly in favor of the cause for which the North was fighting.

Betsey had met and attracted the attention of John Davidson (Edward Burns). He came back to Greenburg as captain of a Yankee company of volunteers. Colonel Morgan called for a man to carry a message through the lines to the Dawley mansion, and Handsome Harry volunteered. He was shot down and Betsey, attired in the uniform of the Morgan band, carried the message through to the Dawley mansion. Dawley is her grandfather and Betsey proudly announced herself as one of Morgan's men. Dawley recognized her as his granddaughter. Several days later she saves her father and Dawley's son from Davidson's men, who had come to take him prisoner. Betsey re-unites her grandfather and her father and there is a happy reunion at the old homestead.

"'Little Red' Decides"

(Triangle—Five Reels)

Reviewed by Peter Milne

AN immensely colorful little comedy-drama is "'Little Red' Decides," in which a four-year-old youngster, adopted by the cowboys, proves the very joy of their several existences. There is a pathetic episode when the little boy lies seriously ill, when the cowboys, rough and burly, go about with their heads hanging; but, for the most part, the five reels offer light comedy, sprinkled with ever so many human touches that are a treat to see. That William McCoy, its author, formulated little or no plot for his picture, is an omission that can be passed over lightly in this instance. For so skilfully has Jack Cunningham brought out the humor and the human qualities of the various episodes of the picture, and so appropriate is Director Jack Conway's handling of it, that one seldom misses the element of struggle.

Barbara Connolly, as the little boy, though always obviously a girl, is one of the cutest children ever seen on the screen. No one can help loving her or "him" with the same whole-heartedness professed by the various hands of the ranch. A fine array of types was assembled to carry these roles. Frederick Vroom, as the owner, is a kindly, refined-appearing gentleman. Jack Curtis, as the gruff cowboy whose heart is completely melted by the child, is excellent, and when it comes time for him to propose to the three single women in the town, that the youngster may have a mother, he handles his opportunities with a fine sense of their comedy value. Nor should Coro Kino, as the ranch cook, be overlooked. Chinamen have appeared before in pictures, many times, but never has one displayed the histrionic ability of Kino. He has a fat part and puts it over in fine style.

The picture is laid in exteriors, for the most part, and these are always well selected. "'Little Red' Decides" has none of the strong points of the picture that one describes in superlatives. It is not dramatic, but taken as a whole, it comes as a breath of fresh air 'midst a good many breaths that are far from fresh.

THE STORY AND PLAYERS

Little Red (Barbara Connolly) is adopted by the Aliso Ranch after her father's death. She becomes a permanent fixture before long and cheers the hearts of all. The minister (Frank MacQuarrie) and a committee from the neighboring town of Casitas visits the ranch and tells its owner, Colonel Aliso (Frederick Vroom), that the boy should be brought up in better surroundings than those provided at the ranch. However, by donating substantially to the organ fund raised by the minister's wife, the boys manage to keep Little Red for a while longer. Then comes his serious illness, through which he pulls only after days and days when his life hangs in the balance. After that the doctor believes that the minister's home is the real place for Little Red, unless someone on the ranch marries. Tom Gilroy (Jack Curtis) is selected to enter the bonds of matrimony, but the available women in town he does not relish at all, and he returns to the ranch unsuccessful. However, the Colonel legally adopts the boy and all is happy again.

Walter Perry, Jean Hersholt, Margaret Cullington, Alice Davenport, Nellie Anderson, Maude Handforth, Percy Challenger, George Pearce, Curley Baldwin and Betty Pearce complete the cast.

"The House of Hate"

(Pathe—First Episode—Two Reels)

Reviewed by Peter Milne

ASIDE from starting out after the manner of a good serial, "The House of Hate," Pathe's latest, is more pretentious in setting than the usual fifteen or twenty weeks "to be continued in our next" picture. The interiors are as fine as those that ever graced a five-reel feature—are in every way as realistic and magnificent as those that one sees in a Pathe play. But probably that which exhibitors will receive with smiles and the rubbing of hands is the fact that Pearl White is the star of "The House of Hate." The only Pearl! She who established the serial in "The Perils of Pauline" and who has been steadily increasing its fame and her own popularity ever since. She who can deal a knockout blow to the jaw of her opponent with the impact of a Willard, and who can the next minute turn around and look sweet and pretty in lingerie. It is also of note that Antonio Moreno, handsome and one of the most popular leading men on the screen, puts in an appearance as the hero. So there are two leads. Without them the U. S. mail could discharge a few odd dozen of its employees, but because of the "The House of Hate" that government institution may have to hire a few more.

The story of the serial, written by Arthur B. Reeve and Charles A. Logue, and scenarioized by Bertram Millhauser gets away to a flying start, in which a mysterious character is prominent. He is dressed in black and completely camouflaged by a hood and flits around from scene to scene dropping notes, threats and murders.

In episode No. 1 he kills Waldon (J. H. Gilmour), munitions manufacturer, and every relative of the man is suspected. Mr. Millhauser has gloriously succeeded in casting suspicion on every one of the principal characters and those who see the first episode will certainly be in a quandary over the identity of the Hooded Terror.

George B. Seitz, who needs no introduction to the trade, directed. Aided by a production department that hesitated at no expense, he has turned out a superlative product in these two reels. He has brought out the mystery element to a fine degree, and planted all the characters clearly. Paul Clerget, an actor of real ability, Peggy, Shaynor and J. Webb Dillon have the other principal roles.

Pathe is off again. Another serial will come and go for fifteen weeks or more, and if the exhibitor fails to derive profit from it then he will from no other serial.

THE STORY AND PLAYERS

Winthrop Waldon (J. H. Gilmour), munitions manufacturer, calls his heirs together to decide who among them shall take charge of the works. Tradition holds that a male Waldon has always been at the head, so Winthrop plans marrying his daughter, Pearl (Pearl White) to Haynes Waldon (J. Webb Dillon), a distant relative. Pearl, however, is very much in love with Harvey Gresham (Antonio Moreno), a chemist in her father's laboratory, and hears the news of her betrothal to Haynes in sorrow. That evening Winthrop is killed by the Hooded Terror, who claims via a note that he is the rightful heir to the Waldron plant. The Hooded Terror then kidnaps Pearl, and Gresham pursues. The chase leads to the munitions plant, where the Terror plans to crush Pearl to death between two huge castings.

"One More American"

(Lasky-Paramount—Five Reels)

Reviewed by Peter Milne

SOME of the strongest dramatic work shown by George Beban since the beginning of his screen career is within the five reels of "One More American," his latest Paramount offering. His last two pictures, it will be remembered, were for the most part humorous, the desired suspense being obtained by the introduction of melodramatic situations which hardly allowed for the display of his talents. In his present role, however, that rare acting ability of his, his sense of tragedy, is allowed full play, and if one dissects the emotions after watching him one comes away with a feeling that he has seen a great character actor in a great part. Only an actor of the ability and expressiveness of Beban could essay to do the scene wherein Luigi Riccardo learns that his long expected wife and child are detained at Ellis Island, with the awful prospect of being deported to Italy. Here is a scene where the star rises to unexcelled heights. His performances, so true to the pathos of the situation, will bring tears to the eyes.

Olga Printzlaue made an excellent adaptation of William DeMille's play, upon which the picture is based. The continuity is skilfully arranged and there are no loose ends to confuse. Mr. DeMille himself directed, and has laid the story in backgrounds of real atmosphere. The East Side streets, with their pushcart peddlers and ever-active masses of humanity, are realistic to a degree, and the puppet show is something quite novel and interesting. Of the supporting cast, Raymond Hatton, Helen Jerome Eddy, H. B. Carpenter, Jack Holt, Hector Dion and Camille Ankewich all stand out in parts of prominence, rendering performances that go toward making "One More American" practically the best of Beban's five-reel offerings.

THE STORY AND PLAYERS

Because Luigi Riccardo (George Beban) refuses to accede to the wishes of Regan (H. B. Carpenter), boss of his ward, the latter plans vengeance. Learning that his wife (Camille Ankewich) and young daughter (May Giracci) are aboard an incoming boat, he forces Dr. Ross (Hector Dion), an inspector at Ellis Island, who owes his position to the corrupt political leader, to find something the matter with the two immigrants. Luigi is in ecstasies of delight at the prospect of being reunited with his wife and child, but his happiness is short-lived, as the doctor carries out orders and puts the incoming members of Luigi's family down for deportation. Sam Potts (Jack Holt), a political reporter, who has been trying to get the goods on Regan for some time, learns of Luigi's tragic story and suspects foul play. With Rump Rundle (Raymond Hatton) he plans a frame-up on Regan, with the ultimate result that his hand is forced. The upshot of it is that Luigi's wife and child are permitted admittance to the country, while the boss gets his just deserts.

May Palmer, Ernest Joy and Signor Buzzi complete the cast.

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"The Unbeliever"

(Edison Special—Seven Reels)

Reviewed by Joseph L. Kelley

WHEN the lady sitting next to you at the theatre boldly extracts her 'kerchief from her bag and the man in front of you turns his eyes from the screen to quell the emotions arising within them, there is something with a deep-set meaning flitting across the gold fiber before them—there's a drama worth while being enacted in pantomime. This is what was seen in at least one performance, at the Rivoli last week, when Mary Raymond Shipman Andrews' "The Three Things" was shown on the screen under the title "The Unbeliever," produced by Edison, under the direction of Alan Crosland, and presenting Raymond McKee and Marguerite Courtot in the leading roles. S. L. Rothapfel made no mistake when he booked this run. It has substance—the white meat of the drama and the thrills that accompany a well-staged war drama. There's a reason for the war scenes. The author has laid a firm foundation and then entered the battle fields and the trenches with assurance and victory is hers. "The Unbeliever" crosses the line well in the lead and wins the applause of the onlookers.

A pure and simple war drama is "The Unbeliever." The author has not attempted to play upon the sympathy of an audience without first having furnished a good and sufficient excuse for demanding sympathy. You cannot resist it if you keep your eyes on the screen and unless your heart is one of stone it will incite sympathy and tears. It is in the class of screen dramas that have a purpose back of them. It holds with a grip that tightens as the plot unfolds.

Alan Crosland, who directed, with the co-operation of the United States Marine Corps, has shot the actuality in registering the backgrounds. When he sends the hero into the trenches, trenches they are—not props. Every detail conforms to the actuality from the French type of helmet adopted by our troops in France to the bobbed-wire entanglements barricading the approach of the advancing army. He has not caused hundreds of men to fall before the fire of the enemy and the lens of the camera, but he has characters, in the role of the trench soldiers, picked off one by one. He shows more of the preparedness prior to battle and less of the gruesome sights incident to the actual battle. By this method he has made possible a certain suspense which would have been absent had he driven his characters before the fire of the enemy without first working up to the point. Credit for this is due in a large measure to the author but Mr. Crosland comes in for his share in rightly interpreting her intentions.

The photography stands out in every scene with the clearness of a blue sky. The detailed work in production is noticeable throughout. The action moves at a rapid gait and for every expression on the characters' faces, for every advance in plot and for every scene shot, there's a reason. The story works to a logical conclusion, without pressure from the outside but carried on to its climax by reasonable, necessary and logical events and incidents.

Raymond McKee, although not as strong and virile a type as might be expected for the role of Philip Landicutt and lacking in the ability to express the subtler emotions which would convince an audience of his unbelief and his aristocratic birth, rises to dramatic heights at times and on the whole gives a good account of the hero. Mr. McKee has too much of the humorous within him to portray with strength and character and purpose the "unbeliever." Marguerite Courtot, as the Belgian girl, works to advantage in the lighter scenes and registers dramatic emotion at times. She could have dressed her hair, in the earlier scenes, in a more conventional style and have left a more favorable impression with her audiences. Karl Stroheim, as the German officer is an exceptionally good type, a seasoned actor and a strong, convincing character impersonator. His work in this production is highly commendable even though he is sneered at and hissed. His work stands out in bold relief. Blanche Davenport and Gertrude Norman leave lasting impressions as Belgian women and mothers. Frank de Vernon makes a fine Uncle "Jemmy." Mortimer Martini, Harold Hallacher and Earl Schenck do fine in minor roles. Darwin Karr has the audience with him and gets a full quota of sympathy. The war scenes were taken at the U. S. M. C. Cantonment, at Quantico, Va.

Features---Current and Coming

Bluebird Photoplays

Feb. 4. The Wife He Bought (Carmel Myers) 5
Feb. 11. Hands Down (Monroe Salisbury, Ruth Clifford) 5
Feb. 18. Morgan's Raiders (Violet Mersereau) 5
Feb. 25. The Rough Lover (Franklyn Farnum) 5
Feb. 25. The Grand Passion (Dorothy Phillips Super Production) 5
Mar. 4. The Girl in the Dark (Carmel Myers) 5
Mar. 11. Hungry Eyes (M. Salisbury) 5

Universal Productions

Dec. 15. Beloved Jim (Priscilla Dean, Harry Carter). 5
Dec. 24. Bucking Broadway (Harry Carey, Molly Malone) 5
Dec. 31. The High Sign (H. Rawlinson, Brownie Vernon). 5
Jan. 7. The Wolf and His Mate (Louise Lovely). 5
Jan. 14. Hell's Crater (Grace Cunard) 5
Jan. 21. Madame Spy (Jack Mulhall) 5
Jan. 28. The Phantom Riders (Harry Carey, Molly Malone) 5
Feb. 4. Painted Lips (Louise Lovely) 5
Feb. 11. New Love for Old (Ella Hall, Emory Johnson) 5
Feb. 18. The Flash of Fate (Herbert Rawlinson (Sally Starr) 5
Feb. 25. Wild Women (Harry Carey, Molly Malone) 5
Mar. 4. Nobody's Wife (Louise Lovely) ... 5

Fox Film Corporation

(Special Features)

Dec. 2. The Babes in the Wood (Carpenter-Corbin) 5
Dec. 9. The Pride of New York (George Walsh) 5
Dec. 16. Unknown 274 (June Caprice) 5
Dec. 23. The Kingdom of Love (Jewel Carmen) 5
Dec. 30. For Liberty (Gladys Brockwell) 5
Jan. 6. Stolen Honor (Virginia Pearson) ... 5
Jan. 13. Cupid's Roundup (Tom Mix) 5
Jan. 20. A Heart's Revenge (Sonia Markova). 5
Jan. 27. Treasure Island (Carpenter-Corbin) .. 6
Or Troublemakers (Jane and Katherine Lee) 7
Feb. 3. The Heart of Romance (June Caprice) 5
Feb. 10. Jack Spurlock — Prodigal (George Walsh) 5
Feb. 17. The Moral Law (Gladys Brockwell) 5
Feb. 24. Six-Shooter Andy (Tom Mix) 5
Mar. 3. The Girl with the Champagne Eyes (Jewel Carmen) 5
Mar. 10. The Debt of Honor (Peggy Hyland) 5

Fox Standard Pictures

Dec. 16. The Heart of a Lion (William Farnum). 6
Dec. 30. Du Barry (Theda Bara) 7
Jan. 20. Cheating the Public 7
Feb. 3. The Forbidden Path (Theda Bara) .. 6
Feb. 10. Les Miserables (Wm. Farnum) 9
Feb. 24. American Buds (Jane and Katherine Lee) 7

Goldwyn Features Corp.

Dec. 2. The Auction Block 6
Dec. 16. The Cinderella Man (Mae Marsh) .. 6
Dec. 30. Thais (Mary Garden) 6
Jan. 14. Fields of Honor (Mae Marsh) 6
Jan. 28. Dodging a Million (Mabel Normand) 6
Feb. 10. Our Little Wife (Madge Kennedy). 6
Feb. 24. The Beloved Traitor (Mae Marsh). 6
Mar. 10. The Floor Below (Mabel Normand). 6

GOLDWYN SPECIALS

The Manx-Man 7
For the Freedom of the World 7

W. W. Hodkinson Corporation

(Paralta Plays)

Dec. 15. A Man's Man (J. Warren Kerrigan) 7
Jan. 1. Madam Who? (Bessie Barriscale) .. 7
Jan. 15. His Robe of Honor (Henry B. Walthall) 7
Feb. 15. The Turn of a Card (J. Warren Kerrigan) 7
Mar. 1. Within the Cup (Bessie Barriscale). 7
Mar. 15. Humdrum Brown (Henry B. Walthall) 6

Jewel Productions, Inc.

Sept. — Come Through (Drama) ..... —
Sept. — Pay Me (Drama) ..... —
Sept. — Sirens of the Sea (Drama) ..... —
Oct. — Man Without a Country (Patriotic). —
Oct. — The Corespondent (Drama) ..... —
Nov. — The Price of a Good Time (Drama) .. —
Dec. — The Grand Passion (Drama) ..... —
Dec. — K (Drama). ..... —

George Kleine System

(PERFECTION PICTURES)

Jan. 1. Uneasy Money (Essanay) 6
Jan. 10. Brown of Harvard (Selig) 5
Jan. 25. I, Mary MacLane (Essanay) 5
Feb. 11. The Unbeliever (Edison) 5
Feb. 25. Ruggles of Red Gap (Essanay) 5

Metro Pictures Corporation

Feb. 4. Under Suspicion (Francis X. Bushman and Beverly Bayne) Metro ... 5
Feb. 11. Broadway Bill (Harold Lockwood) Metro-Yorke 5
Feb. 18. A Weaver of Dreams (Viola Dana), Metro-Rolfe 5
Feb. 25. Revenge (Edith Storey) Metro Rolfe 5
Mar. 4. The Shell Game (Emmy Wehlen) Metro 5
Mar. 11. The Brass Check (Francis X. Bushman, Beverly Bayne) 5

(METRO SPECIALS)

Blue Jeans (Voila Dana), Metro-Rolfe 7
The Legion of Death (Edith Storey), Metro-Rolfe 7
Revelation (Nazimova), Metro 7
The Slacker (Emily Stevens) 7
Draft 258 (Mabel Taliaferro) 7

Mutual Film Corporation

Jan. 7. Molly Go Get 'Em (Margarita Fischer) 5
Jan. 14. The Imposter (Ann Murdock) Frohman 5
Jan. 21. In Bad (Wm. Russell), American ... 5
Jan. 28. Beauty and the Rogue (Mary Miles Minter), American 5
Feb. 4. Who Loved Him Best? (Edna Goodrich) 5
Feb. 11. Jilted Janet (Margarita Fischer) American 5
Feb. 18. My Wife (Ann Murdock) Frohman 5
Feb. 25. The Midnight Trail (Wm. Russell) American 5
Mar. 4. Powers That Prey (Mary Miles Minter) American 5

Famous Players-Lasky Corporation

PARAMOUNT PICTURES

Mar. 4. Eve's Daughter (Billie Burke) .....
Mar. 4. Huck and Tom (Jack Pickford) .....
Mar. 11. The Family Skeleton (Charles Ray)
Mar. 11. Sunshine Nan (Ann Pennington) ...

ARTCRAFT PICTURES

Mar. 11. Amarilly of Clothes-Line Alley (Mary Pickford) .....
Mar. 25. De Mille's "The Whispering Chorus" .....
Mar. 31. Maeterlinck's "The Blue Bird" ....

Pathe Exchange, Inc.

Jan. 6. Convict 993 (Irene Castle, Warner Oland, Paul Everton, Etheyie Cooke, Bert Starkey) 5
Jan. 13. The German Curse in Russia (Wat Film), Donald C. Thompson 5
Jan. 20. The Cloven Tongue (Special) (N. V. Panoff, P. A. Baksheef, Nadya Lesienko, Sophie Karabanova) ... 5
Jan. 27. Innocent (Fannie Ward, Frederick Perry, John Miltern, Armand Kalisz), Astra 5
Feb. 3. The Other Woman (Peggy Hyland, Milton Sills, Wm. Parke, Jr.), Astra 5
Feb. 10. Loaded Dice (Frank Keenan, Florence Hillings, Guy Coombs), Pathe 5
Feb. 17. The Inner Voice (I. I. Mozukin), Russian Art 5
Feb. 24. The Naulahka (Antonio Moreno, Helene Chadwick, Doraldina, Mary Aldin, Warner Oland) Astra 6
Mar. 3. Daddy's Girl (Baby Marie Osborne) Diando 5

Petrova Picture Company

Dec. 23. Daughter of Destiny (Mme. Petrova). 5
Feb. 1. The Light Within (Mme. Petrova). 5
Feb. 1. The Life Mask (Mme. Petrova) 5

Select Pictures

Nov. — Her Silent Sacrifice (Alice Brady) .. 5
Nov. — Secret of the Storm Country (Norma Talmadge) 5
Dec. — Shirley Kake (Clara Kimball Young). 5
Dec. — The Honeymoon (Constance Talmadge). 5
Jan. — Woman and Wife (Alice Brady) 5
Jan. — Ghosts of Yesterday (Norma Talmadge) 6
Jan. — The Marionettes (Clara Kimball Young) 5
Jan. — The Studio Girl (Constance Talmadge) 5
Mar. —. By Right of Purchase 6
Mar. —. The Shuttle 5
Mar. —. The House of Glass 5
Mar. —. The Knife 5

SPECIAL RELEASES

Over There (Chas. Richman, Anna Q. Nilsson) 6
The Lone Wolf (Bert Lytell, Hazel Dawn) ... 5
The Barrier (Rex Beach Production) 7
The Wild Girl (Eva Tanguay) 5

Triangle Distributing Corporation

Feb. 3. Limousine Life (Olive Thomas) 5
Feb. 3. The Hopper (Wm. V. Mong) 5
Feb. 10. Captain of His Soul (Wm. Desmond) 5
Feb. 10. Real Folks (J. Barney Sherry) 5
Feb. 17. Keith of the Border (Roy Stewart) 5
Feb. 17. From Two to Six (Winifred Allen) 5
Feb. 24. Little Red Decides (Triangle Players) 5
Feb. 24. A Soul in Trust (Belle Bennett) 7
Mar. 3. Heiress for a Day (Olive Thomas) .. 5
Mar. 3. Shoes That Danced (Pauline Starke) 5
Mar. 10. The Hard Rock Breed (Margery Wilson) 5
Mar. 10. The Sea Panther (Wm. Desmond) .. 5

Vitagraph V-L-S-E.

Feb. 4. The Other Man (Harry Morey, Grace Darmond, Florence Deshon) 5
Feb. 11. The Woman Between Friends (Alice Joyce, Marc MacDermott) 5
Feb. 18. The Wooing of Princess Pat (Gladys Leslie, J. Frank Glendon) 5
Feb. 25. Cavanaugh of the Forest Rangers Neil Shipman, Alfred Whitman) .. 5
Mar. 4. The Song of the Soul (Alice Joyce, Walter McGrail) 5
Mar. 11. The Desired Women (Harry Morey, Florence Deshon) 5

World Pictures

Jan. 7. Stolen Hours (Ethel Clayton) 5
Jan. 14. The Strong Way (June Elvidge) 5
Jan. 21. The Beautiful Mrs. Reynolds (Carlyle Blackwell, June Elvidge) 5
Jan. 28. Gates of Gladness (Madge Evans) .. 5
Feb. 4. Divine Sacrifice (Kitty Gordon) 5
Feb. 11. Whims of Society (Ethel Clayton) .. 5
Feb. 18. Broken Ties (June Elvidge, Arthur Ashley) 5
Feb. 25. His Royal Highness (Carlyle Blackwell, Evelyn Greeley) 5
Mar. 4. Spurs of Sybil (Alice Brady) 5
Mar.11. The Wasp (Kitty Gordon) 5

Releases in the Independent Field

For Manufacturers' Addresses, Names and Addresses of Buyers handling films in any territory, or any other additional information write—State Rights Department, Motion Picture News

A. Kay Co.

Twenty Thousand Feats Under the Sea....
Golden Spoon Mary.....1 C
Some Barrier .....1 C
His Trial .....1 C
(Terry Human Interest Reels)
No. 1. Character as Revealed in the Face...Ed.
No. 2. Character as Revealed in the Eyes...1d.

American News Weekly

One reel each week exclusively on Army and Navy activities.

American Standard M. P. Corp.

May 5. Jones' Jonah Day (Sunshine), C..1 reel
May 7. When Justice Errs, D.....5 reels
May 12. (Educational Subject) .....1 reel
May 14. The Daughter of Darkness, Episode No. 1, D.....2 reels
May 19. Ghosts (Sunshine), C.....1 reel
Sept. 17. My Country First.....6 parts
Oct. 7. The Mystery of the Boule.....5 parts
Oct. 15. Blackmailer .....5 parts

Argosy Films, Inc.

The Celebrated Stielow Case.....6 reels
Where D'ye Get That Stuff.....5 reels
Absinthe (King Baggott), Universal Reissue .....5 reels

Arrow Film Corporation

The Deemster (Derwent Hall Caine).....7 reels

Bluebird Extraordinary

The Eagle's Wings (Herbert Rawlinson).
Hell Morgan's Girl (Dorothy Phillips).
Mother o' Mine (Rupert Julian, Ruth Clifford, Ruby La Fayette).

Brenon Productions

Lone Wolf .....7 parts
Fall of the Romanoffs .....8 parts
Empty Pockets .....7 parts

Jules Burnstein

Shame .....7 parts

Cardinal Film Corporation

Joan the Woman (Geraldine Farrar).....11 reels

Century Comedies

(FEATURING ALICE HOWELL)

Balloonatics .....2 reels
Automaniacs .....2 reels
Neptune's Naughty Daughter.....2 reels

BENJAMIN CHAPIN'S PARAMOUNT SERIES

The Son of Democracy..

Christie Film Company

Father's Bright Idea.....1 reel
With the Mummies' Help.....1 reel
The Magic Maid.....1 reel
The Milky Way.....1 reel
His Last Pill.....1 reel
The Fourteenth Man.....1 reel
Down by the Sea.....1 reel
Skirts .....1 reel
Won in a Cabaret.....1 reel
His Merry Mix-Up.....1 reel
A Smoky Love Affair.....1 reel

Cinema Distributing Corp.

The 13th Labor of Hercules.

Clune Productions

Ramona .....8 reels
Eyes of the World.....9 reels

Commonwealth Pictures Corp.

Charlotte, in The Frozen Warning.

Corona Cinema Company

The Curse of Eve (Enid Markey).....7 reels

Coronet Film Corporation

LIVING STUDIES IN NATURAL HISTORY

Animal World, No. 1 Issue.
Animal World, No. 2 Issue.
Birdland Studies.
Horticultural Phenomena.

Cosmofotofilm Company

Incomparable Mistress Bellairs.....4 reels
Liberty Hall .....4 reels
The Black Spot.....4 reels
Victoria Cross .....4 reels
His Vindication .....5 reels
I Believe .....7 reels

Dixie Films

Tempest and Sunshine (Evelyn Greely)..5 reels
Just a Song at Twilight.....5 reels

Ebony Film Corporation

A Natural Born Shooter.....1 reel
Dat Blackhand Waitah Man.....1 reel
Shine Johnson and the Rabbit's Foot.....1 reel

E. I. S. Motion Picture Corp.

Trooper 44 .....5 reels

Elmont Feature Film Co.

People vs. John Doe.....6 reels
God's Law .....6 reels

Export and Import Film Co.

Robespierre .....— reels
Ivan the Terrible.....— reels

Fairmount Film Corporation

Hate .....7 reels

Flora Finch Film Co.

War Prides .....2 reels

First National Exhibitors' Circuit, Inc.

On Trial.
Charles Chaplin.
Daughter of Destiny (Mme. Petrova).
Herbert Brenon's "Empty Pockets."
The Sign Invisible (Big Mitch Lewis).

Fort Pitt Corporation

The Italian Battlefront.

Fox Film Corp.

(Standard Pictures)

The Spy.
The Honor System.
Jack and the Beanstalk.
The Conqueror.
Camille.
Oct. 18. Aladdin and the Wonderful Lamp.
Nov. 18. The Babes in the Wood.

Frieder Film Corporation

The Birds' Christmas Carol (Mary Louise).5 reels
A Bit O' Heaven (Mary Louise).....5 reels

Friedman Enterprises

A Mormon Maid (Mae Murray).....6 reels

Frohman Amusement Corp.

The Witching Hour (C. Aubrey Smith, Jack Sherrill, Helen Arnold, Marie Shotwell and Robert Conness.....6 reels
Conquest of Canaan.....5 reels
God's Man .....9 reels

General Enterprises, Inc.

Mother (Elizabeth Risdon, McClure)....6 parts
The Warrior (Maciste) (McClure).....7 parts
The Liar (Jane Gail, Stanley Walpole)...6 parts

Gold Medal Photoplays

The Web of Life (Hilda Nord, James Cruze, George Spencer).....5 reels

Golden Features

A Bit of Life.....1 reel

Grand Feature Film Company

Rex Beach on the Spanish Main.....5 reels
Rex Beach in Pirate Haunts.....5 reels
Rex Beach in Footsteps of Capt. Kidd....5 reels

Graphic Features

The Woman and the Beast.....5 reels

D. W. Griffith

Intolerance .....9 reels

Hanover Film Company

Maciste .....— reels
How Uncle Sam Prepares.....4 reels

William S. Hart

The Cold Deck .....5 D
The Two Gun Man.....5 D

Hawk Film Corporation

Monster of Fate.....— reels

Herald Film Corporation

Around the World in 80 Days.....6 reels

Hiller & Wilk, Inc.

The Battle of Gettysburg.....— reels
The Wrath of the Gods (Sessue Hayakawa).5 reels

Historic Features

Christus .....8 reels

M. H. Hoffman, Inc.

One Hour (Zeena Keefe and Alan Hale).6 reels
The Silent Witness (Gertrude McCoy)...6 reels
A Trip Through China (Brodsky's Art Pictures) .....8 reels
Her Fighting Chance (Jane Grey).....6 reels
Should She Obey? (Alice Wilson, Gene Genung and Norbert Myles).....6 reels
Whither Thou Goest (Rhea Mitchell and Orrin Johnson) .....5 reels
The Great White Trail (Doris Kenyon)..6 reels

Iliodor Picture Corporation

The Fall of the Romanoffs (Iliodor, Nance O'Neil, Ekaterina Galanta, Alfred Hickman and Conway Tearle).....— reels

Inter Ocean Film Corp.

Enlighten Thy Daughter.....— reels

Ivan Feature Productions

One Law for Both (Rita Jolivet, Vincent Serrano, Leah Baird, Pedro De Cordoba, James Morrison).....7 reels
Babbling Tongues (Grace Valentine, James Morrison, Arthur Donaldson).....7 reels
Married in Name Only (Gretchen Hartman, Milton Sills, Marie Shotwell).....6 reels
Sins of Ambition (Barbara Castleton, Wilfred Lucas, Leah Baird, James Morrison) .....7 reels
Human Clay (Mollie King).....5 reels

Jester Comedies

Feb. —. The Recruit (Twede Dan).....2 parts
Mar. —. His Golden Romance (Twede Dan) .....2 parts
April —. All "Fur" Her (Twede Dan)...2 parts
May —. The Wrong Flat (Twede Dan)..2 parts

Juvenile Film Corporation

World War in Kidland.....1 reel
A Chip Off the Old Block.....1 reel
Chip's Elopement .....1 reel
Chip's Backyard Barn-Stormers.....2 reels
Chip's Rivals .....1 reel
For Sale, a Daddy.....1 reel
Chip's Carmen .....2 reels

Klotz and Streimer

Whither Thou Goest.....5 reels
The Secret Treaty.....5 reels

Lincoln Motion Picture Company

The Realization of a Negro's Ambitions...2 reels
Trooper of Troop K.....3 reels

Marine Film Co.

Lorelei of the Sea.....— reels

Masterpiece Drama Productions

Who's Your Neighbor?..... —

Masterpictures

LION COMEDIES

Oct. 29. Nathan Busts Into the Movies....1 C
Nov. 5. A Village Villain.....1 C
Nov. 12. Her Fatal Resemblance.....1 C
Nov. 19. An Account of a No-Account Count.1 C
Nov. 26. Hicks and Hornets.....1 C
Dec. 3. Waves and Wimmen.....1 C
Dec. 10. Fizzled Finance .....1 C

Mayfair Film Corp.

Persuasive Peggy.....— reels

B. S. Moss M. P. Corporation

Birth Control .....6 reels
The Power of Evil.....5 reels
Boots and Saddles.....5 reels
The Girl Who Doesn't Know.....5 reels
In the Hands of the Law.....5 reels
One Hour (Sequel to "Three Weeks").. ....

Ogden Pictures Corp.

The Lust of the Ages.....— reels

(Continued on page 1324)

Short Subjects Current and Coming

Educational Film Corp. of Amer.

SCENICS—EDUCATIONAL

Oct. 24. From Studio to Screen.
Oct. 31. A Trip Through Japan, No. 1.
Nov. 7. A Flying Trip Through the Hawaiian Islands, No. 1.
Nov. 14. A Flying Trip Through the Hawaiian Islands, No. 2.
Nov. 21. Me and My Dog.
Nov. 28. The Chain Gang.
Dec. 5. The Land of Enchantment (Yosemite Valley).
Dec. 12. Fishing for Fish.
Dec. 19. A Trip Through Japan, No. 2.
Dec. 26. Beside the Glimmer Glass.

DITMARS "LIVING BOOK OF NATURE"

Nov. 19. The Animals of Australia.
Nov. 26. The Smaller Monkeys.
Dec. 3. Enemies of the Garden.
Dec. 10. Our Vanishing Game.
Dec. 17. Nature's Weavers.
Dec. 24. Nature's Songsters.
Dec. 31. The Animals in Midsummer.

Fox Sunshine Comedies

Nov. 11. Roaring Lions and Wedding Bells..2 C
Nov. 18. A Milk-Fed Vamp.....2 C
Dec. 9. His Smashing Career.....2 C
Dec. 23. Damaged—No Goods .....2 C
Jan. 6. Shadows of Her Pest.....2 C
Jan. 20. Son of a Gun.....2 C
Feb. 3. Hungry Lions in a Hospital.....2 C
Feb. 17. Are Married Policemen Safe?.....2 C

General Film Company

BROADWAY STAR FEATURES
(O. HENRY STORIES)

The Fifth Wheel (W. L. Rodgers, Chet Ryan, Patricia Palmer).....2 D
Compliments of the Season (Herbert Prior, Betty Blythe, Aida Horton)...2 D
The Moment of Victory (W. L. Rodgers, Chet Ryan) .....2 C-D
The Trimmed Lamp (Mildred Manning, Alice Terry) .....2 C-D
Schools and Schools (Jean Paige, Chas. Hutchison) .....2 D
A Madison Square Arabian Night (Duncan McRae, Patsy De Forrest).....2 D

ESSANAY
GEORGE ADE FABLES

The Fable of the Toilsome Ascent and the Shining Table Land.....2 C
The Fable of the Back Trackers from the Hot Sidewalks.....2 C

ESSANAY COMEDIES (1 reel)

Lunch .....1 C
Nut Stuff .....1 C
He Loved Her So.....1 C
One Night .....1 C
Next .....1 C
The Soup and the Fish Ball.....1 C
A Tough Knight.....1 C
Our Little Nell.....1 C
Check Your Hat, Sir.....1 C
Wild Algy of Piccadilly.....1 C

ESSANAY SCENICS

Water Powers of Western Canada.....1 Sc.
Through Canada from Coast to Coast.....1 Sc.
How Canada and the Farmer Co-operate in Grain Raising .....1 Sc.
Agricultural Opportunities in Western Canada .....1 Sc.
Water Powers of Eastern Canada.....1 Sc.
A Romance of Rails and Power.....1 Sc.
Grand Canyon of Arizona and Canyon de Chelley .....1 Sc.

CHAPLIN COMEDIES

By the Sea.....1 C
In the Park.....1 C
Work .....2 C
A Woman .....2 C
The Tramp .....2 C

GRANT, POLICE REPORTER SERIES

The Mystery of Room 422.....1 D
A Deal in Bonds.....1 D
The Sign of the Scarf.....1 D
The Man with the Limp.....1 D

A DAUGHTER OF DARING SERIES

A Race to the Drawbridge.....1 D
The Munitions Plot.....1 D
The Detective's Danger.....1 D
The Railroad Smugglers.....1 D
The Deserted Engine.....1 D

JAXON FILM CORP.

"A DAUGHTER OF UNCLE SAM" SERIAL (Jane Vance, Wm. Sorelle) 12 Episodes .....1 D

JAXON COMEDIES

Breaking In .....1 C
Blundering Boobs .....1 C
Disappointed Love .....1 C
He's In Again.....1 C
How It Worked.....1 C
Their Model Careers.....1 C
His Fishy Footsteps.....1 C
Out and In (Finn & Haddie).....1 C
The Inspector's Wife.....1 C
In Wrong (Finn & Haddie).....1 C
Anybody's Money .....1 C
Her Fatal Shot (Finn & Haddie).....1 C
Marooned .....1 C
Sherman Was Right.....1 C
What Will Happen Next?.....1 C
Which Was Lucky?.....1 C

JUDGE BROWN STORIES

Bud's Recruit .....2 C-D
Chocolate of the Gang.....2 C-D
The Lost Lie.....2 C-D
Tad's Swimming Hole.....2 C-D
Marrying Off Dad.....2 C-D
The Preacher's Son.....2 C-D
Thief or Angel.....2 C-D
The Accusing Toe.....2 C-D

SPARKLE COMEDIES

Monkey-Maid-Man .....1 C
On the Love Line.....1 C
The Detective .....1 C
Smashing the Plot.....1 C
After the Matinee.....1 C
Double Cross .....1 C
The Best of a Bad Bargain.....1 C

THREE C COMEDIES

Stealing a Sweetheart (Lou Marks, Pearl Shepard, Oom Paul).....1 C
A Hash House Romance (Lou Marks, Pearl Shepard, Oom Paul).....1 C
The Hod Carrier's Million (Claude Cooper, Virginia Tracy Clark, Kenneth Clarendon) .....1 C

HANOVER FILM COMPANY

Camille (Helen Hesperia).....6 D
The Marvelous Maciste.....6 D

PHYSICAL CULTURE PHOTO PLAYS CO.

Physical Culture Magazine (Issued Monthly) .....1 Edc.

PIEDMONT PICTURES CORPORATION
(SELBURN COMEDIES)

Hubby's Holiday.....2 C
Too Much Elephant.....1 C
Wedding Bells and Lunatics.....1 C
His College Proxy.....1 C

King Bee Comedies

Nov. 1. The Candy Kid.....2 reels
Nov. 15. The Hobo .....2 reels
Dec. 1. The Pest .....2 reels
Dec. 15. The Bandmaster .....2 reels
Jan. 1. The Slave .....2 reels
Jan. 15. The Stranger .....2 reels
Feb. 1. His Day Out.....2 reels
Feb. 15. The Rogue .....2 reels

SELIG-HOYT COMEDIES

Aug. 6. A Dog in the Manger.....2 C
Aug. 20. A Trip to Chinatown.....2 C
Sept. 3. A Midnight Bell.....2 C
Sept. 17. A Contented Woman.....2 C

George Kleine System

MONTGOMERY FLAGG'S COMEDIES
"GIRLS YOU KNOW"

Jan. 2. The Screen Fan.....1 C
Jan. 16. The Bride .....1 C
Jan. 30. The Superstitious Girl.....1 C
Feb. 13. The Artist's Model.....1 C
Feb. 27. The Matinee Girl.....1 C
Mar. 13. The Spoiled Girl.....1 C

Metro Pictures Corporation

METRO-DREW COMEDIES

Jan. 14. Why Henry Left Home.....1 C
Jan. 21. Their First Love.....1 C
Jan. 28. Under the Influence.....1 C
Feb. 4. Help Wanted.....1 C
Feb. 11. The Bright Lights Dimmed.....1 C
Feb. 18. After Henry .....1 C
Feb. 25. His Generosity .....1 C
Mar. 4. Before and After Taking.....1 C
Mar. 11. His Strength of Mind.....1 C

Mutual Film Corporation

STRAND (BILLIE RHODES)

Jan. 15. Burglars .....1 reel
Jan. 22. Their Little Kid.....1 reel
Jan. 29. Somebody's Widow.....1 reel
Feb. 5. Her Friend Brown.....1 reel
Feb. 12. Three Times and Out.....1 reel
Feb. 19. Miss Cinderella .....1 reel
Feb. 26. Up in the Air.....1 reel

Mutual Weekly Issued Every Monday

Serials

Dec. 3. The Lost Express, No. 12 (Daring Death) .....
Dec. 10. The Lost Express, No. 13 (The Escape) .....2 D
Dec. 17. The Lost Express, No. 14 (Unmasked) .....2 D
Dec. 24. The Lost Express, No. 15 (The Return of the Lost Express).....2 D

MUTUAL-CHAPLINS

Oct. 29. The Adventurer.....2 C

Paramount Pictures Corporation

KLEVER KOMEDIES (Victor Moore).

Jan. 14. Meatless Days and Sleepless Nights.1 C
Jan. 20. Out West .....2 reels
Jan. 28. He Got His.....1 C
Feb. 3. Watch Your Neighbor.....2 C
Feb. 10. Sheriff Nell's Tussle.....2 C

BLACK DIAMOND COMEDIES

Oct. 15. Nearly a Baker.....1 C
Nov. 12. A Society Scrimmage.....1 C

ARBUCKLE COMEDIES

Dec. 10. A Country Hero.....1 C
Dec. 20. Out West .....2 C

BURTON HOLMES TRAVEL PICTURES

Dec. 3. Osaka to Nagasaki.....1 Trav.
Dec. 10. Canning Time in California.....1 Trav.
Dec. 17. In Glacier Park.....1 Trav.
Dec. 24. Going to the Sun.....1 Trav.
Dec. 31. On the Farm Where the Food Comes From.....1 Trav.
Jan. 7. Sydney, the Antipodean Metropolis.1 reel
Jan. 14. A Trip to the Jenolan Caves of Australia .....1 reel
Jan. 21 Melbourne, the Magnificent.....1 reel
Jan. 28. 'Round About Melbourne.....1 reel
Feb. 4. Adelaide, Capital of South Australia .....1 reel

WHO IS NUMBER ONE? (Serial)

Jan. 7. Episode 11. The Rail Raiders.....2 D
Jan. 14. Episode 12. The Show Down.....2 D
Jan. 21. Episode 13. Cornered .....2 D
Jan. 28. Episode 14. No Surrender .....2 D
Feb. 4. Episode 15. The Round-Up.....2 D

MACK SENNETT COMEDIES

Jan. 13. The Kitchen Lady.....2 C
Jan. 27. His Hidden Purpose.....2 C

Pathe Exchange, Inc.

Sunday, February 24, 1918

The Hidden Hand, No. 14 (The Unmasking) Pathe .....2 D
The Price of Folly, No. 6 (In Poverty's Power) Balboa.....2 D
Argus Pictorial No. 8 (Educ.) Argus.....1 reel
A One Night Stand (Toto, Clarine Seymour, Bud Jamison) Rolin.....2 C
Beat It (Harold Lloyd, Bebe Daniels, Harry Pollard) Rolin.....1 C
Around Central Auvergne, France (Col.) and Clermont-Ferrand (Col.) Pathe Trav. .....Split reel
Katzenjammer Kids "Burglars" (Cart) and "Appleblossom Land" (Educ.) International .....Split reel

Wednesday, February 27, 1918

Hearst-Pathe News, No. 18.....1 top

Saturday, March 2, 1918

Hearst-Pathe News, No. 19.....1 top

Sunday, March 3, 1918

The House of Hate, No. 1 (The Hooded Terror (Pearl White, Antonio Moreno, Paul Clerget, Peggy Shanor) Astra.....2 D
The Hidden Hand, No. 15 (The Girl of the Prophecy) .....2 D
The Price of Folly, No. 7 (The Rebound) Balboa .....2 D
A Gasoline Wedding (Harold Lloyd, Babe Daniels, Harry Pollard) Rolin.....1 C
Our National Parks (Col.) Yellowstone Park; Buxton (Derbyshire, Eng.), Trav. Split reel
International Cartoon and Educational.....

Wednesday, March 6, 1918

Heast-Pathe News, No. 20.....1 top

Saturday, March 9, 1918

Hearst-Pathe News, No. 21.....1 top

Triangle Distributing Corp.

TRIANGLE COMEDIES

Feb. 3. Airing Their Troubles.....1 C
Feb. 3. A Safe Disaster.....1 C
Feb. 10. His Nine Lives.....1 C
Feb. 10. A Game Gambler.....1 C
Feb. 17. Their Undercover Capers.....1 C
Feb. 17. A Full Dress Fizzle.....1 C
Feb. 24. A Coward's Courage.....1 C
Feb. 24. His Nimble Twist.....1 C
Mar. 3. A Discord in A Flat.....1 C
Mar. 3. His Hidden Shame.....1 C
Mar. 10. Wives and Worries.....1 C

Mar. 10. She Didn't Do It.....1 C

KEYSTONE RELEASES

Feb. 3. A Sea Serpent's Desire (Wm. Franey, Dale Fuller, Milt Sims, Maude Wayne).2 C
Feb. 10. Wronged by Mistake (Harry Gribbon, Myrtle Lind, Frank Bond, Dora Rogers, Carolyne Rankin).....2 C
Feb. 17. His Double Life (R. Griffith, Dorothy Hager, Claire Anderson).....2 C
Feb. 24. A Tell-Tale Shirt (Fritz Schave, Peggy Pierce, C. Roberts, Baldy Belmont) .....2 C
Mar. 3. A Lady Killer's Doom (Wm. Franey, Maude Wayne, Dale Fuller, Milt Sims) .....2 C
Mar. 10. Did She Do Wrong? (Harry Gribbon, Claire Anderson, Frank Bond, Dora Rogers) .....2 C

Universal Film Company

Monday, February 25, 1918

NESTOR—Watch Your Watch (Eileen Sedgwick, Ernie Shields).....1 C

Wednesday, February 27, 1918

L-KO—Ambrose, the Lion-Hearted (Mack Swain) .....2 C
UNIVERSAL ANIMATED WEEKLY—Weekly No. 13.

Saturday, March 2, 1918

UNIVERSAL SCREEN MAGAZINE—Issue No. 60.
UNIVERSAL CURRENT EVENTS—Issue No. 42. (Shipping date Feb. 23.)
UNIVERSAL SPECIAL—The Masked Riders (Fourteenth Episode of "The Mystery Ship" Serial).....2 D
UNIVERSAL SPECIAL—Still in the Ring (Fourth Episode of "The Bull's Eye" Serial) .....2 D
SPECIAL—Finley Nature Studies, No. 7, "Rambles with a Naturalist" and "Don't Be a Slacker" (com. cart.).Split reel

Monday. March 4, 1918

NESTOR—Who's Zoo? (Rube Miller, Kathleen O'Connor) .....1 C

Wednesday, March 6, 1918

L-KO—A Flyer in Folly (Hughie Mack, Gale Henry) .....2 C
UNIVERSAL ANIMATED WEEKLY—Weekly No. 14.

Saturday, March 9, 1918

UNIVERSAL SCREEN MAGAZINE—Issue No. 61.
UNIVERSAL CURRENT EVENTS—Issue No. 43. (Shipping date, Mar. 2.)
UNIVERSAL SPECIAL—The House of Trickery (Fifteenth Episode of "The Mystery Ship" Serial).....4 2 D
UNIVERSAL SPECIAL—The Swing of Death (Fifth Episode of "The Bull's Eye" Serial) .....2 D
SPECIAL—Finley Nature Studies, No. 8, "The Indian Fisherman" and "The Grandeur of Switzerland" (Sc.)....Split reel

Vitagraph

BIG V COMEDIES

Feb. 4. Telephones and Troubles.
Feb. 11. Babes and Boobs.
Feb. 18. Courts and Convicts.
Feb. 25. Rooms and Rumors.
Mar. 4. Jumping Jacks and Jail Birds.
Mar. 11. Meddlers and Moonshiners.
Mar. 18. Tramps and Traitors.
Mar. 25. Stripes and Stumbles.

VITAGRAPH COMEDIES

Jan. 7. A Little Ouija Work.
Jan. 14. Seeking An Oversoul.
Jan. 21. A Four-Cornered Triangle.
Jan. 28. Their Anniversary Feast.
Feb. 4. Surprising Husband.
Feb. 11. Coals for the Fire.
Feb. 18. Sweets to the Sour.
Feb. 25. Their Godson.

VENGEANCE AND THE WOMAN (Serial)

Jan. 28. The Lure of Hate (Sixth Episode).
Feb. 4. The Wolf Trap (Seventh Episode).
Feb. 11. The Mountain of Devastation (Eighth Episode).
Feb. 18. Buried Alive (Ninth Episode).
Feb. 25. The Leap for Life (Tenth Episode).
Mar. 4. The Cavern of Terror (Eleventh Episode).
Mar. 11. The Desperate Chance (Twelfth Episode).

Favorite Film Features

Jan. 28. Children of the Feud.....2 D
Jan. 28. Getting Up a Practice.....1 C
Feb. 4. The Pirates .....2 C
Feb. 4. The Wings of a Moth.....1 D
Feb. 11. The Sacrifice of Kathleen.....2 D
Feb. 11. Art for A Heart.....1 C
Feb. 18. The Mischief Maker.....2 D
Feb. 18. Sonny Jim in Search of a Mother..1 C
Feb. 25. Old Reliable.....2 D
Feb. 25. Stenographer Troubles.....1 C
Mar. 4. An Officer and a Gentleman.....2 D
Mar. 4. Unlucky Louis .....1 C

DREW COMEDIES

Mar. 11. Their First Quarrel.
Mar. 18. A Telegraphic Tangle.
Mar. 25. His Wife Knew About It.

RELEASES IN THE INDEPENDENT FIELD

(Continued from page 1322)

Paragon Films

The Whip .....8 reels

Photoplay Magazine

Screen Supplement—One-reel releases, giving intimate interviews of all the stars. (Through independent exchanges).

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Corruption .....6 reels

Public Rights Film Corporation

The Public Be Damned (Charles Richman and Mary Fuller).....5 reels

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The Public Defender.....6 reels
Naked Hands .....5 reels
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Souls Redeemed .....6 reels
Mother Love and the Law.....7 reels
In Treason's Grasp.....5 reels
Should She Obey?.....7 reels

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Beware of Strangers.....7 reels
The Ne'er-Do-Well.....8 reels
The Garden of Allah (Selig).....10 reels
Who Shall Take My Life?.....— reels

Frank J. Seng

Parentage .....7 reels

Sherman Eliot, Inc.

The Crisis .....10 reels

Sherman Pictures Corporation

I Believe .....7 reels
The Land of the Rising Sun

Julius Steger

Redemption .....6 reels

Sterling Pictures Corporation

Peg o' the Sea (Jean Sothern feature)....6 parts
A Mute Appeal (Jean Sothern feature)...5 parts
The Lash of Destiny (Gertrude McCoy feature) .....5 parts
Her Good Name (Jean Sothern feature)..5 parts
Rosie O'Grady (Viola Dana feature).....5 parts
The Cloud (Jean Sothern feature).....5 parts
The God of Little Children (Alma Hanlon feature) .....5 parts
A Mother's Ordeal (Jean Sothern feature) 5 parts
Pride and the Devil (Alma Hanlon feature)6 parts
Miss Deception (Jean Sothern feature)...5 parts
The Law that Failed (Alma Hanlon f'ture)5 parts
Great Bradley Mystery (Alma Hanlon feature) .....5 parts
The Mystic Hour (Alma Hanlon feature).6 parts
When You and I Were Young (Alma Hanlon feature) .....5 parts
The Golden God (Alma Hanlon feature)..5 parts
She Was a Dangerous Girl (Cartoon comedy) .....500 ft.
Zippy the Fireman (Cartoon comedy)....500 ft.
Zippy in a Sanatorium (Cartoon comedy).500 ft.
Zippy Buys a Pet Pup (Cartoon comedy).500 ft.
Slick and Tricky (Cartoon comedy).....500 ft.
Doctor Bunny's Zoo (Cartoon comedy)...500 ft.
The Old Forty-Niner (Cartoon comedy)..500 ft.
Mr. Coon (Cartoon comedy).....500 ft.
Mose Is Cured (Cartoon comedy).....500 ft.
Zippy's Insurance (Cartoon comedy).....500 ft.
Zippy's Pets (Cartoon comedy).....500 ft.
The Unknown (Cartoon comedy).....500 ft.

Moe Streimer

A Daughter of the Don.....10 reels

Submarine Film Corporation

The Submarine Eye.....7 reels

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William S. Hart in "The Bandit and the Preacher" .....5 reels
William S. Hart in "The Hell Hound of Alaska" .....5 reels
Also Series of two-reel W. H. Hart productions.

Wholesome Films Corporation

The Penny Philanthropist (Peggy O'Neil and Ralph Morgan), D..... 5
Cinderella and the Magic Slipper (Special Children's Cast), Juv..... 4
His Awful Downfall (Rex Adams), 1,000 feet, C.
Little Red Riding Hood (Juvenile), 4,000 feet.

World Pictures

Over Here .....5 reels

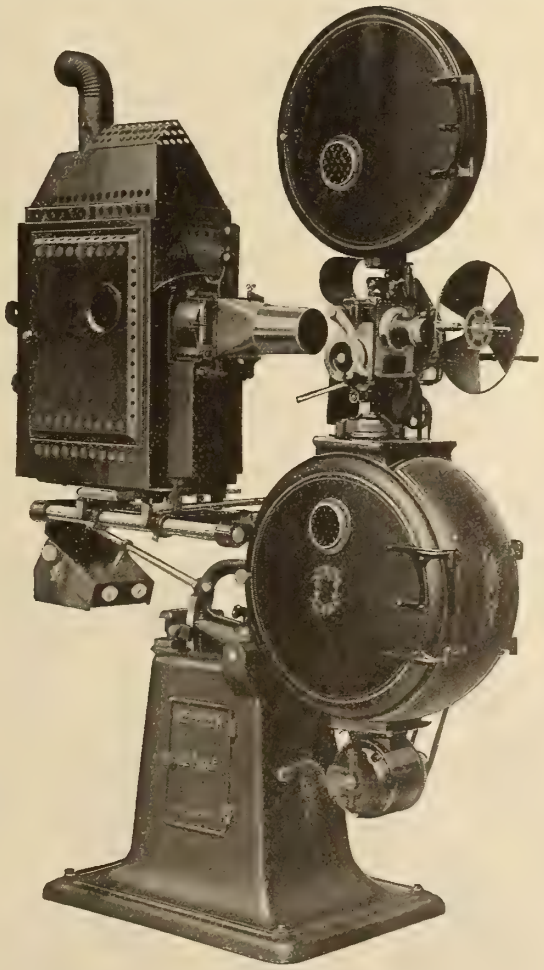
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Accessory News

– SECTION OF MOTION PICTURE NEWS –

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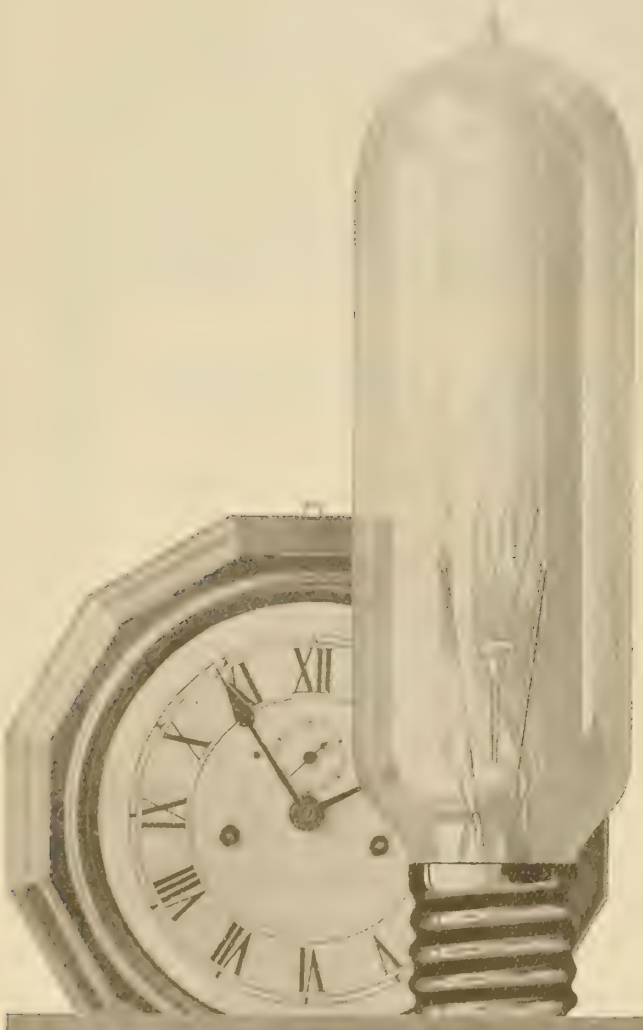
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You know what it means in the booth to have *"no adjustments"* to make—an end to all the fussing and regulating of sputtering carbons! It means an operator with time to watch the film. It means a reasonable booth temperature and other conditions right, so the operator can operate!

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They save TWO-THIRDS of the current. They effect so great an economy that within a few months they entirely repay the cost of rebuilding your apparatus. Exhibitors who want to save trouble—who want to please their audiences with better pictures—or who want to make more net profit—will get in touch at once with their nearest supply house—or Nela Specialties Division, National Lamp Works of General Electric Co., 110 Nela Park, Cleveland, Ohio.



NATIONAL MAZDA

THE WAY TO BETTER LIGHT

Accessory News

SECTION OF MOTION PICTURE NEWS

Devoted to the technical branches of the motion picture industry, containing records of the latest accomplishments in the mechanical and scientific field; projection helps, inventions and suggestions; camera devices analyzed and commented upon; musical cue sheets for important feature pictures; improvements and innovations in the building and furnishing field.

No charge is made in these departments for answering questions of any nature. Correspondence is invited.

E. Kendall Gillett.....*Editor*

Alfred S. Cory.....*Technical Editor*

A Step in the Right Direction

THE NICHOLAS POWER COMPANY announced in last week's issues of the trade papers that, on and after February 15, 1918, the list prices of their various model projectors would be increased.

Motion Picture News wishes to congratulate the Power Company on this step. It is something which we have advocated on every possible occasion. The question is whether the advance is sufficient. It was inevitable—it had to come—but it took courage to be the first to make the break. The peculiar thing is that every time we have talked with a machine manufacturer he has agreed with us, but he seemed afraid to be the first to move.

The price of raw materials has doubled in some instances; the cost of labor has increased from ten per cent up. Yet our machine manufacturers have gone straight ahead on the old basis, showing a continually lessening profit—a limit had to be reached. Others will follow suit—they will have to. For a time other manufacturers may see an increase in sales, but, in the long run, these increases, at best but small, will not prove to be worth while.

One thousand dollars profit on sales is a thousand dollars, whether it represents the sale of ten machines or twenty. The sale of ten machines, however, means a smaller overhead—a smaller manufacturing force—and just that many more purchasers in the field who are still prospects for future sales.

Aside from the manufacturers' point of view, the exhibitors should also be considered. The heart of every theatre is the projection room and all the equipment in it must be of the very best. If overhead and cost of raw materials increase, with the result that the quality of the mechanisms produced become inferior to present standards, merely in order to uphold the net profits to the company, it is not fair to the honest exhibitor.

One of the greatest evils in the theatre end of our industry has been in the sales price of projectors. This is the one commodity which has been purchased with the idea of saving every possible cent, even to cutting the profits of the sales agent down to his cash discount and then demanding time payments.

The method of sales has been such that the fly-by-night exhibitor has been encouraged to the detriment of the honest man—in fact he has counted on the supply dealer and indirectly the machine manufacturer as one of his sure financial supporters. He has known that if he handled things right he could get dealers fighting over his order regardless of credit until some one would come across with an offer which meant no profit plus ruinous time payments, and all on the promise of the exhibitor to buy other supplies through him in future—in itself an empty promise.

Recently we have seen great advancement in distributing methods. All three of the big manufacturers have come out with new sales policies which from reports are working out in fine shape. This is certainly encouraging. It is our hope that the result of these policies will be the stabilizing of prices with sales based upon legitimate sales arguments and above all service, and not as in the past with cut throat competition, on a price basis without anything to back it up.

It is our belief that no manufacturer with a reputation to uphold will reduce the quality of the material put into their machines, nor will allow individual sales agents to again run wild. Also that when the profits on their product have reached a point where something must be done in the interests of better business that they will then take the bull by the horns and increase prices. As we have said above, the one thing produced for our industry which has been kicked from pillar to post, underestimated as to actual value and looked down upon in general, has been the projection machine—the heart of the picture theatre.

E. K. Gillett.

Get Your Release Dates in by Saturday at Latest

Equipment Operating — Projection — Questions Answered

The Regulation of the Rays

John W. Griffiths, Ansonia, Conn., writes:

"With reference to your article on 'The Regulation of the Rays' in the February 9th issue of the Motion Picture News.

"As the author of most of the tables of condenser distances recently published, and as the advocate of a greater distance between condensers and aperture, I feel that the article in question was a criticism of my work, and as such should be open to discussion.

"Speaking frankly, I consider the author of the article in question to be in error in depicting the passage of the condenser beam through the objective lens, as shown in Fig. 1. It may be correct geometrical optics, but it would only apply to the rays from one point of the crater, and the rays from the other points of the crater would more than fill up the deficiency at the aperture plate.

"I think it would greatly facilitate matters if we first obtained a clearer idea of how the condenser beam really passes through the objective lens, and also a clearer idea of the direction of the total rays that go towards making up the condenser beam as a whole. In order to do this let us consider as a separate proposition all the rays that pass from the source (*front surface of the condenser*) and the image of the source (*called the aerial image of the condenser*). From each point of the surface of the source we have a diverging cone of rays, the angular width of the said cone depending upon the size of the crater. These cones [*of rays*] are directed toward the objective lens, through the aperture plate, and if we consider a cone of rays from the center of the source it will arrive at the objective as a rectangle of light somewhat larger than the aperture, and at this position [*between aperture and objective*] it will have a greater width than at any other position in its passage between the source and its image. The action of the lens will overcome the divergence and bring the total rays forming the cone to a focus at the image of the source (*in front of the objective*). It will be seen that this single cone from one point (*or small area*) of the source carries a full film image to the objective, and then reduces the full film image to a point at the image of the source, plainly showing that the film image is reversed at the image of the source. Also, it will be noted that the rays from one point of the source almost fill the lens tube; and a little consideration will show that the same action is taking place between each point of the source and the points of the image of the source, and when any obstruction occurs it is from the marginal points of the source.

"Now to get to the real reason for this letter, namely, what is the effect of increasing the distance between the source and the aperture?

"Let us first consider two marginal points of the source, diametrically opposite each other. They both pass through the aperture in their passage to the lens, and each one is depositing a rectangle of light at the lens. If the distance be short the rectangles of light will be larger than they would with a greater distance between the source and the aperture, and also they would be further apart; therefore, a greater part of them would be lost to the screen through not entering the lens at all, producing unevenness and loss of light. The endeavor of the tables [*of condenser distances*] was to include the whole of the rectangles from all points of the source within the effective diameter of the objective lens, and this is impossible when the condensers are too close to the aperture. Increasing the distance between the source and the aperture reduces the area over which the individual rectangles are deposited and also reduces the divergence of each cone making for greater efficiency and better definition.

"P. S.—There is a great difference between an 'aerial-image' and a virtual image. An aerial-image is a positive and real image when a screen is interposed to receive it; a virtual image is negative and non-existent."

In Reply: Mr. Griffiths can claim a position in the foremost ranks of projectionists because of his conscientious investigations in projector optics. For his painstaking experimental endeavors he has our warmest praise, but in some of his inferences he has departed from a proper consideration of the action of systems of lenses. Mr. Griffiths' deductions are to a considerable extent based upon experiments made with a conventional projector optical system, and photographs of the light ray action through this appartus have been offered in support of his conclusions.

The use of such a crude condenser system as is commonly employed in cine projection prohibits many important points concerning light ray action from being definitely ascertained, and this fact was pointed out in our article, now under discussion, where we said: "The study of projector optics is complicated by the fact that the condenser lens system is uncorrected, and hence its performance is hampered by a severe amount of aberration." We also said: "In view of the extensive aberration of the condenser system, it is difficult, if not impossible, to exactly trace the paths of the rays from the condenser to the aperture or the objective."

Experience, and experiments, confirm these observations of ours, and we consider that the results noticed by Mr. Griffiths when using his experimental projector system, and also some of the photographs of those experiments, are misleading, to say the least, and liable to create a mistaken idea of what constitutes efficient optical action in a motion picture projector.

Mr. Griffiths has also misinterpreted the intended purport of our article, as another quotation from the same will show. We said, in our preliminary remarks: "Some fundamental relationships between objective and condensers can be traced *without consideration of the refracting effects of any of the lenses which comprise the projector optical system.*" Our article stands as published, and Mr. Griffiths' remarks are not to be considered as invalidating any of its statements, but we shall endeavor on the present occasion to convey our meaning to Mr. Griffiths in a clearer manner than appears to have been accomplished by the published article. Our diagram, marked Fig. 1, has been misinterpreted by Mr. Griffiths where he says it does not correctly depict the passage of the condenser beam through the machine aperture, and an examination of our article will show that *we did not, at any place, state that any lines in the diagram depicted the passage of light rays.* As previously mentioned the article was in the nature of a geometrical demonstration, and refraction by the lenses of the projector optical system was altogether ignored. It is correct, as Mr. Griffiths subsequently states, that a rectangular shaped bundle of rays is transmitted through the aperture, but as our article points out, this rectangular bundle of rays passing through the aperture will not be of maximum intensity unless the conditions shown in our Fig. 1 are complied with.

We are utterly at loss to comprehend the revelancy of Mr. Griffiths' allusion to the "rays from *one* point of the crater," for in our article the bright front surface of the forward condenser is considered as the light-source, and Mr. Griffiths knows, as well as we do, that the light proceeding from the forward condenser surface represents rays from every point of the arc crater, but perhaps Mr. Griffiths meant to refer to rays from *one point of the forward condenser surface.*

Let us follow, with Mr. Griffiths, the passage of the light rays from the source (*the front condenser surface*) to its conjugate representation out in front of the objective. We can agree that each point of the condenser surface is sending a small cone of rays to the objective through the machine aperture, and also that each of these small cones of rays which passes through the objective will take part in the formation of the so-called "aerial-image" in front of the objective.

It is true, as Mr. Griffiths subsequently remarks, that the rays from any point of the condenser surface will transmit to the objective a rectangle of light representing the complete aperture, but if he finds the cross-section of this rectangular bundle to be substantially greater than the diagonal of the machine aperture when it has arrived at the rear surface of the objective, then it is a sign that his light-source, or condenser, is at an excessive distance from the aperture. It was shown by our previous article that when the condensers are at an excessive distance from the machine aperture the entire available extent of the light-source is not utilized in illuminating the image to be projected, but when the condensers are at a suitable distance, and we have a converging beam falling upon the aperture, we will secure the most intense

illumination possible from an arc and condensers, and we only require to have the cross-section of this convergent beam large enough to cover the aperture with a comfortable margin all around.

We return to Mr. Griffiths' description of the passage of the rays (*from condensers and aperture*) through the objective, and we agree that these rays will be converged by the objective to form an image of the light source (*surface of front condenser*) some distance in front of the objective. Mr. Griffiths, however, entirely ignores the fact that the machine aperture is the "aperture stop" of the entire projector optical system. In the case of a converging condenser beam, substantially equal in intensity throughout and slightly larger than the diagonal of the aperture, the aperture (*being the smallest stop in the system*) will intercept the edges of the circular condenser beam, and the image of the source formed in front of the objective should be rectangular in shape. As a matter of fact, the image of the source formed ahead of the objective is a rectangle when the condensers are close enough to the aperture to furnish limiting illumination, and the formation of a circular source-image ahead of the lens is *prima facie* evidence that the source is too far removed from the aperture, and that a convergent beam of sufficient cross-section to properly cover the aperture is not being supplied by the condensers.

When Mr. Griffiths, in describing the manner in which the source-image ahead of the objective is formed, says that each single cone of rays from a point of the source carries a full film image to the objective "*and then reduces the full film image to a point at the image of the source*" he falls into grave error indeed. It is wise, when considering the action of the projection objective, to divorce it from the condensers entirely, and to start at the aperture, which, of course, is the object projected. No matter whether the object (*aperture or film picture*) is illuminated by diverging or by converging light, each point of the object will be reproduced by the lens as a corresponding point in the image, but it is palpably wrong for any one to state that the complete object (*either aperture or film picture*) is reduced to a point in the image by the action of the lens.

Mr. Griffiths states that obstructions in the path of the rays occur from the marginal points of the source, and as our previous article, and figure show, when one places the condensers too far from the aperture he does the same as if he cut off with a stop a portion of his light source (*or condenser surface*). We might state here that in our experimental work, and in our previous article, we assume that the customary metal cone does not intercept any rays proceeding from the front surface of the condenser system, and it is then apparent, as we have repeatedly pointed out, that the machine aperture is the determining factor in regulating the cross-section of the image-bearing bundle of rays which traverses the objective. This is a point of importance, because the aperture is of substantially the same dimensions on all projecting machines, and makers of lenses are well aware that in the case of focal lengths under six inches an objective does not require an effective aperture much in excess of the diagonal of the machine aperture.

Mr. Griffiths' further statement that the bundle of rays proceeding from the aperture to the objective will be of greater angular width in the case of a short source distance than in the case of a long source distance is a point in favor of the nearer condenser position, rather than otherwise, because the greater the angular width of the *effective* portion of the condenser beam, the greater is the illumination from a light source and condenser system of given brightness and dimensions. It was clearly shown by our previous article that excessive source distance reduces the effective angular width of the condenser beam, and this is the effect which Mr. Griffiths has in mind when he says: "Increasing the distance between the source and the aperture reduces the area over which the individual rectangles are deposited, and also reduces the divergence of each cone, making for better efficiency and better definition." We must object to Mr. Griffiths' claim of *better efficiency* with this arrangement, however, as our earlier article abundantly proves that excessive source distance results in a *very inefficient* utilization of the available light-source. We would also recommend that Mr. Griffiths abandon his conception of a number of separate rectangles of light proceeding from the machine aperture to the objective, because all of these rectangles overlie one another and proceed to the objective as a single beam of rectangular section, and in considering the illumination transmitted to the objective we have always to consider the totality of rays in the beam which can pass through the machine aperture. When a converging beam is considered, the beam is, in effect, parallel between the machine aperture and the objective, because its margins have been trimmed off by the edges of the aperture, and unless the objective is of very long focus the bundle will enter the objective without sensible loss at the sides of the objective, although in the case of extremely long focus objectives this rectangular bundle commences to diverge and then, of course, larger lenses are required to collect the light.

It might appear from the foregoing that we are widely at variance with Mr. Griffiths' views concerning the action of the projector optical system, and that we are unwilling to place a proper value upon his deductions. Such, however, is not the case, for, as a matter of fact, we believe that many of the things stated by Mr. Griffiths are in accordance with the observed action of the light rays when the source is at a great distance from the aperture.

The fundamental difference between Mr. Griffiths' contentions and our own is merely that Mr. Griffiths bases his remarks on the study of a condenser beam which is generally diverging when it reaches the aperture, while our recommendations are principally confined to the case of true collimation, or, in other words, the illumination of the object (*or aperture*) by a converging or at least a parallel beam of light. It is the result of experience that a greater extent of the effective aperture of the condenser system can be utilized when the source is at a moderate distance from the aperture (*the proper distance is ascertained as shown in our previous article*), and it is also readily apparent (*from our previous published diagram*) that the light source is not efficiently used when the condensers are at an excessive distance from the aperture. Under the circumstances we are obliged to declare ourselves in favor of the arrangement which represents the most efficient utilization of the light source, but we do not wish to be considered as depreciating the value of Mr. Griffiths' experimental endeavors. We compliment him upon his initiative in carrying out extensive experimental investigations, and upon his diligence in reducing the results to numerical data, because we know that Mr. Griffiths has done this purely from the love of experimenting, and with no desire for publicity or monetary gain. It would be our pleasure to assist or co-operate with Mr. Griffiths, and we can assure him, on behalf of our readers, that his further communications will be welcome at all times.

With regard to Mr. Griffiths' postscript, concerning the term "aerial-image," we favor the abolition of this term because it has no established meaning in optical literature or terminology, and when it is used it is most always used to indicate a *virtual image*. A *real image* (*such as that of the light-source formed ahead of the objective*) is a real image even if it does exist in air, because it can always be received upon a screen, so we think it advisable to refer to a real image as such, or, for brevity, to refer to it as just an image.

Seattle Supply House Gives De Luxe Motiograph a Novel Introduction

UPON the arrival of the first De Luxe model Motiograph shipped to the state of Washington, the Theatre Supply Co. of 2006 Third avenue, Seattle, proceeded to introduce this ornate and serviceable projector to their customers by sending out embossed invitations of which the following is a *fac-simile.*

So that you may know

I HAVE JUST ARRIVED AND OFFER MYSELF FOR YOUR APPROVAL AND THEREFORE EXTEND TO YOU AND YOUR FRIENDS A CORDIAL INVITATION TO CALL AND INSPECT THE WONDERFUL OPPORTUNITIES THAT I OFFER.

IT IS SAID, AND I DARE SAY IT IS TRUE THAT I AM POSITIVELY THE LAST WORD IN MOTION PICTURE PROJECTING

SEEING IS BELIEVING. SO KINDLY CALL AT YOUR EARLIEST CONVENIENCE

1918 DE LUXE MOTIOGRAPH

AT THEATRE SUPPLY CO

2006 THIRD AVENUE SEATTLE, WASH

This attractive card proved very beneficial to the Theatre Supply Co., who are the Motiograph dealers in that territory, and they report that a large number of people have been calling at their showrooms every day since the invitations were mailed.

Has Trouble With Motor Drive

M. Swaringen, Petersburg, Va., *writes:* "I take pleasure in writing you for a little comment on the following apparatus, for which I will thank you in advance, though not knowing whether you will give me the desired 'light.' Will you please pass it along in the Projection Department and see what other operators have to say.

"It is in reference to the New Style Power motor drive. Although it is not new, it is the latest style, or the latest I have used. I use two Power motor-driven machines, one with the old style and one with the new style motor drive. I find that I have considerable trouble with the new style, which in my opinion is designed wrong, or which after only a short use will give trouble. The old style motor drive which I am using is giving absolute satisfaction, and I can't understand why the change was made.

"In the old model the large friction disc was on the motor shaft and revolved therewith, driving the other friction disc which supplied power to the mechanism, and in the new model this arrangement was reversed, the large friction drive being on the countershaft which carries the belt pulley driving the mechanism, and the leather disc wheel on the motor shaft, the same being stationary, while the friction disc is movable, etc. The N. Power Co. says that their objection against the old model, or rather one of the imperfections which developed through use, lay in the tendency to vibration, which operated to loosen up joints on the stand. Beg to state that I ran one of the old models for two years and it did not either loosen any of the joints, nor did it require any repairs, and very little attention. They claim that the new model does away with this tendency.

"You will notice from the illustrations of their new model the thing with which I am having my trouble.

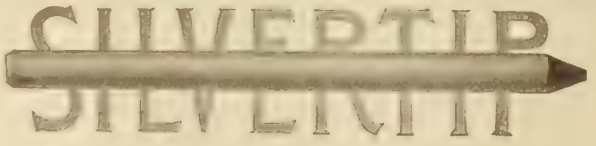
"I double my reels each day and performance; in other words my reels average 30 minutes each, which with Power's old style take-up attachment, naturally requires the take-up belt to be pretty tight in order to take up 2,000 feet with the heavy 14 in. reels. This of course causes the machine to pull heavier, and this also causes the belt from motor attachment to the friction driving pulley below to be very tight, which will very soon cause too much vibration with the new model motor drive, and as soon as the friction shaft and one or two other small points begin to wear, this will cause the friction disc to give and pull from its regular course, which lessens the connections at that point, and then you get poor results, viz., loss of speed and vibration. I didn't feel justified in asking the manager to buy these several new parts, and my own remedy to stop this annoyance was the following, which worked like a clock. I put a large hook screw further into the floor, which then pulls the disc back in proper position.

"The old style motor on my other machine is still running like a clock after over two years' use."

Comment: With regard to the respective merits of the old and the new styles of Power motor drive, we certainly agree with the Power Co.'s contention that the present model is an improvement over the earlier one, although we have found them both satisfactory in operation.

All friction drives seem to be somewhat liable to vibration, and the duty imposed upon such an appliance is very heavy when 2,000 foot reels of film are used continuously. For this reason the motor drive and speed controlling device needs careful attention, and even though properly lubricated and kept in adjustment there will inevitably be some wear in the course of time. It is undoubtedly some slight wearing of the speed controlling parts which has caused the correspondent's trouble, and without a knowledge of the exact places where this wear has occurred we could hardly advise how to compensate for the same, but we suggest that if the correspondent makes a close investigation, taking the apparatus apart if necessary, he will speedily discover whether any parts need renewing. If it is found that new parts are required, there should be no delay in purchasing and installing the same, because no device can be expected to work in an entirely satisfactory manner unless it is in perfectly sound mechanical condition.

From his letter it appears that the correspondent has remedied his own trouble after a fashion similar to rendering "first aid to the injured," but if the wear is severe in his speed controlling device we believe, as above stated, that the installation of new parts is the proper remedy. Other operators who have had similar trouble are, however, invited to send in their methods of surmounting the same for the benefit of the present correspondent.



MOTION PICTURE CARBONS

FOR DIRECT CURRENT

Banish Flicker and Insure Satisfactory Projection

The light of high intrinsic brilliancy given by Silvertips is ideal for the projection of the modern photo-play films. The use of these films demands a steady, intense, even white light to bring out correctly the details of the picture. You cannot find a light source using direct current that will meet the requirements more exactly than the light given by the National-Silvertip combination.

These carbons have been tested and tried so that today Silvertips and satisfactory projection mean the same thing. Exhibitors the country over know that this new carbon has answered every demand—they know that Silvertips have made perfect direct current projection a reality.

FOR ALTERNATING CURRENT PROJECTION

The White A. C. Special Carbons are as popular with operators using alternating current as the Silvertips are with operators using direct current

THEY, TOO, ARE STANDARD IN THEIR FIELD

Send today for our folders describing these carbons

NATIONAL CARBON COMPANY, INC. CLEVELAND, OHIO

Operators' Inquiries

C. W. CORSTARPHER, Lead, S. D., "What is a good gear compound to use on the Powers machines?"

REPLY: The Powers Company supplies a gear preparation which has their endorsement, and they will be pleased to advise you as to its price if you will write them. Powdered graphite worked up with vaseline into the form of a paste has proven a satisfactory gear lubricant for all makes of machines.

R. V. WRIGHT, Morris, Ill., "What is the cause of the picture jumping up and down after the tension springs have been adjusted?"

REPLY: Without a description of the character of the jump in the picture it is difficult to state the cause with certainty, but it can be stated that increasing the tension of the springs on the gate is in no case a remedy for a jumping picture.

Assuming that the machine is rigidly anchored to the floor of the operating-room, and that there is no vibration of the floor itself, the following causes of a jumping picture suggest themselves: (a) worn intermittent movement, or worn intermittent sprocket, (b) improperly adjusted intermittent, (c) movement or sprocket bent out of true. Remedies are, (a) if the movement is not too severely worn it may be made to run steady by careful, accurate adjustment. If the teeth of the intermittent sprocket are badly worn, i. e., hooked or "undercut," the sprocket should be renewed forthwith, and the same applies to the movement if it is so extensively worn that accurate adjustment will not eliminate lost motion. (b) If the intermittent is improperly adjusted this condition should be rectified at once. Improper adjustment of the intermittent is commonly of two varieties, (1) lost motion not sufficiently taken up, (2) cam and sprocket spindles not parallel, i. e., one or both spindles running out of true. The lost motion should be taken up by means of the eccentric bushings, so that there is just a hair's breadth of play between cam and star; lack of parallelism between cam shaft and star shaft is also generally removed by manipulation of the eccentric bushings on the latter, but in the case of wear in the cam shaft bearings, considerable overhauling of the mechanism may be required. In some present-day machines there is only one eccentric bushing, in which case the star shaft and cam shaft cannot depart from parallelism with one another except in case they become bent. (c) When parts of the intermittent movement, or the intermittent sprocket, are bent, it is, in most all instances, advisable to install new parts.

Lastly, the pressure applied to the film at the aperture by the tension springs, is intended to counteract the momentum of the intermittent sprocket when it comes suddenly to rest (16 times per second) to expose the pictures. The amount of spring tension necessary to accomplish this is very slight, in the case of normal projecting speed, but must be increased, of course, in the case of high speed projection. No amount of spring tension will render steady the operation of an unsteady intermittent movement, and an excessive tension on the film at the aperture, merly causes injury to the film and unduly rapid wearing of the intermittent movement.

A. C. COOPER, Jonesboro, Ark.: Mention some ways of removing the blue spot in the center of the picture. How is the distance from aperture to condensers determined?

REPLY: As appears to have been inferred in advance by the correspondent, a blue spot in the center of the screen is generally removed by alteration of the distance between condensers and aperture. We cannot prescribe with actitude in the present instance, because the necessary data are lacking. If, for instance, A. C. is used the blue spot in the center of the screen might be removed by an alteration in the setting of the carbons. The distance between condensers and aperture is determined by observation of what produces the best screen results in conjunction with the exercise of common sense, but if the requirements mentioned in our recent article (The Regulation of the Rays) are not fulfilled the light source will not be efficiently utilized.

E. G. CORNWELL, Mansfield Pa.: We are having trouble breaking condensers in our Powers 6 B machine. In order to get a spot we have to run the carbons up very close to the condenser lens, and it seems there ought to be some way to get the focus with the carbons back from the lens. We have a Hertner Transverter and use about 35-40 amperes at the arc. Have been using 6½-inch back and 7½-inch front condensers. Would you advise the use of a Preddy condenser mount?

REPLY: If the conditions are as stated (that a spot is not secured unless the arc is very close to the condensers) it is a sign that the condensers are of shorter focal length than is supposed, or that the lamphouse is too far from the machine aperture. By advancing the position of the lamphouse a good spot should be secured with the arc about 3 to 3½ inches from the rear condenser, which is the usual distance with the 6½-7½ combination. If condensers continue to break it is a sign that draughts of air are reaching the condensers when they are hot, or that the condensers are held too tightly in their mounts. It might be found that by bending out the edges of the metal sheaths which carry the condensers on the Powers lamphouse your breakage would cease. Condensers should always be so mounted that they are a loose fit in the holders, and will rattle slightly when the condenser mount is shaken. The Preddy condenser mount is a first-rate article.

R. L. SMITH, Lynden, Wash.: I have a Powers No. 6 and the large idler gear is loose. I have tightened the set collar on the spindle, but I find it has worn in the machine. I have put a brass bushing in it, but this does not do much good. What would you do in a case of this kind?

REPLY: It is hard for us to say what we would do without actually seeing the machine in question. Possibly we would send the machine to the junk heap. The condition described indicates badly worn bearings, which, however, could probably be brushed so as to give the machine a further lease of operative life. It is clearly a mistake to bush the bearings with brass, because brass wears away very rapidly. A repair shop which understands motion picture projecting mechanisms could rebush the worn bearings with phosphor-bronze or steel—preferably the former—and this should prove durable in service. It is false economy, however, to spend much money in repairing a decrepit projecting mechanism; the best remedy is to secure a new one.

R. S. MIX, Williamsport, Pa.: How far should a 6½-inch and a 7½-inch condenser be spaced apart?

REPLY: When a condenser combination for use in motion picture projection consists of two plano-convex lenses, these should be mounted with their convex faces inward (or facing), and there should be a very slight space between the apices of the convex surfaces. Separating the components increases the E. F. of the combination, which is generally not desirable in ordinary practice, so the correct procedure is to mount the lenses close together, leaving only sufficient space (one-eighth inch) between them to prevent their touching when expanded by the heat of the arc.

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The Camera

The Douglass Process of Color Cinematography

THE most recent addition to the list of natural-color cinematographic processes which has reached the stage of public demonstration is the Douglass color process, which comes as the result of several years' experimental work on the part of Leon F. Douglass of San Rafael, Cal.

The Douglass colorfilms are produced by the Douglass Natural Color Film Co., Ltd., of San Rafael, and were brought to New York for demonstrational exhibition by Thomas P. Boyd, general manager of the company.

That Mr. Douglass was working on a motion picture color process has long been known, and we set forth some notes upon his methods in the Camera Department eight months ago.[1] Although the outline of the Douglass process, as sketched in our early article, was based entirely upon supposition, events have proven that our conjectures were well founded, and that our description represents with exactitude the manner in which Mr. Douglass' ideas are carried out in practice.

As a newcomer to most of our readers, Mr. Douglass requires some words of introduction, which we supply by stating that he is an inventor by vocation, and has had a large share in perfecting the tonal rendition of the talking machine—his best work along this line being embodied in the Victrola. Thus it is apparent that Mr. Douglass is a practical man whose inventions are of recognized commercial worth.

Some years ago Mr. Douglass conceived the desirability of natural-color photography as an adjunct to the motion picture, and this has claimed his attention for a considerable period. In line with the best modern ideas on the subject, Mr. Douglass' efforts have been directed toward applying natural-color photography to motion pictures in a practical manner, such as would not require any alteration in the conventional methods of cine projection and could be effected with an ordinary projecting machine requiring no special attachments. Mr. Douglass has advised us in a private communication that he could have introduced natural-color motion pictures years ago, but the method he then had in mind involved the use of a special attachment on the projecting machine, so he withheld the proposition and has now come forward with the process and results which we shall proceed to describe and comment upon.

The manner in which the Douglass colorfilms that have just been demonstrated were produced is quite extensively described in our earlier article (*loc. cit.*), so a very brief outline of the method will suffice on the present occasion.

Panchromatic film is exposed in a cine-camera of conventional type, which is, however, provided with a pair of color-filters of red-orange and blue-green color, respectively. These filters may be in the form of a rotating disc (*as in the Kinemacolor camera*), or may be of any other form which is found convenient and adaptable to the customary motion picture camera.

After the color-selection negatives, thus produced, have been developed, fixed and dried, positive prints are made therefrom on ordinary positive stock by the well-known method. The result is a black-and-white positive print, the images of which alternately represent the redness and the greenness of the subjects photographed. The present Douglass colorfilms are projected by the additive method, which, it will be recalled, requires that the film pictures representing the redness of the subjects photographed must be projected by red light, and that the green-sensation images must be projected by green light. As the method is an alternating, or successive, method, the pairs of red-and-green-sensation pictures are superimposed in the eye by persistence of vision, which requires the pictures to be projected and photographed at not less than double the customary speed for black and white subjects. Mr. Douglass has advised us, however, that his taking and projecting speed is 24 images per second, instead of 32; a rate which is lower than we think can be competently employed with most successive processes.

In order to make his process simple and readily capable of introduction into all motion picture theatres, without necessitating the use of a special machine or any attachments, Mr. Douglass applies his projecting-filters directly to the film strip itself in the following manner: Each red-sensation image on the black-and-white positive film strip is covered with a layer, or coating, of transparent red dye, and each green-sensation image is covered with a transparent layer of green dye. Each separate image, or picture, on the positive film thus carries its own color-filter of proper hue, and a length of such film presents to the eye the appearance of a series of alternating patches of red and green color, corresponding to the alternating red-and-green-sensation pictures on the strip. When such a film is projected on an ordinary projector, at the rate of from 32 to 40 images per second, a representation in colors of the objects photographed is revealed to the spectator, and the closeness with which the projected results approximate the coloration of the original subject will be governed by the extent to which the physical and physiological requirements of color photography have been complied with. From this outline of Mr. Douglass' present method it will be seen that his procedure is substantially identical with the method which has been demonstrated and utilized by Prizma, Inc.,[2] and as the method has been experimented with, and described, on various occasions during the past three years, it appears that it cannot be specifically claimed as the invention of any one particular worker.

As Mr. Douglass' present methods will be well understood from the foregoing description, and a study of the accompanying references, it only remains to record our impressions of the demonstrational exhibition. An exhibition of motion pictures in colors is always of profound interest to the student of cinematography, and the contrast between black-and-white pictures and pictures recorded by color photography is so overwhelmingly in favor of the latter method, that the faults of a colorfilm exhibition are always outweighed by its virtues. We were quite prophetic in our article of July, 1917, when we said "it must be considered that up to the present the Golden State has not witnessed the results of numerous other workers wherewith comparisons might be made."

We feel that it has been Mr. Douglass' misfortune that he has not been able to study the work and progress of other colorfilm makers, most of whom are located in the East, because the exhibition of Douglass color pictures did not reveal as finished a technique as is embodied in other methods demonstrated in the last three years, and we can state from observation that the Douglass colorfilms do not realize the complete possibilities of the method by which they are produced. This is by no means a discouraging indictment of Mr. Douglass' endeavors, as we know that up until very recently his color experiments have been in the nature of personal recreation. However, the more recently photographed scenes in the Douglass exhibition show a consistent improvement, and there is no doubt that Mr. Douglass is now on the way toward a complete conquest of the technical details involved in his methods.

The Douglass exhibition comprised a wide variety of scenes, such as are usually employed to indicate the scope of a color process, among which may be mentioned: views in Yosemite Park and the Yellowstone, a life-portrayal of Millet's painting, "The Angelus"; a forest-fire, many attractive views of California womanhood, the residence of the inventor, his charming wife and children, and some ne'er-to-be-forgotten scenes of sunny California's daughters in bathing costumes. We must not neglect to state that "Old Glory," the standby of vaudevillians and colorfilm makers alike, was prominently featured in the scheme of things.

The dominating feature of the Douglass exhibition was the brilliancy of the colors, which have not been equalled in saturation since the days of Kinemacolor. The hues of the projecting-filters appear to be not standardized as yet, as a variation in the positive

[1] "California Inventor Demonstrates Color Process." Camera Dept. July 7, 1917, pp. 140-141.

[2] "Prizma's Latest Color Pictures." Camera Dept. Jan. 12, 1918, pp. 310.

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synthesis was apparent at various stages of the exhibition. As near as could be judged from observation of the projected results, the projecting colors used by Mr. Douglass are: a bright scarlet and an almost pure green. This constitutes some deviation from what theory would seem to require as the positive synthesis for a two-color process; Mr. Douglass' red filter is about right, but a more bluish green projecting filter is required as its complementary. It is an absolute requirement that the projecting filters (*for a two-color additive process*) be exactly, or very nearly, complementary to each other in hue, because this is the condition for the reproduction of whites as whites in the projected pictures. Inasmuch as Mr. Douglass' filter combination is quite far from being a complementary pair, good sensation-whites were lacking in most of the scenes—the whites appearing greenish yellow or green in the majority of instances. The more recently photographed scenes showed large improvement in this respect, however, and Mr. Douglass has very probably mastered, by now, the problem of securing a good neutral white.

An important consideration in a successive (*additive*) process of color cinematography is the speed at which the pictures are projected, and in common with other workers along the same line Mr. Douglass has endeavored to decrease the rate of projection, as this appears to be desirable from both the practical and the commercial standpoint. Unfortunately, the reduction of the projecting speed below the theoretical 32 pictures per second is not compatible with freedom from pulsation in the bright filter colors, and when the projecting speed falls below 32 per second the reds and greens of the screen picture exhibit a fluttering appearance which is in direct proportion to the brightness of the screen illumination and the saturation of the projecting colors. We have insisted on numerous occasions that a high projecting speed is required with the method now under consideration, and it appears that the only way in which the speed may be lessened without introducing pulsation into the screen colors is by the use of a shutter so geared and so divided as to expose the red and the green images for different periods of time, as theoretically dictated, for instance, by the data of Broca and Sulzer.[3]

As previously stated, Mr. Douglass specifies his projecting rate as 24 images per second, and it follows that his pictures are photographed at substantially the same rate, in order to portray motion correctly. Experience shows that this is rather too slow a taking rate if the red-and-green-sensation images *are photographed successively,* because the blurring of objects moving rapidly, or at unfavorable angles with respect to the camera objective, will result in severe color fringing in the projected results.

In the case of moving objects Mr. Douglass' pictures showed the severest color fringing which has been seen since the days of Kinemacolor, but a recently issued patent would appear to indicate that he has in view the positive abolition of color-fringing. We must reiterate, however, that so long as Mr. Douglass practices the method which we now have under consideration, a much higher projecting rate than 24 per second will be required to free the bright colors from pulsation, and this is particularly important, because of the vivid hue of his projecting filters.

Some further points which require consideration are related to the purely photographic side of color photography and these are: (*a*) the quality of the black-and-white positive print and (*b*) the precautions which must be observed in exposing the negatives. All color processes require a soft quality of positive print, of very full gradation, but lacking the dense snappy blacks which are esteemed in an ordinary cine positive.

The importance of this requirement has not been fully appraised by Mr. Douglass up to the present, if his demonstrational pictures are a criterion, for a great many of the scenes were of too contrasty a quality to reveal the utmost in color and shade interpretation which the method can accomplish. Some other scenes could not be faithfully portrayed on the screen on account of incorrect exposure in the original negative, and it may not be altogether beside the question for us to dwell briefly upon the question of exposure in color photography.

All color photographers are aware that the latitude in exposure is very much less in color photography than in ordinary photography, so that whereas a very good black-and-white print can often be secured from a severely over or under exposed negative, the result of such conditions in color photography is a diluted color rendition or an oversaturated reproduction, respectively. This applies to both additive and subtractive color processes, but as we

[3] Broca and Sulzer's paper appeared in the Comptes Rendus, but a resume in English will be found in P. G. Nutting's "Outlines of Applied Optics."

are here describing an additive method we will attempt to show how an incorrect exposure will influence the positive result. The film images in an additive color photograph are stencils which let through, at any point of the image, an amount of light of their corresponding color which must be as nearly as possible identical with the amount of light of that color which radiated from the corresponding point of the object photographed. It is thus apparent, from sensitometric principles, that proportionality must exist beween the density at any part of a photographic color-sensation image, and the light intensity possessed by the corresponding part of the object at the instant when the photograph was taken, and it must also be apparent that if such proportionality (*or a very close approximation thereto*) does not exist, the reproduction of fine gradations or tonal differences will be lacking in the completed color positives. Fortunately, exposure can be mastered very readily by Mr. Douglass' photographic staff, and we have only dwelt upon this point because it is frequently overlooked, in spite of its importance.

In a review of the present character some detailed description of the color effects is in order, and the colors in many of the Douglass scenes were a great delight to us, because we favor bright, vivid colors. The reds and all warm tones in these pictures came out very well, as they seem to in the majority of color processes. As Mr. Douglass has seemingly not standardized the spectral transmissions of his projecting filters, faces were too ruddy on a few occasions, but in some scenes, including human characters, the reproduction of flesh tints was equal to anything previously shown. When pronounced reds were in evidence these were reproduced with purity and clearness, and were only marred by the pulsating effect which was previously mentioned. A reduction in the pulsating effect has been achieved, however, in the scenes most recently made, because Mr. Douglass has learned that it is not wise to photograph subjects which correspond in color to the bright scarlet and green hues of his projecting filters.

In the views of natural scenery, Mr. Douglass' bright green projecting color has come to the fore with unpleasant prominence, and our only observation on this point is that skies and water are not convincing when rendered as a bright emerald green. It will quickly be found by Mr. Douglass, if it has not been already, that his green projecting filter should be rather more blue than green, and it is entirely possible that properly colored positive prints from some of his already existing scenic negatives would show a more faithful color rendition than the ones which we have just witnessed. Mr. Douglass and his photographic staff have attempted with complete success some striking scenes with back-lighting, and have secured the first good effects along this line which we have seen recorded by color cinematography. We refer to some flashes of flimsily (*but colorfully*) draped dancing girls, photographed against the light with a dark background afforded by a shady nook, and Mr. Douglass must be congratulated on the success of this experiment.

When it is considered that the majority of the scenes comprising the demonstrational exhibition were the subjects of the inventor's very earliest experiments, it must be said that the results were of commendable quality, and we were unable to notice any defects of so fundamental a nature that they could not be readily obviated by the application of correct theory or by standardizing the manufacturing procedure.

The principle of Mr. Douglass' process has already been pronounced practicable in some of our previous articles, and there is no doubt but what Dr. Douglass can develop this method to its utmost limits by a careful consideration of the factors we have drawn attention to.

Mr. Douglass has already turned his attention to a different type of color process (*a subtractive process*), which is designed to permit of motion pictures yielding natural-color effects being projected at the standard (*black-and-white*) rate of 16 images per second. When his perfected process is ready Mr. Douglass has promised that the first account of the new method will be presented in the Camera Department of MOTION PICTURE NEWS, and we have no doubt that the modified process will be equal in scientific and artistic interest to the results which have just been shown.

ALFRED S. CORY.

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Music and the Picture

Musical Review of Latest Publications

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2—"I Wish I Had a Sweetheart," by Edwin Dicey. Unquestionably the most beautiful valse movement on the market. Order your copy at once and give the audience a musical treat. (Published by the National Music Co., 339 S. Wabash Ave., Chicago, Ill.)

3—"Liberty Bell, It's Time to Ring Again," by Halsey K. Mohr. Is not a war song, but a tribute in words and music to the emblem that is sacred to every true American heart. (Shapiro-Bernstein Edition.)

4—"Sing Me Love's Lullaby." A delightful number by Theo. Morse. (Published for dancing as a waltz; also obtainable as a concert arrangement for cornet or trombone solo.) (Leo Feist edition.)

5—Compositions of value to the "Motion Picture Musician" obtainable from J. W. Stern, 102 West 38th St., New York City:

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6—"Somewhere in France Is the Lily," the most appealing march ballad ever written, by Jos. E. Howard. (M. Witmark edition.)

7—"Some Sweet Day." The sensational fox-trot hit. Absolutely the greatest Jazz number on the market. Composed by the writer of the famous "Missouri Waltz." (Forster Music Co. edition.)

8—"Adoration," by Felix Borowski. An orchestra arrangement by Chas. J. Roberts, equally effective for small and large orchestra combinations.. (Carl Fischer edition.)

9—"Hawaiian Nights," by Lee S. Roberts. The most wonderful Hawaiian waltz sensation of the years, introducing the ever popular "Aloha Oe." (Richmond Music Co. edition.)

10—"Stolen Sweets," a beautiful and melodious waltz movement, by Harry von Tilzer. (Published by Harry von Tilzer.)

11—"Barnyard Blues," Jass fox-trot, by D. J. La Rocca. The big hit of the Dixieland Jazz Band, as recorded by the Victor Talking Machine Co., Record No. 18255, under the title of "Liberty Stable Blues." (Leo Feist edition.)

12—Sorrow Theme, by Edouarde Roberts. Most appropriate for pathetic scenes. (Cinema Music Co., Columbia Theatre Bldg., New York City.)

13—"Source Dans Le Desert," idyl by Marguerite W. Horton. Some most interesting songs by this composer have already been published and this new Orientale for piano is worthy of them. It is one of those exotically colorful bits of eastern impressionism which, without making to great demands, technically allows intelligent interpretation and a skillful use of the pedals on the part of the pianist to secure a maximum of effect. (G. Schirmer edition.)

14—"Chasing the Chickens," a fox-trot and Jazz number. (Recently published by the Forster Music Co., 509 South Wabash Ave., Chicago, Ill.)

15—"Slippery Hank," by Losey. A characteristic one-step of exceptional merit which should be in every musician's library. (Vandersloot edition.)

Piano and Drum *vs.* the Orchestra

THE many inquiries at the box office in regard to the orchestra and the hours it is on duty, to me, is ample proof that the music has a great deal to do in regard to filling the house. The time has arrived where the orchestra is a necessity.

There are a great many houses of large seating capacity using piano, piano and drums or orchestra. Organ: the question arises, do they give the service and pleasure to the audience that is given by the management of the house, maintaining the orchestra? The many complaints in regard to "canned" music will answer one part of the question. In regard to piano or piano and drums, can say the greatest fault of this combination is too much repetition. In seven cases out of ten the pianist will not put out a musical program, improvising and faking. It stands to reason that a man must have an extraordinarily inventive memory to play as few as three or four feature pictures without "old man" repetition sliding in every once in a while. With the orchestra it is a different matter. The men must have parts for every number in the program. The orchestra leader of a first class picture house of today must possess an enormous library of music. He must have same arranged that he can lay his hands on an appropriate number for a situation on the screen at a moment's notice, whether it be a nigger buck dance or an aria from one of the operas. To acquire such a library is by no means an easy matter, and I think your idea in organizing a club for the purchase of orchestra music with the co-operation of the publishers and suggestions of various leaders of numbers suitable for "themes" and the many situations we are called upon to synchronize is a very good one. To me the selection of a "theme" is a most important matter. That I am successful is proven by the audience as to "title" of the number used, I have had as many as a dozen requests through the ushers for the title and composer of the theme used in a picture. When you hear an audience humming a melody while they are leaving the theatre is a good sign to me, so must be also to the management.

After playing a picture I take the program used and put same in a cabinet for "used music." Only in case of requests or absolute necessity are any of those numbers used for at least six or eight weeks. In this way I avoid repeating. Suggestions of music covering the various actions on the screen would fill a book.

The many uses for the mysterioso and the kind to use. The uses of the galop. A bright two-four vivace would be far from appropriate for a fire scene. Numbers for love scenes are a very important matter. One used to advantage in one picture would probably kill a good situation in another. "Oh, Promise Me" if used in some Vamp picture I have played, if used improperly, would have made a good comedy out of a strong dramatic picture. The many loose leaf collections are indispensable to the progressive leader. I would be pleased to hear from some of the leaders through your columns, and am sure if they will show an interest in this subject it will not only

mean "better music for the pictures," but more work for the musicians.

In conclusion will say: My firm belief is that if the "manager" using piano or piano and drums tries orchestras, not cheap, but good ones; if he is successful in procuring a leader who is one of those "better music for the picture" boys, I am sure he will have made the greatest possible addition to his business and his increased box office receipts will more than justify him in his expenditure.

Professionally yours,
DICK C. CAHILL,
Leader Strand Theatre, Norfolk, Va.

A. P. Wilcox Opens Offices

THE A. P. Wilcox Music Publishing Co. has opened offices in the Gaiety Theatre Building and has already released a number of good songs written by H. Lyon Smith. Jules Ruby, who has been in the popular song game since it started down in Twenty-eighth street, will act as general manager for the company.

The Wilcox firm has some very pretty numbers, especially "My Little Yellow Rose," which should become an excellent counter seller on its merits, and a big favorite with ballad singers. It is also a fine number for love scenes and quiet moments in moving pictures.

"I Want Some One to Love Me When I'm Old and Gray" is another good ballad. "How'd You Like to Have a Baby Like Me," a novelty number and good for flirting episodes in pictures. "Yankee Soldier Boy" is Mr. Smith's patriotic contribution to the war song cycle. Mr. Smith has been writting songs for a number of years and appears to be familiar with all the tricks of the trade, and he is just as versatile as he is wise. Comedy numbers are just as easy for him to write as quiet ballads, and his melodies have that something that clings to one after hearing them.

Gertrude Baum, formerly with Joseph W. Stern & Co., has been engaged as pianist for the firm, and what she does not know about teaching songs to performers and demonstrating at the stores is scarcely worth knowing.

Another new firm that is making itself heard owing to some good material is The Times Music Co., 145 West Fortyfifth street. Ralph E. De Vivo, the president, has been keeping every one on the jump, and, although very busy himself, has found time to write a few good numbers for the catalogue. "America, Make the World Safe for Democracy," is a corking good number for pictures where the story carries any patriotic elements. "St. Patrick's Day in the U. S. A." and "Love Cannot Say Good-Bye" are other numbers that are beginning to show results. Mr. De Vivo is doing things in a big way, and if he gets any breaks of the game he won't be long in getting his firm into the front line of popular music publishers.

Meyer Cohen is another addition to the ranks of publishers. He has been in the business for twenty years, knows all the worthwhile acts, leaders and every angle of the trade, as well as the buyers. His offices are in the Astor Theatre Building, and he has been fortunate in securing from another publisher, "There's a Vacant Chair in Every Home Tonight," which is doing well with singers and musicians and producing a raft of orders from the trade. As a professional and business manager for other houses Meyer has always been successful. So there is no reason why he should not win success for himself, for at the head of his own firm he will be free to apply his own theories into the business without encountering any opposition. His numbers are well worth playing.

E. M. WICKES.

General Comments

IN the February issue of the American Magazine there is a special article on Leo Feist, his theories and ideals of business. His photograph accompanies the article. The American Magazine has a monthly circulation of more than 800,000 copies, and when you figure that at least five persons read every magazine printed, you can readily see how more than 4,000,000 persons will read about Mr. Feist and his way of winning and holding success in one of the most uncertain lines of business in the world.

EARLE REYNOLDS and Nellie Donegan are busy trying to popularize two of their song compositions, namely, "My Hoosier Rose" and "Jerusalem Is True." They have induced several well known performers to use either one of the songs, and have interested a number of leaders and pianists in them.

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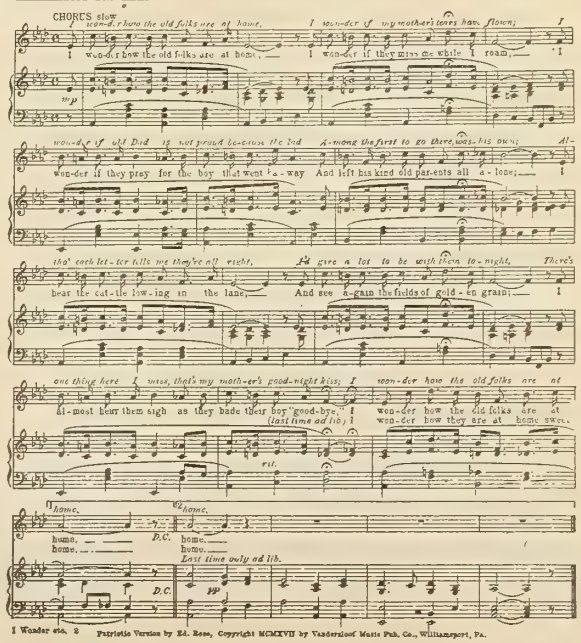
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"THE MARIONETTES"

(Select Pictures Corporation)

(Reviewed on page 1035)

1—"Angelus" (Sacred) from "Scenes Pittoresques," by Massenet, until—T: "Rogers De Montclars, etc."
2—"Longing" (2/4 Andamtino grazioso), by Floridia, until—T: "Fernande spends her Summer vacation."
3—"Souvenir (4/4 Andante con Moto), by Ed. German, until—T: "How would you like Fernande become, etc.?"
4—Love Theme, until—T: "After the honeymoon."
5—"La Grace," Piece de Genre (4/4 Moderato), by Bohm, until—S: Fernande (Clara Kimball Young) writing letter.
6—"Romance" from "Concerto No. 2" (12/8 And. non troppo), by H. Wieniawski, until—T: "I must speak to you before I go."
7—Love Theme, until—T: "I am going to be happy."
8—"Whims" (3/4 Allegro Giocoso), by R. Schumann, until—T: "Left alone in Paris."
9—"A La Bien Aimee" (Valse Lente), by E. Schuett, until—T: "At the dress rehearsal."
10—Marionette Theme, until—T: "Roger returns home."
11—Continue or repeat pp until—S: Interior of reception hall.
12—"Petite Bijouterie" (Valse Intermezzo), by C. Bohm, until—T: "I mean the modiste."
13—Marionette Theme, until—T: "Could I see you a minute?"
14—Continue pp until—T: "My dear, your gown, etc."
15—"Good Lancers" (Dance), until—T: "Their return home."
16—Love Theme, until—T: "Morning."
17—"Swing Song" (6/8 Moderato), by Barns, until—T: "That evening."
18—Continue to action, until—T: "The musicale."
19—Silence, until—S: Fernande at piano (playing).
20—Piano Solo—Improvise to action, until—S: Fernande stops playing.
21—Silence, until—T: "That was exquisite."
22—Marionette Theme, until—T: "I'll be back in an hour."
23—Continue pp until—T: "The Neapolitan party."
24—"Fantasia Napolitana" (On Neapolitan songs), by E. Boccalari, until S: Flashback to Fernande.
25—Continue pp until—T: "Every hour I'm away from you, etc."
26—Continue ff until—T: "You are not waiting for Roger?"
27—Love Theme, until—S: Neapolitan girls singing.
28—About 16 bars of "Fantasia Napolitana," followed by
29—"Dramatic Agitato," by H. Hough, until—T: "Roger has just told me, etc."
30—"Dramatic Narrative," by Pauline Pement, until—T: "At dawn."
31—Continue pp until—T: "I'm going to Spain."
32—"The Vampire" (A Dramatic Theme), by Sol. P. Levy, until—T: "If I do that, you will ruin everything."
33—Love Theme, until—T: "Thank goodness, now I can go home."
34—Marionette Theme, until * * * * END.

"THE GUN WOMAN"

(Triangle Production)

Theme: "By the River" (Romance) (12/8 Animato) by Morse

1—"Western Moderato," by Bach, until—T: "An anonymous but active, etc."
2—Continue pp until—T: "La Mesa, dying metropolis, etc."
3—"Dramatic Tension," by Levy, until—T: "Well, just tell that feller."
4—"After the War is Over" (Echo Music Co.), until—T: "Another stranger in town."
5—"Cleopatra Had a Jazz Band," Trot (Leo. Feist Ed.) until T: "They call me the agent."
6—Continue pp until—T: "Then with the passing days."
7—Theme, until—T: "I'd make that pest a deputy."
8—Continue pp until—T: "Again in her roll."
9— until T: "The pest becomes an official."
10—"Dramatic Agitato," by H. Hough, until—T: "He had to kill him."
11—Theme, until—T: "With thoughts of gentle future."
12—"Dramatic Tension No. 1," by Reissiger, until—T: "I know a little place you'd like."
13—Continue pp until—T: "The partnership."
14—Popular Rag to action (Western barroom scene), until—T: "Two more strangers reach La Mesa."
15—"Debutante" (Waltz), by Santelman, until—T: "I think we've got enough capital."
16—Theme, until—T: "As the tigress becomes, etc."
17—"Dramatic Narrative," by Pauline Pement, until—S: Man on horseback appears.
18—"Western Allegro," by Winkler," until—T: "Won't you let me take you away?"
19—Continue pp until—T: "Bravos transformed almost over night."
20—Heavy Rag to action (Western barroom scene), until—T: "Awaiting for the first time in her life."
21—Theme, until—T: "Welcome to our city."
22—"Love Song" (Dramatic), by Flegier, until—T: "At the end of the month."
23—Continue pp until—T: "I don't know where she went."
24—"Allegro," by Bach, until—S: Hanging lamp in view.
25—Hurry to action, until—T: "For each man kills, etc."
[illegible] END

"THE LAW'S OUTLAW"

(Triangle Production)

(Reviewed on page 442)

Theme: "After Sunset" (Dramatic Moderato) by Pryor

1—"Western Moderato" by Bach until—S: Interior of Room.
2—"Canzonetto (Mod.) by Nicode until—T: "You ought to be ashamed of yourself."
3—"Dramatic Recitative" by Sol. P. Levy until—T: "Ethan Ransford, sheriff elect, etc."
4—"Intermezzo" (Allegretto) by Pierne until—T: "I'm not drinkin' with you."
5—Theme until—T: "I'm going back to my range."
6—Continue ff until—T: "El Rancho Pincon, etc."
7—"Manzano" (Mexican intermezzo) by Brooks until—T: "Following a day's inspection, etc."
8—Continue ff until—S: Interior of cabaret.
9—"Stolen Sweets" Waltz (Harry von Pilzer) until—S: Dancing.
10—Continue ff until—S: Girl and sheriff leave dance hall.
11—"Dramatic Tension" by Sol. P. Levy until—T: "Oh daddy! how I wish, etc."
12—"Dramatic Agitato" by H. Hough until—T: "Remember sheriff, prisoners are no good."
13—Theme until—T: "Impatient at the ineffective methods, etc."
14—"Intermezzo" (Moderato) by Huerter until—T: "I know you don't like Mr. Ransford."
15—"Yester Love" (Intermezzo Andantino) by Borch until—T: "Maybe I've discovered a clue."
16—"Dramatic Andante" by Ascher until—T: "A more or less friendly little posse."
17—"L'Adieu" (12/8 Dramatic) by Favarger until—T: "You're a quitter, etc."
18—Hurry to action until—T: "You know I shot in self defense."
19—"Dramatic Tension No. 1" by Reissiger until—T: "Be careful, not to say anything, etc."
20—"Dramatic Tension" by Andino until—T: "Ethan Ransford in death."
21—Theme until—T: "You're just the man I'm looking for."
22—"Violetta" (Characteristic Moderato) by Tobani until—T: "Distrusting the Mexican, etc."
23—"Heavy Mysterioso" by Sol. P. Levy until—S: The fight.
24—"Agitato" No. 4 by Lake until—T: "And the devil, etc."
25—"Intermezzo" (2/4 Presto) by Arenski until—T: "Rejoicing in her father's recovery, etc."
26—"LeRetour" (Allegro) by Bizet until—T: "Unlock that door, you boob!"

"THE HOPPER"

(Triangle Production)

(Reviewed on page 887)

Theme: "Dramatic Recitative" by Sol. P. Levy

1—"Chinese Serenade," by Puerner, until—T: "Man's memory is short."
2—"Serenade" (Allegretto), by Saint-Saens, until—T: "Come to the sale with me."
3—Continue ff, until—T: "No worse than you, etc."
4—"Dramatic Tension" by Sol. P. Levy, until—T: "And while the tempest rages."
5—Theme ff, until—T: "But the vase which stayed."
6—Continue pp, until—T: "The same night finds, etc."
7—"Heavy Mysterioso," by Levy, until—T: "Two nights later they meet."
8—"Vera Waltz," by A. F. Lithgow, until—T: "Four years later."
9—"Intermezzo" (Allegretto), by Bohm, until—T: "A few miles away."
10—Continue to action, until—T: "After a successful sale of poultry."
11—"Mysterioso Agitato," by Becker, until—T: "The day you quit the son, etc."
12—Theme, until—T: "Give me the phone book."
13—"Cavatine" (4/4 Dramatic Moderato), by Bohm, until—S: "Child asleep (on bed)."
14—"Mysterioso Pizzicato No. 14," by Lake, until—T: "I don't know what to do with you."
15—"Ecstasy" (Dramatic Allegro), by Zameznik, until—S: "Burglar near window."
16—"Fourteen Fathoms Deep" (Dramatic Mysterioso), by Lake, until—S: "The fight."
17—Hurry to action, until—S: "Young woman at piano."
18—"Allegro," by Bach, until—T: "So that's what you went for."
19—"Aragonaise" from "Le Cid" (Allegro), by Massenet, until—T: "Oh, I don't know whether I can, etc."
20—"Dramatic Narrative," by Pauline Pement, until—T: "Meanwhile the police of your counties."
21—Theme, until—S: "Close up of watch."
22—"Dramatic Tension No. 9," by Andino, until—T: "Watch out for the bulls."
23—"Dramatic Agitato," by H. Hough, until—S: "Child with man enter the house."
24—"Return to Me Soon" (Allegro), by Gregh, until—T: "I told you he stole that boy."
25—Theme, until * * * * * END.

[*More Music Cues Will Be Found on Page* 1340]

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Theatres Worth While

Montana Theatre Scores Hit

PYTHIAN THEATRE, Belt, Montana, stands out among the theatres in the smaller cities that are distinctly making good. Although Manager J. W. Anderson admits that he has felt the influence of the war tax he means to survive by "digging in."

Belt is a town of 1,500, located in the center of a rich farming country and is a modern town in every respect. There is a rich



Exterior of Pythian Theatre, Belt, Montana

coal field underlying the entire section, and eight mines are now in operation. One of the mottos of the theatre is "We are not boosting Belt; we are building Belt."

This house, which seats 204 people, boasts of being one of the best equipped houses in the whole Northwest. It is the owner of a $5,000 American Fotoplayer, which is operated by Mr. Anderson and his wife; Simplex machines of the latest model, Hallberg generator, Emerson exhaust fans and other modern conveniences. The pictures are shown on an 8 x 10 screen and the detail is made the more perfect by using a shadow box about six feet deep.

This theatre changes its bills each day, always using features, and including the product of Pathe, Bluebird, Butterfly, World and the Artcraft Hart, Fairbanks and Mary Pickford features.

Evans with National X-Ray

NATIONAL X-RAY REFLECTOR COMPANY announces the appointment of G. F. Evans as supervising engineer for the territory including Ohio, with the exception of Toledo and Cincinnati; West Virginia and Western Pennsylvania. Mr. Evans, who was formerly connected with the W. C. Moore Company, will have his offices at 825 Columbus Savings and Trust Building, Columbus, Ohio.

Directory of New Theatres

CALIFORNIA

Definite announcement has been made of the projected theatre building for the southeast corner of Clement street and Ninth avenue, San Francisco. Samuel H. Levin has engaged Reid Brothers, architects, to make plans and supervise construction of the theatre. The playhouse, which is intended for motion pictures, will cover a ground area of 82.6 x 125, and have a seating capacity of 1200 on the ground floor and 800 on the balcony. The building will be two stories in height, with two stores fronting on Clement Street, and a spacious vestibule and lobby between. Reinforced concrete will be used entirely for the structural parts. Exits will be provided on both streets and in the rear. On the second floor plans are made for the reception rooms and parlors for women. The cost estimate is stated at $110,000.

Recent improvements at the Atascadero theatre include a vestibule with doors to exclude the draft from the main entrance and still further improved heating facilities. More important, perhaps, than anything else, the doors have been rehung so that now they all open outward, and this fact, taken together with the number of exits from the building, makes the place as safe as a building can be in that respect. The theatre is on the ground floor and, besides the main entrance facing the playground has two double door exits on the street side and one double door exit on the opposite side.

Mrs. Ruth S. Cassil, formerly of Hollywood, the new owner of the Colonial theatre, Monrovia, is seriously contemplating the erection of a new theatre, being of the firm belief that Monrovia can and will support a more substantial and pretentious theatre than the one she now owns.

The new Liberty theatre at Camp Kearney, San Diego, was opened recently with great eclat. The theatre, with a seating capacity of approximately 1500, will do its bit toward providing clean, wholesome diversion for the men. It is of modern construction, well ventilated and sanitary in every way, and it is equipped with the very latest and best features essential to the showing of motion pictures, among them being the 100 per cent perfect projection.

It is the plan to have a change of program twice a week, and the management has been scouring the market for several weeks with a view to booking attractions which they feel sure will appeal to the boys in the camp.

J. A. Smith, 621 Investment Building, San Pedro, has completed plans for a theatre and store building to be erected on Palos Verdes avenue near Sixth street, San Pedro, for N. O. Anderson, F. O. Adler and Ray Piersons, all natives of San Pedro. The theatre auditorium will be 57 x 125 ft. in size and will have a seating capacity of 900 people. The entrance and lobby will be 25 x 75 ft. in size. There will also be one storeroom in the building. The building will have concrete foundation, tile and cement flooring, pressed brick and staff front, plate glass store front, composition roofing, skylights, ventilators, pine trim, plumbing and wiring.

ILLINOIS

Frank Bridgewater of Springfield announces his intention of converting his business property into a motion picture theatre in the near future.

IOWA

Extensive plans have been outlined by Manager E. M. Henle, of the Palace theatre, Muscatine, for a number of improvements to be made on his picture house during the early spring months. The first big improvement will be the addition to the seating capacity of the house, approximately one hundred and twenty-five seats to be added, and the adding of new carpets to replace the old ones all over the theatre.

MASSACHUSETTS

The new Broadway theatre at Springfield was opened last week to a capacity business, playing "The Garden of Allah." The Broadway was built by Goldstein Bros., who are putting on high class photoplays. It is a beautiful theatre, seating twenty-five hundred people.

Plans have finally been made for the erection of a theatre in Harvard Square, Cambridge, and it will be started on without delay. It is the new owners of the College House who are to start operations.

NEW BRUNSWICK

"The Nickel," St. John's newest motion picture theatre, was opened a week ago to capacity business, under the ownership and general management of Robert Armstrong. It has a seating capacity of one thousand and forty and is a beautifully designed structure.

NEW MEXICO

Hardwick Brothers, proprietors of the Lyceum theatre, Clovis, have contracted with architects of Kansas City for the erection of a new theatre building, which will have a much larger seating capacity than the one occupied at present.

NEW YORK

John Gillespie, the well-known Hoosick Falls builder and contractor, has been awarded the contract to rebuild the Knickerbocker theatre in Glens Falls. The Knickerbocker block, of which the theatre is a part, was recently purchased from the estate of Samuel Pruyn by Colburn and Lockwood, of Burlington, Vt. The contract for rebuilding the theatre calls for an expenditure of $40,000 for construction work. When completed the theatre will be named The Rialto, and a large pipe organ, valued at $15,000, will be installed.

An interesting structural alteration is planned on top of the new motion picture theatre at 623 Eighth avenue, New York City, forming an "L" around the northwest corner of Fortieth street, to Nos. 305 and 307 West. The Bofan Amusement Company, lessee, has commissioned S. B. Eisendrath, architect, to make plans for an open air theatre for the roof in order that it may operate during the summer months. The changes will cost about $30,000. The existing theatre was erected early in 1917 and leased to the Bofan Company for twenty-one years to Louis W. Weil.

Some one has revived the rumor that the West End, Newburgh, is to have a moving picture theatre this spring. According to the yarn, George Cohan is to convert a building near Broadway and Fullerton Avenue into a theatre. Others have it that the theatre is to be farther uptown. Had W. Schuyler Moore not been called to the colors it is probable that he and R. A. Brown would have had a company incorporated seeking to locate a moving picture there.

NOVA SCOTIA

Bridgewater's newest motion picture theatre, "The Empire," was opened a week ago under the management of Cragg and Fraser. It has a seating capacity of five hundred.

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WASHINGTON

Marking the beginning of a new period in Bremerton's theatrical history, the new Rialto theatre had its opening performances Feb. 6 and 7.

An unusually good program was provided, and that doubled the pleasure of attending one of the opening performances to see the inside of the beautiful amusement structure, the building of which has caused so much interest in the city.

Probably not a city in the country the size of Bremerton can boast of a playhouse that is superior to the Rialto, in which are incorporated all of the most modern features for the comfort of the patron and for the presentation of a high class of entertainment.

A building permit for the erection of a $50,000 theatre building at South Ninth and Market Streets, Tacoma, has been taken out by John S. Baker and H. F. Moore. The permit states that the building will be 90 x 120, with the entrance on Ninth Street and the alley. Roland E. Borhek is named as the contractor and Dawson and Dahlberg as the contractors. It is estimated that the building, which was started last month, will be completed in five months.

Joe Lucas, manager of the Grand theatre, Centralia, announces that he has secured a lease on the new $50,000 theatre being erected at the corner of Tower Avenue and Maple Streets and which is rapidly nearing completion. The lease runs for a period of ten years. Arrangements have been completed for the furnishing of the new theatre, the equipment to be as fine as in any house on the Coast. All of the big road attractions possible will be booked for the new house, the stage of which is large enough to accommodate the biggest shows.

"DODGING A MILLION"

(Goldwyn Production)

(Reviewed on page 1038)

Theme: "Illusion Intermezzo" (2/4 Moderato) by Bustanoby

1—"A La Bien Aimee" (French Waltz Lente), by Schuett, until—T: "And this lowly person is Arabella Flynn."
2—"Intermezzo" (Allegretto), by Pierne, until—T: "She's stabbed me."
3—"Dramatic Tension," by Sol. P. Levy, until—T: "I will give you this gown and a dinner."
4—"Missouri Waltz" (Forster Ed.), until—T: "Arabella makes a delivery, etc."
5—"Serenade" (Allegretto), by Saint-Saens, until—T: "A late customer."
6—"Album Leaf" (4/4 moderato), by Kretschmer, until—S: "Arabella dressing in front of mirror."
7—Theme, until—S: "Arabella near taxi."
8—"Silvery Brook" (Waltz), by Braham (Melodious), until—S: "Arabella enters the restaurant."
9—"Swing Song" (6/8 Moderato), by Barns, until—S: "Arabella running out of restaurant."
10—"Allegro," by Bach, until—T: "Raquines, night watchman, etc."
11—"Dramatic Recitative," by Sol. P. Levy, until—T: "Does a dame Arabella Flynn?"
12—"Essence Grotesque" (Mysterioso), by M. Lake, until—S: "Interior of Hotel Lobby."
13—"Manzano" (Mexican Intermezzo), by Brooks, until—T: "Pardon, Senorito, but I am the manager."
14—Theme, until—T: "But I am not a fatalist."
NOTE: Watch Door Bell and Produce Effect.
15—Continue pp, until—T: "Her first false step."
16—"Sweet Jasmine" (Allegretto), by Bendix, until—S: "Arabella reading letter."
17—"Heavy Mysterioso," by Sol. P. Levy, until—T: "New York gets a little reading matter."
18—Theme, until—T: "Arabella comprehends a financial, etc."
NOTE: Watch for Telephone Bell.
19—"Dramatic Narrative," by Paulin Pement, until—T: "Throughout the day Jack was unable, etc."
20—"Egyptian Ballet" (Part 3 Andante Sostenuto), by Luigini, until—T: "And they say that opportunity, etc."
21—"Love Theme" (Dramatic), by Herzberg, until—T: "The second morning at the St. Rex."
22—"Cavatine" (4/4 Dramatic Moderato), by Bohm, until—T: "When the theatres are empty."
23—"Aurora" (Ballet Intermezzo), by Vonder Mehden, until—S: "Jack kissing Arabella."
24—"Serenade" (Andante), by Drigo, until—S: "Jack standing on stairs near window."
25—"Tragic Theme," by Paul Vely, until—S: "Arabella telephoning."
NOTE: Watch for Scene "Jack Breaking Window" and Produce Effect.
26—"Serenade" (Dramatic Andante), by Widor, until—T: "Morning came as dull and grey, etc."
27—"Sorrow Theme" (Andante), by Pauline Pement, until—S: "Interior of office."
28—"Aragonaise" from "Le Cid" (Allegro), by Massenet, until—T: "To say nothing about your hotel bill."
29—"Dramatic Agitato" by H. Hough, until—T: "My son has gone, etc."
30—"Ein Maerchen" (Dramatic Fantasia), by Bach, until—T: "Don't you believe me?"
31—"Dramatic Andante," by E. Ascher, until—T: (on letter) "It is my sad experience, etc."
32—Theme, until * * * * * * END.

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"WOLVES OF THE RAIL"

(Artcraft Production)

(Reviewed on page 734)

Theme: "Heartwounds" (Dramatic) by Grieg

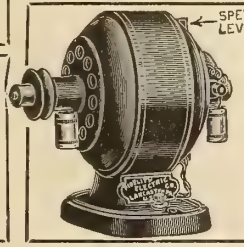
1—"L'Adieu" (12/8 Dramatic), by Favarger, until—T: "At Smoky Cap, New Mexico."
2—Silence "just produce railroad effects" until—T: "The office of the division."
3—"Violetta" (Concert Piece), by Herman, until—T: "Box Canyon in the Sant Rita, etc."
4—"Manzona" (Characteristic Mexican Intermezzo), by Brooks, (watch for railroad effects), until—T: "Buck Andrade, one of the many."
5—Heavy Western Allegro—to action (watch for railroad effects), until—T: "A wild cat trail."
6—"Dramatic Recitative," by Sol. P. Levy, until—T: "Over the divide in another country."
7—"Ave Maria" (Dramatic), by Ascher, until—S: "When bandit shoots Andrade."
8—Watch Shot—with ad. lib. Tympany Rolls during fall, followed by
9—Dramatic Allegro—to action, until—T: "My son, you will tell me the truth!"
10—Theme, until—T: "After disloading and driving his followers, etc."
11—Continue pp, until—T: "On the Westbound limited."
12—"Hearts Devotion," Reverie (4/4 And.), by Hurst (Watch for railroad effects), until—T: "The mutiny that band, that refused."
13—Continue to action—with ad. lib. railroad effects, until S: "The hold-up."
14—"Tragic Theme," by Paul Vely, until—T: "Morning."
15—"Con Amore" (Melody), by Beaumont, until—T: "With the arrival of No. 3."
16—Continue to action until—T: "A fortnight later."
17—Open with railroad effects, followed by
18—"Melody," by Friml, until—T: "In New York."
19—Continue to action until—T: "Then came the quiet mountain twilight."
20—Theme, until—T: "The band that rallied, etc."
21—"Olla Podrida" (Spanish Burlesque), by Puerner, until—T: "My name is Cassidy."
22—"Dramatic Tension," by Sol. P. Levy, until—T: "Didn't your mother ever teach you, etc."
23—Theme, until—T: "The outlaw, Buck Andrade, is dead."
24—"Dramatic Tension No. 1," by Reissiger (watch for railroad effects), until—T: "Are you the man who? etc."
25—Heavy Battle, Hurry, until—T: "Is he Buck Andrade, my dear?"
26—"The Lion Chase" (Grand Galop), by Koelling (watch for railroad effects), until—T: "I'm going to kill you with my hands."
27—Continue ff until—S: "Andrade throws the bandit through the window."
28—Cymbal Crash, followed by
29—Theme, until—T: "The last of the Devil's division."
30—Continue to action (with ad. lib. railroad effects), until * END.

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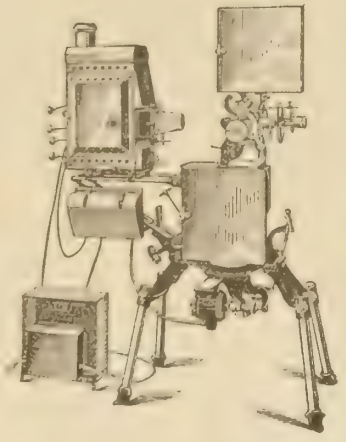
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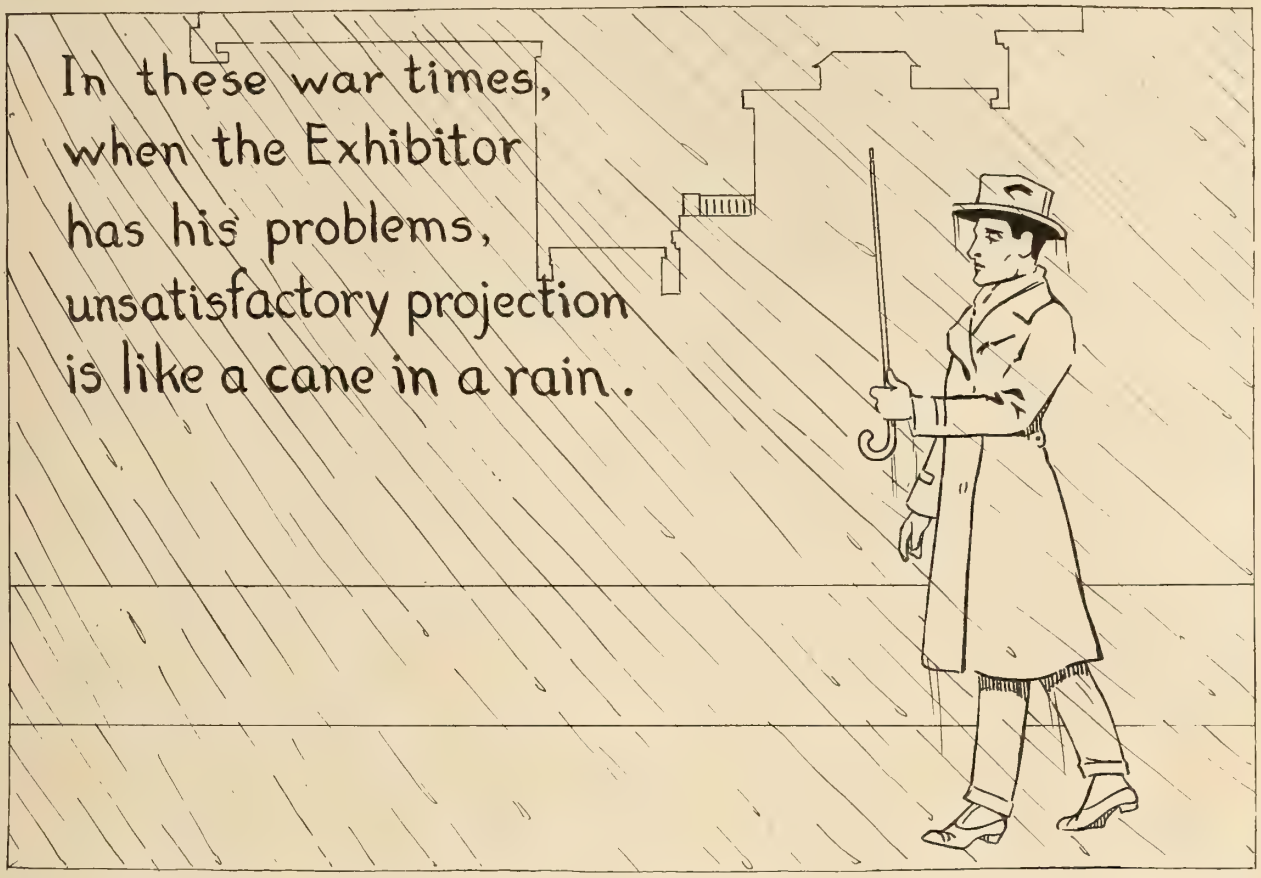
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Managing Director .

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presents

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in

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by J. G. Hawks, Directed by William S. Hart. Photographed by Joe August
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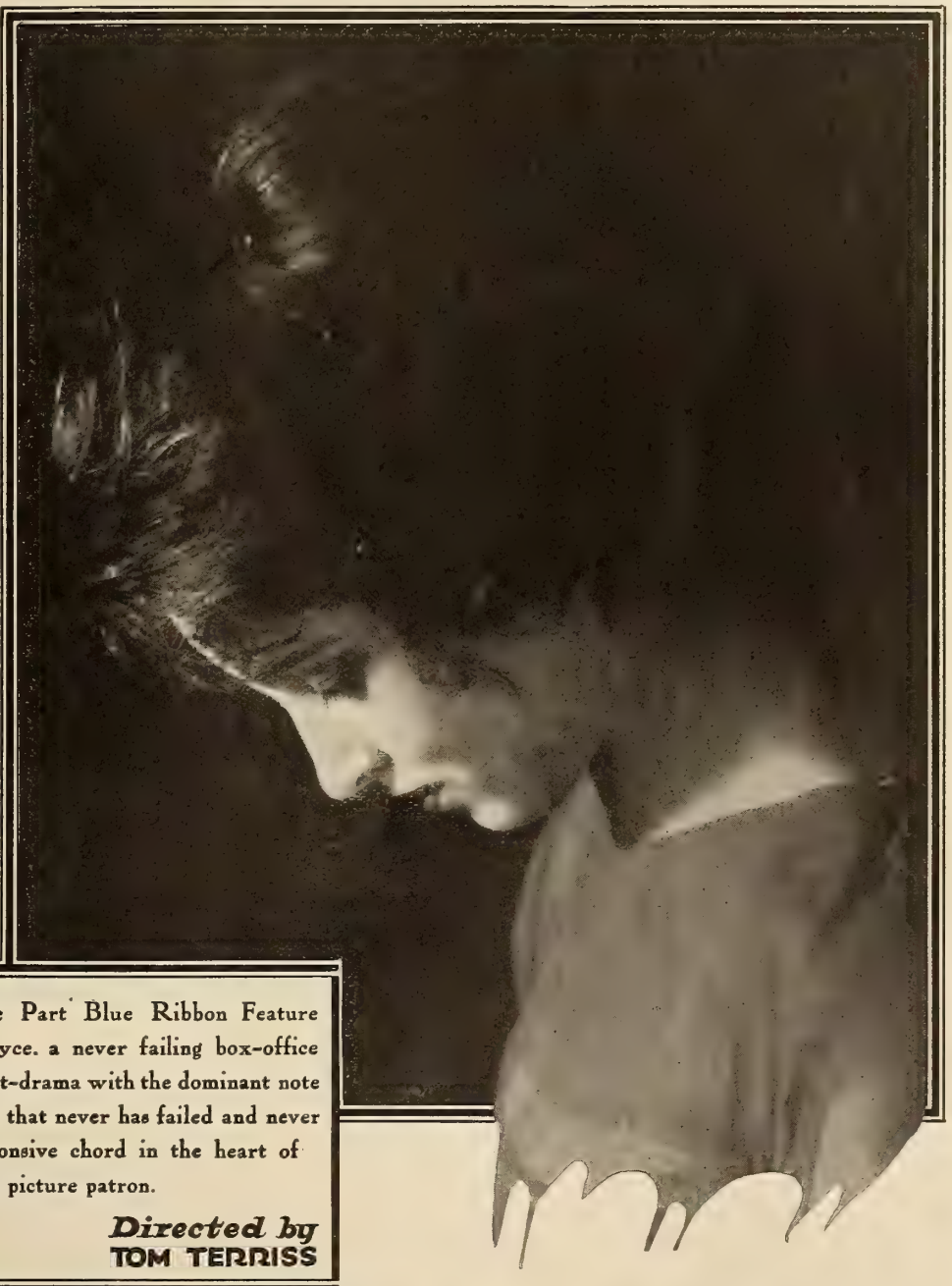
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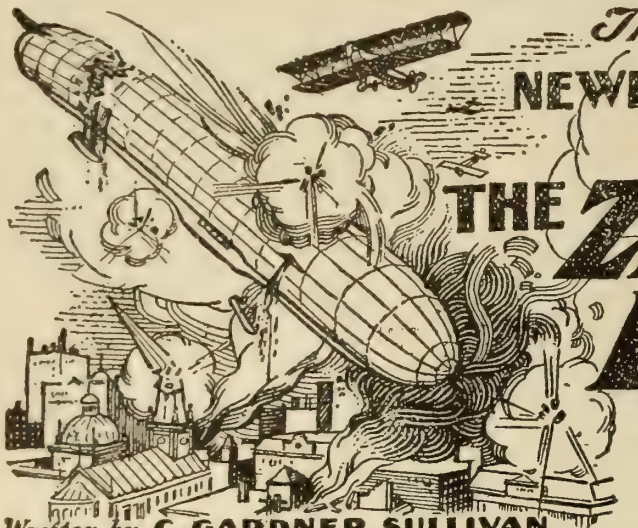




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IN

REVENGE

Adapted from Edward Moffats popular novel "Hearts Steadfast" and directed in 5 supreme acts by Tod Browning.

AN ALL STAR SERIES PRODUCTION *of* POWER *and* CHARM

RELEASED BY

METRO

FEBRUARY 25th

Trade-papers and News-papers agree

Exhibitors Trade Review

A PHOTOPLAY that can run into the seven part class without ever once losing its interest, without failing through every reel to bring regular tears to the eyes of the audience, deserves to go down in screen history as a rara avis. Yet this is what has been accomplished in the case of "Revelation." Words can hardly describe the wonderful acting of Nazimova, her illimitable art, her sinuous grace, the marvel of her changeable moods. From the first she wins her audience, when in the French cabaret, a half naked dancer, the curves of her delicate body move the spectators in the wine tavern to a mad outbreak of enthusiasm.

Then later the love episode—the woman who found in the American artist the ideal of her sadly tarnished life, and finally awakening to the Magdalene horror of sin in its bald, brazen aspects, conquers the passions of the flesh and yields all else in a sublime devotion to The Christ, the image of The Virgin and hope for Divine forgiveness.

This is but a poor description of a play which deserves far more space than it can be given at present. One can only dwell upon a few instances of such telling power that they must be outlined, if only in brief. As a Parisian grisette, light of love, living but for the moment, despising the future, revelling in a glamorous atmosphere of wine, song and rose leafs cast under her white, twinkling feet, Joline, as portrayed by Nazimova, captures all hearts.

And right here is seen the insight of the true artiste. The ordinary actress, staged in such circumstances would inevitably spoil the climax by overdoing the part. Not so Nazimova! When the model of whom she is jealous appears, the artist's sweetheart approaches her with all due humbleness. Her wonderful eyes seem to express nothing but sympathy, up to the instant when they flame into a hell fury of rage, and she hurls herself upon the other woman like an avenging demon. After which, the revulsion of feeling, the passionate desire to atone, followed by the gift to her rival of her rings, and declaration of guilt to her lover.

A finer cast could not have been collected and George Baker has directed the play with such skill and careful attention to detail as to establish his right to be numbered with the most admirable craftsman of the silent drama.

The war views, depicting the "going over the top," and search among the wounded by the Red Cross contingent, are wonderful even in these days of numerous battle films

The lighting is superb and considered as a whole, "Revelation" offers to exhibitors one of the finest drawing cards from a box office standpoint that the screen has known in many a long day.

G. T. P.

Dramatic Mirror

"Nazimova possesses great drawing power, and in "Revelation" she has a role that should satisfy her many admirers."

N.Y. Tribune

"Right from the start, one of the most fascinating pictures"

N.Y. Sun

"Excellent"

N.Y. Globe

"Genius"

N.Y. World

"Uncommonly interesting"

N.Y. Journal of Commerce

NAZIMOVA PICTURE A REAL PHOTO PLAY

"REVELATION" AT LYRIC RANKS HIGH AMONG FILMS.

Metro Production Is One of the Best Ever Screened and the Work of the Star Is Superb—Settings Are Beautiful and Appropriate Photography Is Excellent and the Supporting Cast Adequate.

One of the most noted dramatic reviewers of New York came out of the Lyric Theatre late yesterday afternoon after the first presentation of the Metro picture, "Revelation," with Mme. Nazimova as the star, and said:

"I've been going to pictures for a long time, looking for what I consider a real photo play, and at last I've found one."

That is what "Revelation" is—a real photo play. It has a beautiful story, beautifully told and wonderfully well acted. Practically all the interest centers in the one character, Joline, played by Mme. Nazimova. There never has been, never can be any question as to the talent of this actress, and in the role of Joline, the vivid, picturesque little model of the Latin Quarter, who, through a miracle, finds her soul, Mme. Nazimova is suited as she seldom has been before. Her playing, whether as model, mistress, Madonna or nurse, is a triumph, one that she never has exceeded on the speaking stage.

"Revelation" is a truly great picture, one of the best ever screened.

N.Y. Morning Telegraph

Nazimova's work in "War Brides" showed her splendid adaptability as a screen artiste, but the part played more or less on one key only. In "Revelation" she runs the scale of emotions, and holds the sympathetic interest of the spectator throughout.

N.Y. Evening Mail

"Better than War Brides"

N.Y. Times

"Spectators showed their warm endorsement"

Evening Telegram

"Displayed heights of temperament never before equalled"

N.Y. Herald

"Established a new type of terrific temperament"

Opportunity

Do you know when opportunity knocks at your door? — Reports from all over the land show tremendous receipts at the box office through METRO's feature productions. They set a new high standard for cash return to the exhibitor and through them Metro proves its ability to make big successes. *Metro wants you to share in the clean-up.*

"LEST WE FORGET," with RITA JOLIVET, will make you big profits. It has exceptional advertising advantages, such as the sinking of the Lusitania, an international star and a tremendous spectacle. Just having finished its big run at the Lyric Theatre, New York at prices of 25¢-50¢ and $1.00

"*The* LEGION *of* DEATH, with EDITH STOREY, should be advertised as a tremendous drama of modern American and Russian high life, with women actually fighting in the trenches.

"*The* Slacker," with EMILY STEVENS, and "Draft 258," with MABEL TALIAFERRO, are already demonstrated box office successes of tremendous size. In order to reap the full benefit from these big features, advertise them well before you show them.

"BLUE JEANS," with VIOLA DANA, is one of the greatest attractions presented in motion pictures. It is an absolutely certain clean-up.

These features, together with the other big Metro productions which are about ready for release, make the motion picture business safe for the exhibitor.

METRO

Coming soon

The sinful entertainment

PAYDAY

A 5 Act Feature Novelty starring the

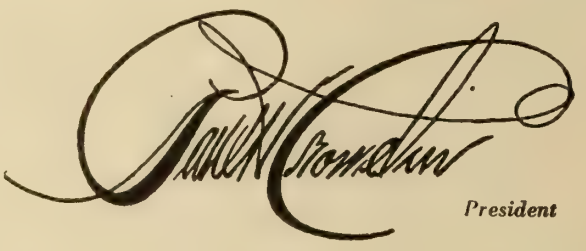
DREWS

Many a packed house is directly traceable to an advertisement in the "News."

"A DESK AND A MAP OF THE WORLD"

(Little Talks With Foreign Buyers—No. 2)

By



President

INTER-OCEAN'S success in selecting American film for foreign buyers has tempted a number of people to go into "the exporting business." A DESK AND A MAP OF THE WORLD IS SUPPOSED TO BE GOOD ENOUGH TO CATER TO THE FOREIGN *FILM* BUYER'S WANTS. Oughtn't it be perfectly easy to be a successful "moving picture exporter,"—the whole world is buying film, so why not good naturedly accommodate the whole world? What the Inter-Ocean's competitor forgets is that Inter-Ocean has made of film-selection-for-foreign-buyers a highly specialized business that cannot be learned in a month or a year or by the installation of a shiny new desk; and that purchasers of American film for the foreign market are careful about their purchases to the point that they will ONLY deal with firms that know the FOREIGN market as completely as do *the buyers themselves.* It's a fact! It stands to reason that only a large exporting organization *that is a* 100 *per cent FILM exporting organization,* that devotes the brains of its entire well-trained force to the foreign *film* market, and the foreign *film* market only, CAN BE PERFECTLY EQUIPPED TO SELECT FILMS FOR THAT MARKET. The foreign buyer is accustomed to 100 *per cent market knowledge* at the place he buys his American film, and he knows that such knowledge can be only had by an organization that CONCENTRATES *ALL ITS ENERGIES* TO LEARN EXHIBITOR CONDITIONS IN *ALL COUNTRIES.* That organization is indisputably the—

INTER-OCEAN FILM CORPORATION

PAUL H. CROMELIN PRES. & GEN'L. MGR. — 220 W. 42nd ST. NEW YORK CITY

"We Operate Everywhere"—Largest Distributors of Films in Foreign Fields

READY FOR WORLD SALE—52 World Films (Brady-Made) a year; featuring ***Ethel Clayton, Clara Kimball Young, Alice Brady, Carlyle Blackwell and June Elvidge; 24 Paralta Plays a year; featuring*** *Bessie Barriscale, J. Warren Kerrigan, Henry B. Walthall and Louise Gloam;* ***the great features*** *"Whither Thou Goest," "To-Day," "The Mad Lover," "Hunting Big Game in the Frozen North"; the surefire comedy brands, Vim, Black Diamond, Bingo, "Charley" (Mabel and Fatty) cartoons.*



MARY MILES MINTER
in "POWERS THAT PREY"

Produced by
AMERICAN FILM COMPANY, INC.

Perfect Prints

The exchanges of the Mutual Film Corporation handle only films in perfect condition.

All subjects reaching a certain age are taken off the market at a definite date.

All prints showing wear are immediately replaced.

There are no old prints in the Mutual's exchanges.

Ancient pictures circulated on a "give-away" or "next to nothing" basis are as bad for your business as a second hand suit of clothes.

Mutual prints are always clean, crisp and clear. Keep a clean screen, use enough light and you will find every Mutual picture a good picture.

MUTUAL FILM CORPORATION
220 SOUTH STATE STREET
CHICAGO

Coming—

February 25	*"THE MIDNIGHT TRAIL"*	WILLIAM RUSSELL
March 4	*"POWERS THAT PREY"*	MARY MILES MINTER
March 11	*"ANN'S FINISH"*	MARGARITA FISCHER
March 18	*"THE GIRL AND THE JUDGE"*	OLIVE TELL
March 25	*"A BIT OF JADE"*	MARY MILES MINTER
April 1	*"PRIMITIVE WOMAN"*	MARGARITA FISCHER
April 8	*"THE RICHEST GIRL"*	ANN MURDOCK

MUTUAL PAYS
THE WAR-TAX



COMPLETED

"MADAM WHO?" By Harold MacGrath
"WITHIN THE CUP"—By Monte M. Katterjohn
"BLINDFOLDED"—By Richard E. Schayer
"ROSE O' PARADISE" By Grace Miller White

So long as Producer and Distributor insist
that all profit belongs to them,
and let the Exhibitor whistle for his,
just so long will this business be headed
for the toboggan.
It is high time for Producer and Distributor
to realize that they must consider
the Exhibitor not as an enemy,
but as a Partner.

Wm. W. Hodkinson.

"Hodkinson Service"

PROGRESS — INTEGRITY — PERMANENCE
in the Motion Picture Industry

The First Four Paralta Plays

J. Warren Kerrigan *in*
"A Man's Man"

Henry B. Walthall *in*
"His Robe of Honor"

Bessie Barriscale *in*
"Madam Who?"

J. Warren Kerrigan *in*
"The Turn of a Card"

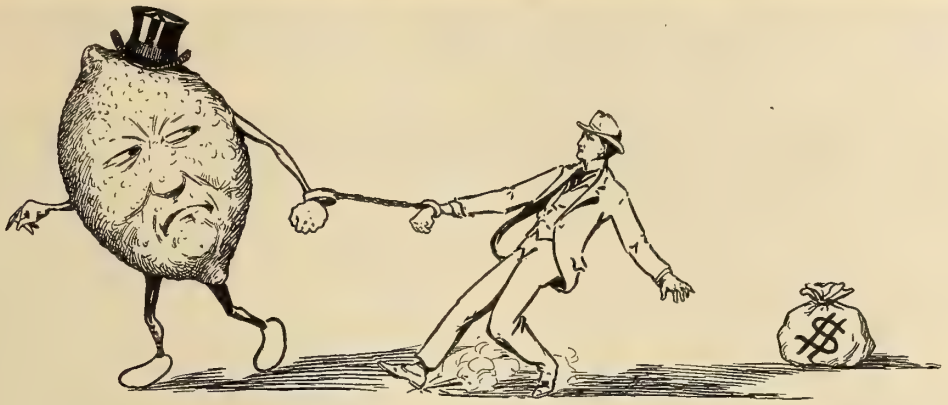
"HODKINSON SERVICE"
at all General Film Exchanges

These and all other Paralta Plays are not to be obtained anywhere else.

W. W. Hodkinson Corporation

527 Fifth Avenue, New York City

GENERAL FILM COMPANY



Are You Handcuffed to a Lemon?

A poor greengrocer filled with envy thus addressed his neighbor, a motion picture exhibitor with a popular theatre playing a list of extravagant attractions:

"Judging from the crowds that go to see your show you will soon be able to retire from business."

"Knowing what my show costs me," replied the exhibitor grimly, "I soon will be compelled to."

MANY a picture showman performs the miracle of earning cake for the producer while earning not even bread for himself.

The showman who is today still in business is a good business man. The trouble is now that it takes all his business talent to overcome someone else's overhead expenses.

One body of exhibitors is on record as declaring that the rental price for some groups of pictures increased 100 to 300 per cent. in the last year, while the pictures did not increase at all in merit. There being a demonstrated limit to merit in pictures, how natural for the exhibitor to sigh for a limit in prices.

Imagine yourself an exhibitor who has committed himself to buying over-rated product, enduring every advance in price, upon the theory that he gets something exclusive—only to discover the net result to him is a thin existence, and that he has only fattened a profiteering monopoly.

Judge further of his emotions when he sees other exhibitors get from General Film Company pictures of equal merit at prices that are within reason.

And when he sees these exhibitors doing splendidly, making a normal profit, leaving *him* to carry the over-rated stuff *they* won't finance, then indeed does the thought strike him that he is neatly handcuffed to a Lemon!

Of what use is a film exchange unless it offers an exhibitor the means of making a living?

General Film Company is strictly a service organization for worth while product. By its system of reducing overhead costs of distribution, it insures with its service an adequate profit to the user of film.

General Film Company
25 West 44th Street, New York

General Film Company does not impose the 15-cent charge on any of its releases.

You are wasting your opportunities if YOU ignore advertising.

GENERAL FILM COMPANY

THE THRILL SERIAL FOR PATRIOTIC AUDIENCES

A DAUGHTER of UNCLE SAM



with

JANE VANCE

and

William Sorelle

Exhibitors everywhere are demanding this big money maker.

Here are the reasons why:

Twelve One-Reel Chapters
The Serial Hit of 1918
Spy Plots Foiled
Action-crammed Episodes
A Daring and Beautiful Heroine
A Militant Leading Man
Romance! Color! Suspense!
A Great Story of the War at Home
Beautiful Photography
Most Wonderful Scenery
A Proved Box-Office Attraction
The Sensible Type of Serial
A Call to Patriotism

Distributed Exclusively by General Film Company
25 West 44th Street, New York City
Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers

GENERAL FILM COMPANY



Another O. Henry triumph in pictures—another of those opportunities to start the fans beating a pathway to the door of the theatre showing something distinctive in pictures. An O. Henry day is prosperity insurance.

BROADWAY STAR FEATURES

Distributed Exclusively by General Film Company
25 West 44th Street, New York City

You are wasting your opportunities if YOU ignore advertising.

GENERAL FILM COMPANY

JUDGE BROWN STORIES



Thomas Bellamy and Ernest Butterworth, two of the clever boy comedians in Judge Brown stories.

"These two-reelers are very interesting. Don't miss booking them."—T. C. Lacey, Vaudelle Theatre, Muncie, Indiana.

Judge Willis Brown has demonstrated that clean and wholesome pictures can be both entertainment-plus and first aides for the box-office.

If your theatre isn't showing these two-reel subjects of undiluted essence of happiness and joy, your patrons are missing a rare treat. There is plenty of time to begin now.

Real, live comedy-dramas of real boy life—by a man who knows boys and who knows how to write photoplays with the human appeal, the demonstrated "Mark Twain of the Screen."

Produced by the

Boy City Film Corporation

Distributed Exclusively by General Film Company
25 West 44th Street, New York City

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers

GENERAL FILM COMPANY

JUDGE BROWN STORIES

The Delight of Every Screen Audience

"Bud's Recruit"

"Chocolate of the Gang"

"The Lost Lie"

"Tad's Swimming Hole"

"Marrying Off Dad"

"The Preacher's Son"



Produced by the BOY CITY FILM Corporation

RUTH HAMPTON heroine in the Judge Brown Stories

Distributed Exclusively by General Film Company
25 West 44th Street, New York City

Better to read fifty advertisements than to miss the one YOU need.

GENERAL FILM COMPANY

CHARLIE CHAPLIN

NOW APPEARING
IN HIS GREATEST COMEDY

"THE TRAMP"

New Essanay-Chaplin Print
Every Month

" A WOMAN "—" WORK "—" IN THE PARK "
—" BY THE SEA "—" A JITNEY ELOPE-
MENT "—" THE CHAMPION "



ESSANAY COMEDIES

Will Keep Your Patrons
Roaring with Laughter

" THE LIE THAT FAILED "
" ALL STUCK UP "
" WILD ALGY OF PICCADILLY "
" CHECK YOUR HAT, SIR? "
" OUR LITTLE NELL "
" A TOUGH KNIGHT "

ONE EACH WEEK

presented by

GEORGE K. SPOOR

Distributed Exclusively by
General Film Company
25 West 44th Street, New York City

1333 Argyle Street, Chicago



Contract Now

William Fox *presents* Henry Lehrman's

Sunshine Comedies

Pretty Girls
Excruciating Comedians
Emotional Animals



Son of a Gun
Damaged – No Goods
Hungry Lions in a Hospital
Are Married Policemen Safe
His Smashing Career
Roaring Lions and Wedding Bells
A Milk-Fed Vamp
Shadows of Her Pest

Fox Film Corporation

Fox Special Features

ONE A WEEK
52 A YEAR

WILLIAM FOX *Presents*

Gladys BROCKWELL *in* The DEVIL'S WHEEL

How a woman ruled the heart of the Paris Underworld.



By CHARLES KENYON – *Staged by* EDWARD LE SAINT



OTHER MARCH RELEASES

JEWEL CARMEN *in* THE GIRL WITH THE CHAMPAGNE EYES

PEGGY HYLAND *in* THE DEBT OF HONOR

VIRGINIA PEARSON *in* A DAUGHTER OF FRANCE

GEORGE WALSH *in* THE KID IS CLEVER

CONTRACT NOW

AT NEAREST FOX BRANCH

FOX FILM CORPORATION

Certified Feb. 24-18 William Fox

No. 1918 United States Feb. 24th 1918

National Prosperity Bank

Pay to the order of Every Fox Exhibitor

Excess profit in unlimited 00/100 Dollars

$unlimited Safe Deposit Vault Fox Film Corporation Standard Pictures



Here is a certified check for Fox Exhibitors who CONTRACT for STANDARD PICTURES

Two new ones-now released

WILLIAM FOX presents

WILLIAM FARNUM in Victor Hugo's Masterpiece- LES MISERABLES

Staged by Frank Lloyd

A $250.000 PICTURE MADE IN AMERICA

TURNED THOUSANDS AWAY AT LYRIC THEATRE-42nd ST. and B'WAY. N.Y.



WILLIAM FOX presents

JANE and KATHERINE LEE in AMERICAN BUDS

Staged by Kenean Buel

A PATRIOTIC ROMANTIC DRAMA WITH AN ALL-STAR CAST OF GROWN-UPS



FOX FILM CORPORATION

Here's Mo

YOU read in a recent Triangle advertisement of what Mr. H. R. Mason at Goldsboro, N. C., had to say about Triangle service.

Here's another letter which is also well worth reading. It was written by Mr. Herman J. Brown, President of the Brown's Amusement Enterprises at Boise, Idaho, the Company operating the Strand, Majestic, Isis and Comic Theatres at Boise, and the Majestic Theatre at Nampa, Idaho.

"Thinking it may interest you to know of our experience with Triangle Film, we are taking the liberty of writing you this.

When your service lost certain of its most prominent stars, we were of the opinion that its value had been hurt, and cancelled. We then opened our Majestic Theatre to a straight open market booking policy and secured a succession of high priced stars. With the inauguration of the 15-cent per reel "graft," we placed your service in our Isis Theatre, one change a week, throwing out the product of one of the predatory grafting producers. We immediately realized after seeing your new film what a foolish mistake we had made in cancelling your service and hastened to book a second change, thus eliminating the product of another one of the skin-'em-alive boys. As an experiment we then lifted your "One Shot Ross" into our Majestic Theatre and were astonished to find that it out-drew the high priced should-be, but is-not lady star, in one of our super-de-luxe feature company's pictures which had been in that house on the same day the preceding week. We pleased our public and made good money on "One Shot Ross"—we lost heavily on the lady star that had succeeded in sticking one of the producing companies with an en-

TRIANGLE DISTRIBU

1457 BROADWAY

S. A. LYNCH, *President* R. W. LYNCH, *Vice-Presid*

TRIA

re Proof

ormous salary, but is unable to get the public into the theatre. With this experience in mind we at once booked your service, two changes a week, into our handsome new thousand-seat theatre in Nampa, Idaho, the Majestic, which we claim is the finest theatre in a city of 10,000 or less in the United States. We opened this theatre with a succession of states rights pictures. We played three of them at high prices—then came the first Triangle "Fighting Back," which outdrew the three big state right pictures and succeeded in getting what they failed to get, viz., hearty applause. Exhibitors near here tell us that some of the new Triangles have broken their house record for business. We are now moving Triangle service from the Isis Theatre to the Majestic Theatre in this city, the largest and best equipped motion picture theatre in the state of Idaho, and they are going to stay there indefinitely.

With best wishes for your continued success in delivering the exhibitor fine pictures at fair prices with clean methods and an absence of bludgeoning tactics of other exchanges, we are,

Yours very truly,
BROWN'S AMUSEMENT ENTERPRISES, Ltd.,
Herman J. Brown (signed).

We want to repeat our recent statement. If the pictures you are running are not making money for you, if the service you are receiving is not prompt and satisfactory, if the business methods of the companies furnishing you pictures are not perfectly fair and square, let us suggest that you communicate with the nearest Triangle exchange and find out what Triangle has to offer you.

TING CORPORATION

NEW YORK

FRED KENT, *Treasurer* Y. F. FREEMAN, *General Manager*

NGLE

CUTTING YOUR FILM

Announcement and Explanation of Un

UNITED PICTURE THEATRES OF AMERICA, INC., has been chartered under the laws of New York to enable several thousand exhibitors in every section of the United States to own collectively and to distribute to its members pictures on which all members can and will make a profit. Through this organization which exhibitors themselves own and operate from top to bottom, we are bringing together our membership which will give a film 4,000, 6,000 or 9,000 days of booking time and wipe out instantly the cost of selling, overhead distribution and print waste, which are the chief reasons for the high rentals you are now paying.

Every manufacturer or producer of pictures wishes to do this, wishes to save this money, wishes to free himself of the burden of distribution and salesmanship expense in a highly competitive industry. But every producer who has tried to do this has failed. Therefore, this revolutionary change, which every producer will welcome, has had to come from THE EXHIBITORS OF MOTION PICTURES.

That is why United Picture Theatres of America, Inc., has been organized. We, as exhibitors, do not want to pay the tremendous cost of maintaining thirteen selling organizations with a first-run product trying to sell only three available first-run prospects in Salt Lake City, or seventeen exchanges spending a fortune weekly in seeking the business of five first-run houses in Minneapolis. We are now doing this. None of the various producing firms are any more anxious to pay these costs than we are—but they do not know how to escape them. But WE do know, and this means that this organization of exhibitors, because of its plans and purposes, is a friend and money-saving ally of all producers and one to be encouraged by every friend of the industry.

United Picture Theatres of America, Inc., is the exhibitors' own solution of the costly evil that every factor in the industry wishes to destroy. What we will do is this: We will agree on a star whose popularity and money-making powers are unquestioned. We will make certain in advance that the star and productions are big enough for the foremost theatres, and therefore for all other theatres. We will then say to the producer having this star: "Make us six or eight pictures annually with this star and we will pay you for each negative a price that will give you a liberal and yet fair profit." We will make our own prints, our own accessories and take care of the distribution of this and all of our other pictures to our members here and in foreign lands. We are free of salesmanship costs because we have an assured playing time of several thousand days guaranteed in advance by our members. There is today no profit in distribution. The United plan relieves producers of the unprofitable exchange investment and worry and at the same time gives them cash on completion of pictures and wider distribution of their pictures than they now receive.

This collective buying is the principle of co-operation which dynamites selling expense out of existence. It accomplishes for the film exhibitor what the American Druggists Syndicate has achieved for its 22,000 druggist members. It has cut the purchase cost of drugs practically in half. It unites thousands of small buyers into one huge purchasing unit.

The druggists own 90% of all the stock of this company, so they are their own bankers and reap the bankers' dividends—the druggist members control the company, so all companies selling these druggists must give them fair treatment and fair prices. These druggist members are not only the bankers and customers of their own company, but they hire

RENTALS IN HALF

ited Picture Theatres of America, Inc.

experts to run the A. D. S. for the equal benefit of all members. No drug manufacturer owns stock in the A. D. S., so all manufacturers are treated with equal fairness. When the A. D. S. members advertise and popularize a brand they derive the benefit. Starting with $400 eleven years ago, the A. D. S. today has received from its druggist members $5,000,000 with which to carry on its business. In return for this money the company issued common stock, and so large have been the dividends that the stock has long sold above par and the A. D. S. has assets enough to buy back its $5,000,000 worth of stock issued and still have remaining assets worth probably $10,000,000, which is about the total value of the quick assets of all the film companies combined. Everyone has been benefited by the A. D. S. No one has been hurt by it. The A. D. S. has profited its members by the elimination of the waste of competition by co-operation. Ask the A. D. S. druggist in your community.

Applying the A. D. S. method of organization to the exhibitors' problem, United Picture Theatres of America, Inc., will instantly cut your rental price for a picture thirty to fifty per cent below the price you are now paying and give you many of the very same pictures you are now playing.

Behind this organization, devoting their energies and capacities to creating this great new exhibitors' purchasing and distributing alliance, are the men whose names are undersigned, and who have heeded the urgent appeals of several thousand exhibitors to create this nation-wide organization and wipe out the ruinous waste incurred through separate buying.

The founders of this company have worked out a plan which many of the largest and best known exhibitors, practically all big producers in New York and many stars have pronounced to be unique and of great value to all branches of the industry. Within the next few weeks a United salesman—a high-class man whom you respect—will visit your community. He will thoroughly explain the United purposes, every detail of the plan, the method of incorporation and everything else. This is the exhibitors' company, and you are entitled to know. There are no insiders. There is nothing to conceal. The more you know about the United plan the stronger you will be for it.

In our next announcement we will tell you more about this revolutionary cost-saving plan, which will re-establish sanity and profit for all elements in the motion picture industry.



UNITED PICTURE THEATRES OF AMERICA, Inc.

1600 BROADWAY, NEW YORK

LEE A. OCHS, President
C. R. SEELYE, Vice-President
LOUIS F. BLUMENTHAL, Treasurer
CHAS. M. ROSENTHAL, Secretary
MILTON M. GOLDSMITH, General Counsel



Reproduction of 24-sheet Poster, by the Greenwich Litho. Co.

A "First National" Attraction
Rothapfel Presentation
An Edgar Lewis Production

"The Sign Invisible"

—a mighty drama of the Northland, featuring Mitchell Lewis—the giant of "The Barrier"—in a fighting, loving, daring role

—with Victor Sutherland, Mabel Juliene Scott, Hedda Nova and a big cast of accomplished players.

—in a story of how Providence scourged a rebellious soul by leading him out to where Nature's millstones of sky and mountain, and men and women free of pretence changed him from a thing to a man.

At the Rivoli, February 25

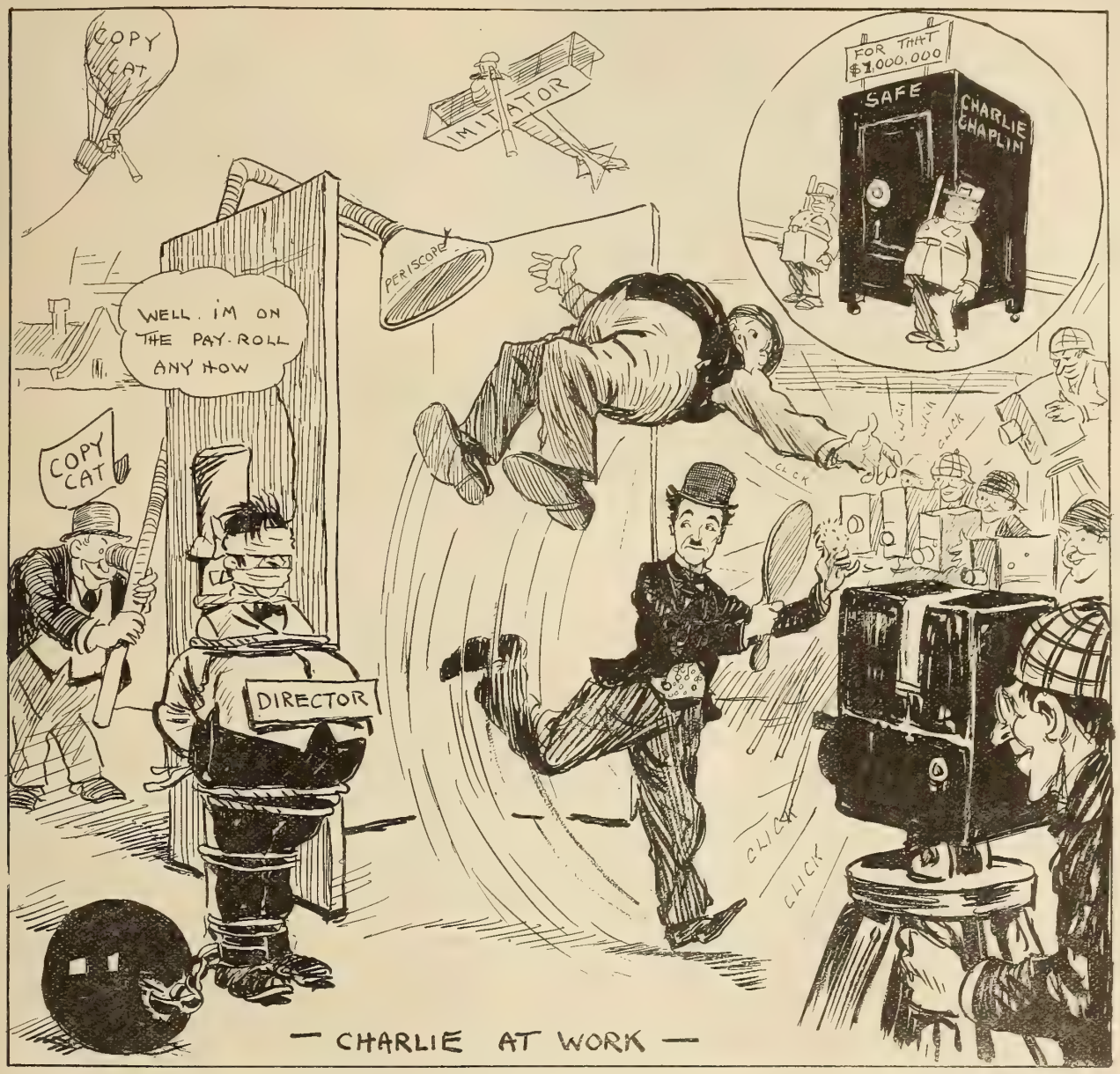
FIRST NATIONAL EXHIBITORS CIRCUIT

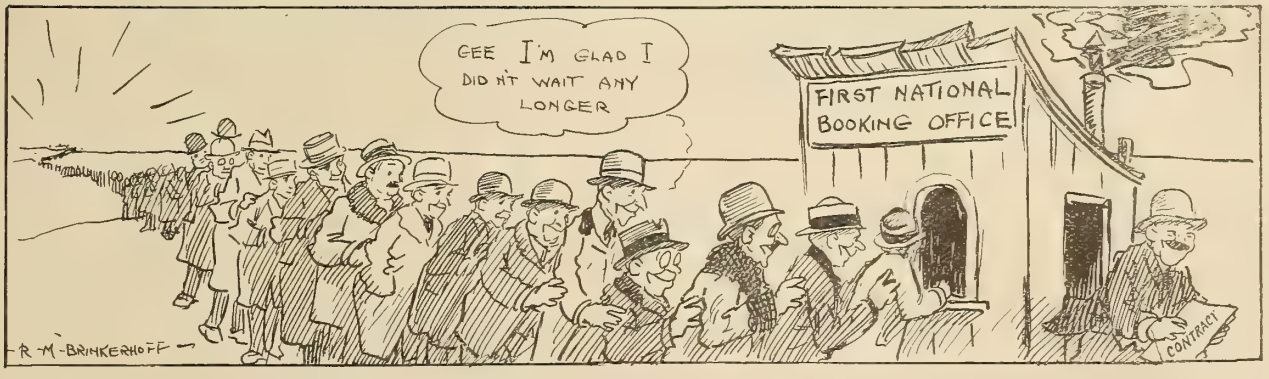
"We Pay the Tax"

This exceptionally beautiful and very human photoplay presented with Rothapfel's fine appreciation of musical and atmospheric enhancement demonstrated the perfection attainable by screen entertainment when all conditions were ideal.

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers

Chaplin's First Million Dollar Comedy nearly finished!





Where do YOU stand in the waiting line?

Charles Chaplin

"Signature Protected"

Million Dollar Comedies

FIRST NATIONAL EXHIBITORS CIRCUIT

A "First National" Attraction now being eagerly booked in every land on earth.

The "NEWS" advertisers believe YOU worth while; justify them.

AMBASSADOR

JAMES W. GERARD'S

MY FOUR YEARS IN GERMANY



DIRECTED BY WILLIAM NIGH



"It is because our people should be INFORMED that I have consented that this photoplay be made. There are too many thinkers, writers and speakers in the United States. From now on we need the workers, the doers and the realists who alone can win this contest for democracy and permanent peace."

—JAMES W. GERARD.



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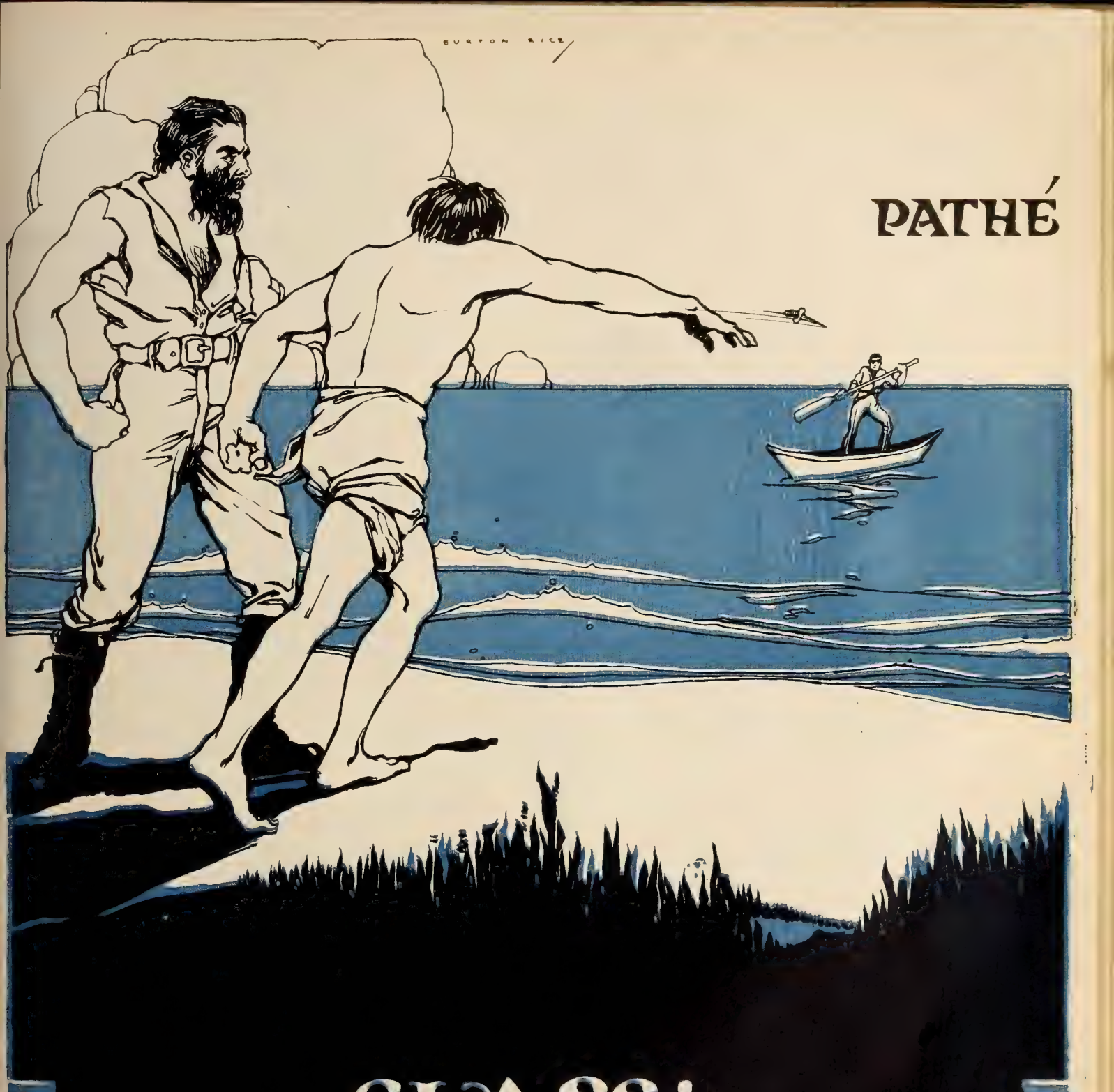
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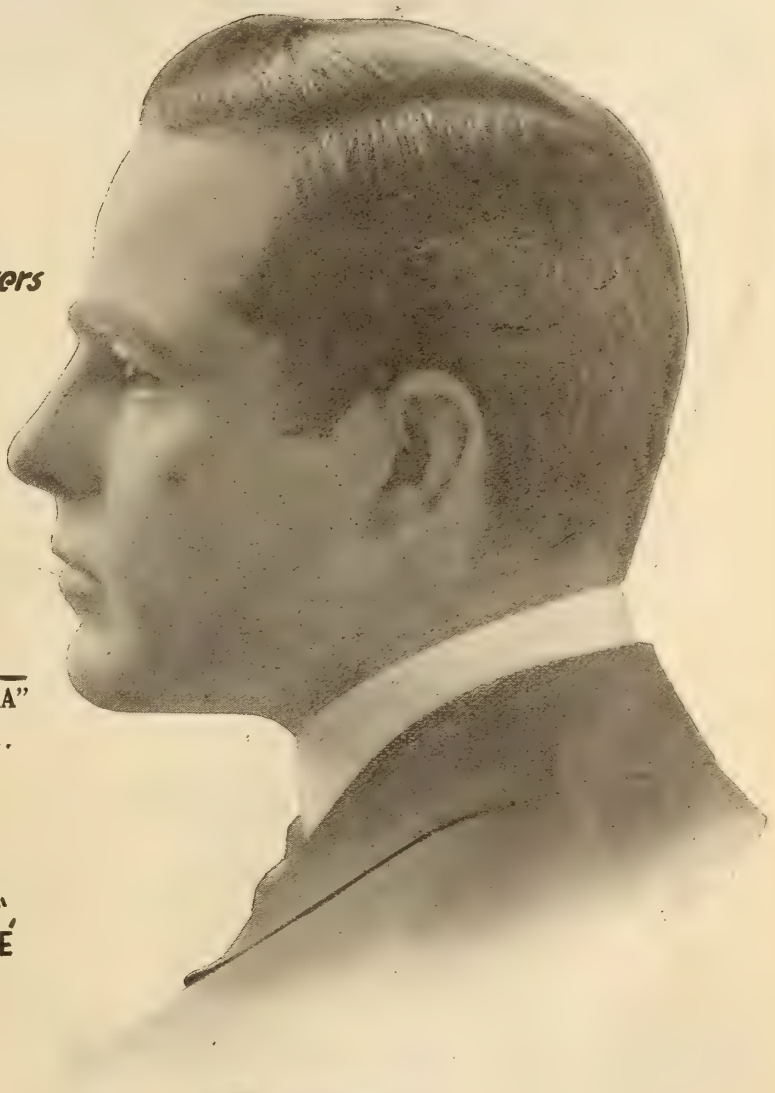
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"THE DIVORCE GAME"
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"A WOMAN ALONE"
"THE HUNGRY HEART"
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BY
WILLIAM J. FLYNN
(RECENTLY RETIRED)
CHIEF of U.S. SECRET SERVICE



THE BILTMORE
NEW YORK
JOHN McE. BOWMAN
PRESIDENT

January 18th, 1918

Mr. W. J. Flynn,
New York City.

My dear Chief:

I have just returned from viewing your wonderful film, The Eagle Eye, and I am so much impressed with its power to do good that I must write you this line to congratulate you.

The episode connected with the Hotel Ansonia was particularly interesting to me on account of the hours of mental anguish we all went through before the navigating officers of our fleet were out of danger, and in viewing the picture I realize more than ever the strain you were under during that dreadful twenty-four hours.

Most pictures of this kind border on the melodramatic, but this has not one ounce in it but is really dramatic from beginning to end; and if at the end of the third episode, when you ask people in the audience if they are not going to help destroy German autocracy, I am much mistaken if the appeal does not bring the spectators from their seats into a loud declaration of loyalty for this great country in which they are living. I, personally, with the cold sober thought in my mind that it was only a picture, could hardly restrain from rising up and giving the answer the appeal called for.

It is extraordinarily well done, has the touch of authenticity behind it and will convey a wonderful message to the doubting ones, some of whom still believe we should be neutral.

Wishing you every success in the wonderful story you are putting before the public, believe me

Yours very sincerely,

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AT

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OF THE

MOTION PICTURE EXHIBITORS LEAGUE OF AMERICA

AT CHICAGO, JULY, 1917

◆

MOVED by Mr. Eager of Nebraska and seconded by Mr. Hopp of Illinois:

RESOLVED, that the Motion Picture Exhibitors League of America, in convention assembled, offer to the President of the United States the freedom of the screen for the purpose of patriotic propaganda, and call upon the exhibitors throughout the country to give the widest publicity to such departments of the Federal Government as he may direct.

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TO THE CANADIAN THEATRE MANAGERS:

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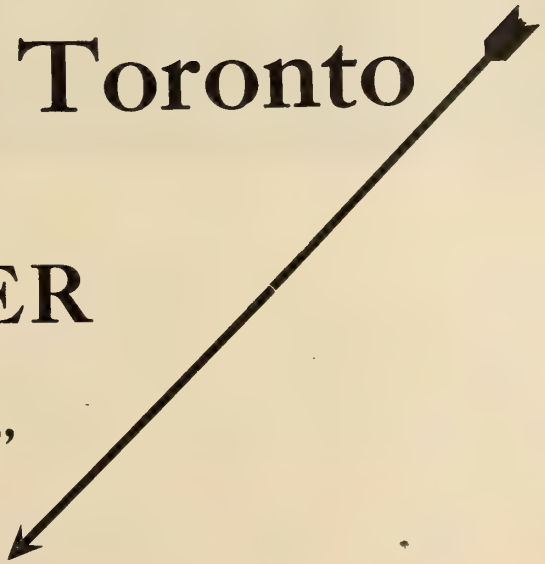
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BIG PICTURE

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Its Title

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ACTED BY 6 STARS

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Throughout the United States

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Motion Picture News

Vol. 17 No. 10. March 9, 1918

The Week in the Film World at a Glance

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WM. A. JOHNSTON, *Pres. and Editor.* HENRY F. SEWALL, *Vice-Pres.* E. KENDALL GILLETT, *Sec. and Treas.*

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CALLS "RUGGLES OF RED GAP" GREATEST PICTURE

E. C. Bostick, of The Merrill theatre, Milwaukee, Wis., says: " ' Ruggles of Red Gap,' with Taylor Holmes is, without doubt, one of the greatest pictures I ever saw. It is my opinion that this picture will be a bigger attraction than the Skinner pictures, which up to this time held the record for attendance at The Merrill."

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GEORGE K. SPOOR PRESENTS

TAYLOR HOLMES IN RUGGLES OF RED GAP

AT ALL FIRST CLASS PICTURE THEATRES

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"When you see it in 'The News' It's News"

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

"The Exhibitors' Medium of Communication"

Volume 17. No. 10 March 9, 1918

Who Is Watching the Public?

IN OUR editorial of last week we pointed out, as emphatically as we could, the prime necessity upon the producer's part of making pictures the public wants.

The latter phrase sounds trite, we confess; the text is one most any journal might select to spin out into an unread editorial.

But suppose we put the question more definitely. Suppose we ask *each* producer these questions:

Are you really producing your own pictures or is your director doing them?

If you are producing them—that is if you are originating them and executing them right through to the finish—then on what basis are you doing your work?

* * *

ARE you studying the public taste? Are you sensing it? Still more important, are you looking ahead—six months, a year—and estimating subtly what trend the times will take and what the public will want in consequence?

Are you in close touch with the exhibitor—the progressive exhibitor—the man who makes it *his* business to feel the public pulse through his patrons—and can tell *you* first hand what the public wants?

Or, if you leave everything to your director, is the *director* in close touch with the public? Is *he* sensing the future? Is he in constant touch with the *exhibitors,* North, East, South, West?

Or, is he never looking far beyond the extremely limited horizon of the film colony in which he creates?

These are mighty important questions.

Producer profits, exchange profits, exhibitor profits are mightily concerned in your answer to them.

We have overproduction but not overproduction of pictures the public wants. That's certain!

We have waste, and lack of co-operation, and exhibitor inefficiency and the many glaring evils a new and big industry always heaps upon itself.

But in our box-office reports we note here and there a picture that is going "big, big, big, big;" and we know perfectly well that despite all industrial evils that picture will send back a fine line of profits to its producer and exchange and exhibitor.

So, here in production, is the underlying problem after all; and the producer who isn't tackling it—and solving it—had better get right out and into the other kind of business his experience and forebears intended him for.

WHAT prompts us to write again of this all-important subject is a five-page letter from Frank L. Newman, manager of the Royal and Regent theatre of Kansas City. Mr. Newman writes spontaneously, and without reference to our previous editorial. He says: "My patrons tell me what they like. It is my business to have my finger always on the pulse of my public and my pictures." *And that's where the producer should have his finger.*

Agreed!

Mr. Newman asks us to hammer home some other suggestions; and we cheerfully give them the prominence and emphasis they deserve.

Let the producer, he asks, give the first-run exhibitor the footage of a picture and *not* its number of reels. Mr. Newman speaks, he says, for a large number of exhibitors in his state. We can add, from the letters we get, that he speaks for a large number of exhibitors in every state.

The exhibitor runs his show on a standard schedule. He wants to make it up in advance and advertise its make-up *definitely* in his newspapers and other advertising matter. He generally adds to his feature a comedy or current events picture or both. In order to fit his show to his schedule and in order to announce its character he must know the *footage* of the feature. Reels are indefinite and misleading.

Why not footage?

* * *

TRADE paper reviews, Mr. Newman says—and he speaks generally—do not suit his needs. They are too indefinite. The same fault, he says, reacts upon the producer. More definite appraisal of pictures would raise the standard of production.

We agree, in a way, with Mr. Newman; and we have been working on the problem he presents. It is of the utmost importance. And we shall have an announcement to make, as early as next week, we expect, which will be of exceeding interest to Mr. Newman and to every first-run and later run exhibitor in the country.

Watch for it!

Mr. Newman takes a bang at titles. Too many are misleading, he says.

And misleading titles are bad business—for pictures and picture theatres.

To use his own practical phraseology: "When you say 'lemon' you expect it to be sour; and 'salt water' means just that and nothing else."

(*Continued on following page*)

Speaking Editorially:

Russia's Lesson For Us

AN American newspaperman, returning from Russia, is explaining in a series of articles what he declares to have been the errors of Allied diplomacy in dealing with the revolution torn nation.

In particular he complains of the motion picture mistake. Fifty prints, he declares, of a picture showing America's vast industrial organizations were sent to Russia. The newly enfranchised peasant was shown Uncle Sam's steel mills, locomotive works, munitions factories, and so on.

With the result that the peasants were more than ever convinced that this is a capitalist's country, the war a capitalist's war, and the German agent right when he declared that the peasant would be a fool to continue fighting at the behest of American money-grubbers.

The newspaperman's opinion is that we should have shown the new Russia a more human story—our contented workingmen with their own homes, our schools free to all, and so on.

This incident in motion picture diplomacy, interesting enough in itself, is really dragged in here for the lesson it teaches us of the film industry in presenting our own story to the general public.

For years we gave the public through the newspapers nothing but tales of million dollar productions, fortunes made over night, wealth—wealth—wealth.

And when each year's legislature brings its crop of tax-grabbing bills we wonder why the representatives from Four Corners hasn't a more intelligent view of our business.

Aren't we a bit weak in our diplomacy?

* * * *

When Is a Comedy?

WE know an exhibitor who will back his judgment on a feature production against that of any man in the land.

He swears that he has never gone wrong in rating a feature's appeal to any of the different classes of audiences he has had to handle.

The same man wouldn't bet a five-cent piece on the chances of a particular comedy before any type of audience.

"I've seen the high-brows yawn all through a clever 'polite' comedy and then roar their heads off at slapstick," he declares. "And I've given slapstick to supposed low-brows who almost demanded their money back. I've never been able to lay down a comedy rule that would hold good till the next performance in the same house.

"No! I have found one rule. No matter how an audience may fool you temporarily, there is never any lasting pull in the comedy that makes a man sorry he brought his wife and daughter into your house."

You Are Right—We Are Wrong

A REVIEWER recently treating an average comedy endeavored to let it down lightly by saying that it would be found "suitable in the small house."

An exhibitor calls us sharply to account for the phrase. "I run what New Yorkers might think a dinky little village theater," he says "but what isn't good enough for the best Broadway house isn't good enough for mine."

We admit the error—and pass the correction along for the benefit of producers whose thoughts often slip just as did our reviewer's pen.

"Too many of the producers," continues the exhibitor, "when they set out to make a production that can be rented at a reasonable price for the small theater, seem to think that the thought level must also be low. That's where they are wrong.

"It's one thing to make an economical production and it's another to make a picture *cheap* in thought and execution. My patrons are as well educated as any you will get in the Rivoli, their tastes in magazines and literature are just as high—is there any reason then, because they live in a small town and my house seats only three hundred, that they will be satisfied with pictures of a lower level of intelligence?"

The point taken is correct—whether applied to short subjects, to comedies or to the occasional features announced as made "with the small house in view."

* * * *

The Man in the Sticks

THAT obstreperous person, The Man in the Sticks, wants to know—

Why, when his five years reading of trade papers has convinced him that every film magnate in the game is a business wizard, an executive wonder and a dynamic whiz-bang—

He still finds the industry whirling around in circles with the self-same Goliaths still pursued by—

Overdistribution, overproduction and overadvertising.

* * * *

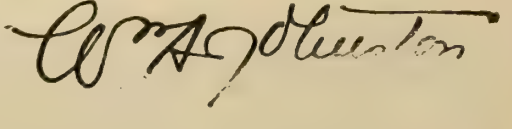
Who Is Watching the Public?

(*Continued from preceding page*)

Titles that bring people into the theatre and then show them something else are like false labels on any kind of goods. The purchaser is bound to feel deceived. The practice drives patrons away from the house. It is bad—very bad—for the picture business. Mr. Newman refers in this connection, he says, to *all* producers.

* * *

MOTION PICTURE NEWS is announcing this week, the formation of a staff of associate editors that will comprise a large group of exhibitors like Mr. Newman, and representative of all sections of the country. They will not only render valuable editorial service to their brother exhibitors, but we believe that this step will largely bring about the necessary link between the maker, distributor, exhibitor—and the public demand for pictures.



Serving It with Speed and Ginger

WE had expected to give you a real big bit of family news this week—by "family news" we mean an announcement from Motion Picture to its family of readers.

But, pending the full completion of our latest plan, if you will turn to Page 1422 you will find a sort of half-way announcement—a sort of invitation to a feast without showing you the menu.

It tells you of the new "Exhibitor Service Bureau Advisory Editorial Board."

Just as there is no room for debate about the popularity and value of our "Exhibitor Service Bureau," so are we certain of the enthusiastic welcome that will be given this latest innovation. The Service Bureau has gained its place now, through unselfish interest in the problems of their fellow exhibitors, it is to have the constant aid and advice of fifteen or more of the top-notch exhibitors of the country.

Think what that means. Each member of the Service Bureau Advisory Editorial Board has gained success and country-wide recognition—each has had his own experience and has his own methods—and now they have volunteered to put their shoulders to the service wheel for the benefit of the whole exhibiting family.

* * * *

THE details of that big bit of news will be one of the good things in next week's issue. Also, don't be startled if we spring another surprise next week.

There's no law against breaking the speed limit in trade journalism—

So—

Watch our dust.

* * * *

HAL REID, who is writing our "Practical Plays For Busy Producers," has discovered a man who can tame the wild and woolly dictator of all picture destinies—the director.

The man who does the trick is none other than the camera man.

The $1000 a week star can't do it, the boss can't do it, but the camera man can make the director eat out of his hand.

So says the author. And he goes on to tell just what the camera man's contribution is to studio inefficiency.

You remember, don't you, that the facts of all the incidents in these tabloid dramas are on file in our office?

Page 1410

* * * *

SPEAKING of studio matters we heard a story recently of a director on a long term contract who held up a producer in the middle of a film spectacle's staging and demanded an increase in salary.

"All right," said the manufacturer, "I'll give it to you."

And for four weeks the director drew the increased salary. Then the spectacle was completed and he called on the manufacturer to see what his next production would be.

"I haven't any work for you," said the manufacturer. "You are no longer in my employ."

"But I have a long term contract with you," said the director—the accent a trifle French.

"You *did* have a contract," replied the manufacturer. "In fact, that contract was worrying me to death. But you forced me to break it yourself by giving you an increased salary. Now the contract is void. Good day!"

And this quick-thinking manufacturer, who so easily shed a burdensome contract, is a man whom supposed wise film folk persist in declaring a "back number."

We don't believe it.

* * * *

SOMETIMES it's hard to write a page; sometimes it is more difficult to write less than a book.

William A. Johnston had to resist the latter temptation when he wrote "What Kind of a Fellow is—Kessel?" for this week's NEWS.

For it's hard to write about picturesque Ad. Kessel, Jr., and not write one half of a two-volume history of the motion picture industry.

W. A. J. didn't entirely resist the temptation—with the result that you will find "What Kind of a Fellow is—Kessel?" an extra long and extra interesting instalment of this popular series.

Page 1419

* * * *

THE Spring Drive of censor legislation is now on. Virginia started the rush, but sister states were not slow to follow the procession.

And strange to say, picture men have so far been granted a fair share of success in meeting the flood. Perhaps the censor advocates' Spring Drive is to receive the same welcome that is in store for the vaunted Teuton Spring Drive "over there."

* * * *

J. A. BERST comes to bat with somewhat of a scorcher this week. Banging away at an unmentioned organization and a five-year contract, which he declares this organization will soon present to exhibitors, Brother Berst swings his adjectives in a hot and heavy fashion—not quite his usual manner.

The story published in this issue tells of a letter being sent to exhibitors in all sections of the country.

* * * *

YOU may notice that we seldom get the chance to tell you about the good things in our Exhibitor Service Bureau.

Frankly, we are afraid to start. There wouldn't be room for anything else on this page.

Every week of the Service Bureau brings several features, one of which alone not many months ago would have given a trade paper crowing material for several months.

So—while there isn't room on this page to work off all our enthusiasm—there is room to urge you to turn now to Page 1426 and read every line of the Service Bureau.

Read it with an exhibitor's viewpoint. Then you'll have one of the reasons why MOTION PICTURE NEWS———

Dominates the Field!

Practical Plays For Busy Producers; No. 3

The Camera Man

By HAL REID

CAST OF CHARACTERS

TWISTEM, CZAR OF THE STUDIO—THE CAMERA MAN
DIRECTOR, HIS SERVANT—HIS MAJESTY
STAR, THEIR MUTTON—HERSELF
ACTORS AND ACTRESSES—THEY
EXTRAS, THE FOUR HUNDRED—THEM
C. HEWITT, THE ELECTRICIAN—HIM
EZEMON, THE PROPRIETOR—A. MUTT
SCENE: STUDIO STAGE

DISCOVERED

Director, Star, Actors, Actresses, Extras, Four Hundred of Them.

Director

(Yelling.) Electrician, turn on the lights!!

Electrician

Aw! Rats! How many times do you want 'em turned on and off?

Director

None of your business, lights I say!!

Elect.

(Pushing switch in.) There they are for the fiftieth time.

Director

(To Ensemble.) All ready for this scene!!

Ezemon—Tiptoes in to one side and listens.

Star

Thank God!!

Actor

Here too.

Actress

And then some.

Extras

Hurray!! Hurrah!! Whoopee!!

Director

Shut up!! Stand by.

Director

(Turns toward Ezemon, who ducks quickly and hides behind the scenery.)

Director

(Commanding.) Camera, all ready Twistem!!

Twistem

(Stands looking at director with a smile of pity upon his lips.)

Director

(Questioning.) Ready, Twistem?
(Looks at director, grins, shakes his head slowly.)

Director

(Questioning.) Ready?

Twistem

Whatta yuh doin—jokin'?

Director

No. What do you mean?

Twistem

(Pityingly.) Wuz you tinkin' 'bout shootin' dis?

Director

That was the idea, Twistie.

Twistem

Fergit it! (He saunters easily over and sitting upon the couch in the scene, picks up a prop newspaper and begins to read same.)

Director

(Going to Twistie.) What's the matter, Twistie?

Twistem

Say, are you "nutty," honest, do you tink' fer a minnit' dat I'd shoot in dis rotten light?

Director

Why, what's the matter with it—I've had all the "overheads" all the "banks" and everything changed nine times now.

Twistem

Well, I can't help it, dey ain't rite, I tell yuh.

Director

How do you know? You haven't even looked through the camera yet.

Twistem

Aw! I don't have to, a blind man could see dat dey ain't rite.

Director

Come ahead, Twistie. That's the boy, take a peek.

Twistem

What for?

Director

So we can go ahead. We have four hundred extras, the star, the company waiting. We've been two days on this scene now, I don't care only I'm tired of it. Come ahead, take a peek.

Twistem

Dey hain't no use, I tell you. I won't shoot 'til de lites are rite and dat's all dere is to it, do you wanna make a bum out o' me?

Director

(Imploringly.) Go ahead, Twistie, do me a favor, take a peek.
(Lighting a cigarette.) Nuthin' doin'.

Director

(In a temper.) I am the director here, and——

Twistem

I am de camera man, ef you tink you kin take wit'out me—— "shoot." (He starts to take the camera down.)

(Ezemon cautiously peeks around the scenery)

Director

(Laughing, apologetically, slapping Twistem on the shoulder.) Now, now, Twistie, be good; don't do that, I was only joking. Can't you stand for a little fun? Don't take the camera down. Tell me what you want and you shall have it.

Twistem

Yuh got me sore now. I don't think I wanna work any more to-day.

Director

Ah! Now, now, old fellow, be good. What do you want done?

Twistem

Move de "overheads" back where dey was, push dem "banks" furder back, send someone on de roof to block out dat sunshine, hang half a dozen "aristoes" down front, pull de "diffusers" half way—en den I'll take a peek.

Director

(Slapping Twistie on the back.) Good boy, thank you, Twistie.
(Yelling.) Lights out!

Electrician

Oh, hell! (He pulls the switches.)
(Catcalls from extras, moans from company.)

Director

(Yelling.) Here you, cut that out!

Star

(Sighs, looks about helplessly, shakes head silently, slowly sits in big easy chair—settles down.)

Actor

(To actress): I am going to telephone that I won't be home until midnight.

(*Actor and actress exit*)

Twistem

I'm goin' to de dark room. Lemme know when dey git ready—den I'll take a peek.

Director

(Placing his arm about Twistem's neck.) All right, old pal. You are not sore, are you? Excuse me, I forgot.

Twistem

Aw! dat's all rite. (He starts to exit.)

Director

(Goes to electrician. Gives him orders.)

Ezemon

(Comes cautiously to Twistie.) (Whispering.) May I speak to you, Mr. Twistem?

Twistem

You said it.

Ezemon

Will you take two hundred thousand dollars a year and run the studios for me?

Twistem

What are you doin', tryin' to kid me?

Ezemon

No. You are the first human being I ever saw who could run a director; if I could do it, I could save two million dollars a year.

Twistem

Dat's easy—learn to be a camera man.

(*He swings out easily*)

Ezemon

(Walks haltingly to director.)

Ezemon

Good afternoon.

Director

(Looks at Ezemon and turns his back upon him without replying.)

Ezemon

(Smiles sheepishly, waits a while and again plucks up courage—speaks.)

Ezemon

Do you think you will shoot this scene to-day?

Director

(Shortly.) How do I know?

Ezemon

Pardon me, but you are the director. If you don't know, who should—I—I——

Director

Say! Do you want me to call it off right now until to-morrow? I will if you don't let me alone—I'm not feeling very well anyway.

(*Ezemon turns and sprints out of scene*)

(*Three hours later*)

(The lights are all moved, the sunshine blocked out, the star asleep in the chair, the extras spread all over the studio and grounds, the company in their dressing rooms or the restaurant.)

Director

That's good, where's Twistie—go get him. somebody.

(*Enter Twistem*)

Director

Ah! Twistie, I was just going to send for you. How's that? (Pointing to lights.)

Twistem

(Looking at lights, goes to camera, peeks through finder, turns away shaking head. "No.")

Director

No? Not right yet, Twistie?

Twistem

Naw, dey wuz better de way dey wuz, have 'em all changed back again, an' den we'll take.

Director

What do you say, let's call it all off until to-morrow?

Twistem

Dat's rite, I hatt an engagement witt me "best" all de time; let's beat it.

Director

(Yelling): All off until to-morrow! (Star awakens.)

(*He locks arms with Twistie and they exit. Extras shout and laugh. The electrician opens desk drawer, takes out a quart of booze and drinks half a pint.*)

Star

(To actress.) Fine business, eh, can you beat it? Four hundred extras, stage crew, my salary, the company salaries, electric light bills, director's salary, camera man's salary. Cost about sixteen hundred dollars a day, not a foot of negative made. Some waste, eh? And not a word said about it. The proprietors stand for it, stand by and see, say nothing and lose, and yet Ezemon kicked yesterday when I asked him to raise my salary to eleven thousand dollars a week.

Actor

Well, what do you think of that, ain't it rotten?

THE END.

REMEMBER!

- ***This Series of Tabloid Dramas is based on actual facts.***
- ***All the incidents pictured at different times in these "Practical Plays" have actually taken place in a motion picture studio.***
- ***We have the real names and dates on file in Motion Picture News office.***
- ***Those interested may have them for the asking.***

YOUR CITY'S ADVERTISING

Discussion of Situation in Salt Lake First of a Series of Intimate Exploitation Talks

IN this week's issue of the Motion Picture News, we begin the discussion of motion picture advertising and the co-operation between exhibitors and advertising in various cities.

The first city discussed is Salt Lake. No especial geographical line of any special basis of population will be followed in the selection of the cities to be taken up. Your city may be the next one. Its identity will be given a week in advance of publication.

Exhibitors in that city will find their advertising analyzed there and they will get many hints as to how they can improve their displays, not alone as a single advertisement, but on account of its relations to those of other theatres.

Exchange managers who are seeking to build up more and permanent business will do well to call these discussions to all of the exhibitors in their city. Anything that tends to make them better advertisers is certain to make business for the exchange. Call their attention to the advertising studies in advance, for only the smallest number of extra copies of the NEWS are printed and these are quickly exhausted.

This is a new and serious attempt to obtain better advertising, to stimulate the co-operation between the exhibitor and producer on one hand and the newspaper on the other. We believe that it will bear healthy fruit.

Read these articles carefully, and write us suggestions about your home town, especially in cases when you note that conditions in that community will be treated next week.

WAR TAX — SEPARATE BANK ACCOUNT

A Suggestion Which May Save Embarrassment and Possible Legal Complications

AS soon as a person pays an admission tax to an exhibitor, the latter becomes a trustee of that tax until he turns it over to the Collector of Internal Revenue at the end of the following month. In other words, the money collected for taxes does not belong to the exhibitor at all. While under ordinary circumstances the exhibitor might not incur any penalty or inconvenience because of this, still it is likely that circumstances might occur under which an exhibitor would find himself in difficulties because of this commingling of funds.

The situation is different from that of an ordinary tax payer whose relation to the Government is that of debtor and creditor. If a manufacturer should fail, he would simply owe the Government tax; if an exhibitor should fail and has his admission tax on deposit with his other funds, he might be liable for larceny.

There is another interesting chance for trouble in this connection—namely, that if an exhibitor should pay his tax with a non-certified check, and the check should turn out to be "no good," the tax would be considered unpaid, and the exhibitor would be liable to any penalty that might attach to an overdue payment. This, of course, applies to a payment not made at the end of the month following the month for which the tax was paid.

The "News" recently wrote to the Commissioner of Internal Revenue at Washington, and has received the following reply from B. C. Keith, the Deputy Commissioner:

. . . "Treasury Department
"Washington,
"February 15, 1918.

"Mr. Wm. A. Johnston, Editor,
"Motion Picture News, Inc.,
"729 Seventh Avenue,
"New York City.

"Sir: Replying to your letter of the 5th instant, you are advised that the Treasury Department has issued no definite ruling as to how the war tax money collected on admission should be handled pending its payment to the Government when due.

"The Act places the responsibility upon the person selling the admissions to collect the tax due the Government on such admissions, as imposed in Section 700. The tax thus collected belongs to the Government, and the management of amusement places is liable for turning it over to the Collector of Internal Revenue. However, there is no objection if a corporation or individual operating an amusement place desires to deposit the tax collected in a separate account in the bank to be paid over to the Government when due.

"Respectfully,
"(Signed) B. C. Keith,
"Deputy Commissioner."

In other words, the opening of a separate bank account is not required, but it is suggested to exhibitors as advisable.

There is another situation which is apt to arise unless the war tax collections are kept separately—namely, that if at the end of February, for example, you come to pay the January tax, you may find it quite a little job to raise the necessary money, while if the war tax is kept by itself and has not been touched, it is comparatively a simple matter to draw a check against that.

In the event that any readers of the "News" desire to open these special accounts, we are advised by bank men here in New York that the proper form would be as follows:

"(Name of firm or individual or corporation running the theatre) in trust for the Collector of Internal Revenue."

Review Board Adds to a Committee

The Hon. H. W. Adams, mayor of Beloit, Wis., and Rev. James Boyd Coxe, rector of Trinity Episcopal church, St. Louis, have been elected members of the national advisory committee of the National Board of Review of Motion Pictures. Mayor Adams has shown a very intelligent interest in the subject of regulation of motion pictures. Soon after entering office he invited the proprietors of the motion picture houses to meet him at his office for a conference on the subject of regulation. At this conference he told them of the city's desire to cooperate with them in placing their business upon a basis that would deserve public confidence and respect, and added that it was the city's intention that only acceptable pictures should be shown. The Mayor requested the exhibitors to inform him of any picture about which they had any doubt as to the desirability of exhibiting it in Beloit. "We found," said Mayor Adams in describing this plan, "that they were all willing to co-operate, and this voluntary censorship was established. I believe that the proprietors, knowing that we have this plan and practice here, are very careful as to what pictures they bring in."

New Jersey Women Discuss Censorship

Members of the women's clubs of New Jersey, since a bill for the regulation of motion pictures by a state board of censors was introduced in the Legislature of that state, have been discussing it at meetings of their legislative committees. The committees of the Contemporary Club of Newark, the State Federation of Women's Clubs and the East Orange Woman's Club have held meetings. The first two mentioned assembled at the Y. W. C. A. in Newark on February 14. This meeting was addressed by Mr. Roe, who prepared the bill, and Orrin G. Cocks, advisory secretary of the National Board of Review of Motion Pictures. Mr. Cocks pointed out the ineffectiveness of any legalized form of censorship and showed that it was unnecessary. It is reported that the legislative committee of the State Federation voted that it did not favor state censorship.

A meeting was held on February 18.

Soldier Boys See Metro's "Lest We Forget"

As a result of arrangements made by William Atkinson, business manager of Metro Pictures Corporation, and Bert Ennis, publicity director of the Petrova Picture Company and McClure Pictures, one hundred soldier boys from Camp Upton witnessed the Metro patriotic film spectacle, "Lest We Forget," on Saturday, February 16. The entertainment afforded the Camp Upton boys, through their visit to the Lyric theatre, is but a return of the courtesy extended by Col. George Vidmer, commanding officer of the 306th Infantry of Camp Upton, through permitting the quartet to appear at a private showing of Messrs. Sawyer & Lubin's patriotic film feature, "The Crucible of Life."



Norma Talmadge, Caught by the Camera In Florida With Mr. and Mrs. Lewis J. Selznick

Constance Talmadge Completes Picture

Constance Talmadge has completed the second Select picture, which she has been making in California, "Up the Road with Sallie," and is now ready to begin work on a new production. "Up the Road with Sallie" is by Frances Sterrett, with the scenario by Julia Crawford Ivers, and directed by William D. Taylor.

Gerard's Picture to Open on Broadway

"My Four Years in Germany," screen version of Ex-Ambassador James W. Gerard's book of the same title, will probably be shown in not less than ten reels, according to an announcement made by My Four Years in Germany, Inc. Arrangements are now under way to have the feature play an extended run at one of the Broadway theatres. A trade showing is announced for the near future.

Women Discuss Motion Picture Publicity

The importance attached to the motion picture as a medium of publicity was emphasized at a dinner of the League of Advertising Women, held at their headquarters in New York on February 19.

The psychology of "putting it across" was discussed by various speakers, notable among whom was Dr. Alexander Black, known as "the grandfather of the motion picture," because of his success, some twenty-five years ago, in telling a screen story by means of three-to-the-second slides of the actors in a play. Several advertising films, illustrating the points under discussion, were shown the audience.

Miss Camilla Donworth, president of the Films of Business Corporation, and who is an active member of the league, was chairman of the evening.

Censorship Holds the Limelight

New Jersey Rejoices at Defeat of Roberts Bill, While Virginia Passes Through Stages of Battle—Maryland Puts Forces Into First-Line Trenches

CENSORSHIP, the ever-present shadow of dark forbodings to exhibitor and producer and the omnipresent haven of refuge of well-meaning reformers who seek to check the riotous pace which they claim the motion picture is traveling during the past fortnight, lost none of its magnetic tendrils which have drawn discussion and battle toward it since its advent into the industry. Instead, it became apparently imbued with the desire to go "over the top" in a supreme spring drive, and did so in various parts of the country.

In New Jersey, however, the tide of battle turned against censorship, and the Roberts bill went down in deefat. In Virginia things "are quiet," with hope still remaining that the proposed measure will be killed. In Maryland exhibitors are fighting hard

Killed—May Live Again

Unless Assemblyman Roberts, of Moorestown, Burlington County, New Jersey, has the power of bringing back the dead to life, the last rites were sung February 19 over his bill to create a Board of State Censors, each of the three members to get as salary $2,500 per year. This money, with other expenses for the upkeep of the bureau, would come from a tax imposed on the picture industry for all films that would receive the sanction or rejection of the trio.

Mr. Roberts made a plea for his bill principally on the ground that "it was necessary," and then minority leader Simpson led the attack on the measure. He declared that there was absolutely no justification for such a measure, following which he denounced it as a senseless interference by law with the rights of the individual. Simpson declared it was similar to putting the ban on free speech, by giving three men the authority to decide for each community in the state, and for each man and woman what pictures they should see and which they should not see.

Mr. Simpson cited that New Jersey, next to California, has the greatest motion picture producing percentage in the country. "Millions of dollars are invested here in picture production," he said, "and this law would impose an unjust and unnecessary tax on them when they are already severely taxed."

No other members spoke on the bill, and in the vote Roberts changed his "yea" to "nay" that he may be able to recall the bill for another vote when he musters up the thirty-one needed to pass it.

Several Maryland Hearings

The fight of the motion picture exhibitors in the state of Maryland to repeal the existing censorship law is now well under way. The first hearing of this bill was held at Annapolis recently before the joint committee of the Judiciary of both branches. Another hearing was held February 21 and it is expected that further hearings will also be necessary inasmuch as motion picture exhibitors from all sections of the state desire to be heard on this question.

The Motion Picture Exhibitors' League, which is conducting the fight to repeal censorship, is made up of 238 managers and owners in the state. Every first-class exhibitor in the state has gone on record as being opposed to legalized censorship because they maintain that it has proven a failure during the past two years that it has been in existence. The exhibitors declare that thousands of their patrons have criticized the censors for destroying the plots of many of the best pictures.

At the recent hearings there were many interesting reasons brought forth by the exhibitors for the abolishment of this board. As an example, it was stated that a picture was presented to this board by an exhibitor and it was carefully reviewed by one of the censors. It was passed and ordered to be run without any eliminations. This same picture was presented to the censors three weeks later under another title. The picture was an exact duplicate in every scene. The same censor went over the picture and ordered a great many eliminations made.

No Films for Children

Maryland is one of the few states in this country where educational pictures are not shown to children. The exhibitors declare that this is due wholly to the existence of the censorship board. In order to run a children's show it is necessary to have at least seven reels of pictures. The cost of censoring these reels amounts to $14. This means that 280 children's admissions will be necessary to pay the censor fees alone. With the cost of the production and the regular overhead expenses the exhibitor would lose money if he were to run educational pictures. The Civic Federation has been for two years endeavoring to have the exhibitors run educational pictures in all the theatres on Saturday mornings for children.

Furthermore, the exhibitors maintain that the present laws on the statute books are sufficient to prohibit the showing of any objectional film. They declare that the board is now being conducted for political reasons and that in spite of the fact that there has been a vacancy on the board since last September the Governor has not seen fit to fill the office. They also declare that one member of the board did not consider the position of enough importance so accepted another position. This member is now holding down two positions and spends but a very few hours daily in the office of the censor board.

They also point out the unusual activity of a certain state official who has already announced to his friends that he is to be a candidate for Governor next year. They declare that his only interest in the fight is to retain a position for a relative of his on the board.

"Eagle's Eye" Acclaimed at Biltmore

The Grand Ball Room of Hotel Biltmore had the S. R. O. sign out on the afternoon of Washington's Birthday. The occasion was the first public showing of the first three episodes of William J. Flynn's serial, "The Eagle's Eye," the story of the Imperial German Government's spies, plots and propaganda in the United States. The enthusiastic audience, which included many of the most prominent people in New York's society, representatives of every patriotic society in New York and army and navy officers, was unanimous in pronouncing the initial episodes of Chief Flynn's serial, entertaining and a marvelous exposition of German propaganda in America.

Among the prominent people present were:

Lieut.-Governor Schoenick; Samuel Gompers, president of the American Federation of Labor; Mrs. W. K. Vanderbilt, Prince and Princess Troubetzky, Justice Vernon M. Davis, of the Appellate Division; Supreme Court Justice Barstow S. Weeks, Judge William H. Wadhams and Judge Crain, of General Sessions; Justice Peter Schmuck, of the City Court; Senator James E. Walker, and representatives of the Army and Navy Intelligence Department; representatives from every patriotic society in New York City and the editors of practically every national magazine published in New York.

Ohio Exhibitor Denies Joining Combine

Melton Phelos, manager of the Strand and Rialto theatres in Elyria, Ohio, has issued a denial of the announcement made recently that he had joined the theatrical combine made some time ago in Elyria, whereby all theatres in the city would be operated by the Elyria Amusement Company.

"I have my own idea of running a motion picture theatre," said Exhibitor Phelos, "and I do not propose to be dictated to in the manner of operating it."

Exhibitor Phelos is said to be the only manager in Elyria who stood out against the combine.

Enid Bennett Marries

Enid Bennett, the Ince-Paramount star, and Fred Niblo, well known on the legitimate stage and in stock, were married at Christ Church in Los Angeles, February 23. Their engagement was announced several weeks ago.

It is said Mr. and Mrs. Niblo expect to establish a home on the Coast, and both will appear in pictures.

Fairbanks to Help Uncle Sam

Screen Comedian Goes to Washington to Confer Regarding a Stunt for the Next Liberty Bond Drive

DOUGLAS FAIRBANKS, who has been devoting considerable time, energy, and money to raising funds for the Red Cross, leaves on about March 2 for Washington, D. C., where he is to confer with the government officials in regard to a "stunt" which Fairbanks will probably do for the third Liberty Loan. There seems to be considerable mystery attached to the visit, but it has been definitely ascertained that the Liberty Loan will be one of the things which Fairbanks will help put over. The comedian has received many letters and telegrams of appreciation from officials on account of the remarkable success he has made in getting up rodeos and other entertainments for the Red Cross. Actual figures at the present time show that Fairbanks and his company have raised $68,000 for war relief. With the exception of Dustin Farnum, who aided at San Francisco, Fairbanks and his company were practically alone in the enterprises, and to date he holds the record for getting out and doing things while many others have been talking about what they were going to do. As an example, upon his return from San Francisco where he staged two Wild West shows and a vaudeville performance for the benefit of the National War Camp Community Fund, he received a telegram from Herbert Hoover regarding special film for propaganda purposes. One hour after the message was received the film was being developed, and a strip of it with appropriate sub-titles and pictures of Fairbanks will be attached to every production in which the strenuous Artcraft star appears.

The message from the Government Food Controller reads:

"I ask as an immediate important patriotic contribution that you add at least one of the following trailers to every copy of every motion picture sent out by you during the next three weeks. 'Use only Victory Bread so that our boys at the front may be maintained. It is a small thing that our boys at the front ask of you as partial recompense for the much you ask of them.' 'Observe Mondays and Wednesdays as Wheatless Days and one wheatless meal every day.' 'Observe Tuesday as Meatless Day and one meatless meal every day.' 'Observe Tuesdays and Saturdays as Porkless Days and make every day a fat and sugar saving day. Use fruits, vegetables and potatoes abundantly.' 'Remember, children must have milk. Use all the milk —waste no part of it.' 'Hoarding food in your household is both selfish and unnecessary. The Government is protecting the food supply of its people.'

"(Signed) HERBERT HOOVER."

Fuel Embargo Helps Business

Such Is Conclusion of A. S. Kirkpatrick, of Mutual, Who Has Returned to Chicago After Visit to Eastern Branches

THAT the recent fuel embargo was beneficial rather than detrimental to the film business is the statement made by A. S. Kirkpatrick, of the sales department of the Mutual Film Corporation, in an interview with MOTION PICTURE NEWS in Chicago. Mr. Kirkpatrick has just returned from a ten days' trip covering branch offices of the Mutual organization in the East.

"The embargo actually increased our business one-third in most of the territory involved," said Mr. Kirkpatrick. "This was due to the fact that every man in our service was spurred to great activity by what most of us regarded in the beginning as a possible calamity. Under the impetus of this idea everybody worked unceasingly to overcome the handicap and the result was highly gratifying.

"During my trip I visited the Mutual branch offices at Albany, Washington, Philadelphia, New York and other points. I found the organization working admirably and may say that I believe we have a most efficient sales force. Our branch managers and their staffs have been carefully selected. They are young men, full of ginger and go. The work they are doing speaks for itself. The working staffs are compact and efficient. They work without friction and get good results.

"Discussing matters with the exhibitors in the towns named and others, I found a feeling of confidence in Mutual's business attitude. The thing that particularly impressed exhibitors, I judge from my talks with them, was Mutual's assumption of the war tax, which relieved them of a serious and endless embarrassment.

"The consensus of opinion among exhibitors is that no producing concern should issue more than one feature a week. They are asking for quality rather than quantity.

"The Screen Telegram is in strong demand. I found that it would be impossible for the present to take care of orders for that service which are pouring in from all directions. There was also enthusiasm for our Mutual press sheet. There was also general recognition of the physical condition of our film, which is declared to be one of the strong points of Mutual service.

"Generally speaking I think that the outlook is highly favorable to an era of prosperity in the film industry if those principles are subscribed to which John R. Freuler, president of Mutual, has so frequently emphasized—namely recognition of and adherence to sane business rules."

Ruth Stonehouse to Desert the Screen

Ruth Stonehouse is to desert the screen for the vaudeville stage, where she will do interpretive dancing, giving two original dances, one "The Debutante Dance" and the other "The Dance of the Vampire."

In and Out of Town

C. C. Pettijohn has returned to New York from a trip through the West in the interest of the Producers and Exhibitors—Affiliated. He reports that the exhibitors through the West have placed the stamp of approval on the "direct to the Exhibitor" plan.

Harry Rapf, who has been in the Middle West for the past two weeks in the interest of the Producers and Exhibitors—Affiliated, returned to New York from Chicago last week. He reports a successful showing of Herbert Brenon's "Passing of the Third Floor Back," one of the first releases of this organization.

William Steiner, Jester Comedies, returned to New York from Boston last week. While in Boston Mr. Steiner disposed of the New England territory to R. D. Marson Attractions Company for Jester Comedies.

Joseph A. Golden, president of the Triumph Film Corporation, returned from a trip through the South, where he had been in the interest of the Producer and Exhibitors—Affiliated.

Louis Burstein, president of the King-Bee Film Corporation, arrived in New York last week from Los Angeles to attend a meeting of the board of directors of the King-Bee company and to make arrangements for the first Billy West five-reeler, "Old King Sol."

C. H. Haystead, general manager of the Arrow Features Syndicate, Toronto, Canada, was in New York last week. He returned to Toronto with a print of Cleopatra, featuring Helen Gardner, which will be shown on the Small circuit of theatres and throughout Canada.

A. J. Small, large theatre owner of Canada, returned to Toronto last week after a trip to New York. Mr. Small looked at the current features.

W. F. Harris, prominent exhibitor from Hopewell, Virginia, was a New York visitor last week. Mr. Harris purchased equipment for his new 1,000-seat vaudeville and picture house to be erected in that place. Work on the new theatre will be started in a few weeks. Mr. Harris expects to open the new house late in the summer.

Roberts and Marshall in "M'liss"

Theodore Roberts, Tully Marshall and other well-known players will be seen with Mary Pickford in "M'liss," her new Artcraft picture from the story by Bret Harte. The scenario is by Frances Marion and Marshall Neilan is director, assisted by Al Green. Walter Stradling is doing the photographic work on the film.

Operators Held Following Theatre Fire

Investigation of the destruction by fire of the Annex motion picture theatre, one of the two pioneer photoplay houses in Indianapolis, burned on the morning of February 14, has resulted in the arrest of four motion picture operators. The union operators were taken in custody to be held as witnesses for the Criminal Court after George G. Swain, manager of the theatre, reported that he suspected that members of the motion picture theatre operators' union had something to do with the blaze which he declared was of incendiary origin. Swain told the authorities that union members placed boycott signs on his theatre at one time, warning the public not to patronize the place because union men were not employed as operators. Another time the theatre was entered and the screen was slashed.

Linder Wants to Work at High Altitude

Max Linder is already making his preparations for his return to America in April. He has communicated, through T. E. Letendre, his American representative, with the secretary of several Chambers of Commerce in cities of high altitude with a view of locating there. Mr. Linder feels that if he works in a high and dry climate, he will be less apt to be troubled with the stomach ailments which have bothered him in the past, due to injuries received while serving with the French army in the first year of the war. Several Arizona cities have made tempting offers to induce the French comedian to make his pictures in their locality, some going so far as to offer to build a studio for him. However, this matter will not be decided until M. Linder's arrival in this country.

Jester Studio To Be Enlarged

William Steiner, Jester Comedy Company, announces that extensive alterations will be made on the studio in Cliffside, N. J. An additional wing will be built on in order to increase the floor space of the stage.

At the present time the combined outdoor and indoor studio measures seven thousand five hundred square feet and, with the new addition, it will raise these figures to twelve thousand five hundred square feet. The laboratory also will be greatly enlarged, which will have a capacity of two hundred thousand feet of film per week, double the present capacity.

Pathe Shows New Serial to Trade

An event of interest last week was a special showing of the first episode of the new Pearl White serial, "The House of Hate," with Antonio Moreno, at the New York theatre roof on Thursday. Among those present were several hundred exhibitors of Greater New York and representatives of the press.

Mastbaum and Others Accused

Illegal Combination in Restraint of Trade, Is Charge Filed in U. S. Court in Philadelphia by Some Amusement Company

THE Some Amusement Company has filed in the U. S. District Court in that city a bill of equity accusing Stanley Mastbaum, the Stanley Booking Company, of which he is the head; the Metro Pictures Corporation of New York, and the Metro Pictures Exchange of Pennsylvania, of forming an illegal combination in violation of the Sherman anti-trust act. According to the complaint the defendants have formed a local "movie trust" and are using, it is alleged, illegal methods against independent exhibitors. It would appear from the complaint in the action that the Metro Corporation of New York is the producing company, the Pennsylvania Metro concern the distributing agency, and the Stanley firm the booking company in the alleged combination.

The Some company explains that up to December last it had a contract with the Metro companies to exhibit their feature films. In December, it is alleged, this contract was canceled and Mastbaum announced to the Some company that he had acquired some of the stock of the Metro companies and that in the future the latter's bookings would be under the control of the Stanley company. It is further stated in the complaint that Mastbaum and the Stanley company had threatened to put the companies operated by the Some company out of business. Slander of some of the officers of the complainant company is another charge, also the attempted proselyting of its employees.

The acquisition by Mastbaum of part of the stock of the Metro concerns was solely for the purpose of gaining control of the bookings, it is alleged, and the court is asked to compel Mastbaum and the Stanley company to relinquish their holdings in the Metro corporations.

While the Some Amusement Company is the sole complainant in the action it is charged that 167 in Philadelphia, Baltimore, Washington, Atlantic City and neighboring cities are experiencing similar annoyances and embarrassments.

"Revelation," With Nazimova, Has Premiere

"Revelation," Metro's special production starring the Russian actress, Nazimova, is said to have proved worthy of all the praises sung in its favor. At its premiere at the Lyric theatre, New York, public and press hailed the return of this star by way of the screen. Nazimova had not been seen by the public since her stage production, "'Ception Shoals."

The first night of "Revelation" had all the importance and eclat of a first night of the dramatic stage. Mme. Nazimova was there in person.

Hauser Brothers Take Projection Rooms

Hauser Brothers, owners of a chain of theatres in Greater New York, last week announced to the trade that they had taken over the lease of the two projection rooms on the eighth floor of the Godfrey building, at Seventh avenue and Forty-ninth street, and that they were now ready to transact business with the local exchange and the distributor. They also announced that the two projection rooms had been remodeled and rebuilt, and that they were now equipped with all of the latest improvements in the way of motion picture apparatus.

Metro Films Treasure

Edith Storey, Metro star, is about to begin work in her next picture in the Metro program, the working title of which is "Treasure." The story was written by Leighton Osmun, of the Metro scenario staff.

Secretary Francis M. Hugo Universal's Guest

The Universal Film Manufacturing Company, in co-operation with the Firestone Tire and Rubber Company, tendered a testimonial luncheon to Secretary of State Francis M. Hugo of New York State, at Rector's, on Friday, February 22, in appreciation of the suggestion by Mr. Hugo and his co-operation in the production of two reels for a special "Safety First" Campaign to be conducted throughout the country.

Among the guests in addition to Mr. Hugo were John J. Curran of the New York State Automobile Bureau; Henry Goldsmith, Edwin S. Babcock, advertising manager of the Firestone Tire and Rubber Company; J. G. Robinson, treasurer of the Firestone Company, and C. D. Studebaker of the same company; C. H. MacGowan, assistant to President and Director-General Carl Laemmle, of the Universal Film Manufacturing Company; Joseph Brandt, assistant treasurer of the Universal Company; Paul Gulick, publicity manager of the Universal; Harry Levey, manager of the Industrial Department of the Universal; Hal Hodes, of the Publicity Department, and some forty to fifty other guests.

Private Nat Wolf Writes from Camp

Private Nat Wolf, Receiving Company No. 3, Block C-10, Camp Johnston, Fla., who was formerly with the Goldwyn offices in Chicago, has written MOTION PICTURE NEWS that much lonesomeness has filled his army career, dating back some three months. With the exception of an occasional NEWS which he is able to get, Private Wolf declares film news is scarce in camp.

Plans Progress for Camp Films

Newly Appointed Committee Arranges Schedule of Rentals, with Graded Prices and Free Pictures for Certain Cantonments

THE plan to ensure the exhibition of the best motion pictures at small cost inside the army and navy training camps of the country, first news of which was given to the industry last week in MOTION PICTURE NEWS' story that P. A. Powers has been chosen chairman of the committee, is about to be put into effect by the body of producers and distributors appointed. In this work they will co-operate with Raymond B. Fosdick, chairman of the Federal Commission on Training Camp Activities.

The plan calls for a schedule of rentals of photoplays graded at three to four prices, and including a free list provided for camps which cannot afford to pay for entertainment, and for entertainments for the military forces at which no admission charge is made. The prices quoted for the films will be far below those charged to commercial theatres, it is said, and in most cases will be sufficient only to cover the cost of distribution.

On the committee with Chairman Patrick A. Powers are William D. McGuire, Jr., who has been appointed secretary; Adolph Zukor, Richard Gradwell, J. A. Berst, William Fox, Richard Rowland, F. A. Lynch, J. R. Freuler, Samuel Goldfish, George Kleine, D. W. Griffith, Albert E. Smith and Orrin G. Cocks.

"This is a patriotic movement on the part of the whole motion picture industry," said Mr. Powers. "It is our intention to furnish fine motion pictures for the army and navy freely through any agency that may be engaged in providing this form of entertainment and recreation for the defenders of the country. It is recognized that motion pictures can contribute to the morale of the army and navy in a very important way. By means of this committee we will be able to contribute our bit as an industry to the success of the war."

The kind of pictures desired by the army and navy commissions for use in the camps will be chosen by the National Board of Review from the lists of productions of all the companies. The plan is to provide for an adequate number of first-rate pictures which shall be available at any point the Training Camp Commissions may designate and at a much lower cost than heretofore has been made possible for those organizations which are responsiblue for the entertainment of the men while in the cantonments. This will be done through the exchanges of the various motion picture companies scattered throughout the country.

The spirit with which the picture industry is taking hold of the opportunity to do its bit in connection with the entertainment of soldiers and sailors in training camps was illustrated at a meeting of the American Motion Picture Advertisers at Keen's Chop House in New York on February 21. Chairman Powers, of the committee, was present upon invitation.

Busy Times at Klutho Studios in Jacksonville

The Klutho Studios at Jacksonville, Fla., have been the scene of lively operations during the past month, with the Metro-Yorke Company and Harold Lockwood working on two stages and the Binney Comedy Company of the Florida Funny Films working on the other outer air stages.

Better Films Movement Grows

Mrs. Michael Decides to Make Scope of Her Illinois Uplift Organization Country-wide — Film Companies Cooperate

MRS. FREDERICK MICHAEL, for a number of years chairman of the Better Films Committee of the Illinois Congress of Mothers and the Parent-Teachers' Association, and since the first of the year affiliated with the Atlas Educational Film Company, has decided to enlarge the scope of her Better Films Clearing House and if possible extend her work, now confined to Chicago and the districts which can be reached from that distribution center, to the whole country.

The new bureau was organized for the purpose of distributing approved films through one centrally located exchange for use in schools, churches, community centers, clubs and cantonments, but Mrs. Michael declares the requests she is constantly receiving from points outside the radius she can reach from Chicago, has already caused her to revise her original plan of distribution and to now feel that she must have the co-operation of exchanges all over the country.

Up to this time she has had splendid co-operation, she says, from Paramount, Mutual, Pathe, Vitagraph, Wholesome, Universal and Atlas in Chicago, and hopes to have no trouble in getting the exchanges of these concerns in other cities to aid her in her work.

"While associated with the Congress of Mothers and the Parent-Teachers' Association as chairman of the Committee for Better Films I was doing all the work gratis. Now," she said recently in speaking of her new enterprise, "I am a film broker. While in the offices and affiliated with the Atlas Educational Film Company, I don't want anyone to think they are paying me a salary, for they're not. Neither is anyone else. I am in this thing as an independent. I want to carry out my own ideas in this matter and a salary would tie me up with obligations that might work contrary to the success of the plans I now intend to unfold.

Further Statement from "United Theatres"

The United Picture Theatres organization of which was announced in last week's MOTION PICTURE NEWS, has issued a further statement of its plans. The statement explains the waste in distribution which it is declared the new co-operative booking plan would eliminate.

The announcement follows:

"United Picture Theatres of America, Inc., is the exhibitors own solution of the costly evil that every factor in the industry wishes to destroy. We will agree on a star whose popularity and money-making powers are unquestioned. We will make certain in advance that the star and the productions are big enough for the foremost theatres and therefore for all other theatres. We will then say to the producer having this star: 'Make us six or eight pictures annually with this star and we will pay you for each negative a price that will give you a liberal yet fair profit. We will make our own prints, our own accessories, and take care of the distribution of this and all other pictures to our members here and in foreign lands.'

"We are free of salesmanship costs because we have an assured playing time of several thousand days guaranteed in advance by our members. There is today no profit in distribution. The United plan relieves producers of the unprofitable exchange investment and worry and at the same time gives them cash on completion of pictures, whereas now the producer must often wait a year or more for the exchanges to get back his negative cost. Producers also will receive a wider distribution for their pictures than at present. Whereas today the average good feature plays less than 2,500 days, the United will give 4,000, 6,000, 9,000 days of playing time."

The announcement then tells that the plan of the United is formed on the co-operative plan of the American Drug Syndicate and states that it is merely applying the well-known principles of co-operative buying to the motion picture industry. In this respect the announcement states: "Applying this principle to the exhibitors' problem, United Picture Theatres of America, Inc., will instantly cut exhibitors' rental prices for a picture thirty to fifty per cent below the price they are now paying and give them many of the very same pictures they are now showing."

Offices are being established at 1600 Broadway, New York.

Beverly Bruce Confirms Production Rumors

Beverly Bruce, well known in vaudeville and stock, this week confirmed the rumor that she was contemplating entering the motion picture producing field, announcement of which was made last week in MOTION PICTURE NEWS. Miss Bruce asserts she has as much money at her back as will be needed to produce the kind of pictures she has in mind, which she says will be of a happiness-scattering nature without a trace of war, crime or the more bitter sides of life.

Fire Damages Dallas Film Offices

A disastrous fire gutted the offices of the Select Pictures Corporation of Texas and the Standard Film Supply Company, Inc., located at 1919 Main street, Dallas, on February 22. Four people were injured when an explosion blew out part of the front of the building. A dozen girl workers escaped in advance of the explosion. The Standard's loss is estimated at $20,000, partially covered by insurance, while the Select company's loss is also considerable. N. F. Wirthheimer, owner and manager of the Standard company, was slightly burned. The fire was in the heart of the Dallas film district, which includes also the offices of Goldwyn, First National and other companies, and illustrates the pressing need of a fireproof film trade building in that city.

Private School Installs Picture Machine

The influence of the motion picture on modern education was demonstrated in a concrete way in St. Louis last week when Sister Mary Jane, directress of Loretta Academy (Sacred Heart, Catholic), an exclusive girls' school, installed a screen and machine for educational purposes. Sister Mary Jane will superintend the initial projection, but the machine will be used shortly in demonstrations before the classes. The innovation, it is said, is being watched closely by other educational institutions in St. Louis and it is believed the step will be followed by other schools, academies and colleges.

Pictures as Government War Insurance

It was announced from Washington this week that a two-reel dramatic motion picture with professional players in the leading roles will be shown at all military and naval camps throughout the country beginning this week as part of the Government's war-insurance campaign. The photoplay, which is called "His Best Gift," was produced by the Photographic Division of the Signal Corps, U. S. A., under the direction of Captain Edwin R. Hesser, a well-known motion-picture director and formerly in charge of photoplay propaganda for the Canadian Government.

Approximately one thousand persons take part in the action of the picture. A battalion from the 314th Infantry, Camp Meade and an Engineer Battalion from Washington Barracks take the leading part in the military action which is portrayed with full and picturesque details. Realistic overseas battle-scenes feature the picture.

Sold Twice in One Day

The Lyric theatre in Litchfield, Ill., probably holds the record for changing hands in quick order. It was sold recently to James Gehlman by S. E. Pirtle, and on the same day the former turned it over to James Grieg, who took control. Exhibitor Grieg also owns the Royal, in Litchfield, and will conduct both houses.

Predicts Good Times in West

Everything Points to Better Business, Is the Opinion of F. A. Van Husan, United Theatre Equipment Manager in Omaha

"BUSINESS will be better than it was last year."

Thus does F. A. Van Husan, head of the United Theatre Equipment Corporation branch in Omaha, Neb., dispose of fears, expressed from time to time by exhibitors in the Middle West. Mr. Van Husan, one of the oldest and most experienced film men in the Omaha territory, insists the exhibitor's business will be better, and that there will be more repairing, improving and building of motion picture theatres than in any year past. Last year set a record in this territory, the type of theatres and the quality of show-houses in general making great forward steps.

"The people have money—more than usual—and they will seek entertainment. Because of good business, and because of the steady progress in the motion picture industry, the exhibitors will improve their houses." Thus does Mr. Van Husan reason.

"Exhibitor Jenkins of Neligh, Nebraska, was just in here," said Mr. Van Husan, "and said he intends to build this Spring. I observed closely the plans he had in mind. He said he wanted a theatre that will seat about 600 people, and that it must be modern in every respect. He does not intend to build a large, elaborate theatre, but it must be essentially a motion picture house, intended for permanency and a structure that will be a credit to the community.

"His ideas coincided entirely with mine. I believe the smaller theatres in the Middle West will, in a couple of years, have entirely disappeared from the made-over store rooms and will occupy specially constructed buildings. These will be good, substantial theatres, built to last and built for a maximum of comfort and efficiency for patrons.

"The building boom in this section of the country will begin about March 15. Up to this time the exhibitors have been cautious. This attitude has been noticeable since the first of last November. It is now wearing away, with a satisfactory Winter's business, great promises for Spring and Summer, they are anxious no longer, but are decided to go ahead and be prosperous like those in other lines of trade. I am interested in the Hipp theatre, down-town house in Omaha, and its business has shown a thirty per cent increase in the last few months. Others tell me the same story.

"To show the opportunities in pictures—the Brandeis theatre, big Omaha legitimate house, the biggest and best theatre in this section of the country, is now showing pictures along with vaudeville. I have just put in a Powers machine and the management said they expected big returns.

"Sam Harding of the Overland Amusement Company, building the Liberty theatre at Kansas City, has contracted for two Powers machines, a Minusa gold fiber screen, a double dissolving lantern and a spot-light.

"The New Rialto theatre in Omaha is acting as a confidence-restorer for many exhibitors. Despite off and on days, this big theatre is steadily going up and will open about May 1, setting a new pace in motion picture affairs in the Middle West. We are to install two Powers machines, American auto-arcs, Newman frames and Minusa screen there. Manager Thomas looks forward confidently to a big financial success.

"I can see big prosperity in the future, in the immediate future, and I think it will not be many weeks until the exhibitors will not only see that prosperity, but will be realizing it."

Haystead Gets "Cleopatra" For Canada

Charles H. Haystead, general manager of Arrow Features Syndicate, Toronto, Canada, has purchased the Canadian rights to Cleopatra Film Company's independent feature, "Cleopatra," featuring Helen Gardner. Before leaving for Canada Mr. Haystead announced that four companies will be sent through the Dominion over the Small and Walker circuits.

Miss Gardner and her company, completed, last week, a number of additional scenes and owing to adverse weather conditions experienced by the company during taking of exteriors, the releasing date was postponed until last week. Miss Gardner has the title role. The story is a version of events happening during the life of the famous Egyptian queen.

The Cleopatra Film Company announces, also, that its feature has been booked for an extended run at the Paris theatre, one of the leading picture houses of Denver. Eighty twenty-four sheet posters in addition to small paper will be used to exploit this production.

"Carmen of Klondike" to Open at Strand

The Pioneer Film Corp., with offices at 130 West 46th street, New York City, will distribute in the New York territory the first State Rights Distributors, Inc., release "Carmen of the Klondike." The picture will be shown at the Strand theatre during the week of March 3, Managing Director Harold Edel being well pleased with the picture.

Fourteen Subjects in Gaumont-Mutual

Fourteen different subjects of news, all said to be interestingly pictured, are shown in the issue of Gaumont-Mutual No. 9, released February 24. In keeping with the times, many of these subjects deal with matters pertaining to the world war.

Foreign subjects show the graves where rest the first American soldiers who fell on French soil; French soldiers in the trenches and on the fighting line; and a remarkable engineering feat which has made possible a drawbridge so nicely balanced that it can be operated by one man.

"Don't Surrender," Says Berst

Pathe Official Warns Exhibitors Not to Sign Five-Year Non-Cancellable Contracts with a "Certain Organization of Producers"

IN an open letter headed "A Message to the Exhibitors of America," J. A. Berst, vice-president and general manager of Pathe Exchange, Inc., sends a "Jack Johnson" over the trenches of "a certain organization of producers and distributors who," he says, "are scheming night and day to monopolize the motion picture industry." The special objective of Mr. Berst's attack is a five-year non-cancellable contract which, he states, the organization referred to will soon offer to exhibitors. He warns exhibitors that they are facing the most critical situation that has ever developed in the industry and advises them to "wake up in time and save themselves."

The letter follows:

Do you and all of your fellow exhibitors intend to surrender meekly to a certain organization of producers and distributors who, according to reliable information, are scheming night and day to monopolize the motion picture industry?

Do you want to be forced to sign a five-year non-calcellable contract that will place you and your business absolutely at the mercy of those who have already boosted the price of service from three to five hundred per cent?

Do you want to have your business policies, your admission prices and your service prices dictated to you by those who, thanks to YOUR indifference, will be placed by YOU in a position to close down your theatre and put you out of business if you do not submit to their demands?

These are the questions that you, Mr. Exhibitor, and all of your fellow exhibitors must answer right now—TO-DAY. For to-morrow may be too late. I give you my personal assurance that the situation you are facing to-day is the most critical that has ever developed in the motion picture industry, because an attempt will be begun within the next fifty days to force you to sign that new five-year contract.

The question you must answer is: Do you want to be your own boss or do you want to be bossed? For I warn you that if you permit present conditions to continue, a combination that is being daily strengthened by your support will within the next few months, force you to sign a five-year contract that will shackle you with bands of steel that you will not be able to break.

This combination is reported to be trying to corner all of the stars and all of the directors; all of the scenario writers and all of the motion picture authors. When they succeed in that, there will be no chance of escaping that five-year contract. AND THEY WILL SUCCEED UNLESS YOU, MR. EXHIBITOR, WAKE UP IN TIME AND SAVE YOURSELF.

But I have faith in the exhibitors. I believe that once they fully appreciate the danger of the situation, they will wrest themselves free from the monopoly that threatens to crush them. In this belief, I have inaugurated our new program of Pathe Plays, with some of the greatest stars and some of the greatest stories and plays the market affords. Every exhibitor who has seen our first three Pathe Plays releases—Innocent," "Loaded Dice" and "The Naulahka"—agree that never before have three features of such strength been released on any program.

We cannot continue to make features, however—and no other company can continue—unless it is with your support.

Having presented these facts to you, I sound this warning:

Unless our Pathe Plays program is supported by the exhibitors of the United States, we will cease making feature productions.

And when we cease, you may rest assured that within a very short time every other independent producing company will be forced to discontinue. Just stop a minute and realize what that means.

One company will absolutely monopolize the feature production—one company alone will have feature pictures. For five years at least you will have no selection. You will pay the price set for you. If you don't, your competitor will. You will sign a five-year contract with this monopoly, and then a real feature program trust will be a reality.

The plans are already formed, and it is generally reported that they are just biding their time—waiting until you exhibitors entrench them strongly enough to freeze out the independent producers.

I believe you are too good a business man to permit anything like this to happen. You would be sounding your own death knell. It would only be a question of time—and not a very long time either—when this monopoly controlled not only the feature picture but also your theatres—your business.

Already you have had a taste of high handed methods. Some of you have been arbitrarily forced to increase your admission prices to the danger point (many times beyond) to pay the high rental prices demanded. You know what the result has been. Business has fallen off and so have your profits.

We can't help you unless you help yourselves. Think it over. Your future and the future of the motion picture industry are in the balance.

WHAT ARE YOU GOING TO DO?

Friends Banquet William Fox

Eight Hundred and Fifty Attend Dinner Given as Testimonial to His Philanthropy and His Activities in Picture World

UPWARD of 850 men gathered in the grand ball room of the Hotel Astor on Sunday evening, February 24, at a dinner, organized by a committee of his friends, as a tribute to William Fox. The gathering was representative of the motion picture and theatrical world as well as the other branches of activity in which Mr. Fox has been engaged. The contributions of the guest of honor to the motion picture industry were fittingly celebrated, as was his success in the recent drive of the Federation of Jewish Philanthropic Societies for new members. Mr. Fox having led the team which enrolled the greatest number.

Prominent among the speakers were Felix M. Warburg and Supreme Court Justice Victor J. Dowling, the latter of whom presented a gold tablet, suitably inscribed, to the guest of honor. Mr. Warburg, who was associated with him in the recent membership drive, cited the fact that Mr. Fox's activities in Jewish charities dated from the time when he, a boy, was himself in the tender care of a Jewish hospital. He resolved then to repay the debt, Mr. Warburg said, and during the long years of his struggle to fortune he never forgot the resolution. Other speakers were George M. Cohan, Raymond Hitchcock, Rennold Wolf and Joseph Johnson. Charles Gehring was chairman of the committee which organized the dinner and Wilton Lackaye presided as toastmaster.

Arthur Brisbane, unable to be present, sent the following letter to Mr. Gehring which was read:

I regret extremely that it is not possible for me to attend the dinner in honor of Mr. Fox. I planned to go, reserving my accommodations on the train, and made an especial effort to do so. But I have recently undertaken the management of this newspaper in Washington, and I know that Mr. Fox, who has so many big enterprises on his hands, will realize that men are controlled by their work and its necessities.

It would have given me great pleasure to say in presence of Mr. Fox and his friends what I think concerning the industry to which he has devoted his energies, and through which he has usefully built up a very great fortune.

Better than the spoken word, infinitely better than the word written, the life-like moving picture talks directly to the brain.

Men have used the spoken word and written word for a few centuries only. They have used their eyes as men for a quarter of a million years—and for millions of years before that as animals.

The eye tells the mind INSTANTLY. The eye sees an entire picture, and all sides of any truth, moral or scientific.

To put good thoughts, noble actions, important truths into pictures that move, is to prepare food for the human brain—and there is no more important work than that.

Besides being an education, the moving picture offers the nation relaxation, at a time when it is needed, when the mind is tired and anxious.

The moving picture in its power of instant presentation is as much of an advance upon the printing press, as was the printing press upon the illumined manuscript, and the old hieroglyphics.

Mr. Fox is one of the few who have come through the rush and struggle of a new field of adventure with colors flying and success assured.

Those that appreciate the importance of the work in which he is a leader honor modern progress when they honor him.

I send to him through you my best wishes for continued useful work.

Among those present were Adolph Zukor, Jules Brulator, Harry Raver, Paul H. Cromlin, Hiram Abrams, Benjamin Schulberg, Herbert Blache, Edward Earle, Samuel Cassard, Arthur J. Lang, Samuel Goldfish, Edward Warren, Fred B. Warren, Alfred Weiss, R. A. Rowland, W. W. Irwin, W. W. Johnson, Al Kessel, E. D. Horkheimer, W. E. Greene, P. A. Powers, Harry Reichenbach, Winfield R. Sheehan, T. Lawrence Weber, C. F. Zittel, J. D. Williams, Harry Wilson, Maurice Tourneur, A. S. Kane, Arthur H. Friend and Harold Edel.

Local Discusses Live Issues

Members of the Motion Picture Exhibitors League of America, New York State Local, No. 1, met Thursday afternoon for the purpose of discussing the pending legislation now before the State Legislature at Albany, relative to the admittance of minors to motion picture houses. New York State Senator S. A. Cotoillo was scheduled to address the meeting but sent word that he would not be able to attend. Senator Cotoillo introduced the bill in the Legislature.

John Manheimer, president of the local, and Sidney Asher, secretary, were appointed a committee of two to confer with Senator Cotoillo in reference to amending the bill as introduced. The matter of transportation of films was taken up at the meeting and discussed pro and con. It was decided to constitute a publicity department for the League. The Common Show License was discussed and a resolution was adopted to make the exhibitor pay $500 instead of the $25 which he now pays for retaining such license.

Those present were: John Manheimer, Brooklyn; Charles O'Reilly, Manhattan; Sol Coleman, Bronx; Benjamin Kelly, Queens; David Weinstock, Manhattan; Sidney Asher, Bronx; Morris Needle, Manhattan; Gus Koenigswald, Brooklyn; Haring, Isaac Hartstall, C. R. Mastineau, Charles Steiner, A. J. Wolf, William Hilkemeier, Otto Lederer, M. Oestreicher, Sydney S. Cohen, M. J. Gerson, Charles David Picker and Samuel Rhonheimer.

What Kind of a Fellow Is—Kessel?

Being a Glance at the Real Human Side of the Big Men of the Picture Game Caught in Action

By William A. Johnston

A. KESSEL, Jr., C. O. Bauman, Charles Kessel.

These are the names on the door of an office in the Longacre building, New York—an office that has played a very considerable part in the affairs of motion pictures.

The uninitiated, passing by, might suppose that A. Kessel, Jr., was some smart young man who had taken his uncle Chas. Kessel and one C. O. Bauman into partnership with him and was trying to edge into the picture business.

But those who know anything at all about pictures know of Kessel and Bauman—of Kay-Bee and Keystone and 101-Bison and Triangle and New York motion picture fame, and that far from edging into the business they have had a very large edge in it for the past eleven years—ever since in fact, they came up one day from Sheepshead Bay and discovered it.

And A. Kessel, Jr., is not Charley's nephew but his older brother; in fact Ad. is the older brother of all the Kessels, and an uncle to the film business. He's the man who put the Kay in Kay-Bee and the K into Keystone and a lot of other big things we can't mention here.

As we entered the office we spied a box marked "A. Kessel, Jr., Keeseville, N. Y."

As a reporter we are something of a sleuth if we do say it, not even taking off our hat to the famous boy sleuth of the business; and right away we scented a big story.

"Aha!" we said.

Then, right on top of Ad's desk almost as conspicuous as a copy of MOTION PITURE NEWS we sleuthed a book entitled "*Modern Farming.*"

"Aha!" we said again.

And then the truth came out.

Ad. Kessel has gone to the cows and chickens! Yessir!

Filmer once but farmer now! He's deep in it. You wouldn't say that he has hayseed in his hair; it seems to be inside his head. He started talking farm and we thought he'd never get to film.

"Were you born in the country" we asked, "that you enjoy it so much?"

"No," said Ad. honestly. "I was born in Brooklyn. But that's not for publication."

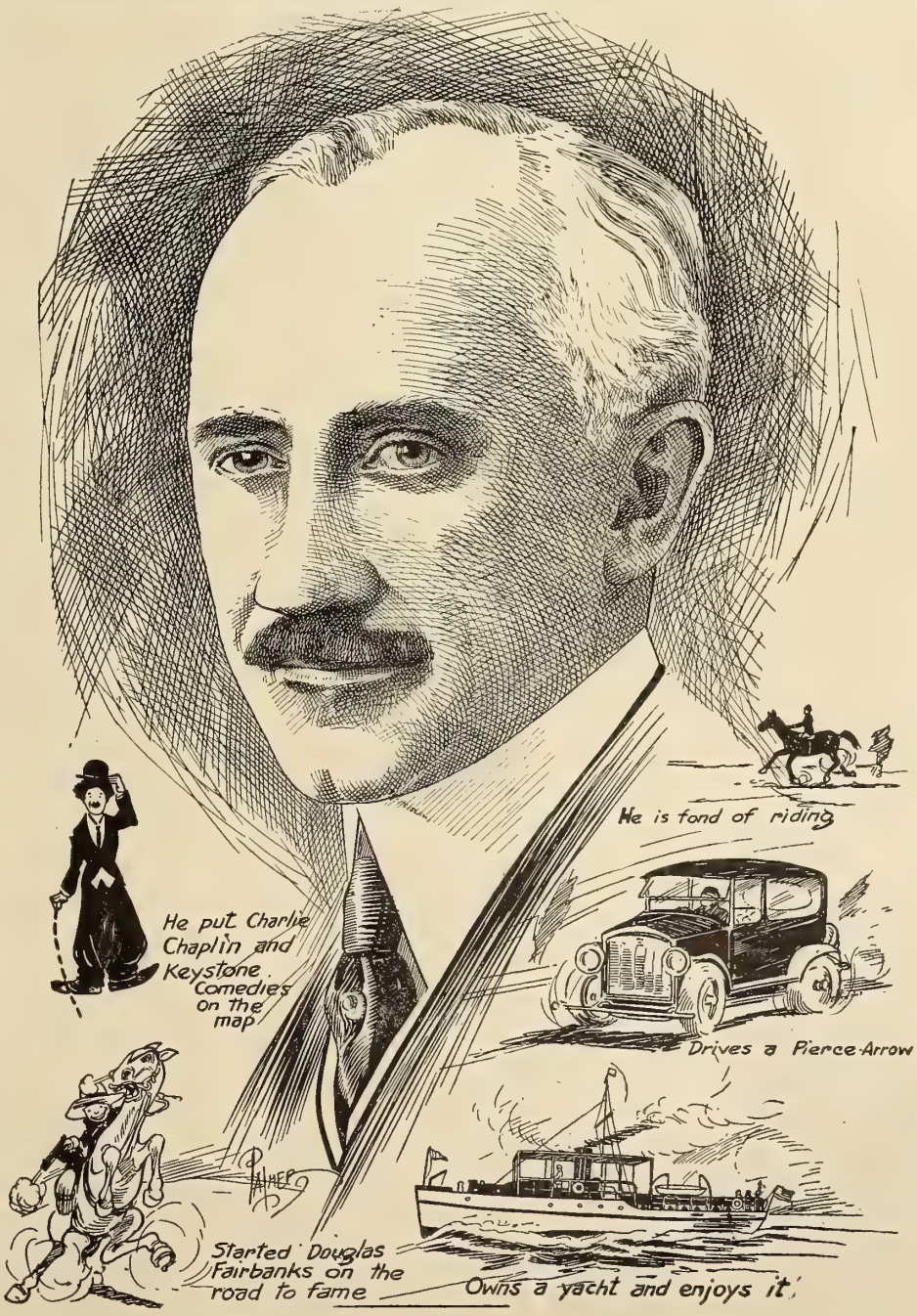
Ad. further admitted that he wasn't strong for the real old-fashioned country stuff—the old water trough and chilblains and cottage cheese and other inconveniences.

His place on the shores of Lake Champlain is modernized—electric lights, modern plumbing, push buttons, hot and cold water, hot and cold rum, hot and cold anything you want. You can press a button and turn on a light in the cow pasture, get a fresh egg by trolley from the hen house or order anything from a cocktail to a cabaret.

Ad. goes up there in his yacht, takes a crowd of at least sixteen fellows along, turns them loose and then sails back to Times Square and films.

He says he's mostly out of the film business (accounting thereby for his handsome estate and ability to maintain it). Perhaps we should say he's *safely* out. He'll never be *wholly* out.

But he's stopped working eighteen hours a day and he doesn't worry any more over stars' salaries. And he's done a lot of work and worrying of this kind.



Ad. Kessel, by the way, has been uncle to more stars than any other man in the business.

We started to count up the ones he brought into films.

"Well," said Ad., "there's Chaplin, Fairbanks — each did his first picture for us — Arbuckle, Mabel Normand, William S. Hart—"

"Mary Pickford?" we suggested.

"Well, Mary came to us from Biograph — that's when we owned the Reliance at 540 West 21st Street—Stanford White's old studio. We started in there with Arthur Johnson, James Kirkwood, Tony Sullivan, Henry Walthall, Marion Leonard, Gertrude Robinson —Then Mack Sennett came along and proposed making comedies. And a little later Thomas H. Ince came up from Florida where he had made a picture for Carl Laemmle and 'Doc' Willatt—

"And — well I can't count 'em all."

We referred to a call we once made on Mr. Kessel at which time we

(*Continued on page 1420*)

"What Kind of a Fellow Is —Kessel?"

(Continued from page 1419)

bumped into DeWolf Hopper in the elevator, stepped on Willie Collier's corns in the hall and on entering the office saw Eddie Foy—hat on side of his head—whispering confidentially to Mr. Kessel, Weber and Fields cracking jokes—real ones, and over in one corner Raymond Hitchcock talking to his own wife, Flora Zabelle.

"It gives me a headache," said Mr. Kessel, "to think of them. They cost all the way from $2,600 to $6,000 a week."

We have spoken of A. Kessel, Jr., as uncle to many stars.

"Uncle" is right. He's the man who paid the bills. And he has stood a tremendous bombardment.

"Honestly, Johnston," said he, "I got so I couldn't open a telegram. I'd hand it to Charley and say: 'Here, read it. My heart is broken!'

"Why those fellows used to wire in: 'Send me $40,000 for next week's payroll.' And then along would come another: 'No, make it an even hundred thousand.' You know—just like you'd ask for a dime.'"

Kessel and Bauman have always been plungers. They plunged in pictures when others didn't dare; and they plunged right—almost always—because they made it their business to make pictures the public was hankering for. They worked night and day and they knew their business.

One day Bauman wired Kessel: "Can hire Miller's 101 Ranch for winter season at $2,100 a week."

That was back in the days of small expenditures and struggling bank accounts. When A. Kessel, Jr., got the telegram he fell backward out of his chair. Then he wired back: "If you think it's a good bet, take a chance."

That sentence tells the story of Kessel and Bauman.

And we close with it—though we could write all day about Ad. Kessel and what he knows about the making of pictures that pay.

St. Louis Looks for Big Spring Drive

A number of happy developments last week combined to lend a new impetus to the motion picture business in St. Louis. In the first place, the strike of 3,000 carmen was ended, thus enabling residents to get down to the big houses. Then the Fuel Board lifted the ban on all closing hours, and set aside all lighting orders save the Garfield lightless Thursday and Sunday proviso. The thermometer added a new joy when it broke the Winter snap that has lasted since two weeks before Christmas, and with balmy air, the snow, which had kept a good many movie fans indoors for eight weeks without a single break disappeared.

President Mogler of the St. Louis Exhibitors' League declares that the prospects for the early Spring are the most favorable in years. Frank R. Tate, head of the Cella-Tate Syndicate, controlling a string of the largest theatres, says that the prosperity of the film now anticipated will probably break all records since the Spring of 1915.

Denver Acclaims Hodkinson

Exhibitors Covering Big Territory in Several States Are "Tied In" in New Distribution Plan—Hodkinson on Coast

AFTER an absence of several years, W. W. Hodkinson arrived in Denver the other day for the purpose of entering into negotiations with the exhibitors there to effect the "tie-in" which is an important part of Mr. Hodkinson's new method of distribution.

He was met at the station by a number of exhibitors and was escorted to the Brown Palace hotel. There a banquet had been arranged in his honor, during the course of which Mr. Hodkinson was toasted as the man who had made the motion picture industry possible. Back in 1912, while connected with the General Film Company, Mr. Hodkinson brought about a complete change in exhibiting conditions in Denver. He increased the runs to two and three days where formerly the old daily change had prevailed. He also caused the admission prices to be increased from five to ten cents. It was only after a bitter fight that Mr. Hodkinson won his battle, however. At first the exhibitors failed to agree with him and fought him tooth and nail. In fact, so bitter became the fight that legal counsel was employed by the exhibitors to drive Mr. Hodkinson out of their territory, as they thought his ideas would mean their financial ruin. After a long struggle, he forced the exhibitors to accept his policies and then turned his attention to assisting and building up theatres that were losing money, into paying propositions. It was not until after Mr. Hodkinson had left Denver that what he had accomplished was appreciated, however, and then the exhibitors sent a petition to the New York office of the General Film Company asking that he be sent back to Denver. Today the exhibitors in the Denver territory swear by him.

Mr. Hodkinson spent only about twenty-four hours in Denver and during that time he closed the first "tie-in" of those he expects to effect all over the country. The territory affected by this arrangement includes all of Colorado, Wyoming, New Mexico and Utah, which will be known as zone fifteen. After consummating these arrangements in Denver, Mr. Hodkinson left for San Francisco where preliminary work has been done through the mail and it is expected that Mr. Hodkinson will have a portentous message for the trade within a few days.

Mr. Hodkinson expects to visit several exchange cities on his return East after his visit in California.

Camp Sherman Men Not to Lose Sunday Shows

Camp Sherman, the National Army cantonment at Chillicothe, Ohio, will continue to enjoy motion picture shows on Sundays, as the latest effort to suppress these shows has been frowned upon by Mayor Story, preachers, the military police and merchants of the city. This good news has been approved by the 20,000 soldiers now at Camp Sherman.

Rev. H. A. Straub of Ada, Ohio, tried to have the shows closed on Sundays. The Ministerial Association, in a report endorsed the Sunday movies.

The Scioto Gazette, in commenting upon the decision, said: "As long as the merchants and citizens of Chillicothe are of the opinion the shows should remain open on Sunday, Lieutenant Flora says they will be allowed to operate, unless the case is decided in court."

Educators See "Alice in Wonderland"

One of the topics scheduled to be discussed during the convention of the Department of Superintendence of the National Educational Association during the week of February 25 at Atlantic City, is the adaptation of motion pictures for the use of public schools. As a fitting subject to represent the discussion the Atlantic City Daily Press has selected "Alice in Wonderland." The editor, A. J. Feyl, has invited the educators to review this attraction at the Virginia theatre on Wednesday, February 25.

Sterling Corp'n Secures "The Natural Law"

The Sterling Picture Corporation, with offices in the Godfrey building, has secured through Arthur Beck, president of the corporation, the six-reel feature film owned by the France Films, Inc., titled "The Natural Law." Marguerite Courtnot, Howard Hall and George Larkin are among the featured members of the cast.

"The Natural Law" is a screen version of the play of that title originally produced by John Cort at the Republic theatre, New York. It prospered there for eight months during which over three hundred thousand theatregoers were thrilled by its story. It has also played in the majority of first-class theatres throughout the United States and Canada.

Appeal to Shipbuilders Through "U" Films

Edwin N. Hurley, chairman of the United States Shipping Board and president of the Emergency Fleet Corporation, made a flying trip to New York early last week, for the express purpose of conferring with the heads of the Universal Film Manufacturing Company relative to the part that organization is to play in helping the government obtain volunteers for shipbuilding.

Mr. Hurley's request for moving picture co-operation came as the result of his discovery of the assistance which Universal is now rendering the Fuel Service Commission, the Red Cross, Bureau of Public Information and other government departmental organizations.

News Notes from Canada

Quebec Raises War Tax One Cent

On Monday, February 11, the Quebec city authorities collected all the one-cent war tax tickets and replaced them with two-cent tickets, instructing the exhibitors to collect two cents on all tickets from five cents to twenty-five cents, inclusive. No previous notice whatever had been given that such action was to be taken, and the managers are of the opinion that the law governing the tax must have been changed over night.

The whole province of Quebec is affected by this order.

First National Announce Big Deals

Recently the First National Exhibitors' Circuit concluded two important deals—it closed for the United States rights to Herbert Brenon's "Fall of the Romanoffs," and for the distributing rights to "Tarzan of the Apes." Al H. Woods, acting for the Ilidor Picture Corporation, had made a thorough canvass of the distributing situation before deciding to place Mr. Brenon's drama of current Russian history in the hands of the First National. Since its successful Broadway run the Ilidor Company decided to add to the picture the most recent developments in the Russian situation, bringing the story up to date. The "Fall of the Romanoffs" has already been shown over Loew's New York circuit. The Canadian rights had been sold before the present deal was negotiated.

The release date awaits the completion of the large number of prints, on which the Rothacker plant is at present engaged. It will probably be set early in March, it is announced.

Earl Rodney Again with Enid Bennett

In view of Earl Rodney's individual success as leading man to Enid Bennett in her first two Thomas H. Ince productions, released under the Paramount trade-mark, this young actor will again appear opposite the star in her third picture, the title of which has not as yet been decided upon.

Rodeo Feature of Roy Stewart Play

What Triangle claims is one of the most thrilling rodeos ever seen in a "Western" is shown in Roy Stewart's newest subject, "Faith Enduring'," which Cliff Smith directed. Scores of spectators were present at the filming to see the Triangle cowboys ride outlaw horses and mules at the ranch studio, Hartville.

Flash-backs of Canada

Each Thursday night the Princess theatre in Calgary, Alta., has been giving away a whole ton of coal as a prize to the holder of a lucky number. American exhibitors would like to know how their Canadian brother manages to get the coal.

Sam Gibson, a well-known exhibitor of Montreal, who has likewise had long exchange experience, has joined the staff of Metro in the Quebec city.

L. Ernest Ouimet, president and general manager of Specialty Film Import, Ltd., Pathe distributors in Canada, recently made a trip to New York in connection with Fannie Ward's "Innocent."

The Francais theatre, Montreal's East End theatre, has booked first run ot the new Chaplin releases, handled in Canada by Metro for First National.

Manager O'Connell, of the Academy of Music, Halifax, had to think quickly during a reecnt evening performance to quiet his audience when a street car dashed down a hill and struck the box office.

An agitation has been started in Quebec City for the closing of all motion picture theatres on Sunday. Exhibitors have already won a point in this issue, but local influences are trying to get the houses closed.

Some important improvements are being made at the Empress, Amherst, N. S., owned by F. G. Spencer, of St. John. The arcade is being floored over, to give more space. Waiting and smoking rooms will be added.

Alfred Gaudet has accepted the management of the Gem theatre, Frederickton, N. B. He has lately been traveling representative for Famous Players in St. John.

Word from Truro, N. B., advises the coal shortage has been very acute throughout Eastern Canada, and many of the theatres have felt the pinch. The Princess in Truro closed recently until coal is again available.

Archie Mason, manager of the Opera House in Wolfville, N. S., has been doing remarkably well on features. He recently finished with "Joan the Woman" and voiced himself well pleased with business.

Rumor is current in Canada that Marcus Loew will erect four theatres in Eastern Canada. The St. Denis, in Montreal, may also go to Loew, it is rumored.

The city council of Saskatoon, Sask, has decided that the motion picture theatres must pay higher licenses for the privilege of operating in that western city. Houses seating more than a thousand will pay $250, an increase of $100. Smaller theatres will pay $50 more than formerly.

Winnipeg, Man., has had a strong discussion as to whether or not motion picture theatres would be permitted to remain open Sundays for benefit and patriotic performances. The quarrel seems to be evenly divided.

The first woman in the province of Saskatchewan to receive a provincial license to operate a projection machine is Mrs. Art. Pelletier, wife of the exhibitor at Estuary who operates the Sunset.

"Damaged Goods," the film dealing with a problem that confronts authorities looking after Canadian soldiers, will likely be shown to the men under arms throughout Ontario. A print of the film has been in Ontario for some time, and an attempt was made to have the picture passed by the censors over a year ago, but without success.

The food controller of Canada is co-operating closely with the film trade in the effort to teach Canadians how to cut down on their food waste. Film men of the Dominion have formed the Motion Picture Distribution Committee, and are circulating films dealing with the food question.

Arrow Features Opens in Toronto

Another film-distributing company has taken the field in Canada. This time it is the Arrow Features Syndicate, which has opened up head offices in Toronto, with Charles Haystead as general manager.

The new company has secured the Canadian rights to "The Eyes of the World" and "Ramona." They also have for sale the Canadian rights to "Persuasive Peggy," "Souls Redeemed" and "Weavers of Life." Mr. Haystead is one of the best-known theatrical men in that country, and previous to his entry into the film business was interested with the A. J. Small stage productions in Canada.

Soskin Visits Montreal

I. Soskin, general sales manager of the Famous Players Film Service in Canada, and his secretary are spending two months in Montreal. This is in line with the firm's plan of studying carefully conditions as they exist with the exhibitor.

Director Apfel Stages World Feature

Oscar C. Apfel, the well known director, has signed a contract with World Film Corporation, that organization announced this week, and will direct Kitty Gordon in a forthcoming feature as his first contribution to the World program. Apfel and his company are scheduled to leave at once for the South to get the exteriors of the picture, called "Her Great Moment."

Director Apfel has a number of excellent productions to his credit, among them "The Turn of a Card" and "A Man's Man," with J. Warren Kerrigan, and other features.



Ruth Roland In Pathe's "The Price of Folly"

ANNOUNCING the selection of the Exhibitors Service Bureau Advisory Board

Leading Exhibitors to Cooperate For Service to Fellow Workers

With the next issue the MOTION PICTURE NEWS will announce the names of an Advisory Board of some fifteen of the leading exhibitors of the Nation who will give such of their time as is necessary for the benefit of their fellow showmen.

Since the inauguration of the Exhibitors Service Bureau there has been a wonderful response to our plea for co-operation. Never in the history of this industry, and seldom in the history of any industry, have such a representative group of the leaders come forward and given the results of their work and their experiences to the trade.

On invitation of the NEWS these gentlemen have now consented to go still further in this work. They will not be responsible for matter regularly appearing in the Service Bureau, but the columns of this paper are to be open to them for any expression of disagreement with policies we advocate, for any suggestions of their own and for answers to any inquiries of exhibitors everywhere.

Next week will appear the first of the names of these men. This list will be added to from time to time. They represent various sections of the country and they are typical of the men who are doing the big things today. They are the thinkers and the workers. It is a remarkable privilege for a publication to be able to call upon them for their assistance—a labor of love they are doing for the good of their fellow exhibitors.

Watch for this announcement next week. It is a new step forward. It is one of the greatest progressive movements that has ever been recorded in any industry.

Exhibitors Box Office Reports

LAST MINUTE BOX OFFICE REPORTS

Brown of Harvard (Selig—K. E. S. E.)—"Great! Opened on a Wednesday and held it over for the full week." (Extra big business.)

Cleopatra (Theda Bara—Fox)—"Advanced prices on this—50c., 75c. and $1—week run." (Extra big business.)

The Hopper (William V. Mong—Triangle)—"Good picture, poor title." (Average business.)

Jack Spurlock, Prodigal (George Walsh—Fox)—"Star makes this go big; Sat. Post story not so great, but brought in many new faces." (Big business.)

Les Miserables (William Farnum—Fox)—"Easily Farnum's greatest, fine direction, sure box-office." (Extra big business.) "Great story, great production." (Big business.)

The Light Within (Madame Petrova—First National)—"Can't see this one (no pun intended); not kind of story for Petrova." (Average business.)

Limousine Life (Olive Thomas—Triangle)—"Olive is always a money-getter." (Big business.) "Dandy picture." (Big business.)

Loaded Dice (Frank Keenan—Pathe)—"Keenan's work great, not popular type story. However, ought to have done better; comments good. (Average business.)

A Mother's Sin (Earle Williams—Vitagraph)—"Not up to standard, but star got it over." (Average business.)

The Other Man (Harry Morey—Vitagraph)—"Good picture. Morey popular." (Average business.)

Our Little Wife (Madge Kennedy—Goldwyn)—"Snappy comedy, Madge the whole show. Nice picture, clever little star." (Big business.)

Son of Democracy—My Mother (Chapin—Paramount)—"Good patriotic feature for variety program; first chapter went big." (Big business.)

The Song of Songs (Elsie Ferguson—Paramount)—"This star coming, big advertising possibilities in this one, though picture far from a knockout." (Big business.)

TITLE, STAR, AND BRAND	E.	N.	S.	W.	EXHIBITORS' OWN REPORTS OF BOX-OFFICE VALUE
ALIMONY (Lois Wilson—First National)	Big	Big	Big	Big	"Nicely presented play that thoroughly pleased our patrons." "Good." "Very acceptable." "Nice business, star's work liked."
AMERICAN WIDOW, AN (Ethel Barrymore—Met.)	Ave.	Ave.	Ave.	Ave.	"Good, clean, average business getter." "Good, but patrons like Ethel Barrymore in dramatic roles better" (N.). "Good entertainment" (S.). "Average picture" (W.). "Don't care for her in this" (N.). "Very good" (N.). "Why put Barrymore in young girl parts?" (W.).
AVENGING TRAIL (Harold Lockwood—Met.)	Ave.	Ave.	Ave.	Big	"Very pleasing play." "Good picture, beautiful scenes, good photography—Lockwood a drawing card." "Unsuited to star." "Too rough, not up to "standard." "Fair." "People like this star dressed up." "Would please average audience, star always good."
BARGAIN, THE (Wm. S. Hart Re-issue—W. H. Prod.)	Big	Big	Big	Big	"Went over as good as any Hart we have ever played." "Excellent Hart picture."
BEAUTIFUL MRS. REYNOLDS, THE (Elvidge-Blackwell—World)	Poor	Poor	Ave.	Ave.	"Very ordinary." "Not up to usual standard of this pair."
BECAUSE OF A WOMAN (Belle Bennett—Tri.)	Ave.	Ave.	Ave.	Ave.	"A good show." "Pleasing picture, but would stand more trimming." "Good but too long for story." "Very good."
BETTY TAKES A HAND (Olive Thomas—Tri.)	Ave.	Ave.	Ave.	Ave.	"Very good." "Not great, but pleasing." "This star is dependable; fair story." "Audience liked it."
BLIND ADVENTURE, THE (Edw. Earle—Vit.)	Ave.	Ave.	Ave.	Ave.	"Above average program release." "Good picture, very good business." "Satisfactory, liked it o.k."
BLUE JEANS (Viola Dana—Metro)	Big	Ave.	Ave.	Big	"Viola Dana at her best, great—good picture but didn't get any money with it" (N.). "One of their best pictures, great drawing card" (W.). "Dana always good" (S.). "Will go over if advertised big—picture is there" (E.).
BROADWAY LOVE (Dorothy Phillips—Blue)	Ave.	Ave.	Ave.	Ave.	"Dorothy Phillips is gaining friends fast here" (S.).
BROWN OF HARVARD (Selig—K.E.S.E.)	Ave.	Ave.	Ave.	Ave.	"Good picture—well liked" (S.). "Very acceptable subject, a little different" (E.).
CINDERELLA MAN, THE (Mae Marsh—Gold.)	Big	Big	Extra	Big	"Kind that pleases all." "Best Marsh release." "A very good picture." "Best Goldwyn since 'Polly.'" "Great—we want more like this." "Goldwyn's best so far." "Great." "Excellence of this picture brought added business second day, though star not popular yet." "We want more of this kind, everybody liked it." "This should give Mae Marsh a start here—lots of favorable comment." (For further comment, see issue of Feb. 9.)
CONVICT 773 (Mrs. Castle—Pathe)	Ave.	Ave.	Ave.	Ave.	"Picture good for a convict story, and photography fine."
CUPID'S ROUND-UP (Tom Mix—Uni.)	Big	Big	Ave.	Ave.	"Some swell picture—Tom Mix great." "Dandy title, clever work of star, too. Nice picture."
DAUGHTER OF DESTINY (Madame Petrova—First Nat.)	Big	Ave.	Ave.	Big	"Very good, though too little action, no punch,—however, is the best she has ever appeared in" (W.). "Simply terrible" (E.). "'Petrova's best,' was the comment of my audience" (W.). "Fair drawing card" (E.). "Scenery and costumes unexcelled" (E.). "Did not appeal to all, but decidedly better than recent Petrovas." "Money wasted." "Some good points, but on whole disappointing; supporting cast and production good."
DAUGHTER OF THE GODS (Annette Kellermann—Fox St.)	Big	Extra	Extra	Big	"Broke all records" (S.). "Good box-office attraction, could boost it big—it's well worth it" (N.).
DAYBREAK (Emily Stevens—Met.)	Ave.	Ave.	Ave.	Ave.	"Good picture, story well carried with a good climax." "Very good, star liked." "Good—the song a gem." "Star not popular here." "Good story, strong cast, good photography." "Good picture." "Good, but padded too much." "Not even interesting."
DIAMONDS AND PEARLS (Kitty Gordon—World)	Ave.	Ave.	Ave.	Ave.	"Fair picture." "Good." "Very ordinary."
DODGING A MILLION (Mabel Normand—Gold.)	Big	Big	Big	Big	"Something different, and they liked it." "Another feather in Goldwyn's cap." "Only an average picture." "Normand fits role well, fine story." "Should make more of this kind." "Very pleasing picture, star has 'come back,' elaborately produced."
EYES OF MYSTERY, THE (Edith Storey—Mut.)	Ave.	Ave.	Ave.	Big	"Good picture" (S.). "Very good, lots of punch" (W.). "Dandy star, some of her best work in this" (N.).
FIELDS OF HONOR (Mae Marsh—Gold.)	Ave.	Poor	Poor	Poor	"Morbid, uninteresting" (S.). "Fine, very well liked by '400' class" (E.). "A disappointment here" (E.). "Not a popular subject" (E.).
FIGHTING GRIN, THE (Franklyn Farnum—Blue.)	Poor	Ave.	Ave.	Poor	"Below Bluebird-Farnum standard." "Poor picture for Bluebird."
FLARE-UP SAL (Dorothy Dalton—Para.)	Big	Big	Ave.	Big	"Big feature, big business" (N.). "Dalton fine in this; Ince style direction shows to advantage" (E.). "A bit rough for Paramount" (S.).
FOR LIBERTY (Gladys Brockwell—Fox)	Ave.	Ave.	Big	Big	"Very good picture." "Fine picture, good business." "Timely subject, good." "Star has drawing power" (W.). "Good" (N.). "Story great, star weak" (N.).
GERMAN CURSE IN RUSSIA (Pathe)	Big	Big	Ave.	Ave.	"Very good of its kind." "Fair." "Timely, went over very well."
GHOSTS OF YESTERDAY (Norma Talmadge—Sel.)	Big	Big	Big	Big	"Star well liked." "Star better than ever—corking good production." "Another pleasing Talmadge production." "Fine picture; Norma Talmadge not yet very well known here" (W.).

TITLE, STAR, AND BRAND	E.	N.	S.	W.	EXHIBITORS' OWN REPORTS OF BOX-OFFICE VALUE
GIRL BY THE ROADSIDE (Violet Mersereau—Blue.)	Ave.	Ave.	Ave.	Ave.	"Better than her last" (E.). "Good" (W.). "Fair picture." "Very good." "Drew exceptionally well" (W.).
GOOD FOR NOTHING, THE (Blackwell-Greeley—W.)	Ave.	Ave.	Ave.	Ave.	"Good picture." "Average picture." "Fair program picture."
GOWN OF DESTINY, THE (Alma Reubens—Tri.)	Ave.	Poor	Poor	Ave.	"Very good, but didn't draw." "No end—four different stories."
HEART OF A LION (Wm. Farnum—Fox St.)	Big	Big	Big	Big	"Getting back to his old drawing power." "Very good picture." "Good picture." "Best picture we ever ran." "Work of star fine." "Big business in face of a blizzard and 36 below." "Can always bank on Farnum, but this one of his very best." "Fine."
HEART OF ROMANCE, THE (June Caprice—Fox)	Ave.	Poor	Poor	Ave.	"A very poor picture, far from being up to Fox standard." "Very ordinary." "Nothing to this one."
HEART'S REVENGE, A (Sonia Markova—Fox)	Ave.	Ave.	Ave.	Ave.	"Good picture, poor draw." "Poor production." "Some liked it, only fair business."
HIGH SIGN, THE (Herb. Rawlinson—Uni.)	Ave.	Ave.	Ave.	Ave.	"Very good, great." "Took well with my audience."
HIRED MAN, THE (Chas. Ray—Para.)	Big	Big	Ave.	Big	"Very good picture" (N.). "Great—very good" (E.).
HIS ROBE OF HONOR (H. B. Walthall—Paralta)	Ave.	Ave.	Ave.	Ave.	"Too heavy" (W.). "Walthall's acting wonderful—nobody like him, I think; more like this and he will surely make good, but title too much like costume play" (S.). "Too much court and parlor stuff—give Walthall a real part like 'The Little Colonel' (N.). "Fair picture" (W.).
HIS OWN PEOPLE (Morey, Leslie—Vita.)	Ave.	Ave.	Ave.	Ave.	"Not up to standard" (S.).
HONEYMOON, THE (Const. Talmadge—Sel.)	Ave.	Ave.	Big	Big	"Very pleasing picture, clever direction." "Not as good as Scandal." "Good picture."
IMPOSTOR, THE (Ann Murdock—Mut.)	Poor	Ave.	Ave.	Ave	"Very poor production."
IN BAD (William Russell—Mut.)	Ave.	Ave.	Ave.	Ave.	"Not as good as some of his others" (E.). "Very good, big business; can always count on Russell" (E.). "Fair picture" (W.).
IN THE BALANCE (Earl Williams—Vita.)	Ave.	Ave.	Big	Big	"The usual Earl Williams picture; pleases some, but star does not vary recently in his characterizations." "Biggest business we have ever done on Williams" (S.). "Excellent; gave entire satisfaction." "Publicity of 'The Hillman,' from which it is taken, will get the money if exploited properly." "Goodpicture." "A well liked picture." "Best Williams picture in two years." "A dandy."
INNOCENT (Fannie Ward—Pathe)	Big	Big	Ave.	Big	"Started off with a bang, should have run it a week, best Pathe we ever had—photography too dark, everything else o.k." (E.). "Fannie looks ten years younger than other pictures; clean, nice picture—patrons liked it." "Excellent, a real picture." "Ward is there, with the right stuff."
INTOLERANCE (Griffith Sp. Prod.)	Extra	Extra	Big	Extra	"Best ever made" (W.). "Had to keep open till 1.30 A.M. opening night to accommodate the large crowd." "Greatest of all motion picture spectacles" (N.). "Sure went over big here" (E.). "Impressed, but over heads here; didn't get the money" (S.).
JULES OF THE STRONG HEART (Geo. Beban—Para.)	Ave.	Ave.	Ave.	Ave.	"Beban's best." "A fine picture but he does not draw here" (S.). "Extra good" (N.). "Pleased, one of his best."
KINGDOM OF LOVE, THE (Jewel Carmen—Fox)	Ave.	Ave.	Ave.	Ave.	"Good attraction" (S.). "Does not draw" (E.). "No drawing card" (W.). "Fair business, good picture." "Poor title, stereotyped dance-hall-girl-parson story." "Seemed to please everyone" (W.). "Picture and star enjoyed by our patrons" (E.). "Same old dance hall" (N.).
LAND OF PROMISE (Billie Burke—Para.)	Ave.	Ave.	Ave.	Ave.	"Has the merit of being different, only my patrons did not care for the story "Opinion divided. Just a fair picture and average drawing card." "Fair picture." "Well done and pleased." "Fair." "Extra good picture." "Star charming as usual, but story fails to please; with slight change in last reel would go big." "Cast and play pleased."
LEARNIN' OF JIM BENTON (Roy Stewart—Tri.)	Ave.	Ave.	Ave.	Poor	"A good Western drama." "Poor production." "Good picture if Hart had played title role." "Average picture."
MADAME JEALOUSY (Pauline Frederick—Para.)	Big	Ave.	Big	Big	"People didn't know what to think of this; expected something quite different. Why don't they give Frederick a real play?" (E.). "Frederick fine, picture disappointed" (N.). "More like this and 'nay, nay, Pauline'" (S.).
MADAM WHO? (Bessie Barriscale—Paralta)	Big	Big	Big	Big	"Very good picture, well liked—just a little too long" (N.). "Very good Barriscale" (E.). "Good production; Paraltas could cut subjects to advantage; five reels enough" (S.).
MAN ABOVE THE LAW (Jack Richardson—Tri.)	Ave.	Ave.	Ave.	Ave.	"Good picture, pleased—50-50 on comments."
MAN'S MAN, A (Warren Kerrigan—Paralta)	Big	Big	Big	Big	"Our patrons said this was the best picture we ever had in the house" (S.). "Very fine production" (W.). "Went over very big" (N.). "Kerrigan's best production." "Well liked, better second day" (N.). "Excellent picture." "Pleased, but did not have box-office drawing power; his next one will" (E.). "Best Kerrigan has ever had" (S.).
MARIONETTES, THE (C. K. Young—Sel.)	Big	Ave.	Ave.	Big	"Very wonderful." "Good picture." "Fair business, nothing extra."
MENACE, THE (C. Griffith, E. Overton—Vita.)	Ave.	Ave.	Ave.	Ave.	"Good picture—both are going to make stars." "Fair production."
MISS JACKIE OF THE ARMY (Margarita Fischer—Mut.)	Ave.	Ave.	Ave.	Ave.	"A pleasing little picture—not big." "Fair, not good business-getter." "Bad—not much." "This star never draws with us" (N.). "Good, people liked it very much" (N.).
MODERN MUSKETEER, A (Doug. Fairbanks—Art.)	Extra	Extra	Extra	Extra	"Splendid, a knockout" (E.). "Best Fairbanks yet" (S.). "Best thing Doug. has done." "Very satisfactory feature from every standpoint." "First good laughs we have heard in our theatre in some time." "Best of Fairbanks to date." "Fairbanks' best." "Great business." "Best liked of all." "Best yet." "His best."
MRS. DANE'S DEFENSE (Pauline Frederick—Para.)	Ave.	Big	Big	Big	"Very good." "Excellent picture, but hardly a show for the tired business man." "Good production; story did not register." "Very good picture, but expected more from Pauline." "Unsatisfactory ending—leading man not popular here." Frederick needs something more suited to her former stunning work."
MY LITTLE BOY (Ella Hall—Blue.)	Big	Big	Ave.	Ave.	"Fine Christmas picture, pleased everyone." "One of the best Bluebird has made." "Everyone satisfied, splendid cast, went over big in high class locality." "Fine feature." "Beautiful, very well liked."
MY UNMARRIED WIFE (Carmel Myers—Blue.)	Ave.	Ave.	Ave.	Ave.	"Excellent, pleased everybody."
NAN OF MUSIC MOUNTAIN (Wallace Reid—Para.)	Big	Ave.	Ave.	Big	"Good." "In a dress suit would make a bigger hit." "Very good." "Exciting Western with very pleasing effects." "Great picture." "Extra good show" (W.). "Star and play both good." "Good Western, Reid well liked." "Not a good story for Reid."
NEW YORK LUCK (William Russell—Mut.)	Ave.	Ave.	Ave.	Ave.	"Very good picture." "This star always pleases." "Very good." "Clever stuff, well done."
OTHER WOMAN, THE (Peggy Hyland—Pathe)	Ave.	Big	Ave.	Ave.	"A good picture, they liked this."
PETTICOAT PILOT, A (Vivian Martin—Para.)	Ave.	Big	Ave.	Ave.	"Star becoming popular." "Martin is gaining; a few more like this, please." "Kind of story this star should have."
PRICE OF A GOOD TIME (Jewell Production)	Big	Big	Ave.	Big	"Very excellent" (W.). "Pleased everybody, but not easy to get them in" (W.). "Fine production, title makes some people stay away, gets others in" (E.). "Classy; wonderful production." "One of the best pictures of the season, full of heart interest, with a good moral."
PRIDE OF NEW YORK, THE (Geo. Walsh—Fox)	Big	Big	Big	Big	"This is a dandy." "Great favorite here." "Ran close second to Fairbanks 'Reaching for Moon.'" "Fast gaining in popularity in all our houses." "Great show." "Star always pleases." "Picture full of punch." "Fine picture, lots of 'kick'." "Very good picture." "Geo. Walsh is Fox's best star." "Walsh at his best, good as any Fairbanks."
RAFFLES (John Barrymore—State Rights)	Big	Big	Big	Big	"Great picture, one of the best of its kind ever seen here" (E.). "First class; big; better than expected even" (N.).
RED, WHITE AND BLUE BLOOD (Bushman-Bayne—Met.)	Big	Big	Big	Big	"Bushman and Bayne are coming back strong." "Very good picture." "Good—good business getter." "Classy picture, mighty good entertainment." "Bushman's best." "Good picture, well liked, stars are drawing better" (W.). "Very good picture."
RIMROCK JONES (Wallace Reid—Para.)	Ave.	Ave.	Big	Big	"Rest of the show saved the day for this one." "Ordinary." "They liked Reid." "Good star, fair picture."
ROSE OF THE BLOOD (Elsie Ferguson—Art.)	Ave.	Ave.	Ave.	Ave.	"Her best picture so far, my people say." "Good star, poor story." "Too much art, too little behind it; does not hang together to hold interest, somehow." "Away above the average. A1 product" (N.).
RUNAWAY ROMANY (Marion Davies—Pathe Sp.)	Ave.	Ave.	Ave.	Ave.	"Very pretty picture, beautiful scenes, star good." "Fair picture, but wrong kind of story to draw big." "Fair story."

TITLE, STAR, AND BRAND	E.	N.	S.	W.	EXHIBITORS' OWN REPORTS OF BOX-OFFICE VALUE
SCARLET CAR, THE (Franklyn Farnum—Blue.)	Ave.	Ave.	Ave.	Ave.	"Rather see Farnum in comedy." "Not up to standard of Bluebirds and Franklyn Farnum."
SECRET GAME, THE (Sessue Hayakawa—Para.)	Ave.	Ave.	Ave.	Ave.	"Great, one of Jap's best yet." "Dandy picture, very interesting" (N.). "Good enough picture, star does not draw here" (N.). "Excellent picture" (W.). "Regular Hayakawa stuff." "Very good." "Timely picture, Jap a favorite" (N.).
SEVEN SWANS, THE (Marguerite Clark—Para.)	Ave.	Ave.	Big	Big	"An excellent Christmas fairy tale." "Excellent photography." "Good matinees, poor evenings." "Very good picture of its kind, well suited to women and kiddies." "Draws for children mostly—children's pictures keep away an adult patronage." "Great holiday bill for kids." "A very fine picture." "Tired of star in baby pictures." "Biggest Clark day." "Good, but too childish."
SHIP OF DOOM, THE (Triangle)	Poor	Poor	Poor	Poor	"A very gruesome show." "Poor title." "Not an entertaining picture."
SPIRIT OF '17 (Jack Pickford—Para.)	Big	Big	Big	Ave.	"Very pleasing, big business" (S.). "Mawkish and obvious" (W.). "Tom Sawyer helped this star, good business" (W.). "Very fair." "Jack a comer, not much picture, but timely."
SQUARE DECEIVER, THE (Harold Lockwood—Met.)	Big	Big	Big	Big	"Lockwood always draws." "Much better than average." "Good picture." "Very pleasing picture." "Production good, star a good card." "Lockwood at his best." "Very good." "Well liked." "Good picture, didn't draw." "Excellent, like Lockwood in this kind." "Good picture." "All enjoyed this play." "Excellent comedy drama, good second day business." "Very good picture." "Kind that brings 'em back."
STELLA MARIS (Mary Pickford—Art.)	Big	Big	Big	Big	"Pickford proves herself to be an actress" (E.). "Wonderful picture, almost too much dependent on fine acting, however, not a story people can get excited over" (S.). "Too morbid for my people" (W.). "Certainly great work for this star, some contrast with last one." "Splendid picture, best Mary has ever done from an artistic standpoint—as a box-office attraction did not come anywhere near 'Rebecca of Sunnybrook Farm.'" "Mary will never do better, story peculiar; surely this one will help star's drawing power for next picture." "One of her best." "Splendid picture, but not strong enough for two weeks' run." "Mary has never equalled this one." "Double exposure stuff marvelous."
STOLEN HONOR (Virginia Pearson—Fox)	Ave.	Ave.	Ave.	Ave.	"Good story, poor photography." "Average picture." "Only fair picture—good star wasted." "Very ordinary picture." "Good picture but terrible photography, impossible to read titles." "Attractive cast, big business, ordinary picture."
STRONG WAY, THE (June Elvidge—World)	Ave.	Ave.	Ave.	Ave.	"Excellent." "Interest well sustained."
THAIS (Mary Garden—Gold.)	Extra	Extra	Extra	Extra	"Record for the house—wonderful production, remarkable achievement even for Goldwyn" (S.). "Big business, but not as good second day" (W.). "Well liked, big business at advanced prices." "Wonderful—went over some of their heads" (E.). "A knockout" (S.). "Pleased some, others thought it rotten; costume stuff don't please here—extraordinary business" (N.). "Weather awful—business great" (S.). "Story not liked" (S.). "Did not please but drew tremendous business." "Excellent." "Big business, but did not please average fan." "Not liked by our audience." "A very good picture." "Went over big on name, many adverse comments." "Sure got the money."
TOM SAWYER (Jack Pickford—Para.)	Big	Big	Big	Big	"Bully picture, had us guessing to handle the crowds." "Excellent—pleased greatly." "The kind we need more of—play it." "Everybody liked this picture." "Great—a winner." "Intend to repeat this one, when weather gets warmer, and believe will set record." "Great picture." "His best—pleased greatly." "Very fine; this kind of subject will put Jack Pickford on the top."
UNEASY MONEY (Taylor Holmes—K.E.S.E.)	Big	Big	Ave.	Ave.	"High class comedy, our patrons enjoyed it." "Seems to strike a popular chord—good picture." "Very good picture."
UNTIL THEY GET ME (Pauline Hart—Tri.)	Ave.	Ave.	Ave.	Ave.	"Excellent." "Unknown star hurt the picture." "Good picture, but didn't draw." "Good." "Pleased—star not known."
UP OR DOWN (Geo. Hernandez—Tri.)					"Very poor picture" (N.). "Fair, that's all" (N.). "Fair production" (W.) "Rotten" (W.). "Entertaining comedy drama" (W.).
VOLUNTEER, THE (Madge Evans—World)	Ave.	Ave.	Ave.	Ave.	"Fine picture." "Not real big drawing card, but one of the most pleasing to date." "Not attractive for downtown house; kiddie picture." "Great picture for houses running World—Madge Evans not liked here."
WIDOW'S MIGHT, THE (Julian Eltinge—Para.)	Ave.	Ave.	Ave.	Ave.	"Very good picture." "Clean, excellent novelty." "Fine, one of his best." "Eltinge best in this so far." "Better business than last one, Eltinge improving as draw."
WILD STRAIN, THE (Shipman, Whitman—Vita.)	Ave.	Ave.	Ave.	Ave.	"A fine picture, no star to draw." "Slow at beginning—as a whole fine." "Excellent production."
WINDING TRAIL, THE (Viola Dana—Met.)	Ave.	Ave.	Big	Big.	"Star growing more popular with each release" (S.). "Not liked" (E.). "Very pretty picture" (W.). "Good business this" (S.). "Fair—did not make hit with our audience" (N.). "Very unusual picture, peculiar ending. Good" (W.). "Very fine, excellent plot, Dana's work great." "Good Western setting picture."
WOLVES OF THE RAIL (Wm. S. Hart—Art.)	Big	Big	Big	Big	"Would have broken record but for blizzard" (W.). "Good as Hart has done lately, railroad stuff splendid." "Hart 'fans' seemed to like this one." "Hart as the bandit—nuf sed." "Very good Hart subject."
WOMAN AND WIFE (Alice Brady—Sel.)	Ave.	Ave.	Big	Ave.	"Star a good favorite" (S.). "Enough to say 'Up to Select standard'." (S.).
WORLD FOR SALE, THE (Blackton—Para.)	Ave.	Ave.	Big	Big	"A very funny picture to make out, poor drawing card" (E.). "Not much picture for Blackton" (S.).

Box Office Service!

¶ These Box Office Reports and our Exhibitor Service Bureau are evidence of the effort that Motion Picture News is putting forth to give you real *Box Office Service.*

¶ We have other plums in store for you. And they too will be *Box Office Aids.*

¶ A few will be announced next week. Watch for them!

¶ Then let us know what you think of our *Box Office Service.* And what else you want—

¶ We'll give it to you!

Exhibitor Service Bureau

What Salt Lake City Papers Do

First of a Series of Talks About Co-operation in Motion Picture News and Advertising

IN the course of the various discussions of advertising in these columns we have had occasion to refer to the co-operation between newspapers and theatres in certain cases. Naturally conditions vary in different cities, but in our opinion a great deal of the prosperity of the future depends on just this co-operation and we are going to present here from time to time a discussion of conditions as they appear in various cities. These discussions are written largely from an examination of the newspapers themselves and a study of the advertising that is paid for by the theatres and the matter that the newspapers give free. It is possible that some errors will creep into these articles, but because it is the impression, the effect upon the public that we want to interpret, we prefer to look at the conditions as they appear to be rather than to attempt to go into these local conditions.

In some cities the theatres and the newspapers are co-operating loyally and to the financial benefit of all concerned. In others the theatres themselves are to blame, because they use the smallest amount of space that they can get away with and then insist that the newspapers give them a lot of free matter. In a small minority of cases the newspapers refuse to co-operate with any considerable extent and the theatre manager has practically to purchase all the space that he does get. Such newspapers as are pursuing this policy are generally relics of the days of ultra dignity or under the influence of editors who hold that the motion picture has no part among the arts of the day. These are gradually disappearing. In fact, we know of the case of one paper in a principal city where the editors declared that if they had their way not a piece of motion picture matter would enter their columns. A younger and liver paper took this hint and went into the motion picture co-operation with vigor and effect—so much that the older paper was soon glad for a chance to reverse its position and make an appeal for this patronage.

There are two other things that will enter into all of these discussions and which will come up with more or less vigor as various cities are treated. First is, that some newspapers fail to see the value of motion picture news from a circulation point of view. They are willing to give pages to baseball and other sports, because they are convinced that the reader interest is there and because they have to print this matter to sell their papers. Yet, from this matter, they derive practically no revenue from the sports themselves. For instance, the money that the local baseball club spends in its advertising is not a drop in the bucket to the pages of free publicity it gets. But the newspaper prints this, not because of any philanthropic desire to help out the local owners, but because the paper knows that it has to print it. Yet there are hundreds who go to the motion picture to every one that sees a ball game.

There are few papers who look upon motion picture matter as news. We believe that it would pay every paper in the country to devote a certain amount of space every week to motion picture NEWS, whether they get a cent of advertising return or not. We believe that the reader interest justifies it. But that is on ideal. What we are seeking to get at here is the way to better conditions, both for the exhibitor and for the newspaper.

There are two reasons for this failure to print NEWS. In the first place the publicity men have been to blame. *Up to a couple of years ago it was almost impossible for the newspapers that wanted to co-operate to get anything but a lot of bunk, exaggeration and bad copy.* When it was discovered in the trade that a lot of newspapers were waking up to the public interest in pictures, it seems that a great portion of the men who were doing the publicity, or the bosses themselves, welcomed this as an opportunity to put over the most glaring sort of free advertising, false statements and tiresome drivel. "Publicity" matter was written largely from the point of view of what the president of the company wanted to see printed, not from the viewpoint of what the reader wanted to know. We know, as a matter of fact, that motion picture editors then had to BEG for the sort of matter that they wanted—and in the majority of cases they didn't get it.

Another great drawback in the way of proper co-operation the exhibitor is responsible for. He is content when he gets a highly-adjectived notice of his own theatre. *He either doesn't know or doesn't realize that the public is not misled by this sort of bunk and that one paragraph of indirect advertising matter with the NEWS element in it would do his theatre more good than columns of this bunk that few read and none believe.* And so the average exhibitor is satisfied if the paper gives him the free reading notices and calls doing that running a motion picture department.

With these general remarks, and many others of similar character that will come up week after week, let us look at the situation as it exists in Salt Lake City.

Because of the more or less of romance that surrounds the city, one, offhand, would call this one of the largest cities of the country, but, as a matter of fact, in 1910 it had a census population of 92,777. There are four daily papers published there:

Deseret News—Afternoon daily, except Sunday, with main edition Saturday.

Herald-Republican; morning, daily and Sunday.

Telegram—Afternoon daily and Sunday morning.

Tribune—Morning, daily and Sunday.

On the opposite page we have printed specimen pages of these pages, both the Sunday and week-day issues.

In the top row we have printed two of the Sunday pages from the *Tribune*, and at the right one of the daily pages. In order to save space we have pasted over the center pages the advertising of the Paramount-Empress and the Rialto theatres as they appeared on still a third page. You will note that this paper makes no distinction between the motion picture houses and the legitimate, and that all the matter is printed under the head of "At the Theatres." It has been our experience that it is much better where you can get a separate motion picture page and where you can separate the advertising from those of the other houses. But the *Tribune* jumbles all of this matter together and the page consists largely of reading notices, yet toward the end there are a few news items about the players. These are carried along without any head, leaving it to the reader to begin at the star and read all the way through, *a mighty bad theory to work on from the point of view of benefit to the picture house.* Now for the benefit of those who are not familiar with advertising, it should be stated that the "reading notice" is a relic of the days of the beginning of advertising—of the days when every man who spent any money for an ad expected the editor to give him a free "write-up." It has held on in the amusement field alone, but it has resulted in the rate for amusement advertising being made higher than the regular rates, to compensate for the "free" space. Now these reading notices are essential and we don't want to be understood as indicating that we would sugest their elimination. They are very valuable when properly written—when the bunk and exaggeration are left out and they are made as nearly news as possible.

There are five cuts used by the *Tribune* and only one of these, that of Mabel Normand, is a motion picture player.

Advertisements of the Paramount-Empress, Rialto, Liberty and Broadway appear in this paper, a total of 66 inches of display.

Now look at the page at the right of the top row, a copy of the Wednesday morning issue. Many of the Salt Lake theatres are liberal advertisers during the week. In this issue Paramount-Empress and Liberty both use three inches double-column, Rialto three inches triple-column and Broadway two inches single. Now,

(*Continued on page* 1429)

Here Is the Salt Lake City Treatment of Motion Picture Theatres

At the top are three pages from the Salt Lake Tribune. Below, three from the Herald-Republican and below two from the Deseret News, and at the right one from the Telegram. Portions of other pages pasted over show news matter given. See story opposite

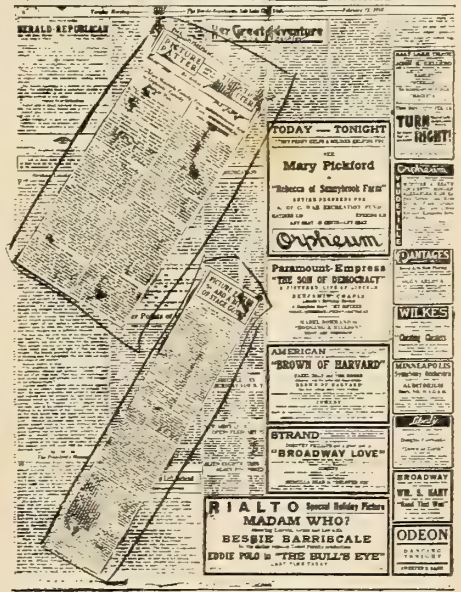




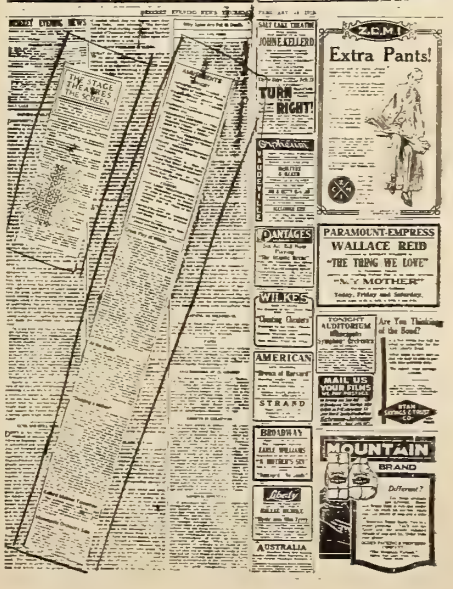














Seeing the Rialto with Rothapfel

SUPREME showmanship includes the art of keeping the jars out of a presentation of pictures and music. We have often spoken of the "little things" here, but it is often the little thing that is done or the little thing that is avoided that marks the line between the smooth, artistic effect and the jarring, blatant or gruesome.

There is just an instance of it this week at the Rialto which, while it is a little thing, is worth a whole lot of thought by managers through the country. One of the numbers this week is presented by the Ampico reproducing piano, a mechanical invention which reproduces perfectly the interpretations of the greatest players. For instance, this week Mme. Marguerite Volavy is the "invisible soloist" in Grieg's "Concerto—First Movement." Now at the start of this number the lights in the theatre were all dark blue and there was a green spot thrown on the big concert grand piano which occupied a place at the left of the orchestra. The orchestra itself accompanied the invisible player through the selection. Now this green light gave the mysterious, weird effect, which was especially noticeable when only the piano was playing or the orchestra dropped its accompaniment for the solo effect. It was a marvelous effect and one that got prolonged applause, largely due to the wonderfully perfect direction of Dr. Hugo Reisenfeld.

As we do each Sunday we were talking the show over after the first presentation when some one suggested that there should be a spotlight on the vacant stool at the piano to show more plainly that no one was playing it. "That," replied Mr. Rothapfel, "is an effect that I purposely avoided. *There is only one excuse for the vacant chair effect and that is when something unusually solemn is to be achieved.* Don't you see the meaning of the 'vacant chair.' How many people do you suppose among that audience out there have had the death of some loved one to whom the vacant chair would remind the fact? Its effect would be gruesome, and you always want to avoid anything like this ins a theatre. *Especially do not remind the people of their private sorrows.*"

Special music and lighting effects help to put over the feature, Billie Burke in "Eve's Daughter" this week. During the storm scene at the first of the picture which is little more than suggested, Mr. Rothapfel uses the lighting flashed in the extreme right end of the proscenium arch, just enough to get the effect on the audience without any big glaring of light that interferes with the screen. *Effects of this sort should always be only suggestive, not heavily emphasized and distracting.*

Rialto Animated this week is especially good and there is a strong effect gained by the opening and closing pictures. In the first place there is interest added by the introduction of a new set of animated titles for the various parts of the program and these made a big hit. But back to the Animated. It opens with Hearst-Pathe pictures of the Washington's birthday parade on Fifth avenue, and contained shots from many striking angles. These were introduced with a fanfare of trumpets and drums and then the crashing effects of "Over There" played now full volume and then with a lighter effect. This number got continuous applause, the same music continuing through the Universal cartoon on War Savings Stamps. Volcano scenes were shown with special music giving the effects. Just before the next picture was thrown on the screen there were two pistol shots from back of the stage and then comes the Universal title of Douglas Fairbanks's rodeo. For this the Douglas Fairbanks one step, an original composition of the Rialto was used. Following this was a humorous touch with two cartoons, one of waterless days and the other on "Straphangers' Extension." "This Is the Life" was the music that added a clever touch. "Mount Morris Dance" was used with Universal pictures of the horse show, and then there was a delightful human touch with Pathe pictures of "Lion's Cubs," with which Victor Herbert's "Badinage" was played. Then came a flash of the Bellevue nurses ready for the front, shown to a couple of bars of "Onward Christian Soldiers," and then pictures of poilus skiing with "Free and Easy" polka. Now watch the ending. The Animated had been opening with pictures of our troops getting ready for "over there," new men on whom hopes of the world rest. In striking contrast with that opening then came pictures of the review of the French heroes of Verdun. This contained some wonderful shots of marching thousands that got applause equal to that for the American soldiers. "La Pere de Victorie" was played and the effect on the audience was magical. *Of course everyone in the audience got the effect; it wasn't labelled but it worked its way into the hearts and minds of all.*

Riccardo Bonelli sang "Visions de Venicia" this week and for this the settings were all in blue with the display panels at the side showing scene in Venice. First the singer is heard from the side of the stage and then appears before the audience, without any distracting spotlight and finally strolls off following the vision of the city of the Doges. It was remarkably pleasing and the audience was insistent on an encore—except that this is never done at the Rialto. Rialto chorus, in costume, makes a big hit with "Chorus and Cavatina" from the last act of "Lucia di Lammermoor." The overture is "In the Spring," the first part of which was played with the main dome and the proscenium arch in red, the semi-dome over the orchestra in gold, the whole effect becoming gold toward the end.

First section of pictures of the Yellowstone Park form the scenic, and the comedy is a Metro-Drew, "Before and After Taking," which delighted the audience and sent them away whistling "They're Going Simply Wild Over Me" and "Who's Who Around Here."

It's a splendid bill—without a jar in it. *These jars are worth your hunting for—so that you can kick them out. You'll be astonished at the result on your audiences.*

This Week at the Strand

IT is rather unusual that there should be storm effects in the feature pictures at both the Rialto and the Strand this week, but during the showing of Mae Marsh in "The Beloved Traitor," Managing Director Harold Edel used the side panels very effectively reproducing the rain effect through his method of lighting and adding occasional flashes of lightning while the thunder and wind effects accompanied.

"Scheherazade" is the overture this week and is followed by the Strand Topical Review. This opens with pictures of a Red Cross unit starting from San Francisco and as the orchestra played "Onward, Christian Soldiers" the audience of its own free will began to sing, several hundred people joining in the chorus. Organ dirge music was used with the pictures of the Vernon Castle funeral. Then came scenes of the poilus skiing, followed by King Alfonso's inspection of one of his army camps. Paramount-Bray showed pictures of Southern moonshiners and then came scenes of the flood in Toledo. Marines raising pigs and making smokes for the soldiers followed. Then came the climax, the same pictures of the Camp Upton parade as were also used at the Rialto, except that they were treated differently. Instead of showing the departure of the troops from camp, the pictures were preceded by a cartoon of the Kaiser reading a newspaper saying that the U. S. was falling down on the war. Then the pictures broke into the actual parade, followed by a flash of Wilson on horseback as the commander-in-chief and then the cartoon came back but the lettering on the newspaper was changed to show that America had 2,000,000 soldiers and these figures fired a stream of bullets that keeled over the Kaiser.

Miss Mabel Beddoe sang "Pipe's of Gordon's Men" effectively and then came a Pathe scenic, "Vezera Valley, France," followed by a piano solo by Daniel Wolfe. After the feature Herbert Waterous rendered a double number and the program wound up with pictures of the "Invincible Tank" at Camp Dix and a screaming new James Montgomery Flagg comedy, "The Man Eater."



Here is an answer to the question: "Are exhibitors profiting from the Exhibitors' Service Bureau?" In the first of our series of articles on house organs we reproduced the program of the Elmwood theatre, Buffalo, among others. In the same article we pointed out where another theatre gave the casts of the features and recommended this. Last week came the copy of the new program at the Elmwood, showing that this suggestion has been followed. Such response shows that the live exhibitors are striving for improvement every moment

What Salt Lake Newspapers Are Doing In Cooperating With the Exhibitor

(*Continued from page* 1426)

the *Tribune* is liberal with the space given during the week. This free matter we have pasted diagonally across the page and inclosed in lines. Including a box that give the attractions at the theatres there is over a column and a half devoted to a combination of pictures and legitimate houses, but in this particular issue only two of the picture houses get attention. Similar columns are run each day. The great fault that we have to find with this daily matter is the continued inclusion of the legitimate and the picture under the same heading, and the lack of NEWS that is evidenced in the Sunday issue.

Herald-Republican has the same fault of mixing things up, though it devotes two pages to amusements and as much as possible gives one (not reproduced) to the legitimate houses and the other to pictures. There is another thing that we distinctly do not like. The *Herald-Republican* allows each one of its advertisers so much space. Note that the three main headings on the page at the left refer to the attractions at the American, Paramount-Empress and Rialto respectively. This is the very sort of apparent free matter that is unconvincing to the patron. The newspaper reader is a whole lot wiser fellow today than he used to be and he knows that this is a bunch of matter printed because the theatre advertises—and not because the matter is interesting in itself. *And therefore the wise reader is very likely to pass the matter up.* There is a total absence on any news matter about pictures in the *Herald-Republican.*

So far as advertising is concerned in this paper Paramount-Empress reduces its space, but it has the added patronage of the American and the Isis.

During the week the *Herald-Republican* continues to keep picture matter and legitimate together, but there is some news matter about picture players under this. We have pasted across the page shown at the centre right one of the two-column headings and one of the single columns, one of which the paper uses each day. This matter is well written and will interest the readers and make business for the theatres. Daily advertising is about the same as that carried in the *Tribune.*

At the lower left we have printed the Saturday page of the *Deseret News, the only paper in Salt Lake that really has a page devoted to pictures. There is NEWS on this page—something that will be read, something that will stir the interest of everyone in pictures and something that will bring people into the theatres.*

First the paper has a distinctive heading. Starting off the pages are brief reading notices for the theatres that advertise. Then follows more than a column of matter under the heading "Single Reels." This is good chatty stuff about what the players and producers are doing. Of course these paragraphs don't enter into a mention of what local theatre the pictures referred to will be seen, but in our opinion this matter, in addition to the reading notices, is invaluable. There are three main stories on this page and every one of these has the element of news. One tells about Bill Hart selling his famous sombrero, another of Griffith's narrow escape in Europe and the other of Brady leaving the World.

Of course we realize that this is a Saturday evening edition, but we regret to see that the theatres have not patronized this paper any better than they have done. Rialto comes nearer having done so that any others. This sort of failure to patronize a paper that is really doing something for the motion picture houses is certainly not intended to make the other papers do more. The *Deseret News* is lacking in not having a "layout" giving scenes from the various productions, but for that matter not one of the Salt Lake papers does that.

Paramount-Empress uses good space in this paper daily, lower centre page. During the week this paper devotes a column to the theatres, but they are the same old reading notices to which we have referred. The longer column marked is the one from the *Deseret News.*

At the lower right we have reproduced a page from the *Telegram.* None of the ads. appearing on it actually appeared on that page, but we have pasted them over it to save space. Only one word describes this page—it is an enormity. There is a messy use of all sorts of old cuts and the only thing that the page suggests is that the paper is giving each theatre the free matter that it has to give to get the advertising. Yet, according to the copies before us, it carries the most motion picture advertising of any paper in the city. *Can you beat it?*

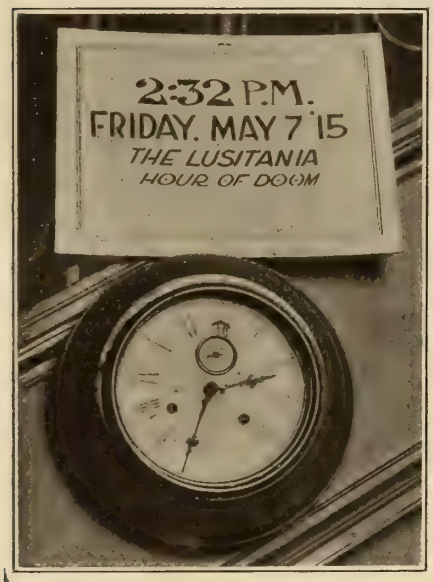
During the week the paper devotes no news space to the theatres. The shorter of the two marked articles reproduced on the lower centre page is the box that the *Telegram* runs during the week. It simply lists the attractions at the various houses and adds, "Our expressions on local attractions will be confined to this department." Yet during the week it appears to carry as much advertising as any of the other papers.

Political and religious divisions are probably responsible for the existence of four daily papers in Salt Lake—rather a heavy number to expect all of the theatres to patronize liberally. As we said at the beginning of this article, we are not going into local conditions in Salt Lake. We know that in this city, as in all others, it may be that one of these papers has a much greater pulling power than the others, and that

(*Continued on page* 1434)

Your Idea---and Ours

DURING the run of the Metro special production, "Lest We Forget," at the Lyric theatre, New York, there were a number of very effective lobby displays used, including some of the property of Rita Jolivet, star of the picture and one



of those saved from the Lusitania. Of course, a great part of these displays are not available to the ordinary exhibitor who will show the picture, but there are lots of things that suggest themselves for lobby purposes, such as life boats, reproductions of a torpedo, etc.

One very striking feature used at the Lyric was a ship's clock which was stopped at 2.32, the hour at which the giant liner was torpedoed. Just above it was a card with the brief announcement. Especially in seaport towns it ought to be comparatively easy to get such a clock and it is bound to attract attention.

It's the fellow who makes today count who keeps the prospects for tomorrow bright.

ONE of the reasons why Manager John C. Green, of the Temple theatre, Galt, Ontario, is doing the big business that he is registering is because he never overlooks an opportunity. We have already told you how liberally he used newspaper advertising every day in the year, often whole pages of it.

Recently he showed "The Seven Swans" and he made a record for the day by giving two special matinees for the children. However, there was a difference in these matinees. He figured that there were a lot of pople whom he could get at a nickel, but who would not pay more, so he put on a special matinee in the morning at that price. It was advertised on the same cards as the afternoon affair. In short, if people wanted to get to the theatre a little earlier in the day and save money by doing it they had the opportunity. This arrangement might solve the problem of special children's shows for some exhibitors.



BIG DOUBLE
School Children's
Matinee
Saturday, Feb. 16
Morning Matinee at 10 o'clock
Doors open at 9:15 a.m.
Children 5c. War Tax Free
Afternoon Matinee at 3 o'clock
Doors open at 2:00 p.m.
Children 10c. War Tax Free

Only way some people can keep out of hot water is to turn off the heat.

HERE is a clever advertisement that earns its recognition because it is just a little different from anything that you ever saw. And for the same reason it is going to attract the attention of the possible patron without any delay. It's the product of the Standard theatre, Cleveland,



O., so many of whose displays have been reproduced here and since you were told last week how Mrs. Grosman designs these advertisements there should be an increased interest in them.

Note the name of the star is used right against a picture of Miss Kennedy and there is a large amount of white space the name and that then the title of the picture is emphasized by the double rule above and below and then there is more white space and then just a few words about the picture, with the type centered. The whole display can be read without delay and the reader gets everything that he need to know about the picture.



POSSIBLY some of our readers think that we are insistent on our oft repeated advice to sell today's show first, but we cannot get away from the idea that every exhibitor needs to get the admissions while the admissions are possible and not pass up some opportunity that could be used. This advertisement, sent us by the Liberty theatre, Long Beach, Cal., is an excellent piece of display work from many points of view, and the designer of the display states that people were standing in line in the rain to get a chance to see Arbuckle. But he doesn't mention what happened on the evening that Kerrigan and Lois Wilson were to appear. Both papers published in Long Beach are afternoon papers and therefore there could be no separate time appeals made to the public. As we say the display on Arbuckle is excellent, but we believe that business would have been better on Kerrigan's appearance and just as good as Arbuckle's if the relative display had been reversed. Certainly if the argument is that Arbuckle is the more reason why as much of the display should be put on the Kerrigan appearance as possible.

An unusual border has been used on this display, one too heavy for most cases, but with the use of a large head at the top it serves to emphasize the half tone.

Newspaper space is the best remedy for removing the spots of stagnation from your theatre.

MANAGER S. BARRET McCORMICK of the Circle theatre, Indianapolis, is as you have been told many times before a man who thinks about every pic-

What Live Wires Are Doing



ture that he shows and he devotes hours of his attention to planning his designs. During February he showed Mabel Normand in "Dodging a Million," and he used a unique advertising campaign because of the fact that the popular star has been away from the screen for over a year. He felt sure that she had lost none of her popularity, but he planned his campaign so as to be very sure that the appeal would be made to all of her old friends.

Note that in the display reproduced here and which was five columns wide and seven inches deep, and therefore loses much in its reproduction, he traces her career back to Biograph and then through her Keystone days and makes her NOW "A Regal Queen of the Screen." Similar lines have been employed in all of his other displays, including "She has crept up close to your heart and snuggled there," "An old sweetheart of yours," and "The little girl you never could forget."

You can be sure that this sort of advertising is going to get the most possible out of a picture. It is the sort if exploitation that doesn't take things for granted, but offers every sales argument.

"You are always welcome at this house, but it must appear in more ways than mere words"—Motto of the Nicollet theatre, Minneapolis.

QUEEN AND MAJESTIC THEATRE, Wilmington, Del., issues a joint program, devoting one of the inside pages to each house, which is ample, since both theatres make only two changes with each week.

The main thing shown here is the attractive result gained for the cover of the program by using one of the advertising plates furnished by Goldwyn. It will pay the exhibitors to always learn in advance what material they can get with various pictures, for there is always some opportunity like this to convert your program into an attractive affair, and without any expense. This program in question also bore on its last page, a letter to the women of the city, calling attention to the Mary Garden feature and it was used in that form for the whole of the houses' mailing list.



The fellow who "can't afford to advertise" might just as well cut off the current from his projection machine "to save money."

PATHE is supplying a novelty for exhibitors who are booking its latest serial, "The House of Hate" in the shape of a special reel which is in the possession



of every Pathe salesman, and which not only gives an idea of what the picture is about, but introduces the casts in some of the scenes, shows some of the actual thrills, portrays various specimens of the attractive advertising matter and shows how to use "The Hooded Terror" in stunt advertising.

This is the first time that the exhibitor has had put before him in picture form all of these serial elements and the plan certainly ought to result in better exploitation of the serial, especially by the smaller exhibitors who are not apt to study publicity books as they should. One of the special pieces of display matter available is an art portrait of Pearl White.

He who expects business without going out for it is like the fellow in an island city waiting for his ship to come in.



GRAUMAN'S THEATRE, Los Angeles, a full description of which appears in the last week's issue, has adopted a distinctive style for its advertising, and one that is in keeping with the high class of the theatre. We have had a great deal to say here about individuality in advertising, and the man who achieves that has gone a distinct step forward. This particular display is Ben Day work, and shows the entrance to the theatre, with the announcement for the week let in with white letter effects.

This was one of the first of the Grauman advertisements. Others show different details of the architecture and reproduced with the same effect they are very attractive. It is one of the best ways that we know of to introduce all the features of a new theatre to the public. The immediate effect upon those who have seen the displays and then recognize that particular piece of architecture will be to bring the exclamation, "Look there, Frank, there's the doorway that was used in the newspaper."

Grauman's is a wonderfully fine theatre and it has great opportunities for use of this sort of advertising, but there is hardly a new theatre anywhere that could not follow this plan to some extent. Photographs of various parts of the theatre, even to the box-office and operating room could be used with the Ben Day effect. This is the sort of advertising that makes people KNOW your house, and know that it is different from other theatres.

Rothapfel's Answers to Exhibitors

Mr. Rothapfel Will Answer Here any Questions Regarding Problems in Exhibition. The Only Conditions Are That the Questions Must Not Bear on the Merits of Particular Pictures or Services and That They Must Come Through the NEWS. Address Your Inquiries "ROTHAPFEL ADVICE, EXHIBITORS' SERVICE BUREAU, MOTION PICTURE NEWS."

XLI—I find that the heatless Tuesdays have been a real benefit to me because they have made me think. As soon as they were announced I decided to put on a special bill for Mondays, and as the result I took in more money on those days than I formerly did on the two days combined. Now I have one of the three theatres in a town of 20,000, and I believe that I have the best house and that I am showing the best pictures. Yet I am uncertain whether I should continue to make the Monday bill the feature bill or make every day just as good. Do you think that the argument is that there are more people wanting to see each picture that I show, than have been coming to my house and that I ought to show each bill two days?—ABERDEEN.

ANYTHING that makes a person think is a real benefit in that respect. Your question is a corker. It proves that the things I have preached are so. That heatless Tuesday made you think, and consequently you put on a special bill, by which I take it you mean a bill which was a little better than your ordinary bills, that is, an *improved* presentation and *better* pictures. And *you did a great business.* Now your course is clear. Go ahead and *make every bill a special bill.* I think you will find that showing each bill two days will prove beneficial rather than detrimental.

I advise you to close down for a couple of weeks and THINK, if one heatless Tuesday brought such results. No, Aberdeen, you are like other exhibitors who have never *thought.* You left it all to the manufacturers. You let them do your thinking for you. Here the first time you think, you are rewarded. I am certainly pleased with your question. Now keep up the good work, and don't stop using your head. Get people coming to your theatre as a matter of habit. Get a trade mark—make the name of the Theatre mean all that is best in Motion Pictures, and see that the Motion Picture is honored, respected and loved, by conforming to those practices which reflect the very highest credit *on you, your theatre,* and the *entire industry.*

XLII—I have lost some two hundred of my best patrons through the war, young men who have gone off to fight for their country. I realize that there is ample population here for me to draw from, including many people who rarely if ever attend my theatre. I am running my show daily, except Sunday, and have three feature nights a week, two serial nights when the rest of the program is filled in with short subjects and one night that is given over largely to a local stock company which plays at other neighborhood houses in this city. My theatre is situated in a large and prosperous section of the city. This is a principal port and everyone seems to be making money, and the simple point is that the young men whom I have lost were "regulars," and I have been unable to recruit other regulars to take their places. You may say that I have been running an ordinary motion picture show. I have tried to give the best in pictures, but I realize that I have done nothing out of the ordinary. Now I am faced with the necessity of awakening new interest in my house. This is rather indefinite, but I wonder if you could suggest any method by which I could attract the attention of the people who are not coming to my house now. Ballyhoo methods won't do in my neighborhood, but still there is no use to improve the show itself unless I can get the attention of those that I am not reaching now.—MECCA.

IT is probably a good thing that two hundred of your best patrons have left for war service, because it apparently has had the effect of bringing you to your senses and making you do some thinking. Now you are forced to do something to offset the absence of the young men, and you have to use your head. Good!

You, like many other exhibitors, have gotten yourself in a rut, and are now compelled to get out of it. You may find it hard to do so, unless you do some hard and clear thinking.

Don't use ballyhoo methods because no sensible exhibitor ever does, especially in refined districts. Use your head. There are a hundred things you can do.

After YOU have tried the very best you know how with what YOU have, and have seen what YOU yourself are able to do, write me a letter c/o The Motion Picture News, and I will tell you what *I* think will help you. The best advice I can give you now is to use *your* head PLUS. Now go to it.

XLIII—This is a question of judgment. Recently I booked an attraction for a solid week, on the strength of the fact that the man who had the picture was supposedly a friend of mine and told me that it was the greatest feature ever. Now I ordinarily never run a picture longer than two days, and it has been only when there was something really worth while that I have broken my record. When I got this picture in question I saw that it was a poor one and closed it after the second night. I was unable to get a picture from my regular exchange for the third night, which was my fault because I had no bookings with that exchange for the entire week, but the exchange was good enough to help me out for the rest of the week. Now I have a chance to book another feature, and a really big one, for a week. I have seen it and know that ordinarily it would deliver the goods. I am willing to admit that I am bluffed by my last experience and don't know how I should go about advertising this picture to overcome the prejudice that my last big hit (?) aroused.—N. A. N.

FRIENDSHIP in business is something to be careful about. Placing your reliance in your friend's word has led you into a sorry mess, but not so bad as not to be able to get out of it easily.

Don't let your friends tell you how to run your business. Let your own heart and head dictate your policy. If you want things well done, do them yourself until that time when you are able to have efficient and sufficient help to do it for you.

I advise you to spend all the money you can in a big Publicity Campaign. Write an open letter, have it read by everybody; say in it: "I have made a mistake by listening to a friend's advice with the result that I have run a picture not altogether worth while, after having advertised it as a wonder. I am mortified and humiliated far more than I can say, and am sorry to the extent of being willing to return every cent to any patron who was not satisfied by the performance. I want to make reparation. *Now I have booked a picture I have SEEN personally and KNOW justifies this campaign I am launching.* I made a huge mistake before. I know it and am sorry for it. I want another chance. Will you give it to me? Thank you." Sign it. *This appeal will have effect, and will I think quickly wipe away the result of your previous blunder.*

XLIV—I have noticed several questions addressed to you about the competition of vaudeville. Without seeming to imply any criticism, isn't the fact that you include big musical numbers with special settings an admission that the people want some variety from the film itself? Now it is impossible for me to spend the money for such settings, but I can afford to get a couple of vaudeville numbers which I would change every week. Do you think that it would be a good idea for me to include these? I have read a great deal about the way that you weld the musical numbers in with the pictures, and I know that the vaudeville would cause something of a break between the pictures. If I could overcome the seeming dislike of the public to local talent I believe that I could solve my problem, but when I put on musical numbers with home people there seems to be a conviction that I am doing this to save money. How would you suggest for me to work up interest in their work? I have two young women and a young man who have really good voices who are available, but my problem is to make their appearances popular. Can you aid with any suggestions for doing this?—ST. ELMO.

YES, I do give little things such as songs, instrumental numbers, preludes and interludes, but I make them part of the picture program by making *them* pictures too. Not all pictures are on celluloid. A song may be a picture. *It's all in the presentation.*

When these numbers relate to a picture, or introduce a picture, or provide a proper atmosphere for a picture, they are advantageous, as they lend variety and strength to the picture program. But vaudeville proper is so varied, so diversified, that it is not always in good taste to mix it with pictures, unless it has a particular relation to the pictures in the manner I have noted. Otherwise, in showing vaudeville and pictures, it is best to divide the program into two parts, Part 1 being pictures, and Part 2 being the vaudeville. Don't mix them, but divide your program like the Minstrel Show, the olio being the picture program, and Part 2 the vaudeville. It depends entirely upon your arrangements.

It is not necessary for you to spend money for expensive settings. We have to do it here in New York because of the general vastness of things. With you it is not necessary. A plain curtain, with nice lighting effects are all you need, and these should not cost you over $50.

As for local talent, it is dangerous to use it unless you have production ability. Make your local talent numbers attractive. Choose attractive subjects—subjects not too long, and have them *popular.* To use local talent, without proper publicity, and proper presentation is a dangerous course.

I believe this answers your question. If you want any further advice, give me the specific conditions you are up against, with all details, and I will do my very best to help you further.

My Theatre and My Competitors

This is the eighth of our series of articles, "The Diary of a Successful Exhibitor," by an exhibitor who tells each week what he is doing to develop his house, the lessons that he learns and the errors that he discovers. It is a frank discussion of the pleasures and evils of exhibtion in a town of 15,000, and the tips contained here will probably be of value to managers in all sections.

By a Successful Exhibitor

FOUR months after I had opened the proprietor of one of the two other motion picture houses in my town came to me with a proposition that we combine resources and control the field. He admitted that I had eaten into his business, but still he felt sure that there was plenty of room in the town for two good houses, and he suggested that we get together and control the field. Naturally I refused. Already I had the cream of the business and I knew that this man was a poor showman, one who would rather resort to the fake methods than really work hard to get business on pure merit. I did not tell him that I thought merely to let it be known that he had a hand in my business would hurt it and that, similarly, I did not care to be known to be interested in his house. A couple of weeks later he came to me with an offer to sell out.

I didn't buy, but, after he had told me his hard luck story and I had a chance to think the matter over, I made him a proposition. He had a small farm, to which he said that he wanted to devote his attention for the future, and I agreed to take the lease of his theatre, which had about a year to run, off his hands. Then I spent two hundred dollars converting it into a business house and finally rented it at a price that resulted in a total loss of three hundred dollars on the entire transaction to me, figured purely from the viewpoint of the property itself. Neither my father or any other person could see any reason for this step. Everyone seemed to agree that there was plenty of room for two motion picture houses and that when I put the one out of business I was simply helping the two rivals that I had left. Those people who had some idea of the business side of exhibition held that I should have retained this second show and have charged a lower price of admission and put on cheaper pictures there.

I had a different idea. I have already told you how fully I had become coverted to complete publicity, to frank dealing with the public. The only use I made of this theatre was to put a larger announcement on the front stating that the lease had been taken over by my theatre, that the only house would remain dark, and inviting the patrons to come to a place where they would see the best pictures. Similarly I used newspaper space in making the announcement. *I did not once refer to the two other houses.*

These other houses counted on getting a share of the business resulting from the reduction in number, but I made it my point to see that this business was diverted to my theatre. If I could have done so I would have gotten a list of his regular patrons from the proprietor of this house, but he had no such list, and so on the very day that I decided to take over the lease I arranged for him to run two nights longer and placed one of my young men at the theatre to take the name of every person who entered. He got the greater share of the names and immediately I began a circular letter campaign, directing attention to my next picture. The result was amazing. Such regular patrons as the house had left felt that they were without an amusement friend when the old place closed. Of course, practically all of them had visited the other theatres, but still they wanted a place that had the "home" appeal to them. My letters did the work. I believe that I got permanently nine-tenths of the business.

Let me say right here that the theatre manager who has opposition makes a serious mistake in recognizing any of his rivals further than to always have a better show than they are putting on. *I have never referred to my competitors in my advertising, even by inference,* that is, not after the first couple of weeks. I started out by advertising my theatre as "the best show in town," but I soon cut that out and started out to make mine THE show.

Heretofore the policy among the competitors has seemingly been to try to get the film service that appeared to be drawing money to his rival. It was shortly after I had put this fourth theatre out of the running that a representative of one of the three exchanges from which I was getting service regularly came to me with the demand that I either take all of the service that the company had to offer or pay more for what I was getting. When I hesitated I was slipped the information that the exchange had a better offer for the service from another house in my town. I didn't hesitate a moment. It happened that this was the weakest of the three services that I was using, although there were some pictures that I desired to retain, but I had made up my mind early in the game that I didn't mean to stand for any four-flushing of this sort.

I knew well enough that the statement of the other offer was genuine. In fact, I had been approached by a couple of "friends," who had wanted to know how much I was paying for this service, and I knew that they had come from one or the other of my competitors. So my answer to the salesman was to turn to my typewriter and knock off a formal notice canceling the service entirely. He was very much taken by surprise and wanted to argue about the matter, but I had fully made up my mind as to how I would meet such a situation. "You have the offer from the other house, now go and take it up," I told him. I might have added that I didn't intend to try to get even by taking one of the services that house now had. *I much preferred to leave him to pay the combined rentals. I knew that he couldn't be making much money as it was and that the more he was saddled with, the surer the end would be.*

I still stuck to my plans of publicity. The very next day and for several days thereafter I announced in the newspaper that I would no longer show pictures of a certain brand. *I gave no reason for the fact,* and so firmly had my house become established and so accustomed were the people to finding my frank announcements in the newspaper, and finding them true, that I was not asked by more than three people why I had given up the service. Neither did I advertise what other pictures were to take their place. Probably such a policy would have resulted in comparing the substitute pictures, and at least two of the stars that were employed by company whose product I had been compelled to cancel were more popular than any of those on the roster of the company I picked to fill the vacancy.

But there was one striking result. When I went to the exchange city a week later I found that the salesman had himself told the story of what had occurred, and that I was received with a whole lot more deference than had ever been accorded me before. You will remember that most of these fellows had looked upon me at the start as a youngster who didn't know what he was doing and who would either come around to the "regular" ways of doing business or blow up.

It was not simply the way that I had dealt with this salesman, though, that brought me the respect of the exchange men. It was because of the fact that I had

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HIS HOUSE ALWAYS

That Was One of Successful Exhibitor's Secrets

IN this article Successful Exhibitor gives some sidelights on the success of his theatre. It came from the fact that he was always giving attention to his house. He ignored the others and centered all his energies on giving the public the very best that he had in him.

He wasn't figuring on getting control of the other theatres in his community and in thus crowding out competitors. His policy was to make his own theatre so good that it would be the only amusement of its kind worth while—the easiest way to dominate the entire field.

We'd like to hear what you are doing to put your house in the very leadership of things.



Specimens of pages from the "Movie Books" being made by a Cincinnati Woman's Society for our soldier boys abroad. Note the way that the lettering from the cover of the Motion Picture News *has been employed on the cover*

Cincinnati Theatre Aids in Making Booklets for Soldiers

HERE is an interesting piece of publicity work that is being used by the Walnut Street theatre, Cincinnati. Through the Cincinnati Woman's club the theatre has arranged for the women to prepare motion picture scrap books which will be sent to the boys in the trenches. These contain pictures of the stars taken from various publications, little jokes and stories about the players and a lot of interesting matter that is likely to bring a lot of chuckles to the boys on the firing line. Of course they are more or less crude, but the boys over there are mainly young fellows and they are likely to enjoy them very much.

It is a good way to stir up interest in pictures while performing a patriotic service and any theatre can interest the girls and women of its neighborhood in such work. It will be noted that the covers for these "movie books" have been made by clipping the lettering from the cover of the Motiton Picture News.

Successful Exhibitors and Competitors

(*Continued from page* 1433)

established the character and the appeal of my theatre that gave me the dominating position in the exchange center, as well as in my home town.

And here again I was met with the suggestion that I would soon be owning all the houses in my town. "Such a situation is impossible," I replied. "It might be that I will some day have two houses, because it is physically impossible to accommodate the people in one, but I don't believe in dominating a field with numbers. Quality is the only thing that counts."

That is a point I afterwards had opportunity to think over very carefully. *But I had long decided that the man who made his theatre the dominant factor in his town had the battle won, and I always will believe it.*

Prices Draw Big Parties to Illinois House

Majestic theatre, Perry, Ill., recently offered a prize of $3 to the person who would bring the largest number of people to the theatre in one vehicle. It was won by a man who brought 36 on his sled, while the local high school was second, with 32.

How Salt Lake Papers Treat Pictures

(*Continued from page* 1429)

fact governs the volume of advertising. Of course, we also know that in certain cases papers which do not co-operate with the picture theatres to any extent get more business for the theatre than the paper that gives columns of free space, because the paper has the public confidence and the circulation.

But we would like to see what would happen if the exhibitors of Salt Lake would get together—mind you, not in any spirit of attempting to dictate—and agree to give the bulk of their business to one paper that would undertake to run a real motion picture department. We are sure, from the experience in other cities, that the result would be improvement in the other papers, and that the benefits to the theatres themselves would be vast.

We have exhausted so much space in this introduction to studies of various cities that we haven't space to analyze the advertising of the various theatres, but in later articles we will take this matter up as part of the discussions.

Paramount Sends Stills to All Exhibitors

Paramount-Artcraft has inaugurated a new service to exhibitors in sending them three stills on each production for use in making their newspaper cuts. The service began with the Enid Bennett picture, "The Keys of the Righteous," and will continue so long as the exhibitors get results.

Many showmen and many newspaper men have complained that they have not been able to get suitable pictures from which to make their own cuts and this new service is expected to fill this long-felt need.



Bronze tablet in commemoration of the work of S. L. Rothapfel and presented by the Famous Players-Lasky Corporation, which has just been placed in the lobby of the Rivoli theatre. An account of the unveiling of this tablet, which is an unprecedented tribute, was published last week



Lobby Display of the Midway Theatre, Montreal, of "The Babes in the Woods"

Effective Lobby Display on Big Feature at Very Small Cost

MAKING an effective lobby display at a cost of $13.28 is some feat, but it is right in line with the things that A. J. Laurie is doing week in and out at the Midway theatre, Montreal. The one illustrated this week is on "Babes in the Wood."

The trees, the caves and the figures of the two children in front of the display, and that of the fairy as well as the connecting top pieces, were all made of cardboard and braced at the back with one-inch strappers of wood. A study of this display will show that Mr. Laurie has brought out all the essential details of the story except the gingerbread house. This would have required so much space that it would have cramped the other display, and therefore it was sacrificed in order to get the most striking results possible.

These fairy stories may be placed in the dream class of pictures, and so the two children were represented as dreaming beside the big trees, the remainder of the picture, including the stage coach, representing their dreams. It will be noted that the title of the picture is strikingly brought out so that any one will know at a glance what it is about. It is Mr. Laurie's theory that often a person gets a quick flash of a lobby display, and without the name being strongly displayed he will not take the trouble to investigate further.

A line which may barely be seen in the picture is made purposely to show where the portions of the display were joined. The entire background is formed of a frame eight feet high and twelve feet wide. This same frame may be used six or eight times by covering it on alabastine coating.

"Little Touches" Instill Spirit Into Rivoli That Brings Audiences Back

IF we were asked to tell the one chief secret of the success of the Rialto and Rivoli presentations, we would immediately say that it is the intimate touch that the bill always gives, the ability to pick pictures that get close to one, that bring laughter or tears or the applause of patriotism spontneously. It is that spriit which is so much a part of the two theatres that brings the patrons there day after day, regardless of what picture may be announced on the electric signs. And that spirit may be conveyed by some big smashing effect, or by some of the little touches—and it is fully possible to send the people away from your theatre remembering some little detail and just as much impressed by it as by some great climax that had been carefully created for you.

For instance, in the final instalment of "Hunting Big Game in the North," there is a considerable part devoted to showing a polar bear and her cub, and the lassoing it, and the mother's fight to save the little one. And when the title is thrown on the screen that the captor's admiring the mother's fight set the cub free, and the audience saw the two swim off together, applause swept the house. The first question of several persons who had seen the show was whether the audience applauded at the time we witnessed the presentation. It was one thing that impressed them in the midst of a most human bill.

Mr. Rothapfel continues to show the big things that the Rivoli is capable of doing, and with the current show there are a couple of novelties presented. The overture was selections from "Madame Butterfly." With the lights in the dome blue and the proscenium arch in red, and then the stage arch in blue, and the curtains parted about half way during the overture, showing a Japanese window view, which remained before the audience but a short time before the curtains came together again, it was simply a little touch of atmosphere that broke any monotony of the music, but which still did not remain long enough to distract attention. For a moment after the curtains had parted many in the orchestra expected some singers to make their appearance, and to have kept the display longer would have created a waiting expectancy that would have marred enjoyment of the overture.

The scenic was followed by Miss Helena Morrill singing "When You Are Away" in the rose arbor setting. Members of the Rialto quartet were distributed throughout the orchestra and behind the stage, and their accompaniment kept the audience wondering where their voices came from.

Rivoli Animated this week began in a great crash of patriotic music and ends in dead silence. Watch the reason for that. It opened with pictures of Southern troops at Camp Gordon and there is a medley of Southern selections, and as these were played with the mass of marching troops there was wild applause. These were Hearst-Pathe. Following these were pictures of Roosevelt signalizing his recovery and the audience used its combined voice to show its enthusiasm. Other Universal pictures showed the new invention enabling soldiers to walk on water, and then followed some of those delightful Finley nature pictures. There was a good laugh when the fish got away from the fisherman and some interesting views of deer, bear cubs, squirrels and bald eagles. There was a laugh and a thrill, too, with the Universal pictures of bob-sledding in Chicago. Hearst-Pathe showed the new Los Angeles plant for making Liberty bread and the pictorial ended with remarkable Universal pictures of an aviator's narrow escape. It was with this that the Animated came to an end without a sound, the silence adding to the impressiveness of the scene.

Rivoli quartet followed, first rendering one of the old negro melodies, "Jerusalem Morning," and then "We'll Never Let the Old Flag Fall." There was a striking effect brought in just at the end of this when the stage curtains parted showing the Statue of Liberty with the red, white and blue effects.

Elsie Ferguson, in "The Song of Songs," was the feature, an intensely dramatic but very human picture, and following this there was "Caprice Viennois," by Fritz Kreisler, danced by one of the Helen Moller pupils. This was made particularly effective by the changing rays of light that constantly mellowed into each other from the side of the stage, adding a fairy-like effect to the art of the scantily-robed dancer.

"His Generosity," a Metro-Drew comedy, of course, added another touch of intimacy to the already most human bill.

In short, this Rivoli bill was one of those well-rounded selections, with everything on it good, but with everything so good that the chief impression taken away from the theatre is that one has had a most human evening, with the best things in life. And that is the very feeling that brings people back to the theatre night after night, and builds a house up to the point where people know that they will always be intensely pleased. It is one of the reasons why people simply go to the Rialto or the Rivoli and are not drawn there simply by a single attraction over which their curiosity is aroused.

Ready Made Ad-Talks

"Wild Women"—Laughs Aplenty
Harry Carey and Molly Malone—A Corker
(Universal Five-Reel Comedy)

"Wild Women" is a corker—you want to see it if you want a bunch of laughs. "Wild Women" was produced by Universal under the direction of Jack Ford. It was written by George Hively. It is in five reels, and five reels of more laughs and more amusing entertainment than "Wild Women" affords you have never seen. Harry Carey and Molly Malone have the principal parts. You will also see Ed. Jones, Vesta Pegg, Martha Mattox, E. Van Beaver and Wilfred Taylor in action. "Cheyenne" Harry is foreman of the Circle Z ranch. He receives a letter from the rodeo association inviting him to participate in the coming rodeo meet. Harry refuses to accept the invitation unless the bunch can go. All agree and off they go for the rodeo. The boss learns of his employees' intentions and tells them that if they go they needn't return. They go. The only employee left on the ranch is the chief cook and bottle-washer. He tries to rope a two-year-old with disastrous results. The rodeo opens with exhibitions of roping and bucking broncho riding. Cheyenne carries off the prize. After the rodeo a celebration is had. They enter the "speediest" cafe in town and are all "set" for a rousing time. They all indulge in a "special" drink and—oh, what that special does do. After several rounds they all imagine they are in Hawaii with the dancers. Mentally they set sail on a raft and reach the shores of the famous isle. Here they meet with the dancers and—well, a good time is had by all—which is all one can say of they write a book. A good time is had by all—that is what every patron of the ——— theatre will say after leaving the theatre on the occasion of the above performance of "Wild Women." It's a corker—don't miss it.

"Wild Women" at the ——— theatre on ——— of ——— week. Harry Carey and Molly Malone featured.

Mary Miles Minter in "Powers That Prey"—Comedy-Drama with Punch
(Mutual Five-Reel Production)

Mary Miles Minter returns to the screen of the ——— theatre on ——— of ——— week in "Powers That Prey," produced by the American Film Company and released on the Mutual program. Henry King directed. In the supporting cast with Miss Minter are Alan Forrest, Harvey Clarke, Clarence Burton, Lucille Ward, Emma Kluge, Perry Banks and Robert Miller. Miss Minter has the role of Sylvia Grant, whose father, Burton Grant, is editor of the Daily News. She has inherited her father's talent for writing, and is elected editor of the paper published by the school at which she attends. Her father is unfriendly with Jarvis McVey, political boss. He has exposed his part in a franchise scandal. McVey visits Grant at his office and Grant orders him out at the point of a pistol. McVey has him arrested for attempted assault and Grant is obliged to leave town.

Grant goes to the school where his daughter is and asks her to go back home and put Summers, the city editor, in charge. She returns to her home and takes charge of the newspaper and runs it according to her own way of thinking. Summers treats her as a joke. She prints the truth in her father's paper, sparing no one or no class. Summers discovers McVey and the president of the railroad starting work on the franchase before they have been given permission by the City Council. Sylvia gets out an extra, appealing to the townsmen to tar and feather McVey. The people become furious at McVey's attempt to steal the franchise, and seizing McVey, prepare to carry out Sylvia's suggestion, when Grant appears. Grant prevents the crowd from carrying out their intentions and compels McVey to sign an agreement to drop his plan to sell the city rights.

Mary Miles Minter in "Powers That Prey" will be seen on the screen of the ——— theatre on ——— of ——— week.

Mabel Normand in Her New Goldwyn Success, "The Floor Below"
(Goldwyn Six-Reel Production)

Mabel Normand, who has scored a big hit in "Dodging a Million," will appear on the screen of the ——— theatre on ——— of ——— week in her latest work before the camera, entitled "The Floor Below," written by Elaine Sterne and produced by Goldwyn under the direction of Clarence Badger, who is responsible for some of Mack Sennett's best comedy productions and is one of the oldest and most experienced directors for the screen drama. In the supporting cast with Miss Normand are seen: Tom Moore, who was seen to such a fine advantage in Miss Normand's last picture, "Dodging a Million;" Helen Dahl, Wallace McCutcheon, Lincoln Blummer, Charlotte Grenville, A. Romaine Callender, Louis R. Grisel and Willard Dashiell. This is Miss Normand's second appearance under the banner of Goldwyn. She made a big hit in her first Goldwyn and she makes a bigger hit in this, her second Goldwyn release. She presents the role of Patricia O'Rourke, who "runs" copy in the editorial room of a newspaper office. The care-free Patricia gives little thought to the problems absorbing the minds of the busy newspaper men, preferring to torment the older men in the office and match wits with the cubs. A band of crooks are preying upon the rich of the neighborhood, and the editorial staff of the newspaper is busy trying to get the inside of the story and to round up the band. The tip is passed that the police are watching the settlement house of the wealthy young Hunter Mason. She carries her fun a bit too far and the managing editor fires her. She is given one chance to save her job, by going to the mission house as a supposed derelict in order to get the story the editor wants. Her adventures in following the trail of the crooks and her capture of Hunter Mason as a husband form entertainment of the brightest sort.

Mabel Normand in "The Floor Below" will be seen on the screen of the ——— theatre on ——— of ——— week.

"Cavanaugh of the Forest Rangers," Hamlin Garland's Famous Story
(Vitagraph Five-Reel Production)

"Cavanaugh of the Forest Rangers," adapted from Hamlin Garland's most popular story, produced by Vitagraph under the direction of William Wolvert and presenting Alfred Whitman and Nell Shipman in the featured roles, will be seen on the screen of the ——— theatre on ——— of ——— week. In the supporting cast with Miss Shipman and Mr. Whitman are seen: Otto Lederer, Laura Winston, R. Bradbury, Rex Downs, Joe Rickson, Hal Wilson and Mrs. Hattie Buskirk. The story of the adventures of one of Uncle Sam's forest rangers is told in the most interesting five reels of pictures ever shown on the screen of the ——— theatre. Mr. Garland's stories are known from coast to coast for their vivid portrayal of strong, virile characters and homely life. Ross Cavanaugh is the hero of "Cavanaugh of the Forest Rangers." Ed. Whetherford gets in bad with a band of cattle rustlers and quits the country, leaving his wife and young daughter, Virginia. Virginia is sent East to live with relatives, and after six years returns to find her mother proprietress of a cheap boarding house. She meets Cavanaugh and he protects her from the insults of the rough element of the settlement. Cavanaugh in his travels over the range finds an old man stricken with smallpox and cares for him. He learns that the old man is Virginia's father, who had left the country years before. He does not tell Virginia what he has learned. He succeeds in rounding up all the cattle rustlers in the neighborhood and he and Virginia are united in happiness.

"Cavanaugh of the Forest Rangers" will be seen on the screen of the ——— theatre on ——— of ——— week. Nell Shipman and Alfred Whitman are featured.

READY-MADE AD-TALKS PUBLISHED IN LAST WEEK'S ISSUE

March 2, 1918.

FEATURES

TITLE OF PLAY	PRODUCERS	
"My Wife"	Mutual	5 reels
"Blue Blazes Rawden"	Artcraft-Paramount	5 reels
"Loaded Dice"	Pathe	5 reels
"The Wooing of Princess Pat"	Vitagraph	5 reels
"Song of Songs"	Artcraft-Paramount	5 reels
"The Girl with the Champagne Eyes"	Fox	5 reels
"Whims of Society"	World	5 reels
"The Beloved Traitor"	Goldwyn	5 reels
"Adam and Some Eyes"	Klever Comedy (Paramount)	2 reels
"The Crucible of Life"	General Enterprises	7 reels
"Under Suspicion"	Metro	5 reels
"The Woman Between Friends"	Vitagraph	5 reels
"One More American"	Paramount	5 reels
"The Midnight Trail"	Mutual	5 reels

Bessie Love in "The Great Adventure"—Her First Pathe Production
(Pathe Five-Reel Production)

Bessie Love will be seen on the screen of the ——— in her first Pathe production, entitled "The Great Adventure." In support of Miss Love will be seen such well-known actors and comedians as Flora Finch, who will be remembered for her comedy work opposite John Bunny; Donald Hall, Chester Barnett and Florence Short—all talented actors and actresses. Chester Barnett was seen in "The Submarine Eye"; Donald Hall was seen in "Poppy," with Norma Talmadge, and Florence Short has an important part in William J. Flynn's serial just released, "The Eagle's Eye." Miss Love has the role of "Rags" Jansen. At the annual high school entertainment in the little town of Middletown she creates such a favorable impression that she is moved to seek her fame and fortune on Broadway. Arriving in New York, she finds things a bit different than what she expected. For days she is one of the thousands of jobless persons of the streets of New York. Billy Blake, a chorus man, who occupies a room adjoining that of Rags, is appealed to, and he gives her the name of the manager of the show which he is in. She sees the manager and gets a place in the chorus. Rags gets an opportunity to take the star's place. She takes the audience by storm, and the leading man as well. He uses all his known wiles to win Rags, but Billy, knowing his purpose, prevents him from gaining his point. After many adventures, Rags and Billy decide that they were meant for one another.

Bessie Love in her first Pathe production, "The Great Adventure," will be seen on the screen of the ——— theatre on ——— of ——— week.

Typical Western Picture, Well Done, Is "Little Red Decides"
(Triangle Five Reel Production)

Cowboys, shooting, reckless riding—all the atmosphere that should be found in the typical Western photoplay—will be brought to the screen of the ——— theatre on ———, when Triangle presents "Little Red Decides." As the title would indicate, the central figure in the story is a child, and the producers have entrusted this stellar role to little Barbara Connolly. The youngster's part is that of a five-year-old boy, who is discovered by two cowboys of the Alliso ranch as he steps into the light of their camp fire. He leads them to a lonely cabin to awaken his father. The cowboys find the man is dead and that he has left a note asking whoever takes the boy to bring him up as a Christian. He is taken to the ranch, where he becomes greatly beloved by Col. Alliso and the cowboys and especially by Duck Sing, the Chinese cook. The church people of the neighboring town protest that the child should have a woman's care, but the cowboys buy their silence by donating the "kitty" from a poker game for the purchase of an organ for the church. The climax is reached when, following the recovery of the child from an attack of pneumonia, the doctor prescribes "one mama for Little Red, to be obtained at once." Now there are only three marriageable women in the town, two spinsters and a widow, and by the turn of a card it falls to the lot of Tom Gilroy to "go courtin'." Tom meets with indifferent success, and while he is pursuing his "courtin'," Little Red, who, under the doctor's orders, has been transferred to the home of the village parson, is kidnapped by Duck Sing and returned to the ranch. Moved by the devotion of the Chinese, Col. Alliso determines to adopt the child legally. He finally decides to let Little Red decide the mother question himself, and the boy ends it all by running to Duck Sing and saying laconically, "I guess I'll keep the Chink." Coro Kino does some remarkably fine acting as Duck Sing, and Jack Curtis, Frederick Vroom and Betty Pearce are prominent in a large and capable cast.

At the ——— theatre on ———, "Little Red Decides."

Tom Mix Scores in "Six Shooter Andy," Romantic Drama of Frontier Life
(Fox Five Reel Production)

Those who have never seen Tom Mix on the screen will do well to go to the ——— theatre on ———, when this virile Western star of the William Fox galaxy will be seen in "Six-Shooter Andy," a breezy drama of life on the plains. The story is taken from a page in the history of the gold rush of sixty-odd years ago. Conditions like those shown in the picture are gone and past, but they were times that tried men's souls. Andy Crawford is making for Bannack, Nevada, where he hopes to get rich by panning gold. Near the town he finds Susan Allenby with her eight brothers and sisters. Their father is lying in the road dead, having been killed by one of the "gang" of Bannack, whose leader was no less a man than the sheriff, Tom Slade. All go into the town, where Andy fights for everything that is decent. He proves to be quicker with his gun than the sheriff, and in the end turns Bannack into a place where men get their just dues. He even balks the sheriff's designs on Susan. To do all this, however, requires some clever acting, some quick gun play. Tom Mix, man of the

plains, does some hair-raising stunts in winning the girl and cleaning up Bannack. Enid Markey, who, by the way, was born in Colorado, where the traditions of the pioneer still exist, appears as leading woman in the role of Susan Allenby. The part of Tom Slade, the sheriff, is well looked after by Sam De Grasse, and among the eight little brothers and sisters of Susan is Virginia Lee Corbin, who was the little star in "Jack and the Beanstalk" and "Aladdin and the Wonderful Lamp."

Tom Mix in "Six-Shooter Andy," with Enid Markey, at the ——— theatre, on ———.

"The Cast-off," Story of a Woman's Revenge, Starring Bessie Barriscale

(Four Square—Ince Production—Seven Reels)

A big picture—one of the finest which that master of screencraft, Thomas H. Ince, ever produced—is "The Cast-off," which comes to the screen of the ——— theatre on ———. It tells an intensely dramatic story of a woman's revenge, and in the emotional role of Pansy May, the orphan girl, who grew up to be famous as Pancrimee Nethaway, an actress, Bessie Barriscale achieves another triumph in her notable career as a screen star. The production was directed by Paul West under the supervision of Mr. Ince. According to the story, Pansy May has come from an orphan asylum with all the lovableness of a fourteen-year-old child, who sees nothing but good in the world about her. She proves a willing little maid-of-all-work in the exclusive boarding house of Mrs. Hendon Ware and forms quite an attachment for Guy Henley, one of the boarders, only to excite the amusement and derision of the guests, including Henley and Miss Wilson, who is in love with him. Her first great heartache comes when, on the afternoon Henley has promised to take her to a matinee, she sees him going in company with Miss Wilson instead. But here Dame Fortune intervenes and leads the little cast-off in the way of her future career. The manager of the play, seeing the child hiding behind the half-sheet frame of the star she worships, recognizes in her the type he has been searching for. An engagement is the result, and in the course of years Pansy May achieves fame on the stage as Pancrimee Nethaway. Henley sees her in her triumph and forgetting his wife, the former Miss Wilson, and his baby, woos her ardently. Pancrimee allows him to go on—for revenge. Here is created a big dramatic situation. What Pancrimee does, the punishment meted out to the cad Henley and the extent to which Dr. Thorpe, her true lover, figures in the events provide a novel twist to the ending of the story. Jack Livingston does splendid work as Henley, and others in the capable cast are Dorcas Mathews, Howard Hickman and C. Gardner Sullivan.

"The Cast-off," a Thomas H. Ince production, with Bessie Barriscale, at the ———, theatre on ———.

"Morgan's Raiders" Presents Vivid Picture of South Before the War

(Bluebird Five Reel Production)

Violet Mersereau, the tomboy of the screen, whose friends are numbered in the millions among motion picture devotees all over the country, comes to the screen of the ——— theatre on ——— in "Morgan's Raiders," a Bluebird photoplay, based upon the exploits of "Morgan—Morgan the raider and Morgan's terrible men." Midsummer of '61 had passed when quiet Greensburg, Kentucky, finally awoke to the terrible actuality of war between the North and the South. When it did it became the secret rallying place of Morgan's famous raiders. Handsome Harry Dawley, disowned son of Greenburg's proudest family, was one of the first to volunteer for this intrepid band. Little Betsey, his daughter, was known as the Wild Cat. Betsey hated almost equally the North and the family of her father. Before the war she had met and attracted John Davidson, her proud cousin's fiance. Now he was back at Greenburg as captain of a Yankee company. Morgan needed a man to carry a message through Davidson's lines to the Dawley mansion. Handsome Harry volunteered, but a spy cut him down as he entered the house where he was born. To prevent his capture Betsey took his place, and clad in a trooper's uniform saluted her grandfather with "I'm one of Morgan's men." He was proud to acknowledge her as his granddaughter, and still more proud when several days later she saved her wounded father from John Davidson and his men, who had come to take him prisoner. "If you will stay outside I'll send him out," she promised sweetly. She did, but it was out the back door that he went. When Captain John saw the proud light in her eyes he could not find it in his heart to censure her. The victories of the South were not all won on the battlefield.

"Morgan's Raiders" at the ——— theatre on ———.

"Daddy's Girl" Reveals Remarkable Talent of Baby Marie Osborne

(Pathe Five Reel Production)

Baby Marie Osborne, Pathe's charming, chubby youngster, brings her remarkable personality and talent to the screen of the ——— theatre on ———, when she appears in "Daddy's Girl," a Pathe Gold Rooster play. The cast supporting the tiny star is an excellent one, including Marion Warner, Louis J. Cody, Katherine McLaren and Herbert Standing. The story of "Daddy's Girl" is based upon the life of a young married couple with one child. The father is a well educated young man who has not prospered in a business way. At the office where he is employed he is not in high favor owing to his laziness and continual tardiness. His little daughter, with her winning ways, is the favorite of the neighborhood. His father's uncle dies and leaves him considerable property, and at once the young man embarks upon a vastly different life. He goes in for high living, something he has never been able to do before. As his wife is home-loving and does not care for the "primrose path," he soon spends most of his time away from her, and eventually imagines himself in love with a widow of the sort known as "fast." By chance this woman becomes acquainted with the Baby and they become great friends, though she is ignorant as to who the child really is. Thus when the climax comes the Baby's influence over the widow is so great that the woman for her sake gives up the father and is the means of his becoming reconciled with his wife. In the course of the story the Baby makes friends with the little ebony-hued son of the family gardener and they hold a kid circus which is a scream.

Baby Osborne in "Daddy's Girl' at the ——— on ———.

"A Madison Square Arabian Night" Is One of O. Henry's Best Stories

(General Film Two Reel Production)

One of O. Henry's best short stories is "A Madison Square Arabian Night," which will be shown as a Broadway Star Feature on the screen of the ——— theatre on ———. A splendid cast, including Duncan McRae, Patsy Deforrest, Miriam Miles and Joe Burke, interprets the story. According to the tale Carson Chalmers has received two parcels in the foreign mail. One contains the photograph of a woman; the other is a letter from another woman, containing innuendoes concerning the one in the photo. Tearing the letter into bits, he orders his butler to go out and get a man from the bread line in Madison Square to dine with him. Seated at the table, the human wreck decides to discard all the conventional hard luck stories in his repertoire and tell the truth about himself, which was that he was Sherrard Plumer, once a noted portrait painter who, because of an uncontrollable trick of bringing out in the face of a portrait the hidden characteristics of the original, has come to be feared and shunned. Hence his downfall from "booze." As an experiment Chalmers sets him at work on a pastel sketch from the photograph he has received. After Plumer's departure Chalmers tries to look at the sketch but his courage fails. Finally he summons a young artist in the house, who pronounces it the work of a master and the face "one of God's own angels," whereupon Chalmers pounces upon the astonished young man, gripping his hand and shouting, "It's my wife. She's traveling in Europe. Take the sketch and paint the greatest picture of your life."

"A Madison Square Arabian Night," an O. Henry picture, at the ——— on ———.

"Heiress for a Day" Presents Olive Thomas, Triangle Star

(Triangle Five Reel Production)

The pretty and dainty Triangle star, Olive Thomas, comes to the screen of the ——— theatre on ——— in "Heiress for a Day," a charming society drama. Miss Thomas is said to be prettier and daintier than ever in this, her latest production, in which she plays the role of a manicurist who suddenly inherits millions. The star is supported by an able cast, Joe King appearing in the leading male role of Jack Standring. Helen Thurston, manicurist at a fashionable hotel, is in love with her wealthy patron, Jack Standring, the most sought after popular bachelor in society, but realizes that her station in life precludes her winning him. While she is brooding over it all she suddenly hears that she is heir to millions left by her grandfather who has just died. Before learning the extent of the bequest she plunges into society, where she is welcomed as the city's richest heiress, but she fails to impress Standring. In the midst of her social preparations she discovers that her grandfather has left her only $1,000, the bulk of the fortune going to her cousin, Spindrift, under certain conditions. Recovering from her shock, she decides to use her $1,000 to be an heiress for a day. Society bows at her feet and her triumph seems complete except that Standring does not respond. Suddenly creditors clamor for the thousands due them and at a fashionable ball a detective threatens her with arrest. She is deserted by all except Standring, to whom the fact that she is only a poor girl after all, and not a member of the useless society set, appeals. However, the conditions of the will have been violated by Spindrift and Helen wins not only the fortune but a husband as well.

Olive Thomas, in "Heiress for a Day," at the ——— on ———.

TODAY'S BOOSTS

And These Talks Are Useful for Tomorrow, Too

RECENTLY we called attention to the co-operation that a certain theatre was getting through a couple of country weeklies in which it advertised. These two papers devote a certain amount of reading matter to motion pictures and the theatre utilizes the greater portion of this space by writing little paragraphs about the productions that are coming to that theatre in the future.

These Ad Talks afford you an excellent source for such little items. There is not one of these that will fail to give you a new angle on the picture.

"The Shoes That Danced" Portrays Life in New York's Underworld

(Triangle Five Reel Production)

Tirangle has transferred to the screen with rare faithfulness the atmosphere of New York's underworld in "The Shoes That Danced," which will be the attraction at the ——— theatre on ———. In it ———'s theatre goers will have the opportunity of seeing Pauline Starke, Triangle's newest star, who seems destined to reach the very heights of prominence in the motion picture world. Her work in this production as a daughter of the East Side is most impressive and reveals that she has all the attributes of a truly great artist. The play abounds in types peculiar to the underworld and they are portrayed by a cast of capable actors. Wallace McDonald appears as a gang leader who is reformed through the love of a girl, and gives a splendid character delineation. Rhoda Regan, East Side girl, and her lover, the Harmony Lad, flee from the Pepper Pot when "The Killer" shoots another gangster. Another gang follows, and Rhoda persuades the Harmony Lad to give up the life and go into vaudeville. But the Harmony Lad's pal, Stumpy, commits a murder, and the police seek the Lad in the hope that he will reveal Stumpy's hiding place. To outwit the police the Lad induces Rhoda to go to a masquerade while he is making his getaway, for he does not wish his vaudeville hopes wrecked. Rhoda goes to the ball, dances all night with Stumpy and decoys him to her home. There she kisses him and the police nab him, thinking he is the Harmony Lad. The latter has seen her kiss Stumpy and leaves in a jealous rage, only to return when he finds that Rhoda has been true to him after all.

At the ——— theatre on ———, "The Shoes That Danced."

Constance Talmadge in "The Shuttle," Adapted from Frances Burnett's Novel

Constance Talmadge's late appearance on the screen is in an adaptation from one of Frances Hodgson Burnett's most famous novels, "The Shuttle." The author's first big success was "Little Lord Fauntleroy," in which Wallace Eddinger made his stage debut. It has since been adapted to screen. Another of the author's successes is "Sarah Crewe," which was adapted to the screen under the title, "The little Princess," in which Mary Pickford was starred. The adaptation was made by Harvey Thew and Margaret Turnbull and produced by Select Pictures under the direction of Rollin Sturgeon. In the supporting cast are seen Edith Johnson, E. B. Tilton, Helen Dunbar, George McDaniel, Albert Roscoe, Thomas Perssem, Edward Peil and Sasson Ferguson. Miss Talmadge has the role of Bettina Vanderpoel, younger sister of Lady Nigel Anstruthers, whose life in England is made miserable by her titled husband. Sir Nigel had wasted his wife's fortune and adds insult to injury by treating her and her little son brutally. Betty, is determined to ascertain why her sister does not write. Arriving at the Anstruthers estate she learns the truth. Betty makes it possible for her sister to go out in society, and with her own money repairs the estate which had been left to ruin by Sir Nigel. She meets Lord Mount Dunstan of the neighboring estate. Lourd Mount has no money and is impoverished because his father had squandered the Dunstan fortune. He tries to avoid Betty's company because he does not want his friends to think that he is fortune hunting. Events turn so that Betty's sister is freed from the dominance of her husband and Betty becomes the husband of Lord Mount.

"The Shuttle," Constance Talmadge's late picture, will be shown at the ——— theatre on ——— of ——— week.

Live News from the Producers

Pathe Offers Factory to U. S.

Plant in France Placed at Disposal of Our Government for Work of Cinematographic Divsion of Signal Corps

PATHE in France has extended to the United States Government the full use of one of its factories, with every up-to-date appliance for the developing, printing, etc., of motion pictures and "still" photographs, according to an announcement by J. A. Berst, vice-president and general manager of the Pathe exchange in New York.

This generous offer should render it unnecessary for the United States Government to build the structures hitherto deemed necessary for the work of the Cinematographic Division of the Signal Corps and will save the considerable expense entailed by a new installation.

In the letter to Mr. Berst announcing the offer, Charles Pathe says in part: "The American Cinematographic Service will have at its disposition the entire factory and our most complete and devoted cooperation. We are happy to thus give to you so quickly a favorable answer to the request which you have made of us. And we derive additional pleasure from the fact that we thus can aid in a most efficient manner the photographic and cinematographic service of our friends and allies, the Americans."

The many Americans who have visited the vast Pathe plants in France will remember their marvellous completeness and modernity, excelled by none other in the world. They are considered models of their kind and represent large expenditures. In the various units not only motion pictures are made, developed and printed, but the raw stock and every kind of motion picture appliances, cameras, projection machines, etc., manufactured. In some of them are also made the Pathe phonographs, which constitute a large business by itself. That the privilege accorded by the Pathe Company will save the United States much time, labor and expense goes without saying.

To J. A. Bert, it is understood, goes the credit for the suggestion which resulted in this new proof of the cordial feeling between France and the United States.

Petrova Offers a New Service

Announcement Is Made of Establishment of Special Service and Accessory Department for Aid of Exhibitors

THE Petrova Picture Company announce that a Special Service and Accessory Department has been established for the benefit of exhibitors presenting the special productions starring Madame Olga Petrova. This step has been taken, it is stated, as the result of the many letters received from exhibitors expressing their desire to exploit the productions to the fullest extent possible. The service will exploit individually each of the eight Petrova special features.

The new department will become effective in sufficient time to give the exhibitor complete service and advertising aid for "The Life Mask," the third production slated for release in March. A survey of the field has resulted in an exact knowledge of the exhibitors' wants and the Petrova Service Department will supply all theatre managers presenting their pictures with single and double matrices, together with electros, suitable for reproduction in newspapers or programs, and photographs, press sheets, etc. As a special aid to the Petrova showman, the Polish star's own production organization has ordered a limited number of exclusive and beautiful photographic poses which will be loaned to exhibitors as a novel lobby display during the Petrova presentation.

The Petrova productions are released through the branches of the First National Exhibitors' Circuit.

Sills, Not Tearle, Miss Young's Leading Man

It has been found necessary to make a change in the cast of "The Reason Why," which Clara Kimball Young and her own company are preparing to film for Select Pictures, and Milton B. Sills, not Conway Tearle, as previously announced, will be Miss Young's leading man.

Sills appeared in "The Seven Sins" in support of Shirley Mason; also with Mrs. Vernon Castle in "Patria," and in "The Honor System," the Fox presentation of prison evils.

Work has been launched in the New Rochelle studio on "The Reason Why," and the first scenes are well under way. While the cast is by no means complete, it is being rapidly assembled, and production will be in full swing by the end of the week. Robert G. Vignola is directing the piece and the photography is being handled by Lewis J. Physioc.



Jane Novak, Lead With William Hart In "The Tiger Man," Ince-Artcraft

Wm. S. Hart Completes "Tiger Man"

William S. Hart, the Thomas H. Ince star in Artcraft pictures, has completed "The Tiger Man," it was announced this week by Famous Players-Lasky. This feature is scheduled to follow "'Blue Blazes' Rawden," which was presented at the Rialto in New York the week of February 17. In this picture Hart has a new leading woman, Jane Novak.

It is announced that Hart will shortly begin work on his next Artcraft picture, a story by C. Gardner Sullivan. A title has not yet been chosen.

"Mr. Sullivan," said Mr. Hart, "has big, splendid ideas back of all his pictures. To this I attribute much of the success of photodramas. They are not merely western pictures but in every instance there is some motive behind the story, that has weight and depth and meaning; that makes people think and creates a profound impression.

Simril Now Manager

R. M. Simril, for a number of years a salesman with General Film Company, has just been appointed manager of the company's Atlanta office. He was at one time manager of the old General Jacksonville office, but more lately has been traveling out of the Atlanta office, of which he now assumes charge.

"Over the Top" Campaign Complete

Many Newspapers Co-operating with Vitagraph in Working Public Up to High State of Interest—Trench Scenes Being Made at Southern Camp

THE campaign of co-operation with exhibitors, designed to help them in making a success of "Over the Top," is practically complete, according to an announcement this week by Walter W. Irwin, general manager of the Vitagraph distributing organization. A wide advance publicity campaign, operated in conjunction with the newspapers which are running the book or special feature stories, already is said to be catching on, and will be continued, it is said.

Sergeant Arthur Guy Empey is to star in the Vitagraph production, as previously announced in MOTION PICTURE NEWS, and Lois Meredith will have the role opposite him. The feature is expected to be a high mark in Vitagraph production records.

Epoch in Pictures

"The showing of 'Over the Top' will be an epoch in motion picture exhibition," said Mr. Irwin. "When Albert E. Smith, the president of Vitagraph, obtained Sergeant Empey's agreement to appear in a screen version of his book, he registered a big accomplishment for the motion picture industry as a whole, for the individual exhibitor and for the nation itself, because 'Over the Top' will be a national event in its relation to the part America is to play in the final readjustment of the world. And to insure the adequate handling of the enterprise, the entire production will be under the personal supervision of Mr. Smith."

Mr. Irwin said that advices which he had received through Mr. Smith indicated that the trench scenes which are being made at Camp Wheeler, Macon, Ga., for "Over the Top" will be completed much sooner than was expected. When Wilfred North, director, with Sergeant Empey, Lois Meredith, James Morrison, and the rest of the Vitagraph company arrived at the camp they found that everything was in readiness for the beginning of work, and they lost no time in setting to.

Sergeant Empey, it is said, found the soldiers there well advanced in the methods of trench warfare as it is practiced abroad, and needed little rehearsing for their part in the scenes which are to show them going over the top. The prompt delivery of the steel helmets for the thousand or more soldiers who are being used in these scenes presented a problem, but a wire was received at the Vitagraph studio early last week announcing that these had reached Camp Wheeler and that the big scenes would be completed within a few days.

Picture Nears Completion

This means that "Over the Top," which has been in course of production since the first working day of the new year, January 2, is nearing completion, and that the date of release may soon be announced. Under agreement with the War Department, the Vitagraph company has to submit to the Government authorities all the trench scenes taken at Camp Wheeler, and it also has been provided that the completed film will be submitted to the War Department officials for official review before it is released for public exhibition.

Mr. Irwin declares that the Vitagraph Company, in producing "Over the Top," is doing so with the idea in mind of having the picture equal in timeliness and accuracy to the importance of the star and the book from which it is made. He also expressed the opinion that "Over the Top" would prove the most sensational offering ever made for the screen.



Harry Morey, Vitagraph's Star In "The Desired Woman"

"Looking back over the history of the motion picture," he said, "we fail to find anywhere a motion picture production that ever had the popular appeal and the advance introduction which 'Over the Top' possesses. Empey himself is known personally to thousands and thousands of people because of his appearance on the lecture platform and in the prosecution of special patriotic enterprises, while his book and his other writings, through their dissemination in the columns of scores of the leading newspapers of the country, have made him known to millions more.

Publicity Is Widespread

"It has been found that Empey's name is being seen daily by more than twenty millions of people, this figure being the approximate reading circulation of the newspapers which are publishing his writings.

"In our plans for advertising 'Over the Top' we shall urge exhibitors to co-operate with the newspapers all over the country, so that they may reap the benefit from the ready-made audience of millions which already awaits the coming of Empey on the screen. I do not believe exhibitors ever were placed in such a fortunate position with a photoplay offering as they will have in connection with 'Over the Top,' because, with Empey's articles now being published in newspapers of thirty-four states, it is safe to say that they are being read in practically every state of the Union. Thus, there is not an exhibitor anywhere in the United States who has to introduce Empey or the picture to his public.

"The production will measure up fully to the enormous publicity which the personality of the star has received, because Vitagraph, in this feature, has exceeded anything it has ever done, and the picture is certain to take its place among the masterpieces of the screen. Mr. Smith has surrounded Empey with a cast of exceptional merit and has spared no expense in giving 'Over the Top' the finest settings that money can buy."

Third Tom Mix Feature in Progress

The announcement is made by the William Fox organization that the elevation to stardom of Tom Mix has pleased exhibitors and that there is a demand for the kind of plays that Mix is making. The first feature he made for Fox after his elevation to stardom was "Cupid's Round Up." This was followed by "Six Shooter Andy."

Another Mix offering is now in the process of making in the William Fox West Coast studios, and will be one of the early April releases. Mix is working under the direction of Lynn Reynolds.

Willat Directs Next Chas. Ray Picture

While Victor Schertzinger, who has directed Charles Ray's various Paramount pictures under the supervision of Thomas H. Ince, takes a brief rest, Irvin Willat, of the Ince directorial staff, will handle the next Ray production. "The Family Skeleton," by Bert Lennon, is the latest Charles Ray Paramount to be completed and will be followed in order of release by still another picture directed by Victor Schertzinger before the Irving Willat film is released.

Levison Joins Select

Leo F. Levison has been chosen by Select Pictures Corporation to become manager of the company's exchange in Pittsburgh, succeeding Harvey B. Day, who has resigned that post in order to go into business for himself. Mr. Levison entered upon his duties as branch manager February 19.

Seventeen Triangles Working

Six New Features Have Been Started at Culver City, While Four Await Shipment—Jack Curtis Subject Ready

PRODUCTION is making rapid headway at the Triangle Culver City studios, an announcement this week makes known. Nine features, it is said, are in various stages of completion, and six new subjects have been commenced under the personal supervision of Vice-President and General Manager H. O. Davis. Two other companies have nearly completed their latest dramas, and Director Jack Dillon has sent his latest offering to the film editing department, where four additional subjects are awaiting shipment.

These completed pictures are "The Scar," a western featuring Roy Stewart; "The Sea Panther," a romance of the days of Captain Kidd, in which William Desmond is a swashbuckling pirate; "The Answer," a socialistic drama featuring Alma Rubens and Joe King, and "The Hard Rock Breed," with Margery Wilson, Jack Curtis and Jack Livingston in the leading roles.

Charles Rann Kennedy's play, "The Servant in the House," will be transferred to the screen as one of the features of the production program arranged by Triangle. Jack Curtis has been chosen for the important and difficult role of the Drain Man, the most ambitious role he has ever assailed in his motion picture career. Jean Hersholt will portray Manson, the Christ-like character, whose love and tenderness overcomes the conventionalities and dogmatic principles which obscure the truth from the professional churchman. The cast also includes Jack Gilbert, Claire Anderson, Clara Horton, Anna Dodge, Edward Piel and Dick Rosson. Zenaida Williams and Harvey Clark have been especially engaged for this production.

"The Law of the Great Northwest" is the working title of Director Raymond Wells' new feature. Wells, whose specialty is rough and ready stories of the great outdoors, is working with a cast comprising Margery Wilson, William Jeffries, William V. Mong, Eugene Cory, Wm. Dyer, Louis Durham, J. P. Wild and Leo Willis. This picture, adapted from Ralph Westfall's story, is the first of his tales of the Canadian wilderness to be produced by Triangle.



Myrtle Lind, Formerly a Keystoner, Is Now In Triangle Dramas

Following the completion of "The Sea Panther," a seventeenth century pirate story, Director Thomas Heffron has a society drama, entitled "The Veil." Heffron numbers, in the supporting cast, J. Barney Sherry, known as "the screen millionaire," who recently appeared in "Real Folks" and "A Soul in Trust"; Ed Brady, Mary Mersck, leading woman engaged especially for the picture; Frank Bonn and Dora Rodgers.

Director Frank Borzage is nearing completion on Pauline Starke's latest Triangle vehicle from the story by Frances Quillan, the working title of which is "Innocent's Progress." Intolerance drives Pauline Starke, as the heroine, from her home in a secluded village to the big city, where she is saved from its myriad pitfalls by the timely assistance of a newly found protector. Included in the supporting cast are Lillian West, Alice Knowland, a character woman engaged especially for the picture; Jack Livingston, Charles Dorian and Graham Pette.

Pathe Reports Demand for Lloyd Comedy

IN consequence of the change in policy by which Pathe is giving to exhibitors a one-reel Harold Lloyd comedy each week there has arisen a largely increased demand for the comedies, Pathe reports. Exhibitors who formerly complained that they found it difficult to arrange their programs to include them when they were being issued only every other week, have expressed themselves, according to Pathe, as being much pleased with the increased output.

A well known trade paper man sat next to the manager of the house the other evening while a Lloyd comedy was being shown in the theatre. Each of them had some hearty laughs as they watched the fun on the screen. "What I can't understand," said the trade paper man, "is why every big theatre in the country doesn't show these comedies. This one is going over big. It is my belief that the hardest thing for the exhibitor to get for his show is good comedy. Those of this brand that I have seen are all very good and what is more, unobjectionable." "I have shown them for over a year," answered the exhibitor, "and find my audiences like them and look for them. They never fall flat. There is always something doing and I find that the laughter is pretty continuous while they are being screened. If Pathe put an exhorbitant price upon them I suppose some exhibitors who are not now showing them would fall over themselves to get them. As for me, I am mighty glad to be able to get them at a reasonable price and make money. I like them as well as any comedies that are made, bar none."

Mary Pickford New Play Abounds in Humor

Humor is said to be the keynote of "Amarilly of Clothes-Line Alley," the new Mary Pickford production soon to be released by Artcraft. The story is by Belle K. Maniates, with the scenario by Frances Marion, who has done, it is declared, one of the best pieces of work of her career. Marshall Neilan directed, assisted by Nat Deverich. The principal players include, besides the star, William Scott, Norman Kerry, Margaret Landis, Kate Price, Ida Waterman, Thomas Wilson, Fred Goodwins, Herbert Standing, Wesley Barry, Frank Butterworth, Antrim Short, George Hackathorne, Gertrude Short and others.

Boy City Films Make Further Progress

The half-way stage, General Film this week announced, has been reached in the production of the Judge Brown stories being distributed by General Film Company. Ten of the twenty subjects are being filmed at Los Angeles by the Boy City Film Company, of which Judge Willis Brown, children's advocate and author of conspicuous moving picture successes, is the head, has been completed. Plans are well advanced for the filming of the remaining stories in the series.

Director King W. Vidor and Director McQuarrie are engaged in preparing Judge Brown's stories at the studios of the Boy City Film Company at Culver City, Cal.

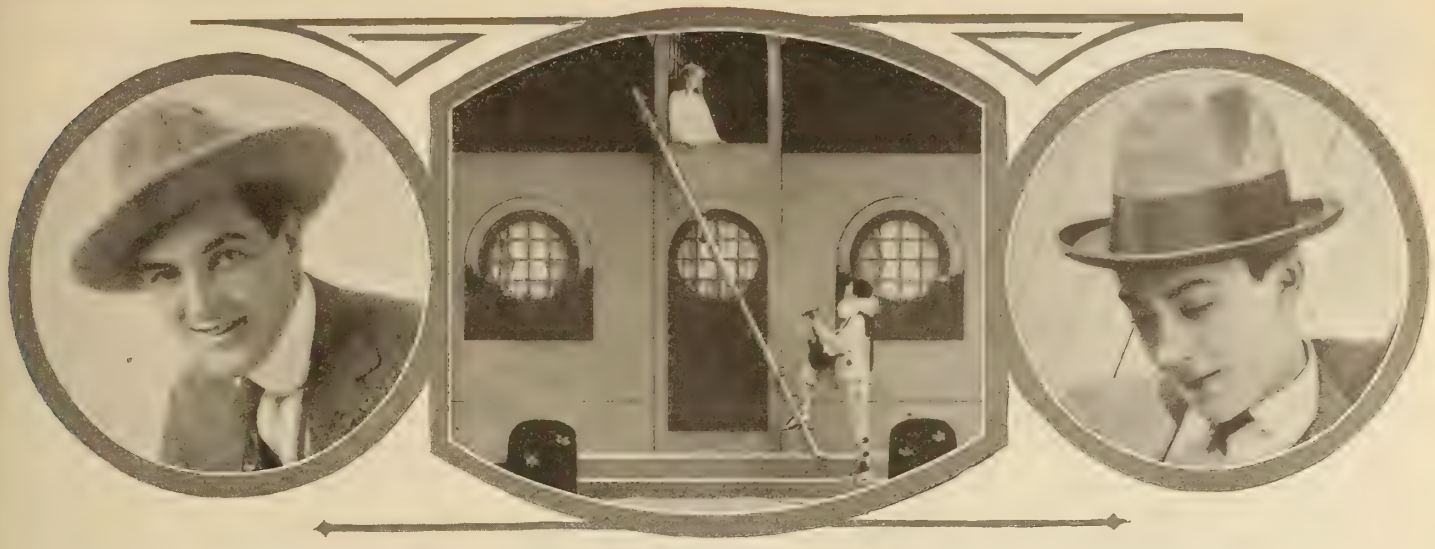
The stories being distributed or ready for distribution are "Bud's Recruit," "Chocolate of the Gang," "The Lost Lie," "Tad's Swimming Hole," "The Preacher's Son," "Thief or Angel," "Marrying off Dad," "The Accusing Toe," "Frank's Endorser" and "The City of Boys."

Tom Moore Under Long Contract

Goldwyn this week announced that Tom Moore, the leading man popular with all the Goldwyn stars, as well as with the public, has been placed under contract for a long period. He has appeared in "Dodging a Million," "The Cinderella Man" and other Goldwyn productions.



Tom Moore, Under Contract to Goldwyn as Leading Man



In the Circles Are Earl Rodney, Left, Leading Man for Enid Bennett, Ince-Paramount Star, and Jack Pickford, right, Who Is Appearing In "Sandy" for Paramount Release. In the Center Is a Novel Set Used In Marguerite Clark's Paramount Picture, "Prunella"

Tourneur Rise Draws Praise

Well-Known Director, Pupil of Antoine and Later of Chautard, Has Many Big Productions to His Credit

IN his direction of Elsie Ferguson in "The Doll's House," for Artcraft, Maurice Tourneur, director, is said to have given the Ibsen masterpiece a finer expression than it has ever had upon the speaking stage, expanding the author's meaning to the full circumference of his thought. This indeed is no faint praise, for the works of Ibsen depend so much on symbol and suggestion to carry their lessons.

Maurice Tourneur was born in Paris in 1878 and was graduated from Lycee Condorcet when he was eighteen years old. After finishing college, he became a designer and interior decorator and has to his credit many illustrations for books and magazines, poster, lace curtain and fabric designs as well as a number of original stage settings. He then became associated with Rodin, the sculptor, and later with the French artist, Puvis de Chavannes and did much work with him on the decorations of the Boston Public Library. The next three years of his life were spent in the French Army as an officer of artillery. When his period of service expired, he was seized with the desire to go on the stage. His rise in the profession was rapid and in an engagement with Mme. Rejane he made practically a world tour including South America, England, Spain, Portugal, Italy and Africa. He then became associated with Antoine, greatest of French theatrical producers, and for seven years collaborated with him in the production of over four hundred plays.

About this time the motion picture was beginning to come into its own and Tourneur naturally looked to his old friend, Emile Chautard, who was a leading man under Tourneur's direction on the legitimate stage, but then director general of the Compagnie Eclair, the leading film company of Paris. The tables were now turned for Tourneur and he became an actor under Chautard's direction. It was only a matter of a short time that Mr. Tourneur himself was directing for the same company and was sent to Africa to produce war pictures. Here he produced several big features, including "The Fall of Constantine."

His rise in this country has been characterized as meteoric, although he has to his credit many productions.

Exhibitors Appreciate Triangle Policy

EXHIBITORS throughout the country are expressing their appreciation of Triangle's recently announced policy of making no charge for contracted service that is not used on the Tuesday fuel holidays, according to a statement issued from the Triangle offices. While Triangle is said to be incurring considerable loss in carrying out this measure, the sacrifice is far less than anticipated, says the statement. The exhibitors met the proposition half way, stood loyally by, and when they were able to use the service on another day, did so. But, on the other hand, when they could not use the pictures at another time, the charges were automatically cancelled, and Triangle stood the loss.

The following telegram is said to be indicative of the exhibitors' attitude toward the Triangle policy and this new step toward proving its claims of co-operation: "We believe in co-operation and highly appreciate the stand you have taken in regard to Tuesdays."

This recent action is in line with the earlier announcements of Triangle regarding its policy in the matter of war taxes, the company being among the first in the field to take the burden of the taxes from the exhibitors' shoulders. Later it inaugurated the monthly seven-reel feature as a business aid for the exhibitor, all making for the establishment of a closer personal relation between exhibitor and distributor.

Critic Marvels at Serial Stunts

Kitty Kelly, dramatic and photoplay critic of Chicago, places the life of a serial star among the most hazardous occupations filled by women, an announcement this week from Pathe advises.

Regarding Doris Kenyon, in "The Hidden Hand," Miss Kelly said: "Doris Kenyon is safe and sound. After losing one's breath over the hazardous things the young lady dashes briskly through in the various episodes of her new serial, 'The Hidden Hand,' it seems almost like a dream to recall having sat in her dressing room in the New York studio and chatted with her an hour's length. To think that any young woman should appear intact, let alone equal to comfortable chatting after such an existence is unbelievable—is one of the marvels of the serial celluloid world."

Unusual for Polly!

Polly Moran is now at work on a Paramount-Mack Sennett comedy which requires that she discard the familiar attire of Sheriff Nell and appear as a regular lady in skirts and everything. The change will be marked, no doubt.



A Moment of Indecision in "The Brass Check," a Metro Feature with Bushman and Bayne



Nearly All Nationalities Are Represented By Members of the Universal Serial Company, "The Lion's Claws," of Which Marie Walcamp Is Star, and Jacques Jaccard Director

Jaccard Starts New Universal Serial

DIRECTOR JACQUES JACCARD, who produced for Universal the serials, "The Red Ace" and "Liberty," has commenced work at Universal City on the production of "The Lion's Claws." Marie Walcamp, star of "The Red Ace" and "Liberty," will be the featured player in the new serial, and the supporting cast will include Edwin August, Ray Hanford, Thomas Lingham, Nigel De Bruilliere, Harry Von Meter and Rex De Roselli in principal roles. Parts of lesser prominence will be played by Gertrude Aster, Alfred Allen, Frank Lanning, Charles Brindley, Sam Polo, Leonard Clapham, Sam Appel, and others who have been identified with other Universal serials. The large collection of animals at the Universal Zoo also will have a prominent place in the production.

Jaccard himself is the author of "The Lion's Claws," and the locale of the play is the interior of Africa, much of the action taking place at a British military post on the Upper Nile. Nearly every setting, both interior and exterior, must be especially built for the play, and the task of designing and constructing these is under the supervision of Ed. M. Langley, who for two years was technical director of the American Film Company's Studios at Santa Barbara.

So thoroughly has Jaccard planned the production that the stage settings which are to appear in the last episode were designed before the introductory scene of the first episode was filmed and every costume, fixture and "prop" required for the entire serial was arranged for. Jaccard was determined that when the filming of "The Lion's Claws" started, nothing should interrupt or delay proceedings.

Mack Wright is acting as assistant director, and Milton Moore, who photographed the "Liberty" serial, is in charge of the camera work.

Adds More Realism

Famous Players-Lasky declares another touch of realism has been added by Cecil B. DeMille to his special Artcraft picture, "The Whispering Chorus," by the engagement of B. G. Seielstad, staff artist of a Los Angeles daily, to draw a portrait of Kathlyn Williams in the courtroom scene, which supplies one of the episodes in the story.

Collins Directs Dana Production

A Kentucky story without the traditional feud basis is announced by Metro as the next screen vehicle for Viola Dana, following her appearance in "Breakers Ahead." John H. Collins, who directed Miss Dana in "Blue Jeans" and many other of her Metro pictures, wrote the original story for her new picture, the working title of which is "The Night Riders." Mr. Collins will direct the production of "The Night Riders" from a scenario prepared by Albert Shelby Le Vino.

Triangle Offers a Pirate Story

Lovers of romance and colorful adventure, Triangle thinks, will welcome the forthcoming pirate play, "The Sea Panther," released March 10. William Desmond, Mary Warren, Jack Richardson, Arthur Millett, Lillian Langdon and Lee Hill are included in the cast of this seventeenth century costume play.

"Life Mask" Mystery Element Vouched For

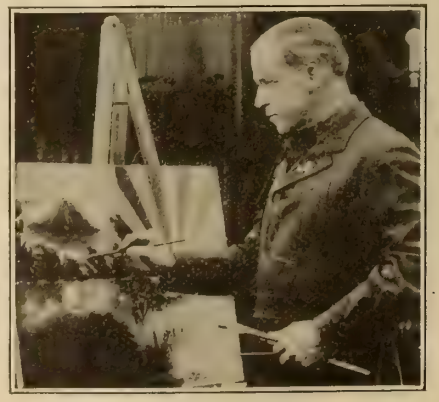
Probably the most novel and strange procedure ever resorted to by a motion picture producer in order to assure the proper atmosphere of a screen poduction was the method pursued by Frank Crane, director of the third feature in which Madame Olga Petrova will soon be seen. The play selected by the Polish actress as a proper vehicle for the display of her talents is "The Life Mask," written by the mysterious and unnamed author who sprang into prominence some years ago with his novel, "To M. L. G." The story, dealing with an engrossing mystery concerning the strange death of a wealthy society leader, was scenarioized by Mrs. L. Case Russell, who has acted in a like capacity for Madame Petrova's two former special features, "Daughter of Destiny" and "The Light Within."

Blackton Paints His Own Subtitles

Maintaining that with few exceptions subtitles never have been accorded the consideration they demand, Commodore J. Stuart Blackton is painting his own decorative substitles for "Wild Youth," the production of which he has just completed for Paramount at the Lasky Hollywood studios.

"To my mind," the producer asserted the other day, "the subtitle is as important as the set and yet think of the amount of money that is spent on settings. Every possiblbe artistic adjunct is utilized in obtaining effective properties and scenes. Lighting effects are secured at great cost and trouble; miles are covered to obtain proper locations. And after this is accomplished and the picture is ready for subtitling only too often a low-salaried writer is employed to put in the titles. Yet these titles must do something nothing else can do—they must say in words what it is impossible to indicate by action.

"The titles in 'The World For Sale' and 'The Judgment House'—in fact in all Paramount and Artcraft titles—are examples of what I mean when I say that they should be in keeping with the rest of the production. They have been termed 'super-titles' but this is erroneous. They are simply what is demanded by the quality of the pictures themselves."



J. Stuart Blackton Paints His Own Paramount Subtitles

"The Way Out" Stars June Elvidge

June Elvidge, a World Picture star, will make her next appearance in "The Way Out," scheduled for release on March 25. This deals with a question of international marriage, and the story owes its creation to the characteristic cupidity of Americans who are prone to become interested in any individual who claims for himself a prominent position in Burke's peerage or the Almanach de Gotha.

Ned Finley Picture Nears Completion

The first of the Ned Finley Films, "The Return of O'Garry," General Film Company this week announced, will shortly be ready for release. The picture is in three reels, dealing with the new adventures of the Royal Mounted Canadian Police.

Probably twelve of these three-reel stories in which the Canadian mounted police hero will be featured, are to be produced in the studios located at Bat Cave, near Esmeralda, North Carolina. These O'Garry Stories will be released once a month by General Film Company.

Ann Little and Director Back on Coast

Ann Little, leading woman for Wallace Reid, who appeared with him in "Nan of Music Mountain" and "Rimrock Jones" and who is to be seen again in "Marcel Levignet," which is to be completed in the West, has arrived at the Lasky Hollywood studios. Donald Crisp, the director, is also back at the Coast workshop and filming of the new production will be immediately resumed. It will be a Paramount release.

Theda Bara Busy on New Production

Considerable mystery, which will no doubt be shortly dispelled by an announcement from the William Fox offices, surrounds the production of Theda Bara's next feature for Fox. Nothing concerning the picture has been given out, with the exception that Mr. Fox expects it to be the best she has yet done.

Director Edwards is staging the feature.



Jewel Carmen, William Fox Star, In "The Girl With the Champagne Eyes"



Constance Talmadge In Select's "Up the Road With Sallie" Has Norman Kerry As Leading Man. Her Sister, Norma, Stars In "By Right of Purchase," With Eugene O'Brien As Male Lead

Goldwyn Dates Its Next Four

WHAT Goldwyn asserts are the four pictures issued by that company in consecutive release since its organization, are now in process of booking and distribution. The first in order is "The Beloved Traitor," released everywhere Feb. 24. Mae Marsh is the featured player and here again Miss Marsh is found to have an emotional role. Although, so Goldwyn states, both exhibitors and the public eagerly welcome her in an occasional sweet picture of "The Cinderella Man" type, there is a frequent demand that she be presented in other productions calling for stronger emotional work. "The Beloved Traitor," by Frank L. Packard, comes, therefore, in direct answer to demand, Goldwyn says.

The next release in order gives exhibitors Mabel Normand in a comedy-drama, "The Floor Below." This is set for March 10. The story is by Elaine Sterne and is claimed to be bigger in interest and gripping quality than "Dodging a Million." While it is classed as a comedy-drama it is said to give Mabel Normand an opportunity for dramatic acting as well as laugh-creating tricks and mannerisms. Clarence G. Badger is Miss Normand's director.

As the Goldwyn release on March 24 comes Madge Kennedy in "The Danger Game," by Roy Somerville. As its title suggests, this, too, is of a melodramatic character, but with a measure of comedy. Madge Kennedy asked Goldwyn to give her the chance for a picture that could not be termed a "bridal veil comedy." She wanted a picture with an "acting role" and Goldwyn is now glad that it acceded to her wishes. "The Danger Game" is unlike anything she has done before. This production was directed by Edward Dillon.

On April 7 Mary Garden will be presented in "The Splendid Sinner," by Kate Jordan. This is said to be a bigger and more unusual picture even than "Thais," which, Goldwyn says, has been re-booked for repeat dates by more than sixty per cent of the customers who have played it. The advantage of "The Splendid Sinner" over "Thais" is said to lie in its modernness of theme and dress and the fact that it is an emotional drama. The production was completed early in December and was directed by Edwin Carewe. It goes to all Goldwyn customers at their regular rental price.

Vitagraph Plans Two More Serials

Albert E. Smith, president of the Vitagraph company, announces that within a fortnight two companies will be at work simultaneously on Vitagraph serials at the company's western studio in Hollywood. At the present time Hedda Nova and J. Frank Glendon, under direction of David Smith and Paul Hurst, are engaged in making "The Woman in the Web," and plans are about completed for starting its successor. The name of the picture, the stars and the supporting company have not been announced.

Universal Changes Name of Feature

"The Risky Road" is the title decided upon by Universal for the Dorothy Phillips feature previously known as "Her Fling." "The Risky Road" is from a story by Katharine Leiser Robbins which appeared in "Live Stories" and was adapted and produced by Ida May Parks.

Dorothy Phillips is supported in "The Risky Road" by William Stowell, George Cheseboro, Edwin Cecil, Joseph Girard, Juanita Hansen, Claire DuBrey and Sally Starr. Release date has not been set.



Bessie Barriscale's Second Paralta Play, With George Fisher In Support, Is "Within the Cup." J. Warren Kerrigan Contributes "The Turn of a Card" As His Second Feature for That Company

Goldwyn Widens Distribution

Follows Up Australian Deal with Arrangements for South Africa, Argentina and Porto Rico—Further Moves Expected

FOLLOWING quickly upon the entry of Goldwyn Pictures into Australasia comes the further announcement from Goldwyn of the distribution of Goldwyn Pictures in South Africa, Argentine Republic and Porto Rico. Negotiations have been closed for distribution in these lands through Arthur Ziehm, of Goldwyn's export department, and signalize the further extension of the Goldwyn activities in foreign territories.

Goldwyn Pictures are to be shown in all of Africa south of the equator in association with the African Film Trust, Limited. This organization controls the South African territory, owning up-to-date theatres and representing the leading cinema producing organizations in that field.

Contracts for distribution in the Argentine Republic, Uruguay and Paraguay have been signed with Messrs. Saenz and Gonzalez, a comparatively new but powerful organization in Argentina. This company, Goldwyn says, has tremendous financial resources at its disposal, and after long consideration closed with Goldwyn for its productions because of their peculiar fitness for the South American market.

In India, Burmah and Ceylon Oriental audiences will see the Goldwyn productions, as a result of a contract just signed for exclusive distribution in this territory by K. D. & Brothers.

Agencia General Cinematografica of San Juan, Porto Rico, has closed negotiations with Goldwyn for the distribution of all Goldwyn productions in Porto Rico, Venezuela and Santo Domingo.

Goldwyn's entry into two of the great European nations and in still other parts of the world is expected to be announced shortly.

In less than six months from the date of its first release in the theatres of North America Goldwyn has girdled the globe and finds its productions being shown in virtually all civilized lands of the universe, with the natural exception of Germany and lands allied with the Germans in the war.

Good Weather Speeds Up Fox Studio Work

WITH improved weather conditions, William Fox announced last week, there has been a speeding up of work in the making of William Fox pictures in the East Coast studios.

In the production which June Caprice is making in the Victor studios under the direction of Harry Millarde "meatless days" play an important part. The plot hinges around a kiss in the dark and is said to be novel and to give Miss Caprice an excellent chance to display her coy love making.

Peggy Hyland has finished "The Debt of Honor," the first picture she has made for Fox. The play has a spy interest and war plot. R. A. Walsh expects shortly to finish "Woman and the Law" at the Biograph studios. This play is based on a recent sensational case in which a woman was acquitted of the charge of murdering her husband. Miriam Cooper returns to the screen in this production.

In the Biograph studio also Jane and Katherine Lee have begun work on a new Standard production, and Director Stanton is putting the finishing touches on "Rough and Ready," the new William Farnum de luxe production. At the Victor studios Edmund Lawrence is finishing a new picture for Virginia Pearson titled "A Daughter of France."

In the West Coast studios Jewel Carmen has completed a new picture which has a very interesting part of the underworld for its theme.

Denishawn Artists Dance in "Wild Youth"

Ruth St. Denis and Ted Shawn are said to have contributed an effective feature to the J. Stuart Blackton production, "Wild Youth," which is being filmed in California for Paramount, by arranging a special sequence of dances in which thirty of the Denishawn artists assist in the allegorical scenes of the play. The scenes in which the dancers appear are symbolical of youth and are said to be a distinct achievement. The dances were arranged by Ted Shawn to especially conform to the theme of the story and the scenes were filmed in a beautiful glade in the world-famous Busch Gardens of Pasadena. Leading the dancers was Miss Inez Stryker, who has attained considerable reputation through several years on the road with Miss St. Denis' company of performers.

Caprice Feature in Step with Times

"Meatless days," "Pork Barons" and "Hooverisms" are featured in the new feature which June Caprice is making for William Fox at the Victor Studio. As a result of the slogan, "Eat less meat and more beans," there is said to be unprecedented prosperity in a bean cannery, the proprietor of which falls in love with June.

The plot hinges around a kiss in the dark or, as it might be termed, a camouflage kiss.

Spoor Features Booking in Australia

The new Essanay agency in Sydney, Australia, conducted by Clement Mason, is now booking not only the Essanay scenics and comedies but the George K. Spoor Ultra features, "Uneasy Money," "Men Who Have Made Love to Me" and "Ruggles of Red Gap." Mr. Mason reports that Taylor Holmes has a host of admirers throughout Australia and also that North American scenics are popular among the natives of that country.

Mary Murillo's Rise Has Been Meteoric

From a beginning only a few years ago, at which the sum of twenty-five dollars a reel loomed large in her eyes, Mary Murillo, the Irish-American author of scenarios, has blazed a path for herself by the power of her typewriter. This sudden rise of Miss Murillo from obscurity to prominence among scenario builders would seem incredible were it not for the fact that meteoric flights to fame and fortune have marked the careers of many present-day leaders in the various branches of the motion picture profession, Bert Ennis shows in a current announcement.

"Song of the Soul" Has Alice Joyce as Star

"The Song of the Soul," with Alice Joyce as the star, is announced by Albert E. Smith, president of the Vitagraph Company, as the Blue Ribbon feature scheduled for release the week of March 4. The story, which is described as one of exceptional power, was written by Shannon Fife and was produced under the direction of Tom Terriss. With Miss Joyce appear a number of notable players, among them Walter McGrail, Barney Randall, Percy Standing, Bernard Siegel, Edith Reeves and Stephen Carr, the boy actor.

Russian Expert Works on Brady Picture

Vladimir G. Tilleman, an expert on Russian art and customs, has been working as special adviser on the filming of "The Bride's Revenge," Select's new production starring Alice Brady. In this play Miss Brady will again be supported by Frank Morgan, who was her leading man in "The Knife," and her cast includes R. Walker, C. Porches, W. C. Carlton, Helen Lindroth, Jack Johnson, Yolande Bucquette and Tula Bell. The picture is being directed by Charles Miller and photographed by Hal Young.



Mae Marsh's Next Goldwyn Feature Is "The Beloved Traitor"



Surrounded by Everything a High-Class Production Requires, the Dolly Sisters Are Making Their First Motion Picture, Directed by Leonce Perret

World Makes Changes in Scenario Field

IN the cause of increased efficiency which will enable the World Film Corporation to give exhibitors better and better World Pictures at the minimum of cost, the World has recently made several radical changes in its scenario department and in the production end of the business. These changes are all said to be in the interest of better co-operation and coordination in the securing and filming of the highest quality of stories—stories that have the biggest possible box-office value to the exhibitors.

The World scenario department, under the management of Charles Sarver, whose engagement was recently announced, will operate on the principle that the subject matter is sixty per cent of screen success. In other words, the story is of vital importance in boosting the box-office for the exhibitors, and it is for the very best stories obtainable that Mr. Sarver and his assistants are now diligently searching. While the name of the author means nothing to the World scenario department, it is realized that established authors have achieved their position through successful work, and the leading authors will be gotten in touch with and their work purchased if found suitable for World filming. An instance of this occurred last week when two stories by Maravene Thompson, the novelist, were purchased in record-breaking time the morning after they were submitted.

Following the acceptance of a story by the World scenario department the story will be given to one of the staff scenario writers for the preparation of the working script. This script will be passed on by five high officials of the company before it is finally accepted for production. And after a script has once been put in work there will be no rewriting, no changing by the director. The work will be pushed through without expensive halts or changes, thereby assuring prompt, efficient completion of the film. In the casting, it is said, merit alone will count.

Keystoners Initiated Into the Dramatic

Ward Caulfield of the Triangle-Keystone forces has deserted comedy long enough to play a dramatic role in "Another Foolish Virgin," in which Alma Rubens and Texas Guinan are being featured. Another Triangle-Keystoner who has recently left the fun-makers for a serious part is Frank Bonn, "heavy," who has been cast for an important role in "The Veil," the first dramatic production in which he has appeared since he left the speaking stage. Ray Griffith appears for the first time in a Triangle feature picture as one of Miss Thomas' supporting cast in "The Siren in the House."

"Innocent's Progress" for Pauline Starke

Triangle has provided what is claimed to be another strong subject for Pauline Starke, sixteen-year-old star of "Until They Get Me" and "The Shoes That Danced," in "Innocent's Progress," a story of a country girl who seeks fame and fortune in a big city. Frank Borzage is directing it.

Russell Heads Own Company

Mutual Will Handle Distribution of Pictures of William Russell Productions, Inc.—In California Ready for Work

FROM the Los Angeles offices of William Russell Productions, Inc., comes the announcement that William Russell is to appear in a series of special productions made by his own company and distributed to the trade through the exchanges of the Mutual Film Corporation.

The studios of William Russell Productions, Inc., will be located in Southern California, centrally situated for the range of scenic settings necessary to the depiction of the Russell type of story with the "big outdoor stuff."

"It seems probable now that my first vehicle will be a story by William Hamilton Osborne," said Mr. Russell, who has just returned to the West Coast after a short sojourn in New York. "While in New York I negotiated with a number of writers of the first rank and I shall have an interesting announcement presently in that connection. I am also bringing on from the East a special staff scenario writer who is going to live on the job with me. I am not at liberty yet to give out the names of the members of the staff, including the director, as there is a possibility that I may make a change in directors before we start to shoot on story No. 1.

"I am pleased to have concluded arrangements for distribution through the Mutual Film Corporation. I may also admit that the fact that the Mutual is not now offering in competition the work of any other male star is a fact of importance in arriving at my decision."

Mr. Russell's eastern representatives are in negotiation with a number of writers for vehicles to be used in the Russell specials this year, including Charles LeRoy Edson, Sinclair Lewis, Rex Beach and others.



William Russell, Who Leads His Own Company to Make Pictures for Mutual

Vitagraph Reissues Its Drew Comedies

ALBERT E. SMITH, president of the Vitagraph Company, announces that the company has completed plans for the reissue of one-reel comedies, featuring Mr. and Mrs. Sidney Drew, under the title of "Vitagraph Drew Comedies." The first of them will be put out on March 11 and they will be released at the rate of one a week.

These are the pictures in which Mr. and Mrs. Drew first attained fame as screen entertainers, although they had appeared in many Vitagraph pictures prior to the time they became a featured team. Mr. Smith is authority for the statement that these comedies will compare favorably with any now on the screen and he predicts that exhibitors all over the country will reap a harvest with them.

Most of the comedies were written and directed by Mr. Drew himself, and they contain all of the unctuous humor which has made him one of the big drawing cards of the screen. Mr. Smith says that the comedies, of which there are several score in the Vitagraph library, have been carefully selected and subjects have already been chosen for thirty-five weeks to come. The pictures as they will be released during the first fifteen weeks are announced by Mr. Smith as follows:

March 11, "Their First Quarrel"; March 18, "A Telegraphic Tangle"; March 25, "His Wife Knew About It"; April 1, "Following the Scent"; April 8, "The Home Cure"; April 15, "The Deceivers"; April 22, "Beautiful Thoughts"; April 29, "All for the Love of a Girl"; May 6, "The Story of the Glove"; May 13, "Fox Trot Finesse"; May 20, "The Mysterious Mr. Davey"; May 27, "Rooney's Cad Case"; June 3, "Romantic Reggie"; June 10, "A Case of Eugenics," and June 17, "When Two Play a Game."

Alice Brady Picture Changes Its Title

IT has been decided, according to an announcement this week from Select Pictures, to call the new production which Alice Brady is making for Select Pictures at the West Fifty-sixth Street studios "The Bride's Revenge," this title replacing "Ruthless Russia," the working title by which the production has hitherto been known.

While "The Bride's Revenge" as a title may have a somewhat melodramatic flavor, the producers feel that it is peculiarly suited to the new Brady picture, inasmuch as this story is claimed to be a strong and gripping tale of love and adventure in modern Russia, just before that land was plunged into chaos by revolution and internal strife. The scenes are laid in Petrograd, and the spirit of unrest and mood of the moment is reflected in the by-play of incident and happening with which the picture abounds. "The Bride's Revenge" is in no sense of the word a war picture, a political picture, or a picture of the revolution. It is a love story, told against the background of adventure in five reels.

Alice Brady, who has always done well in Russian stories, and whose "Darkest Russia" was one of her most popular pictures prior to her becoming a Select Pictures star, is said to be ideally suited to the role of Vera Souroff, the daughter of a major in the Russian Guards, and a protege of a family of noble birth. Opposite her plays Frank Morgan, who was also her leading man in the recently completed Select feature, "The Knife." This is Mr. Morgan's first Russian part. Such rapid progress in filming the picture is being made under the direction of Charles Miller that it now seems likely that the taking of "The Bride's Revenge" will be completed several days ahead of time, originally set for the end of February.

Bert Lytell Signs with Metro Pictures

Bert Lytell, whose last appearance was in "The Lone Wolf," a Herbert Brenon picture, and who also was announced as the star of "Empty Pockets," which has not yet been released, has signed a long-term contract to star in Metro pictures, the latter company this week announced.

Unlike some of the Metro stars, who devote their time between productions to appearances on the legitimate stage, Mr. Lytell plans to confine himself entirely to motion picture work. In addition to Mr. Lytell, Metro now has on its star list Ethel Barrymore, Effie Shannon, Emmy Wehlen, Emily Stevens, Rita Jolivet, Viola Dana, Mabel Taliaferro and Mlle. Nazimova.

Metro proposes, according to the announcement, to make Mr. Lytell's pictures a part of their all-star series features. Each production will have an all-star cast, and will be produced under the personal supervision of Maxwell Karger, manager of productions of Metro's Eastern studios.

Arrangements Made for New Jaxons

It was announced by General Film last week that arrangements have been made for the release of a new series of Jaxon comedies, beginning early in March.

The sixth series is now drawing to a close, with "What Will Happen Next?" as the current release. The last of the present series will be "Which Was Lucky?"

Well-Known Players in Essanay Comedy

Robert Conness and Virginia Valli are shortly to be featured in a short farce comedy, the idea for which was conceived by one of Essanay's scenario writers. Arthur Berthelet will direct the picture for George K. Spoor. The title of the comedy is "The Lie That Failed," and deals with the attempts of two hubbies to have an evening of poker in the face of the opposition of their wives.

Mrs. Thompson's Stories for World Pictures

World-Pictures has obtained the first call on all the screen rights to all of the work of Mrs. Marevene Thompson, novelist, playwright and short story writer, whose work appears regularly in Ladies' Home Journal, American Magazine, Woman's Home Companion, and other publications.

The World has just secured two stories from Mrs. Thompson, "The Blood of the Trevors" and "The Heart of a Girl," which will shortly be screened.

Osmun Joins Metro Scenario Staff

Leighton Graves Osmun, author of numerous motion picture scenarios, as well as novels and short stories, has joined the scenario department of Metro as a staff writer, and has made his first contribution, "Treasure," in which Edith Storey, Metro star, will shortly be seen.

Stage Play Adapted for Billie Burke

The next subject featuring Billie Burke to be released under the Paramount trademark by arrangement with F. Ziegfeld, Jr., is "Eve's Daughter," an adaptation of Alicia Ramsey's play in which Grace George was starred. Margaret Turnbull prepared the scenario and James Kirkwood directed the production.

Lockwood Feature Reaches Last Stage

Metro's screen presentation of Holman Day's romantic story, "The Landloper," which is Harold Lockwood's next starring vehicle, is reaching the final stages in production under the direction of George Irving. All the interior scenes, as well as a large number of exteriors, have been filmed. With the completion of the Palm Beach episode, which is now in the making, the picture is finished in so far as work before the camera is concerned.



Roscoe "Fatty" Arbuckle Is An Ardent Wooer In "The Bell Boy," for Paramount Release. Alice Lake Is the Other Half of The Duo

Pathe Points to March 10 List

Bessie Love's Initial Feature for That Company Scheduled, Along with First "House of Hate" Episode—Other Releases

PATHE attaches special interest to its program for the week of March 10, which, it is announced, marks the first appearance of Bessie Love in Pathe Plays and the release of the first episode of the Pearl White serial, "The House of Hate" which will be launched then.

Miss Love stars in "The Great Adventure," by Henry Kitchell Webster, with scenario by Agnes C. Johnston. The production was made with a cast including Donald Hall, Chester Barnett, Florence Short, Flora Finch and John W. Dunn. The comedy drama is said to be of the type very popular at the present time. The story deals with a little girl who forges her way to the top rung of the theatrical ladder through her innate sweetness, purity and naively ingenious initiative.

Pearl White stars in the first episode of "The House of Hate" with Antonio Moreno, the episode title being "The Hooded Terror." There seems to be no doubt that "The House of Hate" is the best Pathe serial yet and advance bookings are said to be pouring in. The punch in Episode One comes when the head of the House of Waldon is mysteriously murdered by an awe-inspiring black cowled stranger who has sworn an oath of hate against him and his only heir, a young and beautiful girl, who through his death becomes owner of America's largest munitions factory—The Waldon War Works.

Ruth Roland appears in the eighth of "The Price of Folly" dramas entitled "Shifting Sands," with Frank Mayo. Does divorce solve marital troubles? That is the question asked in this picture.

Harold Lloyd stars in a one-reel Rolin comedy entitled "Look Pleasant."

"Our National Parks"—Mesa Verda Park, and Rainier Park are shown in a striking split reel scenic.

International Cartoon and Educational split reel and Hearst-Pathe News No. 22 and No. 23 complete this program.

Mary Miles Minter Seen in Comedy-Drama

MARY MILES MINTER'S next production for Mutual is "Powers that Prey," which is to be released March 4. The play is a comedy-drama and is based on a story by Will M. Ritchey. It was produced by the American, under the direction of Henry King, and is a story of newspaper life involving the conflict of a scrupulous editor and unscrupulous politicians.

Miss Minter is cast in the role of Sylvia Grant, the pampered daughter of Burton Grant, editor of the Daily News, who is fighting the attempted stealing of a franchise by crooked politicians working in the interests of a railroad. The inside workings of a newspaper plant are shown and the actual process of getting out a newspaper is said to be tinctured with comedy that relieves the tension. Included in the cast are Alan Forrest, who plays lead; Clarence Burton, the crooked politician; Lucille Ward, Emma Kluge and Harvey Clark.

The first issues of the Screen Telegram, the Mutual's twice-a-week news release, are scheduled for March 3 and March 6. The Screen Telegram supplants the Mutual Weekly.

Billie Rhodes appears in a Strand comedy, "Waltzing Around," released March 5.

California "Gets" J. Stuart Blackton

CALIFORNIA has "got" J. Stuart Blackton. "I shall never make another foot of film in the East," the Commodore, who has just completed "Wild Youth" for Paramount, and will soon begin work on "Missing," asserted with emphasis to a friend the other day at Hollywood, Cal.

"It required just 21 years of worry and expense to drive me to this conclusion," he said, "but you know, it's never too late to learn. I probably could have moved out West long ago, if I had had any idea of the many advantages California possesses for the maker of screen entertainment. But when I heard all the wonderful eulogium of the State while I was busy turning out hundreds of films in the East, I thought them simply the exaggerated ravings of super-enthusiastic 'boosters!' What a mistake! I'm one of 'em myself since I reached here."

The Commodore let his eye rove across the Santa Monica hills. "Scenically," he went on, "I've been unable to discover a thing in any of the scripts intended for my forthcoming productions which cannot be found within a short distance of the Lasky Studio. It is really marvelous. Bear Valley for the Arctic; Playa del Rey for the tropics. The Panama Canal is out back of Beverly Hills, and old England in all its pastoral beauty is within two miles. Fairyland is to be found at Pasadena masquerading under another name. You can find Desolation over near Barstow. Near Newhall is the wildest of the Woolly West, and the quintessence of elegance and charm is —all over Hollywood. Los Angeles can supply the busiest of busy streets, and there is desert and wilderness less than five miles distant."

You are not going to war. The men who are need all the comforts you can give them. Help them get cigarettes. That is your patriotic duty. If you aren't helping in the "smokes" campaign, get busy—now. Don't be a slacker!

Advance Offerings of the Programs

Contrasts in Triangle Program

Olive Thomas and Pauline Starke Presented in Dramas Depicting Widely Different Phases of New York Life

WITH the presentation of "Heiress for a Day," with Olive Thomas in the title role, and "The Shoes That Danced," featuring Pauline Starke, Triangle depicts two widely different phases of New York life in its releases for the week of March 3.

"Heiress for a Day," scenarioized by Robert F. Hill from Henry Albert Phillips' story of the same name, deals with the adventures of a little manicurist at the Ritz-Carlton whose sudden inheritance wins a place for her among the 400. Many of the scenes are staged at the Ritz, and the ballroom of that hostelry was reproduced for this production by the Triangle decorators. Elaborate costuming is said to be a feature of the play.

In her new vehicle Miss Thomas is featured for the seventh time as a Triangle player. Since leaving the Ziegfeld Follies to appear in "Madcap Madge," she has appeared in Triangle photoplays, her most recent features being "Indiscreet Corinne," "Betty Takes a Hand" and "Limousine Life." Joe King, Triangle's new leading man, is seen in her support and the cast also includes Eugene Burr, Graham Pette, Lillian Langdon, Mary Warren and Anna Dodge.

"The Shoes That Danced," second feature of the Triangle's March 3rd program, has been adapted from John A. Moroso's story of the same name which appeared in a recent edition of the Metropolitan Magazine. It picturizes gang life in the New York underworld as it flourished in the days before the Rosenthal murder turned the piercing light of investigation into the criminal police system. Many angles of life in the underworld are seen,



Olive Thomas, Triangle Star

and pictures of gang killings, views of well-known East Side corners, and gambling and cabaret scenes have been reproduced in vivid likeness. A feature of this production is a masquerade in an East Side dance hall.

Pauline Starke appears as the heroine, supported by Wallace MacDonald as leading man. Others in the cast are Anna Dodge, Lydia Yeamans Titus, Dick Rosson, Anne Kroman, Edward Brady and William Dyer.

"A Lady Killer's Doom" is the Keystone comedy for the week and the Triangle Komedies are "A Discord in a Flat" and "His Hidden Shame."

"Queen of the Sea" Undergoes Tinting

EDITING of the William Fox new subsea photo fantasy, "Queen of the Sea," featuring Annette Kellermann, has been completed at the Fox offices and the prints are now at the Fox laboratory for unusual tinting. This picture will be released as a Standard production April 21.

Many of the scenes in "Queen of the Sea" were made at Bar Harbor, Me., last Summer. Those in the cast frequently were guests of the people summering there. Bar Harbor society folk got many a thrill during the making of the picture, it is said. One day Miss Kellermann walked a tight wire and dived eighty-five feet into the ocean. On another day a tower was destroyed by a powerful charge of dynamite.

The scenario called for these two stunts and society waited a whole week for them to come off. Miss Kellermann, as in all her work in pictures, refused to be doubled in the wire-walking scene. She was almost blown from the top of the tower, to which the wire was anchored. Five cameras were focussed on her as she started on her perilous trip across the wire. From the beginning it was a struggle against the gale which was blowing. In her dive the gale turned her in the air, but by a struggle she straightened out her body and struck the water eighty-five feet below perfectly.

First Bessie Love Pathe Released March 10

"The Great Adventure," the first picture in which Bessie Love appears as a Pathe star, is an adaptation of Henry Kitchell Webster's book, "The Painted Scene." In it Miss Love has the part of a lovable young girl who by her innocence and sweetness dispenses sunshine upon those about her and is an influence for good.

In the cast are Chester Barnett, Donald Hall, Flora Finch, Florence Short, Walter Craven and Jack Dunn. Several of these players have appeared in Pathe pictures before. Chester Barnett only recently played leading man to Gladys Hulette in "Over the Hill"; Miss Finch was in the Gladys Hulette picture, "Prudence, the Pirate," and Mr. Dunn had a prominent part in the Pearl White serial, "The Iron Claw." The picture will be released March 10 in five parts.

Lockwood Romantic in New Feature

His last two Metro releases, "The Avenging Trail" and "Broadway Bill," having offered him in vigorous stories, Harold Lockwood will be presented, by way of sharp contrast, in a lighter screen romance in his next-to-be-released Metro vehicle. The story is an adaptation of Holman Day's novel, "The Landloper," and the production is now being made in Florida under the direction of George Irving.

Violet Palmer Again with Wm. Farnum

Violet Palmer, who was co-starred by William Fox in "The Blue Streak," a special feature released in 1917, is William Farnum's leading woman in the new William Farnum de luxe production, "Rough and Ready," which is scheduled for release as a standard Fox picture March 24. Others in the cast are Alphonze Either, Jessie Arnold, David Higgins, Frank Newton, Mabel Bardine and Franklyn McGlynn.

Durning's Career Shows Steady Rise

In a brief resume of the career of Bernard J. Durning, who directed the Edison six-reel picture, "Aliens," starring Shirley Mason, the Edison Company this week called attention to the fact that Durning has risen from the ranks of studio employment instead of stepping from the "legitimate" boards to the realm of the camera and megaphone.

Date Approaches for Pathe Serial

Arrangements Made to Release "The House of Hate," with Pearl White, on March 10 Instead of Earlier—Exhibitors Advised on "Stunt" Ideas

AN announcement of unusual import, coming from the Pathe offices this week, carries the news that "The House of Hate," the new Pearl White serial, with Antonio Moreno, will be released March 10. This, it is said, is in accordance with requests from exhibitors who find this date better suited to their booking requirements than March 3, for which the serial was originally set.

Interesting circumstances, Pathe explains, have developed in Chicago in connection with the release of "The House of Hate." M. Cooper, who owns the Twentieth Century theatre, and Sam Gold and his partner, Bartlestein, of the Gold theatre, have been careful to refrain from repeating pictures that either has run, with one exception—Pathe serials.

Booked Day and Date

These exhibitors, Pathe announces, have agreed to run every Pathe serial day and date and have religiously kept this agreement. They have signed for "The House of Hate" first-run to open on release-day in both houses. Within a block of these two houses are located the Circle and Springfield theatres. These two houses will repeat the picture of the larger houses at a later date. In Evansville, Ind., "The House of Hate" will play at the Majestic theatre, first run, and the Northside, second run. These houses are controlled by Charles Sweeton.

V. J. Haydel of the Jewel theatre, Helena, Ark., is another showman who has taken out what he calls a "House of Hate" insurance policy, and he is paying a higher premium than ever before, it is said. Mr. Haydel stated to R. K. Evans, Pathe's St. Louis manager, that in view of the star and production in "The House of Hate," he feels that he should pay more money than usual.

In New York a special showing was given at the New York roof recently. It was attended by several hundred exhibitors of the metropolitan district and intense interest was shown. "Manager Raynor of our New York office has big advance bookings and reports from other offices are equally as enthusiastic," said F. C. Quimby, sales manager.

Good Film—Better Price

"Most exhibitors," said Mr. Quimby, "realizing the value of a good serial, are willing to pay good prices for it. However, they generally cut down on their feature on the days the serial runs. The manager of the theatre circuit in question does not look at things this way. His idea is to book a very big feature for the opening and thus make sure that an unusually large number of people see the first episode. On the Pacific Coast, Mr. Pantages, one of the most successful showmen in the business, uses the same system except that he books a headline vaudeville act to run with the first episode of a new serial. This is an idea, the value of which is proven, and which I am calling to the attention of all of our managers and salesmen."

Mr. Quimby brought out a number of other ideas. Prince Paleologue has painted



Ralph Kellard Returns to the Screen In a Pathe Play

a very striking 24-sheet which Pathe is prepared to furnish free to exhibitors who will post from 5 to 30 for one month.

"About two weeks before the first episode is to open these 24 sheets should be posted," Mr. Quimby said. "A novel piece of advertising matter, which we are issuing, will take the place of a banner and will help to make a striking lobby display. A generous use of the various advertising helps issued, together with good newspaper advertising and publicity, will insure launching the serial in a big way and the exhibitor can rest assured that each episode will bring the people back to see the next. Scattering through the paper in bold type the words 'The House of Hate,' and nothing else, will create interest."

Publicity Suggestions

The Hooded Terror in "The House of Hate" is a mysterious black-cowled creature, which it is believed will prove a greater mystery character than the Laughing Mask in "The Iron Claw."

A suggestion through which exhibitors can get a good deal of publicity was made by Mr. Quimby. In brief, it is as follows: Get a man and dress him in a black-hooded robe with white eyeholes and have him do unusual stunts, climb church steeples, ride through the streets, etc., running at the same time readers in the newspapers. After three or four days of this, run a striking advertisement in the paper, giving the letters of the name, "The House of Hate," all jumbled up, then announce that a prize of an admission ticket for the entire serial will be given to the first person who, on a certain day, walks up to the mysterious stranger in your city hall park and tells him the name of the picture he is advertising.

The next day run an advertisement in the newspapers containing the announcement of the winner of the contest and, if possible, a photograph of him or her in the act of winning it. After having announced that the man in the black robe is the Hooded Terror in "The House of Hate," then follow it with an advertisement showing him, telling your public: "This is the Hooded Terror, who vows vengeance upon the House of Waldon and the beautiful girl, who, through his murder of her father, becomes its head.

"Pearl White, the serial star, is Pearl Waldon; Antonio Moreno is Harvey Gresham in Pathe's continued photoplay, 'The House of Hate,' but who and what is this mysterious and awful man—the Hooded Terror? This is the question everyone who sees this serial will ask."

Jersey City Theatre to Show Pathe Plays

Following the reception accorded the Pathe Plays, Fannie Ward in "Innocent," Frank Keenan in "Loaded Dice" and Antonio Moreno and Doraldina in "The Naulahka," on the new two-a-month basis, many exhibitors have signed contracts for the pictures, Pathe announced this week. One of the latest is Louis F. Blumenthal, of the Nationtl theatre, Jersey City, one of the largest houses in the East.

Another Toto Comedy Is Released

On February 24 Pathe released a new Toto comedy, called "A One-Night Stand," which the company declares is even stronger than "The Movie Dummy." The picture shows the comedian as manager, scene shifter, ticket taker, electrician and performing other duties attached to the "opry house" of a small town.

Childs Closes Pathe's War Picture for Coast

E. O. Childs, manager of Pathe's San Francisco branch, has contracted with Sheehan & Lurie, managers of the Rialto theatre, San Francisco, not only to run "The German Curse in Russia," Donald Thompson's war picture, at that theatre for one week, but for them also to take over this picture for every theatre in Mr. Childs' territory.

"Blue Bird" Drive Is Planned

Will Be Released as Artcraft Easter Special, with Pretentious Exploitation Campaign—Whole Nation To Be Covered

WHAT Artcraft hopes to develop into the most pretentious, as well as distinctive exploitation campaign ever accorded a production of its kind, has been arranged for Maeterlinck's "Blue Bird," produced by Famous Players-Lasky under the direction of Maurice Tourneur, according to an announcement this week. The picture, as already announced in MOTION PICTURE NEWS, is to be released as an Artcraft Easter Special.

The campaign planned, according to Walter E. Greene, managing director in charge of the distribution department, will be of nation wide scope, reaching the picture public of every city and hamlet in the country.

In outlining the plan of action affecting the exploitation of this production, Mr. Greene said: "The fame of Maeterlinck's masterpiece is international. Our campaign, therefore, will directly tie up with the popularity of this subject and treat in a dignified manner, the wonderful thoughts so effectively portrayed in the Belgian poet's dramatic success, which in its transference to the screen offers perhaps, the first genuine visualization of Maeterlinck's story. The stage could never do full justice to this subject, and with the almost boundless possibilities of the film art only such a real interpretation could be disclosed.

"One of the distinctive features of our campaign will be, what is conceded by experts, a most effective arrangement for reaching the public in a direct appeal giving the exhibitor exceptional advance publicity. This drive will be conducted with the co-operation of newspapers throughout the country. Through this channel a unique exploitation campaign has been perfected in behalf of the exhibitors showing 'The Blue Bird' and which insures direct returns for these managers.

"Another feature of the campaign is evidenced in the distribution among exchanges, theatres and public, of a beautiful booklet of twelve pages plus an art cover of unusual attractiveness. This booklet will offer a standard entirely in keeping with that of the subject with which it deals and will be part of a direct-by-mail advertising drive.

"Arrangements for advance publicity in newspapers all over the country presenting large feature displays, are now under way and figures not compiled indicate that in this particular field alone the results will afford an exploitation service to exhibitors that has never before been duplicated. Waterson, Berlin and Snyder Company, the music publishers, have also seen the advisability of co-operating with us on a plan of tying up their song, 'The Blue Bird' with our photoplay. This promotion idea is also under way and will prove another good booster for managers showing the film."

Madge Evans Seen in Motherhood Play



Madge Evans, World Film's Diminutive Darling, Is Presented in "Wanted, a Mother"

MADGE EVANS is starred with George MacQuarrie in "Wanted, a Mother," a World Picture, to be released March 18. Those who see this picture will instantly recognize, it is said, the experiences of a child, surrounded by all the things that money can buy, who needs, but is denied, that priceless heritage of children of men—a mother's love, a mother's care and a mother's training.

The youthful star and her leading man are said to be surrounded by a cast of more than ordinary ability, including Gerda Holmes, Alec Francis, Lionel Belmore, Tom Evans, Rosina Henley and Harry Bartlett. The production was directed by Harley Knoles.

Madge Evans in the role of Eileen Homer is the neglected little daughter of a surgeon whose happiness was early blighted by the loss of his young wife. The child is turned over to the tender mercies of a governess and in her dreams constructs a fairyland which possesses all the requisites of happiness absent from her life. One evening Dr. Homer discovers Eileen playing in the street without her governess and he is so angered that he writes out an advertisement to be inserted in the morning paper and leaves it on his desk. The child reads the note and in order to retain her governess rewrites it and captains it, "Wanted, a Mother." It happens that Dr. Homer has formed the acquaintance of Dr. Thelma Winters, a woman physician and an expert on trephining. An opportunity presents itself to her to perform a delicate operation on Eileen, the child's own father being unnerved by the accident which has befallen the little one. The operation is a success, the friendship of the two surgeons ripens into love and Eileen soon has a mother.



Louise Glaum, Who Stars In "The Snapdragon" for Paralta

Jewel Carmen Release Slated March 3

The William Fox special feature release for March 3 will be Jewel Carmen in "The Girl with the Champagne Eyes." Most of the scenes are centered about trading posts of the far North.

The story opens on a steamship bound for San Francisco. Jewel Carmen, in the role of Nellie Proctor, a beautiful girl, steals a wallet from a fellow passenger. Fearing detection, she slips the wallet into the pocket of a male passenger who is convicted of the crime and sentenced to two years in the chain gang.

In the supporting cast are Francis Carpenter, who played Jack in "Jack and the Beanstalk," Aladdin in "Aladdin and the Wonderful Lamp," and Jim in "Treasure Island." Gertie Messinger, the little maid in "Aladdin and the Wonderful Lamp," also lends her charm to this picture, as does Carmen de Rue, one of the youthful dancers in Aladdin and the Good Fairy in "The Babes in the Woods," and Lloyd Perl, who played "Black Dog" in "Treasure Island."

L. C. Shumway plays opposite to Jewel Carmen, G. Raymond Nye is said to be a capable villain. Others in the cast are Charles Elder, A. Padget, Charles Gorman and Eleanor Washington. The story and scenario are by Bernard McConville, and the play was staged by C. M. Franklin.

"It Pays to Exercise" Released March 10

The release date of the Paramount-Mack Sennett comedy "It Pays to Exercise" has been changed from February 24 to March 10. The cast of comedians includes Chester Conklin, Alice Maison, Harry Booker, Eva Thatcher and "Slim" Summerville.



Madame Olga Petrova's Third Picture at the Head of Her Own Company Is Called "The Life Mask," Which Is Said to Have a Vein of Mystery That Adds Much Interest to the Picture

Quarries Provide "Set" for Triangle Play

Realism in every detail is said to have been demanded by Director Raymond Wells in the production of "The Hard Rock Breed," a Triangle play soon to be released. This drama, adapted by George Elwood Jenks from Frederic Bechdolt's Saturday Evening Post story, deals with the life of men who tunnel through huge mountains, and has as its theme the experiences of a city-bred boss with two factions of laborers. Triangle was fortunate in securing the quarries of the Colton Company for the location work, and more than a score of the Colton employees were loaned to Director Wells for this picture and were gladly accepted, as they offer the types of every nationality which the script calls for. Jack Livingston, Jack Curtis, Margery Wilson and J. Barney Sherry are seen in the leading roles.

Jaxon Short Episode Serial Popular

Among the important bookings recorded during the past week for "A Daughter of Uncle Sam," the Jaxon serial distributed by General Film Company, was that of the Garden Theatre at Baltimore, which has arranged to show each of the twelve episodes for one week.

"A Daughter of Uncle Sam," by reason of its condensation of the action into one-reel episodes, is unique among serials, and reports from the twenty-eight General Film territories are said to substantiate the claim made some weeks ago by General Film that the production would be a big winner.

Secures Rare Exteriors

The third special production in which Madame Olga Petrova will make her appearance, namely "The Life Mask," is said to be marked by a series of beautiful exterior locations, many of which have up to now, never been seen in motion pictures.

Paramount-Artcraft in Long Broadway Run

At the Famous Players-Lasky Corporation headquarters in New York last week it was announced that with one exception the Rialto and Rivoli theatres have booked solid with Paramount and Artcraft pictures up to April 8. Undoubtedly one of the most pretentious booking arrangements of its kind, it is felt by Paramount-Artcraft that this deal involves the greatest array of stars for successive presentation ever consummated.

In a letter received by Adolph Zukor, president of the Famous Players-Lasky Corporation from Managing Director S. L. Rothapfel of the Rialto and Rivoli theatres, the latter expresses his feeling of entire security in making this arrangement and states that from past experience, he knows it will mean excellent business at both houses.

The productions to appear at the Rialto are: Enid Bennett in "Keys of the Righteous," for the week of February 17; William S. Hart in "'Blue Blazes' Rawden," February 24; Billie Burke in "Eve's Daughter," March 3; George Beban, "One More American," March 10; Ann Pennington, "Sunshine Nan," March 17; Cecil B. De Mille's, "The Whispering Chorus," March 24, and Charles Ray, "The Family Skeleton," March 31. At the Rivoli for the weeks commencing with the dates mentioned, the following subjects will appear: Elsie Ferguson, "Song of Songs," February 18; Jack Pickford, "Huck and Tom," March 4; Douglas Fairbanks, "Headin' South," March 11; Blackton's "Wild Youth," March 18; Dorothy Dalton, "Love Me," March 25; Maeterlinck's, "The Blue Bird," April 1; Enid Bennett, "Naughty, Naughty!" April 8.

Involving a period of fourteen consecutive weeks' bookings, both parties to the agreement have expressed great satisfaction in the arrangement which will insure a high-class presentation on Broadway for these films as far as the producers are concerned as well as big box-office attractions, from the two theatres' standpoint. S. L. Rothapfel, in addressing a letter to Adolph Zukor on the matter, said: "My dear Mr. Zukor: I thought you would be pleased to know that my schedule of bookings for The Rivoli and The Rialto throughout February and March and the first two weeks in April contains, with one exception, only Paramount and Artcraft features.

"This fact gives me a decided feeling of security and satisfaction as I know from past experience that it will mean excellent business at both houses.

"Thanking you for the splendid co-operation you have given me and assuring you of my continued good wishes, I remain, Yours most sincerely," signed, S. L. Rothapfel, manager director of the Rialto and Rivoli theatres.

"A Pair of Sixes" Goes to Cutting Room

Taylor Holme's newly completed George K. Spoor feature, "A Pair of Sixes," an adaptation of the stage play by Edward Peple, is now in the cutting room and the subtitles are being designed. The George Kleine offices also report that bookings in "Ruggles of Red Gap," due for release soon, are already coming in. "Uneasy Money" is proving a paying attraction for exhibitors, according to reports.



Don Barclay, Essanay Comedian



Henry Kolker, on the Left, Has Been Cast with May Allison in Metro's Production, "Social Hypocrites"; and Bert Lytell, on the Right, Has Joined the List of Metro Stars Under a Long-Term Contract

Metro Announces Its March All Stars

METRO'S Eastern and Western studios will release four All-Star Series productions through the Metro exchanges during the month of March. Emmy Wehlen, Francis X. Bushman and Beverly Bayne, Edith Storey and Viola Dana, in the order named, supported by all-star casts are the stars who will be seen in these pictures. The first two releases were produced at Metro's New York Studios, under the personal supervision of Maxwell Karger, and the last two weeks staged at Hollywood in sunny California.

"The Shell Game," a society crook play, starring Emmy Wehlen, is the first March release, ready for showing on the 4th. George D. Baker, who directed this production, adapted the story from "Good Will and Almond Shells," written by Kenneth L. Roberts and published in the Saturday Evening Post.

"The Brass Check," in which Francis X. Bushman and Beverly Bayne appear, is scheduled for release on March 11. This vehicle is a society crook play, adapted by June Mathis from George Allan England's story, published in the All-Story Weekly. Will S. Davis directed it.

"The Claim," a picturization of Charles Kenyon and Frank Dare's play, starring Edith Storey, the third March release—underlined for the 18th—was directed by Frank Reicher. June Mathis and Leighton Osmun wrote the screen version. Edith Storey is cast as Belle Jones, a dance hall girl, who is reclaimed by maternal love for her child.

"Breakers Ahead," with Viola Dana as the star, is the March 25 release. Charles J. Brabin and H. P. Keeler wrote this story, and Brabin directed the production. In this story of the Cape Cod sea coast, Miss Dana portrays Ruth Bowman from childhood to womanhood.

Nazimova's initial photodrama, "Revelation," will be released under the Metro banner after its run at the Lyric theatre in New York. This picture presents the star as Joline, an artist's model, whose reformation is brought about in an unusual manner. It is a screen version of Mabel Wagnalls' story, "A Rose Bush of a Thousand Years."

Charles Bryant appears in the leading masculine role of Paul Granville. Others are: Frank Currier, Syn de Conde, John Martin, Eugene Borden, Phillip Sandford, Bigelow Cooper, True James, Dave Turner, Fred Radcliffe, A. C. Hadley and Hazel Washburn.

Kennedy Close-Ups in Goldwyn Release

Though, Goldwyn said this week, Madge Kennedy will be given an opportunity in her forthcoming Goldwyn picture, "The Danger Game," to reveal herself as a player of dramatic roles, the subject is to be by no means a gloomy one. "The Danger Game" is to open with a close-up of Miss Kennedy's eyes alone, closed. They will open gradually and slowly reflect the thoughts of Clytie, the heroine of "The Danger Game," as they are shown in various moments during the play. Boredom, obedience, inspiration, concentration will be expressed in the Kennedy eyes as Clytie thinks of the boredom of her idle life in the society of her mother's elderly friends.

Barclay Paper Hanger

Don Barclay is nearing the completion of his second Essanay comedy, "All Stuck Up," in which the comedian plays the role of a paper hanger's assistant.

His first comedy released on February is called "Check Your Hat, Sir?"

Myrtle Lind in Triangle March Release

In "Nancy Comes Home," Triangle March release, Myrtle Lind, formerly of the Triangle-Keystone Beauty Brigade, will appear for the first time in a five-reel feature. This society drama which Robert F. Hill scenarioized from the story by B. D. Garber shows Miss Lind as the vivacious Nancy, who, neglected by her parents, samples Bohemian life for herself. Several restaurant scenes were staged for this production under the direction of Jack Dillon. Jack Gilbert, well-known juvenile, who recently returned to the Triangle lot, is seen as leading man. Myrtle Rishell, a newcomer at Culver City, appears as Mrs. Mortimer Worthing. Eugene Corey, is cast as a gunman in this feature. George Pearce, Anna Dodge and Percy Challenger also have important roles.

Charles Ray Again in Diversified Role

"The Family Skeleton," which Paramount will release March 11, provides Charles Ray with a diversified role, it is said. Ray plays the part of Billy Bates, sole heir to the Bates millions, who is convinced by his over-solicitous guardian that he has inherited his father's craving for drink, when as a matter of fact this condition exists only in his imagination. Sylvia Bremer plays opposite Ray as Poppy Drayton, of the Follies Beauty Chorus, and the rest of the cast includes Andrew Arbuckle, Billy Elmer, Otto Hoffman and Jack Dyer.

Ruth Roland in Pathe Two-Reeler

"Shifting Sands," the eighth of Pathe's "The Price of Folly" series of two-reel dramas, is released the week of March 10. The story deals with the question, "Does divorce solve marital troubles?"

Ruth Roland, who is co-starred with Frank Mayo in "The Price of Folly," is well known to motion picture fans for her work in other Pathe productions. Although only twenty-three years old, she has been on the stage seventeen years. She made her debut in child parts on the Pacific Coast and was one of the attractions of the company in which she played.

As an ingenue she won even greater laurels. She was well known for her versatility, playing comedy or dramatic parts with equal ease. She began her work in motion pictures about five years ago in Western and Indian plays. Later she was put into comedies and was a success in them. Her first continued play was "Who Pays?" Then she was chosen for the star of the Pathe serial, "The Red Circle" and "The Neglected Wife."

Enid Bennett Busy

Enid Bennett has started on her third Ince production for Paramount release, the title of which has not yet been decided upon. Earl Rodney is leading man and Melbourne MacDowell has an important role. Jerome Storm is directing the picture.

Pathe's "France in Arms" Going Strong

Of all the war pictures released by Pathe, it is claimed none is proving a better attraction than "France in Arms," the five-reel official French picture to which especial interest attaches, owing to the presence on the French front of American soldiers.

A number of big exhibitors report great success with this picture, among them Manager A. A. Miller of the Knickerbocker theatre, Columbus, O.; Manager George Fischer of Saxe's Alhambra theatre, Milwaukee, Wis.; Manager Gregory of the Strand theatre, Stevens Point, Wis., and many others.

Two Triangles Now Being Edited

Triangle pictures now in the editing department, according to an anouncement this week, are "Innocent's Progress," with Pauline Starke and Jack Livingston, made under the direction of Frank Borzage, and "Smoke," a society drama directed by Jack Conway, in which Gloria Swanson and Edward Piel are seen in the leading roles, supported by a cast including Jack Richardson, Darrel Foss, George Hernandez and a bevy of Triangle-Keystone beauties.

General Releases New O. Henry Film

"A Madison Square Arabian Night," a story by O. Henry of New York life, has been released by General Film. In it there is said to be a powerful last-minute climax. Duncan McRae, Patsy Deforrest, Miriam Miles and Joe Burke are included in the cast.

The succeeding General release in the O. Henry series is announced as "The Rathskeller and the Rose," featuring Adele DeGarde and Evart Overton.

Paramount Releases Second Tom Sawyer Picture

Jack Pickford's latest picture, "Huck and Tom," is released by Paramount March 4. This is the second of the Tom Sawyer pictures, from Mark Twain's immortal books, although each in itself is a complete release. Director William D. Taylor, a fervent admirer of the great American humorist, found that there was too much material to be contained in a mere five-reel photoplay, so he has divided the subject matter into two productions.

"One More American" New Beban Picture

The Famous Players-Lasky Corporation will wind up its February releases under the Paramount trade mark on the 25th, with George Beban's newest photoplay vehicle which was recently finished at the Hollywood studios. This production, under the title of "One More American," is an adaptation from William C. De Mille's play, "The Land of the Free," which won wide recognition for the author. Mr. De Mille also directed the production.

Fairbanks' Latest a Tale of Two Borders



"HEADIN' SOUTH" is the title of Douglas Fairbanks' newest picture. This Artcraft subject, which is released February 25, discloses a thrilling tale of two borders, Mexican and Canadian, dealing with the capture of a notorious band of Mexicans who defy all laws and governmental warnings. The scenario is by Chief Director Allan Dwan and is said to present an extremely unique plot containing a strong undercurrent of fascinating mystery which is expected to create wide comment from this standpoint alone.

"Headin' South" marks the entrance of Art Rosson as a director of Fairbanks pictures. Rosson is a pupil of Allan Dwan, who supervised his work in this photoplay. The feeling of both the star and the chief director that Rosson was entirely capable of handling the direction of a Fairbanks picture is said to be amply justified in his results obtained for "Headin' South," which is proclaimed the most thrilling of all Douglas Fairbanks pictures.

A new leading woman for the acrobatic Douglas appears in this production in the person of Catherine MacDonald. Other important parts in the story are portrayed by Frank Campeau and James Mason.

New Dates Set for Bluebirds

Change Is Made in Order of Release of Several Productions Announced for Presentation in March and April

UNIVERSAL announces changes in the dates of release of forthcoming Bluebird photoplays as follows: March 18, "Brace Up," with Herbert Rawlinson; March 25, "The Wine Girl," featuring Carmel Myers and Kenneth Harlan; April 1, "The Mollycoddle," with Franklyn Farnum and Juanita Hansen; April 8, "The Heart of the Desert," with Monroe Salisbury and Ruth Clifford. This list supersedes all previous release date announcements.

"Brace Up," in which Herbert Rawlinson is featured, was written by Elmer Clifton, who also directed the picture. Waldemar Young prepared the scenario. Thought transmission is the foundation of the plot in which Rawlinson has the congenial role of an American college boy, who is the star of the football team until he is "framed" by a traitor to the team during the progress of a game and deliberately injured in a manner that affects his brain and strength. Sam De Grasse, Claire Du Brey, Alfred Allen and Blanche Gray are included in the cast.

"The Wine Girl" provides an Italian character part for Carmel Myers. She is supported by Rex De Roselli, E. A. Warren, and Katharine Kirkwood in addition to her leading man, Kenneth Harlan. The story was written by Harvey Gates and Stuart Paton directed the production.

In "The Mollycoddle," Franklyn Farnum, christened Laurence Percival Van Huyler, proves to be all that the term implies until he discovers that he really is of Irish descent. From that time on he is a changed young man. "The Mollycoddle" was written by John McDermott and produced by Linn F. Reynolds.

Monroe Salisbury in "The Heart of the Desert" has the type of role in which he is said to do his best work—that of an Indian. He plays a half Apache-half Pueblo, who is a Yale graduate and engineer, and who has a longing to return to his people and lead them. Other members of the cast are Ruth Clifford, Val Paul, Gretchen Lederer, Allan Sears, Monte Blue and Princess Neola.

"The Girl in the Dark," featuring Carmel Myers, is the Bluebird release of March 4, and Monroe Salisbury in "Hungry Eyes," the March 11 release.

"Raffles" Booked for Big Coast Theatres

Sol L. Lesser, president of All Star Features Distributors, Inc., who has purchased recently "Raffles, the Amateur Cracksman," featuring John Barrymore, for the territory covering California, Nevada and Arizona, reports that he has closed with Maurice Markowitz, Strand theatre, San Francisco, and Mr. Kehrlein, Kinema theatre, Los Angeles, for an extended first run.



Billie Burke, Paramount Star

Film Specialties

Hearst-Pathe Shows Moroccoans in Army

"IN the Hearst-Pathe News No. 16, released February 20," said an announcement from the Pathe offices this week, "are some striking scenes dealing with a country and incidents which are very rarely seen in this country. They depict the rush of the natives of Morocco to join the French army. The great picturesqueness of the scenery, the unusual costumes, the life and the action of these scenes make them of a kind to be remembered. Their importance may be judged from the fact that some 225 feet of the issue is absolutely devoted to them alone."

The previous number of the Hearst-Pathe News showed American soldiers of France wearing for the first time gas masks and undergoing training from French officers as to their use. These scenes are expected to be all the more interesting since recent newspaper dispatches refer to German gas attacks upon the sector held by the Americans.

No. 15 also showed the review of an entire division of the National Army at Camp Gordon in the South. This is perhaps the first time that such a large number of soldiers of the new army have been caught by the camera in review. The "shots" are said to be excellent and most impressive.

Human Polar Bears in Bray Pictograph

In the 108th release of the Paramount-Bray Pictograph, "the magazine on the screen," "The Human Polar Bears" are shown taking their daily plunge in the Altantic Ocean. Clad in no more than the regulation bathing suit, these men and women were caught by the Pictograph camera man enjoying a swim off Brighton Beach among the grinding cakes of ice on one of the coldest days that has ever visited the eastern shore. Tired by the buffeting of the waves, they found rest stretched out on a convenient bit of ice that lay on the sand, and then, undisturbed by a forty-mile gale, romped about on the beach.

Among the tricks shown in "Magic for Home Use" is one which has its origin among the East Indian fakirs and has been the cause of endless comment. A seed is planted in a flower pot and in a moment or two it sprouts and grows to the height of several feet and evidently without any assistance on the part of the magician. It is a simple trick when understood, and its explanation is minutely shown.

Deceased Aviator in Screen Telegram

The last appearance before the camera of Captain Vernon Castle, of the British Royal Flying Corps, who gave his life in averting a collision with another airplane above the flying field at Dallas, Tex., will be included in the initial release March 3 of the Screen Telegram, the new twice-a-week news release of the Mutual Film Corporation.

Blain McGrath, editor of the Screen Telegram, has moved into offices at the American Film Company plant, 6235 Broadway, Chicago, where the laboratory work on the news films will be done. Mr. McGrath has organized a large staff of cameramen who are stationed at advantageous points throughout the country for covering every news happening of pictorial importance.

War Stamps in Cartoons

War Savings Stamp cartoons, Universal announced last week, will be included in the weekly releases of animated newspaper cartoons shown in the Universal Current Events.



Universal Animated Weekly Shows What Is Said to Be the First Scenes of U. S. Soldiers Using Liquid Fire, for Battle Purposes



In This Universal "Shot" There Were 3,800 Marines

Universal Gets Rare "Shot" of Marines

The 3,800 United States marines who were "shot" by one Universal camera in a living reproduction of the anchor and eagle emblem of our "Soldiers of the Sea" are shown as one of the features of Universal Current Events No. 41.

Jack Cohn, editor of the Universal Current Events is said to be particularly proud of this "shot," not alone for the patriotic appeal or interest but in the fact that a special tower, two hundred feet in height, had to be erected before the picture could be taken, thus providing another example of what his cameramen are prepared to do in order to get proper "shots" of what they are after.

Physical Culture Magazine Enlarged

Beginning with the sixth number, soon to be issued, Bernarr Macfadden announces that he will enlarge the scope and size of his Physical Culture Screen Magazine. Each number will be a complete 1,000-foot reel, published monthly—as soon as present facilities are added to, fortnightly. The magazine will not be on a program, but will be issued by territorial rights, so that the independent exchanges can handle it.

Mr. Macfadden's plans include everything of interest in the big outdoors and athletics generally. Champion athletes will be shown at their training tasks, doings at soldier camps will be recorded, women's activities illustrated and much practical information about food and health will be pictorialized. In addition to the "takes" of its own expert camera staff, Physical Culture Photo Plays is in the market for any good negative of the above character.

I. S. Seidman, who has been long connected with educational film work and also of the Western Newspaper Union staff, is in active charge of the publication. He will give special attention to the reporting of athletic events, and the titles will be written by an expert in the Macfadden office, who is thoroughly acquainted with the popular requirements of concise information as to sports, dress, hygiene, health and diet.

Universal Current Events

In Universal Current Events No. 41 many interesting views of the army and navy are shown, according to Universal.

Short Subjects in Review

By Clara DeLissa Berg

For the Patriotic Program

A picture particularly suitable for a performance designed to meet or create the spirit of patriotism is the feature released by the George Kleine System and made by Edison called "The Unbeliever." The story of the boy who learned in the trenches that the hatred of evil need not include the hatred of even one's enemies, that in the essentials of courage and kindness aristocrat and the man of humble birth are brothers, and that faith in God survives the cruelest suffering, is sympathetic, humorous, and at times strongly dramatic. The democratic feeling existing between officers and men in our own army is contrasted with the arrogance of the German officer. The trench scenes are unusually realistic and well done; the raid made in the dead of night through the dangerous wire entanglements shows the youthful hero to great advantage.

With this as its feature, a news weekly or screen magazine giving glimpses of our nationwide activities in war preparation and industry, a short scenic of one of America's magnificent national parks, and a patriotic cartoon, a program could be arranged that would make a sure appeal and win an enthusiastic response from boys and girls as well as the adult members of the community.

C. DEL. B.

War Camouflage Explained

Camouflage was first employed in the war when it was discovered that the Germans quickly discriminated between the white sandbags of the British trenches and the holes for the rifles that lay between. They themselves had painted many of their sandbags black to confuse their opponents. Thereafter the Allies adopted and improved on their disguise, as shown by the clever cartoons in the 108th issue of the Paramount-Bray Pictograph. While the German guns vainly tried to locate rifle holes in the diagonal lines of black spots on the face of the French trenches, the French guns were pounding at the even rows of spots and apertures in the Boche trenches. The principle of "countershading" to produce distortion or flat surfaces in a rounded object, and imitative coloring as illustrated by nature and the war paint of artillery and ships, is also shown by photograph and drawing.

Fido Bumps, after suffering indignity at the claws of a stranger cat, develops a terrific toothache and is taken by kind-hearted Bobby to the dentist. In the gas dream that ensues during the tooth-pulling operation Fido "gets back" at that cat with gratifying thoroughness, though to be sure the awakening proves a sad disillusion.
Paramount-Bray Pictograph 108.
Paramount Pictures Corp.: March 2.

Little Birds and Tadpoles

"Once upon a time" (years not stated), we with our little brothers used to hunt tadpoles in what is now the cultivated tract of Riverside Drive. The tadpoles, who were placed in a soup-dish on their arrival at our home, always died before they turned into frogs. But the pleasure of the chase never diminished.

We were reminded of this phase of our past by the delightful Finley picture, "Rambles with a Naturalist," in which boys and girls in early spring search the banks of streams for frogs' eggs, and through the microscope watch the curious evolution of the black speck into the wriggling tadpole that later becomes the frog.

But as Mr. Finley says, not everyone likes frogs. For these is the joy ot seeking the tiny bird in its nest. Here are sandpipers in their home among the reeds, and baby sandpeeps, all bill and perky tail, who dart about on the water like toy steam boats. A brood of partridges just out of the egg is a charming sight, as unlike wild birds they are covered with thick, striped down, and look very much alive.

We suggest that any exhibitor showing this—and may his name be legion!—choose for this latter part the music used by the Rivoli when this picture was shown there—"Flowerette," with a piccolo obligato imitating the tiny bird calls.
"Rambles with a Naturalist."
Universal Film Mfg. Co.: February 25.

Offered by the News Weeklies

The grip of ice still laid on our land by this unparalleled winter is still offering interesting subjects to the camera man. Mutual Weekly No. 8, released February 8, shows how an ice jam on the Ohio River was broken; Hearst-Pathe News No. 16, released February 20, gives some striking scenes along the Potomac, when the great ice floes melt and inundate the land; and Universal Animated Weekly No. 12, released February 20, has a fine shot of the launching of a merchant ship amid the ice wreckage just produced by a blast of dynamite.

Foreign pictures shared by the Universal Animated Weekly No. 12 and Hearst-Pathe News No. 16 are pictures taken in the deserts of Morocco, showing the native troops rallying to the aid of the Allied forces. The picturesque dress of the men, the fine Arabian horses, and the strange land through which they move give these camera shots all the quality of paintings.

Universal Current Events No. 41 responds to Uncle Sam's call for co-operation by showing some of the most needed activities. For instance, the Boy Scouts of Fort Lee, N. J., who did such valued service in selling Liberty Bonds, are here shown vigorously chopping wood to help out the fuel shortage; the people of Durham, S. C., start a trainload of 400,000,000 cigarettes on their way "over there"; the Hotel Biltmore chef does his part by teaching would-be navy cooks to bake bread; and the popular Marine Corps shows us how they can work and play with equal enjoyment.

Universal Animated Weekly No. 12 continues the patriotic work by pictures that remind us to hasten with our Income Tax declaration. It presents some striking scenes of the ruins of Guatemala City after the earthquake that might well be the work of the invaders in France. Vernon Castle receives a tribute in a picture taken while he was at the training field where he met his death.

Hearst-Pathe News No. 15 is strongly martial. It opens with big scenes at Camp Gordon, where the entire 82d Division takes part in a stirring review. Scenes at Camp Logan show the men learning the art of wire entanglements, while the Official War Films from France present the interesting sight of detachments going into a "gas chamber" for a rehearsal of the defense against the deadly weapon of the Germans. All emerge smiling. A parade of a less military character is that preceding the rodeo given in San Francisco. Here are the cowboys and cowgirls of the Wild West of our childhood memories.

Hearst-Pathe News No. 16 pays its tribute to both branches of the Navy, showing the pleasant "home life" of the sailor recruits stationed at San Pedro, California, and the vigor with which the rookie marines at Mare Island work and play. Some fine wrestling matches furnish scenes that are far too short for the interested spectator. That we are not being left entirely unprotected while the main body of our new army goes abroad is proved by the pictures of armored cars being used by the New York State guard. The pictures of the cars parading New York's streets, and close-ups of their guns, are excellent and interesting. In the midst of which it is pleasant to watch the "little children of the rich" enjoying the games that the summer climate of Palm Beach makes possible.

Scenery Plus

Commissioner Finley's fine picture devoted to the Geysers of the Yellowstone is an example of how interest in the beautiful and curious in nature can be heightened by attention to the editorial matter accompanying the pictures. A panorama of Upper Geyser Basin, with a few words as to its extent and the number of geysers and boiling springs found in it, paves the way for an intelligent appreciation of what the film contains. A picture of Old Faithful, most famous of Yellowstone wonders, with a brief explanation of the cause of the phenomenon known as a geyser, is first seen. Then follow close-ups of Old Faithful in the intervals of his hourly eruptions, and of the crater. Finally the geyser is seen in action, sending a jet of boiling water and steam to a height of one hundred and fifty feet.

Close-ups of other geysers, each with a character peculiar to itself, of the Giant Paint Pots with their boiling mud, of the seething Punch Bowl, and the beautiful Fire Hole Pool, set in the midst of the Yellowstone woods, form an exceedingly interesting and beautiful subject.

A short film on the same reel, entitled "Flower of the Orient," shows Japanese girls, village life, and Japanese youngsters.
"The Geysers of the Yellowstone.'
Universal Film Mfg. Co.: March 11.

Encouraging Community Interest

The Bulletin of the Affiliated Committees for Better Films, with headquarters at 70 Fifth avenue, New York, reports a successful method of increasing patronage on dull nights which results in added prestige for the theatre while aiding in the nationwide movement to aid the Red Cross.

Co-operating with local community committees, the owner gives his theatre on what he considers his poorest night of the week to a performance of an especially patriotic nature, the nature of which is determined by the committees. A short patriotic address is given by a committee member, and a special musical program is furnished, also by the committees, who of course advertise the performance as widely as possible.

Of the receipts the owner of the theatre gets what he would ordinarily take in on this otherwise poor night. The remainder goes to the local Red Cross. Community spirit has been encouraged, patriotism practically served, and the theatre has been established in prestige and popular esteem.

Food Supplies

In the olden days, pigs were an offense to every sense until killed, dressed, and served on the table. Under modern methods, Mr. Pig, as we are shown in the current Universal Screen Magazine, is housed in sanitary edifices of concrete, his food is carried to him in clean conveyors, and he himself is held to strict accountability in the matter of personal appearance. Thus do hygiene and the principles of efficient management combine to produce a vast and profitable industry.

The oyster needs no such care. Keep him free from polluting waters and he will increase and multiply, as he is here doing in Chesapeake Bay, to the joy of epicures and the satisfaction of Mr. Hoover.

The making of steel, ordinarily shown as an intricate and not easily understood process, is here presented in its essential features with titles sufficient to carry over the meaning of what is shown.

You may not know it, but the need for horses on farms is greater than ever, despite the gasoline-driven machinery. The United States Department of Agriculture here presents many handsome and useful types, from the mighty Percheron brood mares to the sinewy jumpers who clear the bar at six feet nine inches.

Willie Hopkins's "Souls and Soles" in animated clay are unusually good.
Universal Screen Magazine 61.
Universal Film Mfg. Co.: March 8.

No Rent Bills for Them!

When is a reptile not a snake? When it's a turtle, of course. For they are first cousins, and the relationship is easy to understand when you see some of the queer fellows photographed by Mr. Ditmars in his film, "Turtles of All Lands." For instance, there is one chap whose snakelike neck is so long that he cannot draw it in after the manner of other trutles, but must fold and pack it in sideways.

Equally interesting is the submarine turtle from the Amazon, provided with a periscope arrangement on his nose, and the African veldt tortoise whose shell has a scoop extension for digging into the sand. Last come the enormous tortoises from the Galapagos Islands, weighing all of three hundred pounds. They are lineal descendants of the prehistoric tortoise monsters ten times their size, who used to move over the landscape like animated adobe huts. Mr. Ditmars shows one of these just emerging from his egg all ready for business, and a half-grown specimen strong enough to carry a man on his back.
"Turtles of All Lands."
Educational Films Corp.: March 11.

In the Independent Field

"Tarzan" Through 1st Nation

First National Exhibitors' Circuit Will Distribute National Film's Production in United States and Canada

BY arrangement with the First National Exhibitors' Circuit, the National Film Corporation of America's production, "Tarzan of the Apes," will be distributed throughout the United States and Canada, through the First National exchanges. The deal, Harry Reichenbach announces, does not constitute an outright sale. It is primarily an arrangement by which the First National exchanges control the bookings and the National Film Corporation aids, both in the booking and the exploitation. Harry Schwalbe and J. D. Williams, of the First National Exhibitors, acted for their organization and Harry Reichenbach represented the National Film Corporation.

Mr. Schwalbe in a letter to the National Film Corporation, said:

"Believing 'Tarzan of the Apes' to be the kind of picture to arouse new interest in the motion picture and realizing your ambition to handle it so that it will bring the best results to individual theatre owners, we accept outright your proposal for the distribution through your circuit."

Harry M. Rubey, president of the National Film Corporation, in answer to Mr. Schwalbe, wrote:

"After convincing ourselves that the First National Exhibitors Circuit was the logical distribution channel for our picture, and noting your broadmindedness in considering theatre owners outside your own directorate, we hereby advise you that your acceptance of our proposed agreement can be considered a closing of the arrangement. I am glad to know that we are to have so successful a coterie of theatre managers associated with us in the dissemination of the production."

By the arrangement, any theatre owner in the country can secure the picture in competition to even the franchise owner of the First National. That is, the booking of the picture is open and can be secured for first, second or third run by any theatre manager who sees the value of the picture to his house, and in order to get the picture himself, the territorial representative of the First National Circuit will have to outbid the other.

It was the willingness of the directors of the First National to accept this broad clause in their contract which influenced the National concern to distribute through them.

On April 2, it is proposed by the producer and distributor that sixty prints will open in sixty principal cities for a run of one week or longer.

Exhibitors can secure rental either on percentage basis or on a flat rental for the opening periods. Both exploitation and advertising will begin in each city immediately contract is closed.

Harry Reichenbach at the National offices in New York will co-operate with the First National in designating the first run accounts.

Spanuth Reports Sales on "Frozen Warning"

H. A. SPANUTH, president of the Commonwealth Pictures Corporation with offices in the Consumers' Building, Chicago, is at present making a trip through the East in the interests of "The Frozen Warning," the special Commonwealth feature starring Charlotte, the ice queen. The territory for this picture is rapidly being sold out and Mr. Spanuth expresses gratification at the reception that is being given him in all the cities he has visited. He is confining his attentions solely to the members of the First National Exhibitors' Circuit.

During the past week word came into the Chicago office from Mr. Spanuth that he had sold "The Frozen Warning" to the First National representatives for the state of New York, had closed a deal with Tom Moore of Washington for Maryland, Delaware and the District of Columbia, and had sold Stanley Mastbaum the rights to Eastern Pennsylvania and Southern New Jersey. Not content with this for a little more than a week's work, the Commonwealth president announced that there was a deal now pending for more Eastern and foreign territory.

William Sievers a short time ago purchased the film for Missouri and will introduce the picture by running it at his new Grand Central theatre, in St. Louis. P. J. Dawson, who has the Kitsilano thetre in Vancouver, B. C., has bought the film for all the western half of Canada. Roland and Clark of Pittsburgh have secured it for Western Pennsylvania and West Virginia.

You are not going to war. The men who are need all the comforts you can give them. Help them get cigarettes. That is your patriotic duty. If you aren't helping in the "smokes" campaign, get busy—now. Don't be a slacker!



Alone At Last! One of the More Tender Moments in "Mickey," With Mabel Normand,

Direct Plan Accepted in South

Joseph A. Golden, president of Triumph Film Corporation, and one of the eight producers affiliated with the Producers and Exhibitors, Affiliated, returned last week from a trip through the South in the interest of the new organization, and reports that he closed for Maryland, North and South Carolina, Delaware, District of Columbia, where Harry Crandall has taken the matter up, and Virginia, Georgia, Florida, Tennessee, Mississippi and Alabama. Mr. Golden had with him a print of Harry Rapf's "The Struggle Everlasting," featuring Florence Reed. He expressed satisfaction with the success of the venture.

Louis Levine, prominent member of this organization, who has charge of the Eastern territory, announces that the exhibitors of New Jersey at a meeting held Tuesday, February 12, at Robert Treat Hotel, Newark, adopted the proposition. He also announces that he has closed with the Up-State exhibitors for all territory outside of Greater New York.

"Triumph of Venus" Is Shown Feb. 26

"The Triumph of Venus," written and directed by Edwin Bower Hesser, controlled by the Victor Film Manufacturing Company, and featuring Betty Lee, will be shown Tuesday morning, February 26, at the Strand theatre for review of the trade. Miss Lee is supported by William Sherwood, Percy Standing, Hassan Mussalli, Phyllis Beveridge and Grace Hamel. It is said that more than five hundred people appear in the production. The locale of the story is laid in ancient Greece. It is a classic drama. The action takes place in the open, not one exterior being used.



Jack Sherrill, In "The Crucible of Life," Controlled by General Enterprises, Inc.

Special Music for "Crucible of Life"

ARTHUR H. SAWYER and Herbert Lubin of General Enterprises, Inc., are providing a musical score for "The Crucible of Life," the latest of their territorial specials. Arrangements have been entered into with William J. McKenna, song writer, who will furnish an original and appropriate musical setting for the feature, which stars Grace Darmond, Jack Sherrill and Frank O'Connor. Mr. McKenna has so devised the various music cues which accompany "The Crucible of Life" as to be used by a small orchestra or one containing several pieces.

In addition to the entire musical setting compiled by Mr. McKenna, arrangements have been entered into between the F. B. Haviland Publishing Company of New York City and General Enterprises, Inc., whereby the former concern will provide all exhibitors showing "The Crucible of Life" with a full orchestration of "My Broken Rosary," which melody forms the dominant theme of the special music.

William J. McKenna is the composer of "Has Anybody Here Seen Kelly," "Mandy Lane" and other song hits.

U. S. Exhibitors Subjects Popular

Circuit bookings obtained for subjects distributed by the U. S. Exhibitors' Booking Corporation indicate the increasing popularity of the special productions west of the Mississippi, according to Lynn S. Card, general manager of the Exhibitors' concern.

All of the large theatre circuits in the Chicago district have been booked for the entire output of the U. S. to date, embracing the Thomas Ince production, "The Zeppelin's Last Raid"; "Those Who Pay" and the Sidney Olcott drama, "The Belgian." Among those which will show the aforementioned productions are the Jones, Linnick and Schaeffer circuit, Ascher Brothers and Lubliner and Trinz.

Advertising for "Eagle's Eye"

Special Campaign Book Issued for Exploitation of Flynn's Serial—Unique Designs on Posters—Novelty Stunts

AN intensive advertising campaign has been launched in connection with the exploitation of William J. Flynn's serial, "The Eagle's Eye," produced by Whartons, Inc., and distributed through the Foursquare exchanges.

The campaign book for the "Eagle's Eye," which made its appearance last week, maps out a campaign in detail. A series of newspaper advertisements, heralds, slides and lobby displays have linked up "The Eagle's Eye" with the national publicity which has already been given to its author and his subject.

Six single column cuts for newspaper insertion or for use as "throwaways" constitute the beginning of the local campaign. These contain no direct reference to the picture, but are intended to arouse interest, and are so closely connected with advertising to follow that they constitute a most effective "teaser" campaign at a very small cost. Each of the cuts is effective. One of them depicts the medal which was distributed throughout Germany to commemorate the sinking of the Lusitania.

The direct display advertising has been prepared with the express purpose of connecting it up closely to the publicity which has been given in newspapers everywhere to the subject matter of the serial as a whole and of each separate episode. Such titles as "The Song of Hate," "The Destruction of the Atlantic Fleet," "The Crime of the Ages" (across a picture showing the sinking of the Lusitania) and others of eye-compelling interest feature each cut, followed by copy emphasizing the authenticity of the facts shown by the picture, attested by the authorship of the serial.

It is when the book reaches the part of the advertising over which the exhibitor himself has absolute control that the campaign strikes its most unusual note. The banners, heralds, slides, lobby displays and portraits, all are a departure from the ordinary. The banner is in four colors. It is of especially heavy waterproofed canvas and prepared to stand twenty weeks of any kind of most strenuous weather.

Novelty stunts of various kinds are suggested for lobby or store window display. Photographs of various articles of unusual interest, with methods for duplicating them at slight expense, with a detailed description of how they can be incorporated into attractive displays, are in this section of the book.

Arrow Reports on Foreign Business

ARROW FILM CORPORATION announces that its foreign department has sold the United Kingdom rights of "Raffles, the Amateur Cracksman," in which John Barrymore is featured, for L. Lawrence Weber. According to W. E. Shallenberger, president of the Arrow organization, the film brought a record price.

The Arrow Corporation also announces the sale of the South American rights of the two Edward Warren productions, "Souls Redeemed" and "Weavers of Life." The Indiana rights of these two films were also sold this week.

Mr. Shallenberger said: "We have been greatly widening our foreign service. For months past we have had representatives traveling in all parts of the world studying film conditions and getting a first-hand knowledge of the exact requirements of the various markets. We have collected a vast amount of valuable data that has proven of immense value not only to us, but to the producers, with whom we are associated, as well.

"In line with our expansion in the foreign field we have established a special South American bureau, which will devote its energies exclusively to business in this field. We have been paying special attention to South American film conditions and have just completed a fifteen months' research campaign there. Mr. Luis O. Tornero, who is widely known in film circles in the Southern Hemisphere, has been appointed special representative for the Arrow organization and is now on his way back to Buenos Aires. He is to make another tour of the big film centers of South America, taking with him, among others, prints of the two W. H. Clune productions, 'Ramona' and 'Eyes of the World'; the two Warren productions, 'Souls Redeemed' and 'Weavers of Life'; three Arrow productions, 'The Woman's Law,' 'The Deemster' and 'Right Off the Bat'; the Mayfair production, 'Persuasive Peggy,' and the two-reel comedies made by the Jester Comedy Corporation."

"Business Shows Increase," Says Wolfberg

Harris P. Wolfberg, Wolfberg Attractions, Inc., Pittsburgh, and one of the most successful states rights men in the Middle West territory, writes the MOTION PICTURE NEWS that exhibitors throughout the Middle West look for a record-breaking business during the Spring and Summer. Mr. Wolfberg is in immediate touch with the conditions in this territory and especially with the exhibitor. He reports good business in Ohio and Pennsylvania, and said that despite the one-day closing, business noted an increase.

Regan, Assistant Director for Jester

"Tommy" Regan, who has been for many years an assistant director of comedies for Pathe, Mittenthal, Pokes & Jabs and the World Film Company, has been engaged by the Jester Comedy Company as assistant director for the Jester Comedies, featuring Twede-Dan, the international mirth maker.



Jester Comedy Company, In Turning Out Two-Reel Twede-Dan Comedies with Real Comedy, Has Named the April Release "All Fur Her"

Jester Comedies Report Big Bookings

EXCHANGE men who are handling Jester Comedies report to the New York office that the exhibitors are pleased with the way the initial Jester releases, featuring Twede-Dan, are going over. William Steiner, executive head of the Jester Company, says that he attributes the success with which these comedies have been disposed of to the "show you" policy inaugurated in the exploitation of these releases. This policy was incorporated in the contract with the buyer, and the exchanges have followed it in selling to the exhibitor, Mr. Steiner reports.

F. J. Fegan of the Standard Film Corporation of St. Louis, Mo., practically signed up his whole territory on the first showing of "The Recruit," the first of the series of the Jester Comedies. In St. Louis, he is down for a week at William Sievers' New Grand Central and follows for another week's stand at the downtown Grand Central.

In the South, R. M. Savini of Atlanta, Ga., has closed for week stand showings at the Arcade theatre in Jacksonville, Fla., and the Strand theatre at Spartanburg, and all of the Lynch theatres in the South.

"The Recruit," "His Golden Romance," "All Fur Her" and "The Wrong Flat" are the first four releases of Jester Comedies. They are in two reels each.

"'Mickey' a Real Big Picture"—Woods

AL WOODS, theatrical producer, who is generally conceded to be one of the best judges of dramatic values in the theatrical world, after reviewing Western Import Company's "Mickey," featuring Mabel Normand made the following statement:

"'Mickey' is what I call a real big picture. It is vivid and appealing and the characters are real and human. The people in the play will make a lasting impression. 'Mickey' particularly appeals to me very strongly as a story of universal interest. It is a human tender narrative that in the telling is somewhere between laughter and pathos. There are charming bits of comedy in it, and there are places where the story trembles very close to the brink of tears. I have read thousands of plays and have produced hundreds of successful plays, and I believe 'Mickey' will be one of the greatest hits ever produced on the screen. I would like to have the opportunity of making a play of it some day. Miss Normand as the quaint little mountain girl is wonderful. To my mind this marvelous child, with her little scoffed over-shoes and her bull dog and lap-eared old burro, is one of the best characterizations I have ever seen. In 'Mickey' she is a combination of the personality of all of the most popular screen stars, and a little more besides. The action of the play is off the ordinary run of picture plays, and what impressed me a great deal was the fact that there is no padding—when the story comes to the natural end, the curtain goes down. I do not think it is possible to put anything into a picture that is not in 'Mickey.'"

Boston Man Reports Good Bookings

S. V. Grand, Boston manager for the Foursquare exchanges, has contracted for first-runs on "The Eagle's Eye," it is announced. Mr. Grand reported to the Whartons, who are producing the picture, that before the release of the first episode of "The Eagle's Eye," which is scheduled for February 27, he expects to have enough signed contracts to break all records.

Song Dedicated to Mabel Normand

Arrangements have been made by Western Import Company with Daniels & Wilson, music publishers, to release a song called "Mickey," and dedicated to Mabel Normand, the star of the picture. The words of the song, based upon the Mack Sennett feature production "Mickey." were written by Harry Williams and the music by Neil Moret.

New Englanders Like "Zep" Picture

In Bridgeport, Conn., a city of about 102,000 inhabitants, nine of the fifteen theatres devoted to motion pictures have booked "The Zeppelin's Last Raid" production, released by the U. S. Booking Corporation. They are the Poli, West End, Strand, Hippodrome, Elite, American, South End, Barnum and Bostwick. Frank Hall, president of U. S. Booking Corporation, said:

"The Bridgeport bookings obtained by our representative, S. P. Farber, prove beyond question that an exhibitor's success depends solely upon the kind of pictures he shows. Furthermore, it proves that a distributor's success hinges upon the caliber of production he distributes. Give the exhibitor the kind of picture he can advertise extensively and reap a fair profit, and you will sell your products at a good price. That has been our experience in the brief but satisfactory life of the U. S. Exhibitors' Booking Corporation.

"When a production like this can do the amount of business for which we have contracted in a city like Bridgeport it proves conclusively that the wails of the calamity-howlers are without foundation; in fact, the main difficulty is in the kind of picture involved. The distributor that sells the highest-grade product is not complaining. Business may not be at the best, to be sure, but the decline has not hit the distributor who specializes in good productions as hard as the one who has glutted the market with mediocre film."

Abramson Finishes Graphic's "Moral Suicide"

Ivan Abramson, president and director-general of the Graphic Film Corporation, has completed Graphic's latest photodrama, "Moral Suicide," and is now busily engaged in assembling the film. The play will be released soon. Heading this cast is John Mason, who originated the part of Richard Covington, the principal character in the stage play. "Moral Suicide" deals with an important problem of life of today, and teaches the manner of overcoming some of the difficulties met with in one's course through the world.

"Romance of Underworld" Progressing

JAMES KIRKWOOD, who is directing Frank A. Keeney Pictures Corporation's first production, "A Romance of the Underworld," written by the late Paul Armstrong, playwright, and featuring Catherine Calvert, with Eugene O'Brien in chief support, announces that four episodes have been shot and the production is progressing rapidly at the Biograph studios, where the interiors are being taken. The exteriors have been taken around lower Manhattan.

The completed scenes have been run off in the projection room, announces Mr. Keeney, and indicate that Keeney Pictures Corporation's first production is full of pep and punch. The theme of the story relates life in the underworld as the title suggests. One of the tense scenes of the play as presented on the screen will be the court room scene. The lighter element of the drama is afforded by the cabaret scene. It is said that two prize fighters of note give a lively exhibition of the manly art before the camera.

The screen version is an adaptation of the stage play of the same title.



"A Romance of the Underworld," a Frank A. Keeney Picture, Presents Catherine Calvert, Eugene O'Brien, David Powell and Harry Lee

Special Advertising for Hart Features

W. H. Productions, releasing Hart features, announces that the advertising matter for "The Two-Gun Man" in "The Bargain," consists of two styles each of one-sheet, three-sheet, six-sheet and a twenty-four sheet; a lobby display consisting of ten 8x10 photographs with two title cards, six 11x14 photographs, two 22x28 photographs, and a campaign book that will be of exceptional benefit to every exhibitor, because it was compiled primarily for the purpose of helping exhibitors sell the picture properly to the public. It embodies a story of the play, reasons why exhibitors should book the production, stories on the cast, the punch situations and big scenes, photographs of all posters, complete line of newspaper cuts and publicity matter, star cuts, advice on the heralds, lobby displays and finally suggestions for free advertising.

Lynch Enterprises Closes For Re-Issues

S. A. LYNCH ENTERPRISES, INC., have closed a contract for the sale of the Hart, Fairbanks, Keenan and Talmadge re-issues through Hiller & Wilk, Inc., to the following open market operators: Boston Photoplay Co., 195 Pleasant Street, Boston, Mass.; Masterpiece Film Attractions, 1225 Vine Street, Philadelphia, Pa.; Quality Film Company, 404 Ferry Street, Pittsburgh, Pa.; Central Film Co., Chicago, Ill.; De Luxe Feature Film Co., 2014 Third Avenue, Seattle, Wash., and the S. A. Lynch Enterprises, Inc., are retaining the re-issues for their own offices located in Atlanta, New Orleans, Dallas, St. Louis, Kansas City and Omaha.

The Hart and Fairbanks pictures in the list if re-issues are: "The Disciple," "Between Men," "Hell's Hinges," "The Aryan," "The Primal Lure," "Captive God," "The Patriot," "The Dawnmaker," "The Apostle of Vengeance," "The Return of Draw Egan," "The Devil's Double," "Truthful Tulliver," "The Gun Fighter," "The Square Deal Man," "The Desert Man" and "Wolfe Lowry." The Douglas Fairbanks pictures are: "The Lamb," "Double Trouble," "His Picture in the Papers," "The Habit of Happiness," "The Good Bad Man," "Reggie Mixes In," "Flirting with Fate," "The Half Breed," "Manhattan Madness," "American Aristocracy," "The Matrimaniac" and "The Americano."

The Frank Keenan re-issues are: "The Coward," "Stepping Stones," "The Phantom," "Honor Thy Name," "The Thoroughbred," "Jim Grimsby's Boy," "The Sins Ye Do," "Bride of Hate" and "The Crab." The Talmadge pictures are: "The Missing Link," "Martha's Vindication," "Children in the House," "Going Straight," "The Devil's Needle," "The Social Secretary" and "Fifty Fifty."

"Parentage" Makes Good Showing

Frank J. Seng's "Parentage" had its initial showing on the Pacific Coast February 9 at the Strand theatre, Seattle, Wash. The management of the Strand writes that the feature broke all house records. The same success is reported from the management of the Majestic theatre, Portland, Ore., where "Parentage" has an extended run.

Garrett Back on the Job

Sidney Garrett, president of J. Frank Brockliss, Inc., is back at his desk after a severe illness which confined him to his home for more than a month. Mr. Garrett suffered from pneumonia. H. A. Gillespie was in charge during Mr. Garrett's absence.

"Educationals Regarded as Features"

The Bruce scenics and Ditmars animal pictures, Educational subjects, are finding a steadily expanding market in Chicago, Cleveland, Cincinnati, Pittsburgh and Kansas City, according to the reports received at the New York offices of the Foursquare Pictures from Branch Managers Flaherty, Erdmann, Lux, Bronstetter and Baker, of those cities. These subjects, according to the reports, are regarded as features, despite their brief length.

"Every week discloses progress in our distribution of Educational Pictures," said Mr. Key of the Foursquare organization. "The people would rather see a Bruce scenic and a Ditmars animal picture nine times out of ten in preference to the average program feature.

"Mr. Hoffman recognized this fact some time ago. His experience had been a convincing teacher. He knew that the ordinary 'scenics' and 'animals' wouldn't do, but he had an abiding faith in such subjects as the Educational was producing. And the results are proving what Mr. Hoffman believed to be true."

Lazarus Buys Territory for "Redemption"

Julius Lazarus, exhibitor and distributor of Canada and New York, announces that he has bought from the Nanuet Amusement Corporation Julius Steger's production of "Redemption," featuring Evelyn Nesbit and her son, Russell, for California, Nevada and Arizona. Mr. Lazarus left for the coast last week where he will open an office in San Francisco and Los Angeles. N. R. Greathouse is associated with Mr. Lazarus in this undertaking.



Seena Owen and Norma Talmadge In "Martha's Vindication," Through Hiller and Wilk

Warwick Feature Under Direct Sales Plan

Harry Rapf, one of the eight independent producers to market their productions through the Producers and Exhibitors—Affiliated, direct-to-the-exhibitors plan, announces that "The Accidental Honeymoon," featuring Robert Warwick and Elaine Hammerstein, will be distributed in accordance with the direct sales plan.

"The Accidental Honeymoon" is a romantic-comedy. It was written and directed by Leonce Perret. It is the fourth feature to be added to the Producers and Exhibitors—Affiliated releases. The others are "The Struggle Everlasting," featuring Florence Reed; Herbert Brenon's production of "The Passing of the Third Floor Back," featuring Sir Johnson Forbes-Robertson, and "The Window Opposite," produced by the Rialto Film Corporation.

MacFadden Tells Why He Made "Zongar"

Bernarr MacFadden, expert on physical culture, who has entered the producing field of the industry with "Zongar," has the following to say on his production:

"I would not hope to interest the young people by preaching to them nor even by presenting a propaganda picture, no matter how excellent. I wanted to fascinate and enthral them, so chose the medium of a fictional story pictured with romantic charm and lively incident. Audiences will like 'Zongar,' whether interested in physical culture or not. But the exemplification of the body beautiful, together with the glories and achievements of athletic training, should exert a powerful effect in directing youth of both sexes and influencing them to get ready for the strenuous tasks that America has in hand."

The president of Physical Culture Photo Plays, Inc., is an active patriot. He scored a ten-strike in the current number of his book-magazine by publishing an article on "President Wilson and Health." It is shown by what means the Chief Executive of the country always keeps fit; that he is 100 per cent man in his body as in his thinking. For thirty-five years Bernarr MacFadden has been a sort of pioneer of physical preparedness. His own career is a romance of the results achievable by firm purpose, sound sense and perfect body.

Long List of Buyers for "The Warrior"

The following independent buyers control territory for General Enterprises' "The Warrior"; Regal Films, Ltd., Toronto, Ont.; Canada. John F. Paine, Palace hotel, San Francisco; California, Civilization Film Corp., Newark, N. J.; New Jersey. American Photoplay Co., 257 North Twelfth street, Philadelphia; eastern Pennsylvania, Maryland, Delaware, Virginia and District of Columbia. Special Features Co., 609 Market street, Knoxville, Tenn.; Georgia, Florida, Alabama and Tennessee. Eastern Feature Film, 57 Church street, Boston; New England states. Westcott Film Corp., 700 Film Exchange building, Minneapolis; Minnesota, Wisconsin, North and South Dakota. Eltabran Film Co., Piedmont Theatre building, Charlotte, N. C.; North and South Carolina. Mid-West Civilization Co., 763 Gas and Electric building, Denver; Colorado, Wyoming, Utah and New Mexico. Allen Film Corp., 139 North Clark street, Chicago; Illinois, Louisiana, Mississippi, Kansas, Missouri, Texas, Oklahoma, Arkansas, Michigan, Iowa and Nebraska. Allen Attractions, 404 Sincere building, Cleveland; Ohio and Indiana. First National Exhibitors Exchange, 300 Westinghouse building, Pittsburgh; West Virginia and western Pennsylvania. Jordan-Brewster Film Corp., 205 Orpheum building, Seattle; Washington, Oregon, Idaho and Montana. Atlantic Film Co., 126 West Forty-sixth street, New York city; New Jersey. Boston Photoplay Co., 195 Pleasant street, Boston; New England states. Allen Attractions, 404 Sincere building, Cleveland; Ohio, Indiana and Kentucky. Allen Film Co., 139 North Clark street, Chicago; Illinois, Michigan, Iowa, Nebraska, Kansas, Missouri, Texas, Oklahoma, Arizona, Louisiana and Mississippi. First National Exhibitors Exchange, 300 Westinghouse building, Pittsburgh; West Virginia and western Pennsylvania. Westcott Film Corp., 700 Film Exchange building, Minneapolis; Minnesota, Wisconsin, North and South Dakota.

Export and Import in South America

Ben Blumenthal, president of the Export and Import Film Company, Inc., reports that he disposed of twenty-five five and six-reel Selig features, including "The Carpet from Bagdad," "The Millionaire Baby" and "The Rosary," for Argentina, Uruguay, Paraguay and Chile. He has also sold for this territory the Selig World Library and Selig Athletic Series.

He further announces that he is sending a representative to South America within a few days, for the purpose of determining the exact needs of this country in the film line. Mr. Blumenthal said: "The resulting understanding between our customers and ourselves amply repays us, for in no other business is it as essential to success that the exporter and buyer come into personal contact, as in the exporting of films. Active preparations for an aggressive campaign in European film centers after the close of the war are now being vigorously prosecuted.



Ethel Burton In King Bee Comedies

Striemer Buys Territory for "Mother"

Charles H. Striemer, general manager of Modern Feature Film Company, New York, closed a deal with Herbert Lubin and Arthur Sawyer, General Enterprises, last week, for the New York State and city rights to George Loane Tucker's production, "Mother," in which Elizabeth Risdon is featured.

Messrs. Sawyer and Lubin stated that the disposition of their state-right serial, "Mother," to the Modern Feature Film Company leaves but 17 per cent of the territory for this picture unsold. At the present time the following territories are still being offered by Messrs. Sawyer and Lubin on the basis of territorial allotment: New Mexico, Colorado, Utah and Wyoming; eastern Pennsylvania; Washington, Maryland, Delaware and West Virginia; Georgia, Florida, Alabama, Tennessee, North and South Carolina.

"Eagle's Eye" Makes Hit in Detroit

Joseph Horowitz, manager of the Foursquare Pictures Exchange at Detroit, sent the following wire to M. H. Hoffman immediately after the showing of the first three episodes of "The Eagle's Eye" to the trade in his territory.

"Screening a great success. Over one thousand people, large percentage exhibitors, attended. General opinion, serial is great. Bookings have started at a rate that makes me predict record for my district."

"Mr. Horowitz's enthusiasm," said P. V. R. Key, of Foursquare Pictures, "is merely that of all other exchange managers. The trade showings have not all been made, yet in every instance the verdict has been the same. The reason is evident; 'The Eagle's Eye' offers so much exceptional entertainment, and appeals to the patriotic feelings of people to such an extent that it impresses the vast majority alike."



Why do Doctors sometimes suddenly disappear?

That's the *mighty-close-to-where-they-live* question that every married or unmarried man or woman in your town will crowd into your Theatre to see answered in

Lois Weber's Newest Wonder-Play

"THE DOCTOR AND THE WOMAN"

An Intimate Disclosure of Life as We Live It

Adapted from Mary Roberts Rinehart's famous "K"—*the Story that had Two Million Readers.* Published in book form by Houghton, Mifflin & Co.

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MILDRED HARRIS

Reserve now thru Jewel Productions, Incorporated.

1600 Broadway, New York

A magazine's success is measured by its advertising. Look at the "News!"

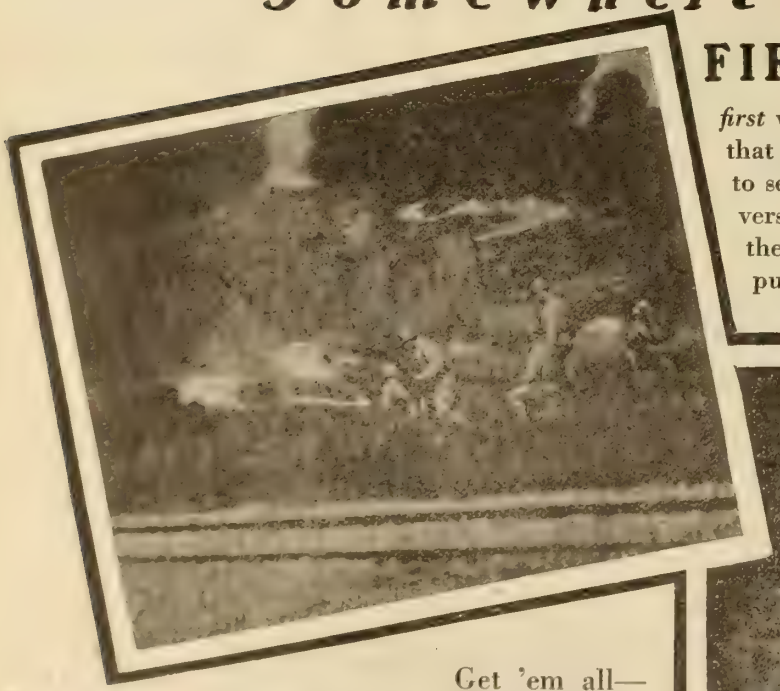
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in UNIVERSAL CURRENT EVENTS

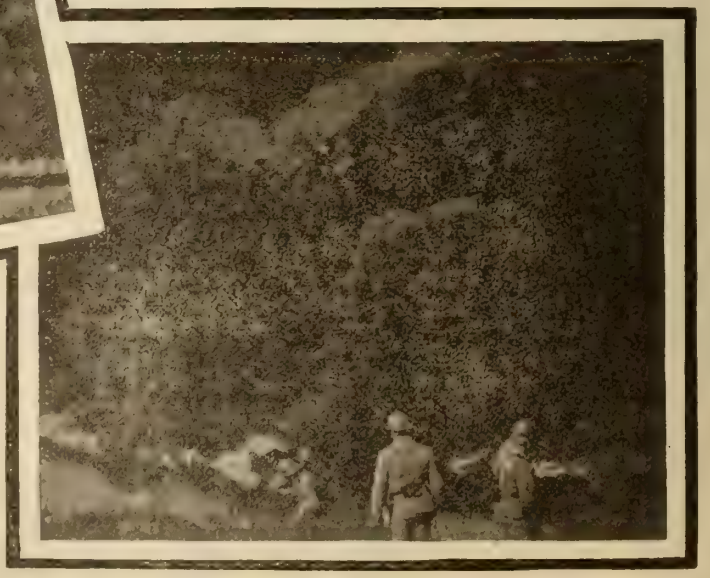
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liquid fire

as used on the Western Battle Front "Somewhere in France"



FIRST Again!—but, oh, what's the use? We're *always* first—*first* with the big news pictures of our boys in France that your patrons will walk miles through the snow to see. *First*, because there isn't a corner of the universe that our expert cameramen don't cover when the news breaks. *First*, because we know what the public want—*and give it to them first.*



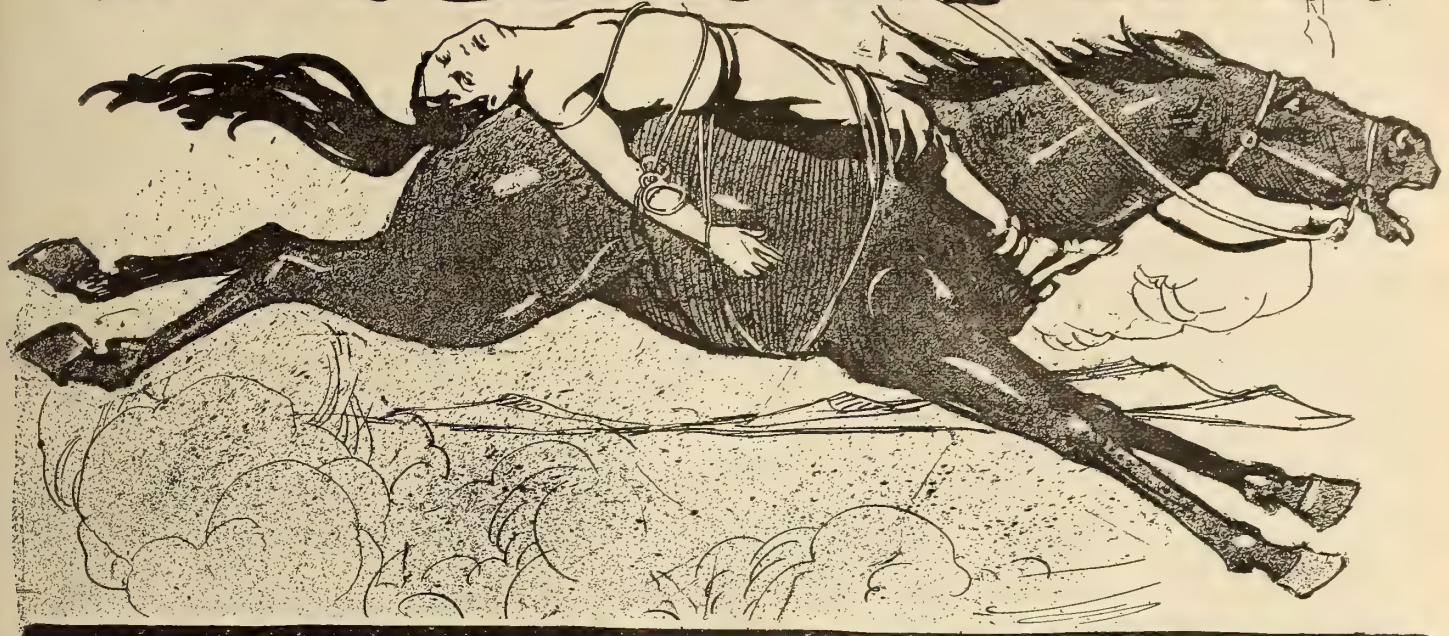
Get 'em all—Universal Current Events—Animated Weekly—Universal Screen Magazine. Each is the *unqualified winner in its class!*

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Not shown in any other news reel

Book thru your nearest Universal Exchange or communicate with the UNIVERSAL FILM MN'FG. CO. Largest Film Mn'fg. Co. in the Universe. Carl Laemmle, President, 1600 Broadway, New York.

Polo defies death in "The BULL'S EYE" Serial



From coast to coast—in every town of any size or consequence, EDDIE POLO in "THE BULL'S EYE" is playing to thousands with a calibre of high pressure continued entertainment that is dragging people out of their "comfy" homes and warm firesides to drink in the fascinating pictures, absorbing action and rapid fire punches. Swift as lightning—gripping as a vise and charmingly sweet with romance, this

UNIVERSAL SERIAL THRILLER—WITH

EDDIE POLO

AND CHARMING, DAINTY VIVIAN REED

—is fairly packing 'em in everywhere. With a record of 14 successful serials out of 16 serials to date—the Universal sets a pace not equalled by any film concern in the Universe, and "THE BULL'S EYE" adds another success scalp to our belt. In a Western Universal Exchange recently, several exhibitors staged a healthy scrap to see who would get the favored contract, and you can take it from us—they knew what they were scrapping for. If you've not booked "THE BULL'S EYE" yet, it's a cinch you're not going to let a stream of dollars slip away from you. Wire for it right NOW

Book thru your nearest Universal Exchange, or communicate with the UNIVERSAL FILM MN'FG. CO., Largest Film Mn'fg. Co. in the Universe, CARL LAEMMLE, President, 1600 Broadway, New York

Hart Features Booked Heavy

Buyers Write W. H. Productions That Hart Re-issues Are Meeting with Big Success—Exhibitors Pleased

LETTERS received by the W. H. Productions from exchange men and exhibitors throughout the country would indicate that the Hart features released by this company are meeting with great success.

Leon Netter, general manager of The Masterpiece Film Attractions of Cleveland, Ohio, who has the rights to Ohio, says: "We are booked solid on William S. Hart as 'The Two-Gun Man' in 'The Bargain' for some time to come, and the bookings that have already been filled have brought exceptional returns to the exhibitors."

Phil Ryan, general manager of the Standard Film Corporation, Kansas City, who control this production for the Middle West, writes: "We find that we will need two more additional prints on 'The Two-Gun Man' in 'The Bargain.' It is a sure fire hit in all of the territories we control. We attribute a great deal of the success of this production to the fact that it is bringing home the bacon to the exhibitors."

Sol Lesser, of the All Star Feature Distributors, of San Francisco, Cal., who has the rights to California, Nevada and Arizona, of "The Two-Gun Man" in "The Bargain," says: "William S. Hart as 'The Two-Gun Man' in 'The Bargain' is a sure winner in this territory. It books itself, and that is the greatest asset for any picture."

Mike Rosenberg, of DeLuxe Features, Inc., of Seattle, Wash., who has Washington, Oregon, Idaho and Montana, writes: "If we meet with as much success with 'The Bandit and the Preacher' and 'The Hell Hound of Alaska' as we are with 'The Two-Gun Man' in 'The Bargain,' we certainly will be perfectly satisfied. This picture is a clean-up in this territory."

T. E. Larson, manager of the Favorite Features Co., of Oklahoma City, Okla., who has Texas, Oklahoma and Arkansas, advises that "'The Two-Gun Man' in 'The Bargain' was a great start off for our new Exchange. It is making money for the exhibitors."

Max W. Herring, of Pittsburgh, Pa., who controls the rights to Western Pennsylvania and West Virginia, states: "The results so far obtained on bookings of 'The Two-Gun Man' in 'The Bargain' is very satisfactory, and the outlook on future business for this production is great."

Jake Wells, of Richmond, Va., who controls the Rights to So. Carolina, Georgia, Florida, Alabama, Mississippi and Tennessee, advises: "All of our prints on 'The Two-Gun Man' in 'The Bargain,' are booked solid. This certainly speaks for itself."

The Magnet Film Exchange of New York, which has just acquired the rights of "The Two-Gun Man" in "The Bargain" for that territory, writes: "We believe this will be one of the biggest hits of the year. On the first showing at the 81st Street theatre, it broke all house records."

"Must Supply Every Confidence"

M. H. Hoffman, Back from Visit to Foursquare Exchanges, Says All Have Suffered, But Alarm Not Justified

M. H. Hoffman, back from a two weeks' trip to the Foursquare Exchanges of the Middle West, makes an appeal to those who must supply the confidence now needed.

"With conditions adjusting themselves toward an improvement, there must be no faltering at this time," he said. "No long faces and no hesitation in going forward courageously. The trade must not indicate that its bone and sinew are 'fair-weather sailors.'

"Every one has suffered—producers, distributors and exhibitors. But out of the suffering there will come benefits. Viewing the situation frankly, it reveals nothing justifying the alarm which I have observed in certain quarters. It is a temporary condition: a state of affairs resulting from overproduction; extravagance in the making of pictures; overpayment by distributors for distribution rights; and the booking of many, many photoplays at prices in excess of what should have been charged.

"The industry has served, for the moment, as the receiving end of a bowling alley; its various units being the nine-pins that have knocked down one another. For the errors of the first have affected the second, the errors of the third the fourth—and each being dependent upon the others has had its share to pay for wrong policies and methods.

"Recently the exhibitors have discovered the ill results of those methods which I have been preaching about now for months. A series of events brought matters to a climax; and now they are awake to the facts, a body of men determined to stand firm for the good of the industry.

"It is a pity that the lesson has had to be learned in a way that is proving, and is to prove, so drastic for so many. Altogether too large a number of persons who are innocent are suffering, and will suffer. Still, it is a salutary lesson, and being that will be more thoroughly learned. What every man in the industry must now do is to approach his own problem constructively. He owes it to the business as a whole, quite as much as to his individual affairs, to refuse to be overworried by the slump through which the industry is passing.

"Now is not the time to pull a long face, and crawl inside one's shell. Economies are in order; the development of efficiency to its highest possible point; but not pessimism, or the curtailment of expenses legitimate and essential to progress.

"Let the deadwood be cut off, by all means and stop all monetary leaks so long permitted through carelessness.

"Birth of a Race" Well Under Way

William L. Sherrill, president of the Frohman Amusement Corporation, has returned to his offices from Tampa, Fla., where he has been supervising the production of "The Birth of a Race," which production is being made by the Frohman Amusement Corporation under contract as manufacturers with the Birth of a Race Photoplay Corporation of Chicago.

The entire Frohman production staff, numbering more than three hundred in its directorial, technical and art departments, has been engaged on "The Birth of a Race" at Tampa, for more than three months, under the direction of John W. Noble, director-in-chief of Frohman productions, assisted by Charles Horan, Arthur Vaughan and Ralph Dean. Mr. Sherrill, in speaking of the progression being made by his Tampa company, and also the magnitude of the production, said: "I am confident that with the completion of 'The Birth of a Race' the abilities of the Frohman production staff will be fully and ably demonstrated, and we are positive that we will turn over to the Birth of a Race Corporation a finished product which will warrant the confidence placed in the Frohman Amusement Corporation when it was employed to produce this spectacle for the Birth of a Race Photoplay Corporation."

Director Noble expects that an additional three or four months will be necessary to complete the production.

First Episode Released Feb. 25

The Whartons announce that the first episode of "The Eagle's Eye" will be released the week of February 25-March 4. The remaining nineteen episodes of the serial will be released at weekly intervals.

The advance bookings for the serial are heavy, according to reports from all the branch offices of the Foursquare Exchange, which will distribute the picture. The timeliness of the subject matter, combined with its unquestionable authenticity on account of the authorship, are the reasons given by the branch exchange managers for the interest which has been taken in the serial by exhibitors.

King Baggot plays the part of Harrison Grant and opposite him, as Dixie Mason, is Marguerite Snow. Count von Bernstorff is impersonated by Bertram Marburg, Captain von Papen by Paul Everton, Captain Boy-Ed by John Wade, Dr. Albert by Frederick Jones and Franz von Rintelin by Wellington Playter. Florence Short, as Madam Augusta Stephan, and William Bailey, as Heinric von Lertz, complete the cast.

"Preacher's Son" for General Release

Another intimate study of boy life is said to be provided in the latest Judge Brown story, "The Preacher's Son," a General Film release. This is the sixth of the series of stories of youth, and is said to be picturized in very acceptable fashion.

"Thief or Angel," another boy story, will be the following release in this series.

Chicagoans Hear "Direct Plan"

CHICAGO Special.

REPRESENTATIVES of the Producers and Exhibitors, Affiliated, came to Chicago February 13 and laid their cards on the table for the inspection of the exhibitors interested in the "producer to exhibitor direct" plan which is now being propounded throughout the country. Charles C. Pettijohn, former general manager of the A. E. A., William Sherrill of the Frohman Amusement Company, and Harry Rapf represented the producers, and at an interesting meeting at 19 West Adams street, explained the advantages, possibilities and merits of the plan the independent manufacturers first broached at the recent allied exhibitor conference in Washington.

After calling on Mr. Sherrill and Mr. Rapf for explanatory addresses from the manufacturers' viewpoint, Mr. Pettijohn, chairman of the meeting, went into the salient features of the program and invited questions. W. D. Burford moved that a committee of seven exhibitors be appointed by the chair to co-operate with the producers. Mr. Pettijohn named the following men: Jacob Cooper, William Heaney, W. D. Burford, Harry Corbett, Joe Hopp, Louis Frank and Dee Robinson of Peoria.

The committee was given "full power and authority to devise ways and means of distributing and handling the film and of closing with the Producers and Exhibitors—Affiliated, for the Illinois quota of 188 days, in the so-called 'Producer to Exhibitor Direct' plan."

After the meeting everybody adjourned to the Bluebird projection room on the fifteenth floor of the Consumers' building where a trade screening was held of "The Woman Eternal," featuring Elaine Hammerstein, and Herbert Brenon's "Passing of the Third Floor Back."

Abramson Discovers "Star" in South

Ivan Abramson, while at Palm Beach, Florida, shooting exteriors for his latest production, "Moral Suicide," discovered a new "star," in the person of Miss Helen Price, Glasgow, Mo., one of the prominent members of the society colony and the great-granddaughter of Sterling Price, Confederate general and one-time Governor of Missouri. Miss Price is now considering a contract offered her by Mr. Abramson to appear in future Graphic productions.

THE INDEPENDENT FIELD TICKER

Territorial Sales Reported During the Past Week

Production	*Buyer*	*Territory*
"The Frozen Warning" (Commonwealth Pictures)	First Na'l Exhibitors' Circuit, New York	New York State.
"The Frozen Warning" (Commonwealth Pictures)	Tom Moore, Washington, D. C.	Maryland, Delaware, District of Columbia.
"The Frozen Warning" (Commonwealth Pictures)	Stanley Mastbaum, Philadelphia	Eastern Pennsylvania, Southern New Jersey.
"The Frozen Warning" (Commonwealth Pictures)	William Sievers, St. Louis, Mo.	Missouri.
"The Frozen Warning" (Commonwealth Pictures)	P. J. Dawson, Vancouver, B. C.	Canadian Rights.
"The Frozen Warning" (Commonwealth Pictures)	Roland and Clark, Pittsburgh	Western Pennsylvania, West Virginia.
"Raffles, the Amateur Cracksman" (Hiller and Wilk, Agents)	Sol L. Lesser, San Francisco	California, Arizona, Nevada.
Jester Comedies (4) (Jester Comedy Co.)	R. D. Marson Attractions Co., Boston	New England Territory.
"Mother"	Modern Feature Film Co., New York	New York State and City.

Fontenelle Buys Territory for West Comedies

Nat H. Spitzer, sales manager, King-Bee Films Corporation, announces that he has closed a year's contract with the Fontenelle Feature Film Company, 1504 Harney street, Omaha, Neb., for all future releases of Billy West comedies. "The Stranger" will be the first to come under this contract. Fontenelle covers Iowa and Nebraska.

He announces also that the New York state territory has been sold to the Gardiner Syndicate, 325 Chamber of Commerce Building, Buffalo, New York. They control all the cities and towns in upper New York state with the exception of Albany and Troy, and all cities and towns south of Albany and Troy touching the Hudson River.

The first release of the Gardiner Syndicate is "The Slave," the only comedy ever produced without a sub-title. The Gardiner Exchange is controlled by T. R. Gardiner.

W. H. to Release Series Barriscale Features

W. H. Productions Company announces that it will release a series of feature productions with Bessie Barriscale starred. They will be disposed of on a state-right basis, and the advertising will be complete, covering each production—two styles of one's, three's and six sheets and a twenty-four sheet stand, a lobby display composed of 8 x 10 photos and 11 x 14s, and, in addition to this, a sixteen-page campaign book.



Comedy At Its Most Laughable Height Is Exploited by This Quartette of Stars and One Producer, Who Contribute the Smiles to Christie Comedies. They Are Jay Belasco, Betty Compson, Al E. Christie, Ethel Lynne and Bobby Vernon

Screen Examinations

"Heiress for a Day"

(*Triangle—Five Reels*)

Reviewed by Samuel D. Palmer

TRIANGLE offers "Heiress for a Day," a story by Henry Albert Phillips, scenarioized by Robert F. Hill and directed by Jack Dillon, as a starring vehicle for Olive Thomas. The plot of the story is obvious almost from the beginning of its unfolding. A manicurist who holds forth in the barber shop of a fashionable hotel suddenly finds herself, or rather believes herself to be, heiress to twenty millions left by her grandfather. A scheming young cousin has tried to persuade the old man to leave all his property to him but the millionaire has tied up things in his will so that any interference on the part of the young man will cause all the estate to revert to the girl. The manicurist starts to spend money right and left, only to find that she is not fabulously rich as she has supposed. Then the young cousin kicks over the traces, the lawyer steps in and the girl is really rich after all. A lover is there, of course—a wealthy young society man who loves her as a manicurist and who, strange to say, continues to love her after she gets her twenty million.

Olive Thomas is pretty and pleasing as Helen Thurston, the manicurist-heiress. Especially pleasing is she when she dances, and of all the dancers who appear in the various ball room scenes she is easily the best, or at least appears to be the best. Joe King as the young man in pursuit of Helen makes a most acceptable lover, but Eugene Burr as the young man in pursuit of Helen's money overplays the cad. A fine fall by Graham Pette who plays the old millionaire should not be overlooked in any review. The continuity hesitates at times—at some points it actually jumps—and with the exception of the barber shop scenes at the beginning the settings and props are hardly up to the standard which the story would seem to call for. But on the whole "Heiress for a Day" makes a very acceptable program picture.

THE STORY AND PLAYERS

Helen Thurston (Olive Thomas), manicurist at a fashionable hotel, longs for wealth and social position so that she may win the love of her wealthy patron, Jack Standring (Joe King). Brooding over her ill-fortune, she hears that her grandfather has died leaving her the bulk of his millions. News of the sudden inheritance turns her head and she plunges into social life, endeavoring to overawe society with her extravagance. The impression which she tries to make on Standring fails. Then she learns that she is heir to only a thousand dollars, the bulk of the fortune going to her cousin, Spindrift (Eugene Burr), under certain conditions. She decides to plunge in with her thousand dollars for just one day. Standring fails to respond, and creditors suddenly clamor for the thousands due them. At a ball a detective swoops down upon her and society turns away from her. Then Standring comes to her rescue. But the conditions of the will have been violated by Spindrift and Helen wins both the fortune and Standring.

"Wild Women"

(*Universal—Five Reels*)

Reviewed by Peter Milne

HARRY CAREY and his troupe of cowboys drink Honolulu cocktails while performing in "Wild Women" and then indulge in a dream of Hawaii and points of interest thereon. These travels of the cowboys under the leadership of "Cheyenne" constitute something of a series. They have been shanghaied and have visited New York any number of times. Now they hie themselves to sunny climes with results that possess some humor although things don't happen very quickly. Most people will remember the old one reel burlesque of the drunkard's dream wherein he sees himself on an island midst cannibal natives, pursued by an ugly queen when a pretty princess stands temptingly in the distance. It is an elaboration of this idea that forms the story of "Wild Women," although the elaboration does not go far enough.

The five reels are not without some humor despite the padding. The view of the cowboys floating in toward the island on a raft that is dressed up like a parlor is a touch of real comedy. The effect of a rolling sea on their stomachs brings to view a long row of legs (torsos being on the other side of the rail). There are some interesting rodeo scenes and the action on the distant isle is burlesqued, crude and rather childish in conception, but registering at times. But where "Wild Women" fails to produce is in its cast. A comedy to be such in every sense of the word must be enacted by comedians and none of these are present among the cast. Carey is much better as a bad man than as a comedian and the array of cowboys, for ever being astonished at something new to them, rely altogether on the situations in which they are the puppets than any abilities of their own.

The support includes Vester Perry, Molly Malone and Martha Mattox. George Hively prepared the scenario for Jack Ford's direction.

THE STORY AND PLAYERS

After winning fat purses at the rodeo, Cheyenne Harry (Harry Carey) and his companions from the ranch partake of many Honolulu cocktails, which put them safely to sleep. The dream follows. They are shanghaied and put to work as sailors. Fire breaks out and they find themselves stranded on an island, where a Queen (Martha Mattox), possessed of a very lengthy name and a face of the same sort, rules over a collection of whites and blacks. The Queen sets her cap for Harry, but he prefers the Princess (Molly Malone), and eventually succeeds in winning her and putting the Queen on the track of one of his pals. Just as he is happy with the Princess Harry awakes with a very dry mouth.

"Revelation"

(*Metro-Screen Classics—Seven Reels*)

Reviewed by Peter Milne

NAZIMOVA reveals herself as a true artiste of the screen in "Revelation," a Metro special. That tendency to be too emotional and her ignorance of all the niceties of studio makeup which were the only drawbacks to her performance in "War Brides" have been overcome in this, her second appearance in pictures. And here, too, she is provided with a role which offers her versatility full play. As Joline, the Parisian cabaret dancer, unthinking and unbelieving, to whom the fact of God is revealed by a miracle, Nazimova gives a characterization rich in contrast and capable of playing the full scale of human emotions. At one moment she is the careless, selfish Joline. At the very next she is the seeming embodiment of spiritual innocence and suffering. Hers is the ability to sway her audience from laughter to tears by the mere change of expression, so significant that Joline becomes a character that one knows intimately, that one feels with, suffers with and joys with. If Nazimova were unknown "Revelation" would establish her.

In pointing out the chief merits of the story the reviewer must perforce come back to Nazimova every time. Her distinctly foreign beauty, her slim figure, even her short hair, make her a most realistic Joline, introduced as dancer in a Parisian cafe. Her meeting with the artist, Paul, the immediate awakening of her love for him are full of interest. Then comes Paul's success, a success he seems to forget is partly due to Joline his model. He plans doing a Madonna. With Joline as model? Joline! Joline a Madonna! Paul smiles at the thought of it. But in jealous passion she prevents him hiring another model and proves herself actress enough to take the part to perfection. Here is a passage filled with humor, which, at the same time, possesses a subtle undercurrent of pathos. It is delightful. Then comes the revelation even after Joline has mocked the Church and subsequently the birth of a truer and finer love than she had ever known before. In each phase Nazimova rises to her opportunities with the result that the picture is never without interest and generally truly absorbing.

The picture is based on the novel by Mabel Wagnalls, "A Rose Bush of a Thousand Years." George Baker collaborated on the continuity and directed. It is without doubt his greatest production. It has been done on a lavish scale throughout but particular attention is due the marvelously realistic exteriors selected. From the smaller shots representing the streets of Paris to the expansive takes of the countryside and one wonderful view of a village and

canal typically European, they possess an atmosphere that never allows a false note to enter. The staging of the scenes is excellent and the photography always of the best.

Charles Bryant as Paul, the artist, makes a very human creation of the author's a very human personality. Frank Currier as the Prior and Bigelow Cooper as the Count play excellently. Syn de Conde goes a little too far in making Duclos, the Apache, an oily villain. The supporting cast is commendable from first to last.

THE STORY AND PLAYERS

Joline (Nazimova), forsakes her dance for Paul Granville (Charles Bryant), an American student. She poses for him and his canvases bring him fame and fortune. Count Adrian (Bigelow Cooper), who has long longed for Joline, commissions Paul to do a Madonna of the Rose Bush. (There is a legend regarding this bush which stands in the courtyard of a monastery. Fra Augustine (John Martin) had tended it for years before he saw a vision of the Madonna. It had then bloomed. But this has been long ago and the bush has not blossomed since.) The Count's motive for this commission is to separate Joline from Paul as he believes the latter will seek for another model. This he does but is prevented from engaging one by the jealous and artful Joline. And eventually she poses for him. She is obliged to disguise herself to enter the monastery, and while the inmates are at prayer she poses. Fra Augustine, sick, staggers into the courtyard and sees her. He believes her a vision and is positive of a miracle when, later, the bush blossoms forth. Joline laughs at all this and decides to tell the truth to the Prior (Frank Currier). He, however, interprets it all through his own pious eyes. He tells her that at the moment she was seen by Fra Augustine she must have felt her part. This so affects Joline that she leaves Paul and determines to live a new life. Then comes the war and Joline is seen as a nurse at the very monastery of the Rose Bush. Paul is brought in wounded but when he recovers there is a marriage and he and Joline start again.

Eugene Bordon, Philip Sandford, True James, Dave Turner, Fred Radcliffe, A. C. Hadley and Hazel Washburn complete the cast.

"The Great Adventure"
(*Pathe Play—Five Reels*)
Reviewed by Peter Milne

EVIDENTLY the spirit of Henry Kitchell Webster's story from which "The Great Adventure" was adapted was supplied by the unsophisticated girl from the country coming in contact with sophisticated Broadway and getting the better of it. This might seem to unfold any number of possibilities before the eye of an imaginative producer and with Bessie Love in view as the star their value might well be set down as doubled—always provided that the story received intelligent handling during its progress toward the screen. And this "The Great Adventure" has not received. And the fault probably lies with the director. For surely a scenario writer of the ability and refreshing charm of Agnes Johnston could never have blundered so in the adaptation.

In the first place the continuity as the finished product shows it is not a continuity. And in the second place any dramatic crises that the story may have contained never become apparent in the five reels of "The Great Adventure" picturized. The director in his visualization of life behind the scenes of a metropolitan theatre is quite wrong. Everyone is a philanthropist except the leading man. The producer lets them all have their own way. The "vamp" of the show dresses with the country girl who has been made a star in one afternoon and, though delineated as somewhat catty temperamentally, she buttons up the little star's dress and makes everything hers in the dressing room. There is a chance to rectify the anachronisms of time by inserting new subtitles here and there but certainly the stage atmosphere can never be made realistic or even convincing.

It is something of a pity that Bessie Love makes her debut on the Pathe program under such adverse conditions. She herself makes a spirited effort to put the picture over and does succeed in creating an amusing little character, particularly in that episode wherein she discloses the leading man in his true colors and proves to herself and her lover that he is nothing more than a vain boaster. As "Rags," a name which aptly describes the type of part she plays, she creates a character that stands out in a setting that by no means does justice to her talents. Donald Hall as the comedy-heavy leading man does creditable work. Flora Finch returns to the screen as the maiden aunt of Rags and does a comedy part acceptably. Chester Barnett as juvenile and Florence Short as "vamp" round out the cast.

THE STORY AND PLAYERS

Rags (Bessie Love), her dramatic talent heartily endorsed by the home folk, journeys to New York with her maiden aunt (Flora Finch) and looks for work on the stage. She is unsuccessful until Billy Blake (Chester Barnett), a chorus man, who lives in the same boarding house, tells her the only way she can get a job is to hold up the producers. She takes him at his word and proceeds to hold up the producer of a show in rehearsal. She gets a job in the chorus, and when the leading lady quits she proves competent enough to take her place. Sheen (Donald Hall), the leading man, takes a liking to her. Hazel Lee (Florence Short), heavy in the show, who has an acquaintanceship with several of Sheen's former wives, collaborates with Billy on showing the matinee idol up. But all this Rags does herself in a single afternoon. She takes him riding and he can't ride, canoeing and he can't canoe. She upsets and he can't swim. All this, of course, causes Sheen to quit the show in disgust, and one is left to surmise that Billy gets his job and also Rags.

"The Shoes That Danced"
(*Triangle—Five Reels*)
Reviewed by Samuel D. Palmer

WHEN John Moroso invaded the realm of gang warfare and wrote for Metropolitan Magazine "The Shoes That Danced" he built a good story, and Triangle has not injured it in the least in translating it to the screen. Be this said to the individual credit of Jack Cunningham, who prepared the scenario; Frank Borzage, who directed the production, and Pauline Starke and Wallace McDonald, who were happily entrusted with the leading roles. The settings are well constructed and in their reproductions of the haunts of New York's gangster should prove to be entirely in harmony with the average lay conception of the big city's underworld. The titles are good, too, although they persist in locating several of New York's best known gangs on this or that side of Manhattan Island with a reckless disregard for their actual habitats. However, this will never be noticed in the provinces.

While the meaning of the title, "The Shoes That Danced," remains rather vague until the fourth reel it is there revealed as indeed unique. It is at a masquerade that Rhoda Regan, the little East Side heroine, dances all night long under the eyes of a detective, with the same partner, in order that her sweetheart may make his getaway. With the little girl's thoughts miles removed from the dance hall, her heart torn with agony lest the man she loves be apprehended, her feet crippled from her bodily exertions, it is only her shoes that are dancing. In the part of Rhoda Pauline Starke gives an admirable performance. If a brilliant future for this young lady was predicted when she appeared in "Until They Get Me"—and it was—surely she has now arrived. Here is a star who seems destined soon to become fixed in the firmament of motion pictures. Convincing, also, is the work of Wallace McDonald, who plays the part of the gang leader who reforms under the influence of the girl who loves him. Excellent character portrayals are given by William Dyer, Anna Dodge and Lydia Yeamans Titus, the last named, by the way, being a daughter of Annie Yeamans, stage celebrity of more than a half-century ago.

THE STORY AND PLAYERS

Rhoda Regan (Pauline Starke) is the sweetheart of the Harmony Lad (Wallace McDonald), a clean-cut gangster. There is a gang murder committed in a resort known as the Pepper Box while the Harmony Lad, Rhoda, Mamie, her friend (Anne Kroman), and Stumpy Darcy (Dick Rosson) are passing the evening there. This and another gang murder soon after so weighs on Rhoda's mind that she begs the Harmony Lad to give up the old life. This he does for her sake, turns over the leadership of the gang to Stumpy and becomes a cabaret singer, at which calling he is a success. Stumpy, jealous of Mamie's attention to a rival gangster, Wedge Barker (Edward Barker), kills Barker. Stumpy flees and the Harmony Lad, who is just to start a vaudeville engagement in the South, makes a getaway so that his theatrical hopes will not be smashed, knowing that the police will try to get him to reveal Stumpy's whereabouts. Meanwhile he persuades Rhoda to go to the masquerade to throw the police off the trail. There she meets Stumpy and dances with him all night long under the very eyes of Detective Hogan (William Dyer), who is certain that Stumpy is the Harmony Lad. Going home with Rhoda Stumpy is pushed by the girl into the arms of Hogan, but only after exciting the jealousy of the Harmony Lad, who is waiting for her. Explanations set matters right.

"My Wife"
(*Mutual—Five Reels*)
Reviewed by Lisle M. Albright

ALTHOUGH the basic premise of this story, the hinge upon which the subsequent action swings, is nailed to the improbable, "My Wife," produced by the Empire All Star Corporation and released through Mutual, is due for a cordial reception in the houses where Ann Murdock is known and liked. She takes to the part of an impetuous young girl diving into perplexing and delicate situations much as a duck takes to water. She decides to marry on the spur of the moment and proposes to the first man who comes into her mind, when, after her aunt's death, she discovers the latter has added a codicil to her will which would cut off a large bequest if she failed to become some man's better half before attaining eighteen years of age.

Impulsive Beatrice gets her guardian to marry her, promising him beforehand that she will divorce him as soon as her real sweetheart, one of the boys in khaki, returns from "over there." As a further inducement she tells him that they will be married "in name only." The rest of the story deals with the amusing

situations which arise as a result of the unusual compact and with the final triumph of love which developed and ripened unexpectedly. The husband began to feel an uncomfortable lightness about the heart when other men took his wife out and showered her with attentions, and she, in turn, awoke to a realization of the fact that her soldier boy, after all, didn't mean half as much to her as the man who was already her husband.

The picture is a good average program number. Rex MacDougal and Ferdinand Gottschalk make a good pair of bachelors, with a penchant for wine and the company of pretty women.

THE STORY AND PLAYERS

When Beatrice Hammond (Ann Murdock) is told of a codicil in the will of her maiden aunt specifying that she marry before attaining eighteen years of age or be cut off from a large heritage, Beatrice decides to get the fortune. Gerald Eversleigh (Rex MacDougal), a wealthy bachelor and a life-long friend of hers, is named as one of the executors of the will. Beatrice thinks she is in love with Ronald Farwell (Jules Rancourt), who has been called to the colors and sent to France.

When she learns of the codicil she persuades Gerald to marry her "in name only," in order to save her inheritance, with the understanding that they shall be divorced when Ronald returns from France. Ronald, in the meantime, is wounded, falls in love with the French girl who nurses him in the hospital, and marries her. Gerald falls in love with his "temporary" wife and becomes jealous of the attentions of other men to her, while fervently praying that Ronald may reap the glory of a dead hero. Ronald returns from France and offers Eversleigh a bribe of sixty thousand dollars if he will remain married to Beatrice. Eversleigh, however, refuses the money, and discovering that his wife reciprocates his love, considers the bargain a good one.

"The Rough Lover"
(*Bluebird—Five Reels*)
Reviewed by Peter Milne

WITH Franklyn Farnum presenting a dual role, appearing both as a studious gentleman with manners almost ladylike and a prize fighter who says "dis" and "dat" and "gimme," "The Rough Lover" offers some moments of good comedy arising out of mistaken identities, although one cannot be unstinting in praise of it because the producers seemed to have let many opportunities slip by and have made the final grand mixup too much of a mixup. There is, however, considerable to commend in the five reels. Aside from the comedy furnished by the two characters identical in appearance Fred Montagu in his characterization of the jealous Count contributes much to the comedy value of the picture. He has a sense of comedy that shows to splendid advantage.

The film is endowed with a production altogether consistent with Bluebird standards. The photography is excellent and settings and scenes were well selected. Juanita Hansen, a baby-doll type is a delight in the leading feminine role while Catherine Henry and Martha Mattox complete the cast of principals.

THE STORY AND PLAYERS

Richard Bolton (Franklyn Farnum), studious student, has little time for his sweetheart, Helen (Juanita Hansen). At the seaside, where he is stopping, there is also the Countess (Catherine Henry), who admires him very much, and her jealous husband, the Count (Fred Montagu). The Countess persists in thrusting herself upon Richard, to his great annoyance. The Count vows that he will kill the young man if he catches them together again. At length the Countess surprises Richard while he is resting on the float. She drives him into the water and he does not come up in the immediate vicinity. He is thought dead. His aunt (Martha Mattox) mourns for him and plans a spiritual meeting to greet his ethereal self on his return. Richard has landed near the training camp of "Breeze" (Franklyn Farnum), his double. Taking advantage of the situation, Richard sends Breeze for his clothing. He arrives when the meeting is at its height and Auntie thinks her concentration has done its work. Breeze meets the Countess and likes her and then meets Helen and likes her better. The Count discovers him with his wife and challenges him to a duel. He journeys to the fighters' camp the next morning with pistols. Breeze insists on fighting with gloves. Here the action becomes a succession of chases with all the characters terribly confused over the resemblance of Richard and Breeze. However, when all is right again, Richard has decided to pay a little more attention to Helen and a little less to his books.

"In Poverty's Power"
(*Pathe—Two Reels*)
Reviewed by Peter Milne

BROTHER and sister are driven from their home by maurauding Mexicans. They seek refuge in the city. Here the brother is unable to find work until he is hired as a strike breaker. He is forced to remain in the work yards for several days, as to attempt to pass the strikers would mean death. During this time the sister is evicted from their apartment and is so disconsolate that she accepts the assistance offered by Sally Breen, a shoplifter. When the brother returns he is unable to locate her. In time he joins forces with a burglar. In due time both are caught and they arrive in jail on the same day—a rather sorry reunion.

This is the story that "In Poverty's Power," sixth of "The Price of Folly" series tells. Ruth Roland and Frank Mayo are the unlucky pair.

"Six Shooter Andy"
(*Fox—Five Reels*)
Reviewed by Peter Milne

ONE loses track of the number of men who drop dead with a bullet resting in their respective anatomies in this feature and it can be judged from this and the marked suggestion of bravo carried in the title that it is a Western. It is of the tried and true type in which the principal characters are a gold-seeking hero, a heroine with eight small brothers and sisters and a villain who is sheriff in name but murderer, thief and despoiler of homes in reality. Tom Mix presents the title role convincingly and Enid Markey and Sam De Grasse are the other angles of the trio. The action is keyed at high speed throughout. It is always leading up to a murder or away from one with thrilling results.

Bernard McConville, once of Fine Arts, who has been kept very busy at the Fox studio of late, is author of the story. While most of the material, in fact all of it, is more than merely familiar to the consistently attentive observer of pictures, it is handled with a good eye to its possibilities and produced in competent fashion. S. A. Franklin directed. There is the usual big street set representing the western village and the dance hall and bar room scenes are not neglected altogether. There is plenty of gun-play and of course a final rescue of the heroine from the threatening arms of the villain by S. S. Andy.

The three leads run true to form and the support is adequate. A squad of the Fox kiddies are present to add some comedy to the action that would otherwise be totally heavy in characters. All in all "Six Shooter Andy" is a good Western. It will probably greatly delight the junior portion of an audience and there are plenty of adults who will thrill with it.

THE STORY AND PLAYERS

Bannack, Nev., is the locale of the story, the time during a gold rush. Andy (Tom Mix), with his father (Bert Woodruff) journey toward the town. They come upon Susan Allenby (Enid Markey) and her eight younger brothers and sisters, mourning the death of their father (Ben Hammer), who has been killed by Skinner (Pat Crisman) and Bil (Bob Fleming), henchmen of the corrupt sheriff of Bannack, Tom Slade (Sam De Grasse). Andy establishes himself prospecting, while Susan opens a restaurant in the town. Slade's men "get" Andy's father while he is journeying to town with the gold dust. He demands satisfaction from Slade, as he knows the murderer to be Skinner. In a duel the guilty man is killed. Later, when Susan's older brother is on his way to Bannack, he is also killed in a fight. Andy forms a vigilante committee and demands that the sheriff take action. He refuses and Andy gives him two hours to leave town. Slade attacks Susan and is rescued by Andy when the children warn him. This leads to a final fight between Slade and Andy and the former pays with his death.

"The Girl with the Champagne Eyes"
(*Fox—Five Reels*)
Reviewed by Peter Milne

THE basic idea of "The Girl With the Champagne Eyes" is the same as that of "Six Shooter Andy," its predecessor on the Fox program. In fact they are so much alike in plot and treatment which includes some of the detailed action that one could almost believe that Bernard McConville wrote them both at once. But for all that "The Girl With the Champagne Eyes" interests and entertains on its own merits. That these are similar to those of the other makes little difference if the exhibitor is wise enough not to play the two pictures on successive dates.

The title might mean a story of Broadway, cabarets and chop suey palaces but a western gold town is the locale. Here are set down three fugitives from justice, the girl, the man and the girl's protector and here is found the villain in the person of the sheriff. Again appear the Fox kiddies and it is they who fetch the hero to save the heroine from the villain.

The picture gets away to a fine start when the band of crooks is forced to disperse with the coming of the cops. Flashes of chased and chasers, all dare-devils, furnish a number of fine thrills. Jewel Carmen, certainly one of the most attractive actresses on the screen, appears in the title role and pleases with an intelligent performance. L. C. Shumway is hero and G. Raymond Nye the villainous sheriff. The group of kiddies is led by Francis Carpenter, probably the cleverest child player in the business. C. M. Franklin directed.

THE STORY AND PLAYERS

Nellie Proctor (Jewel Carmen), of the light-fingered sisterhood, plies her trade on board a ship bound for San Francisco. She relieves a rich gentleman of his wallet. He discovers the loss and she is forced to dispose of it by throwing it under the steamer chair occupied by James Blair (L. C. Shumway). Blair is accused of the theft and, unable to prove his innocence, is arrested and sentenced to two years at hard labor when the boat docks. Nellie informs Milligan (Charles Elder) of the arrest, and his escape is ultimately effected. Blair, though holding Nellie in high scorn, is forced to flee with them to the West. Here he turns prospector.

high scorn, is forced to flee with them to the West. Here he turns prospector. With Blair away with Milligan, McKenzie (G. Raymond Nye), the sheriff, receives notice of Blair's escape from jail. Going to Nellie, he informs her that if she will pay the price he will permit Blair to go unmolested. For love of Blair she consents. Children she has adopted follow Blair and inform him of the case. He returns to kill the sheriff and claim Nellie as his own.

Al Paget, Charles Goreman and Eleanor Washington complete the cast.

"The Spurs of Sybil"

(*World Film—Five Reels*)

Reviewed by Peter Milne

ALICE BRADY reappears on the World program in "The Spurs of Sybil," of which Louise Winter is author and Travers Vale director. Sybil is a rich young lady from the country who is told by her guardian she must work for a year and win her spurs before she inherits her fortune. Her experiences in New York constitute the five reels. Due to the type of story and its manner of production it must be said that "The Spurs of Sybil" falls considerably below the average maintained by this company. It is Sybil's misfortune to be mistaken for a crook by her hero as soon as she registers at the Hotel Plaza. And a number of other times he has his suspicions confirmed but, at the rate he travels in this picture, the hero would be suspicious of his own mother if she were late returning from tea. The mighty long arm of coincidence, a handy implement always, has been used to excess in the development of "The Spurs of Sybil." There is hardly a turn in the story that results from any logical dramatic building. It is hardly necessary to add that this process becomes obviously mechanical as the reels run by. And above all "The Spurs of Sybil" rises to no strong climax.

The production is average, and Miss Brady labors in the main role, but it is a rather unrealistic part and she is unable to make much of it. John Bowers is opposite and Jack Davidson is principal heavy.

THE STORY AND PLAYERS

Sybil Drew (Alice Brady) must earn her spurs in the business world before she inherits her aunt's fortune. Journeying to New York, she registers at the Plaza and because of her hesitancy is thought a crook. Dr. Ross Alger (John Bowers), a young physician who apparently spends the greater part of his time hanging around the hotel desk, sees Sybil and is attracted by her. A search for work on Sybil's part proves fruitless. She is obliged to move to smaller quarters. Finally she secures a job with eccentric old Miss Berwick (Eugenie Woodward) and here meets her worthless nephew, Paul (John Davidson). Dr. Alger happens to live in the apartment below. Her position with Miss Berwick does not last long, as she is discharged when Paul flirts with her. After suffering an automobile accident she is taken to the home of Mrs. Penfield (Iseth Munroe), who conducts a gambling house. She is made a prisoner there for some unknown reason. She finally gets Dr. Alger on the wire, and he comes to her rescue with a squad of police. It is only then that he learns her real identity and is acquainted with the fact that Sybil is not a crook.

"The Flash of Fate"

(*Universal—Five Reels*)

Reviewed by F. G. Spencer

"THE FLASH OF FATE," from the story by James W. Atchison, has for its theme the determination of a young broker, who has been ruined by the unscrupulous tactics of his competitors, to go after the money regardless of honesty or anything else. His motto is to be "get the money," and this Randolph Shorb (Herbert Rawlinson) starts out to do. His father, whose business dealings had always been beyond reproach, kills himself on realizing his financial ruin, which increases the son's bitterness. Sallie Starr makes as much as is possible out of the part assigned her and as Mary Freeman acquits herself creditably. But, after all, there is really nothing convincing in the story, and while there is an attempt at the spectacular, some of the situations are so far-fetched as to tax one's credulity to the utmost. A thrill or two are interspersed and in one act a lively free-for-all fight is staged, in which half a score of civilians and half a dozen policemen take part. Randolph Shorb falls in with a notorious crook, Philadelphia Johnson (Charles West), and they, at the head of a vicious gang, turn a trick or two, from the proceeds of which the defunct brokerage business of Shorb and Son is rehabilitated. Abner Hinman, who was responsible for Shorb's failure, is satisfactorily portrayed by Willis Marks, and Jack Nelson makes an acceptable country boy as Joe Freeman, who comes to the city, finds employment in a bank, and in an ill-advised moment is lured into a questionable resort and there relieved of a considerable sum of money belonging to the bank. Randolph, who has vouched for Freeman at the bank, learns of this and also of the latter's expressed intention of committing suicide. Desiring, therefore, to reach him and not knowing of his whereabouts he hurries to the city's power house and there throws the switch controlling the city's lights. By means of the Morse code he signifies a 'phone number, hoping almost against hope that Joe, who also is a telegraph operator, will catch the message and act thereon. The scheme succeeds; the bank's shortage is made good and Randolph decides he cannot even make a good crook, so he deserts his evil ways to again tread the straight and narrow path.

"The House of Hate"

(*Pathe—Second Episode*)

Reviewed by Peter Milne

THE second episode of "The House of Hate" continues the exciting pace set by the opening number. Gresham arrives just in time to drag the helpless Pearl from beneath the descending cauldron. Later the servant of the Hooded Terror who carried her off to the Waldron works makes an attempt on her life. Gresham fires at the would-be assassin and mortally wounds him. He attempts to confess the identity of the Hooded Terror before he dies but is unable to do so.

Gresham and Pearl note that someone has attempted to break into the safe where the Waldon private papers are kept. That night a camera is concealed in the head of a tiger rug lying before the safe so that one attempting to break in will be photographed. The Hooded Terror is the guilty one. The flash from the powder frightens him away. Pearl gets the plate and starts to develop it while a detective guards the door. The Hooded Terror steals up behind him and knocks him senseless with a blow on the head. He then breaks through the laboratory door and is about to attack Pearl when the episode closes.

"Cavanaugh of the Forest Rangers"

(*Vitagraph—Five Reels*)

Reviewed by Joseph L. Kelley

HAMLIN GARLAND'S "Cavanaugh of the Forest Rangers" has been adapted to the screen by Vitagraph and produced under the direction of William Wolbert, with Alfred Whitman and Nell Shipman presenting the principal roles. The author has created some very clever human touches and in the weaving of his story has steered clear of the style followed by the average writer of Western drama. His story is something different from the usual run and has been worked up to a striking climax and the events from start to finish have been introduced in logical order. Director Wolbert has not given Mr. Garland's story the production that it deserves. There is a certain weakness noticeable in the direction which detracts considerably from the production as a screen drama. The picture affords a new type of Western drama and will be accepted by an audience with a welcome.

As in most Western drama, much of the action takes place in the open. Director Wolbert has taken his company to ideal locations and some of the shots which his cameraman have registered are beauties. The picture opens with a bang and for a reel or more moves with a punch. Then come forced situations in developing the plot which detract in interest.

The main title has strength and promises all and more that follows. The sub-titles are used in some instances to supply action which should have been supplied by the director. Without some of the sub-titles used, an audience would be left in the dark as to the true meaning of the scenes which follow. This Vitagraph production has, first, an excellent title; second, an original and human theme; third, a purpose, strong and virile, and fourth, some beautiful backgrounds and snappy action.

Alfred Whitman, in the title role, presents the part with appreciation and meets the stronger situations with ability. Nell Shipman presents the principal feminine role without enthusiasm, with very little dramatic expression and with less appreciation for proper emotion. Otto Lederer, in a heavy character role, gives a fine performance. Laura Winston, in a character woman's role, registers with every change of expression. R. Bradbury, Rex Downs, Joe Rickson, Hal Wilson and Mrs. Hattie Buskirk are seen in minor roles.

THE STORY AND PLAYERS

Ross Cavanaugh (Alfred Whitman) is a ranger patrolling Uncle Sam's acres in the West. Ed. Whetherford (Otto Lederer) arouses the enmity of a band of cattle rustlers. He leaves his wife (Laura Winston) and his little daughter, Virginia (Nell Shipman), and flees the country. Six years later Virginia returns after spending that time in the East. She finds her mother as proprietress of a cheap boarding house. Cavanaugh meets Vir-

ginia, and they fall in love. Cavanaugh's superior officer tells that Virginia is Cavanaugh's inferior, and Virginia overhears.

Cavanaugh's time is taken up with chasing the cattle rustlers, and he avoids Virginia as much as possible. Virginia's mother feeling that her time has come, confesses that she not her mother. This confession removes the stain which stands between her and Cavanaugh. While making his rounds on the range, Cavanaugh comes upon an old man stricken with smallpox. He cares for him, and learns before his death that he is Whetherford, Virginia's father, who had left the country six years before. He does not tell Virginia of the confession. She learns that Cavanaugh really loves her, and she starts out to find him. She then learns that he is carrying for her father. The two are united.

Four Christie Comedies
(*Christie Film Co.—One Reel Each*)
Reviewed by Joseph L. Kelley

AL E. CHRISTIE'S late contributions to the list of screen comedies are "Circumstantial Evidence," featuring Betty Compson and "Smiling" Billy Mason; "In the Dark," featuring Ethel Lynne and Bobby Vernon; "The Night of His Life," with Willie Archie, Elsie Greeson, Harry Edward and Ethel Lynne and "Mum's the Word" with Bobby Vernon, Bartine Burkett and Harry Edwards.

For straight comedy sketches with some incidents in each of the four verging on to the slapstick, this late product from the Christie Studios, paves the way for smiles and laughs but never roars. Coming right after a five or six-reel feature on the program, anyone of the four will serve a good purpose. The action in all four moves swiftly. Director Christie has not attempted to inject "old stuff" into his work. He has worked for one reel of comedy in each run and has succeeded in bringing to the surface the best that was in the scripts submitted. Of the four, "In the Dark" and "Circumstantial Evidence" are the more substantial and afford the best comedy situations. All four rise a bit above the average Christie standard. Anyone will get a laugh and may be two or three. All will make you smile and place you on the verge of a good hearty laugh at different stages during the run. If this be done, a comedy is worth while. These four Christies are.

Betty Compson and "Smiling" Billy Mason unravel the plot of "Circumstantial Evidence." Billy meets and weds a dashing young widow. From the start, wifey insists that hubby take out an insurance. The brother of the bride is trailing a dangerous character. Billy hears him discussing the chase with his wife and believes they are plotting against his life. Hence the anxiety about the insurance. Explanations follow, and hubby and wifey make up.

"In the Dark" presents Bobby Vernon and Ethel Lynne in comedy teamwork. Bobby gets a laugh now and then, and Miss Lynne makes up in loveliness for what she lacks in ability as a *comedienne*. Both together put this comedy over. This number was shown at the *Rialto* last week which fact speaks well for its merits. The Rialto audience liked it. Ethel and Bobby are engaged but something always happened to cause a postponement of the wedding. Ethel objects to the manner in which Bobby conducts himself in the presence of other girls. The boys at the club kidnap the two lovers and perform a mock marriage. The bride and groom flee in a auto and register at a hotel. The boys tell mother and mother thinks it awful. The hotel is stormed but Bobby surprises the crowd of inquisitive by presenting a marriage license. The honeymoon continues.

"The Night of His Life" gives Willie Archie an opportunity to present his miniature self before the camera to good advantage. Willie can imitate a drunk to perfection and at the same time put over nice bits of mild comedy. Elsie Greeson, Harry Edwards and Ethel Lynne assist in the fun-making. Miss Lynne looks pretty as usual and will grace any scene in which she appears. Her smile is worth more than comedy instinctiveness. Willie is engaged but is found among those missing when the minister arrives to tie the knot. He has been detained at the club or a bachelor dinner. When the time comes for Willie to go he returns to his apartment having forgotten that he had given it up that morning. He finds a pretty girl about to splash around in the tub when he enters. The girl is the fiancee of his "best man." A mix-up follows. But Willie eventually arrives—and so does the "best man." Matters are explained and there are two weddings.

"Mum's the Word" presents Bobby Vernon again, supported by Bartine Burkett and Harry Edwards. Miss Burkett hasn't much to do but she does her bit well. Bobby falls a little short of giving the same brand of work as he does in "In the Dark." Bobby and Phil are in love with Peggy. Bobby is a singer of note and Harry having Bobby's I. O. U. for a large amount won at cards, tells Bobby that if he will refrain from singing or speaking to anyone for twenty-four hours he will cancel the debt. It is agreed. During Bobby's enforced silence Harry courts Peggy. The tables are turned after the expiration of the time and Bobby wins both the money he owed and the girl.

Ben Cohn wrote the first three named and Joseph F. Poland wrote the fourth. Al. E. Christie directed.

"Sold for Gold"
(*Pathe—Two Reels*)
Reviewed by Peter Milne

WILL RITCHEY, author of "The Price of Folly" series, has taken the capital versus labor theme for "Sold for Gold," the fifth number. West, a big mill owner, desires to obtain control of a manufacturing plant operated by Mrs. Crider. The only manner in which he can do it is to marry his daughter, Roma, to Mrs. Crider's dissolute son, Jack. The life of the bartered bride is far from pleasant. Jack continues on the downward path and insists on entertaining a drunken party in his home. In the midst of this the mill workers riot as West has closed down the factory. When the smoke has cleared away Roma has drowned herself, Jack has been shot and killed by the rioters and West finds that he cannot purchase all with money.

Ruth Roland, Frank Mayo, Daniel Gilfether, Ruth Lackaye and Philo McCullough portray the principal characters with an obvious sense of melodrama. The action of the two reels is high speed, the situations sensational.

"Adam and Some Eves"
(*Paramount-Victor Moore Comedy—One Reel*)
Reviewed by Joseph L. Kelley

VICTOR MOORE'S latest, "Adam and Some Eves," is a clever burlesque on woman's rule in municipal affairs. Vic lands in "Feminineville" after his flying flivver has collided with a cloud. He makes a hit with the women folks, who rule supreme in the courts and police department. It is a toss-up between the chieftess of police and the judgess of the magistrates' court. Both fall for Vic. Director Chester M. De Vonde has a good eye for the slapstick variety and has served a sprinkling of the straight comedy throughout the run. Some pretty girls grace the jury box during the trial scene, which gets some good laughs. D. L. Don, Peggy Adams and Agnes Neilsen are the supporting comedy makers. "Adam and Some Eves" is a snappy one-reeler, has bits of originality and will serve as a good trailer to a dramatic feature. It is better than the average Klever comedy.

Four Billy West Comedies
(*King-Bee—Two Reels Each*)
Reviewed by Joseph L. Kelley

BILLY WEST enacted four two-reelers for the reviewers last week—"The Orderly," "The Stranger," "His Day Out" and "The Rogue." The first-named is a corker of the comedy-slapstick variety. Originality in comedy situations and the general atmosphere which surrounds "The Orderly," places it well in the lead of the other three. "The Stranger" is the weakest of the four, but in view of the fact that no one of the collection can be considered poor or without the material for exciting a bunch of laughs, its worth is not lost in the expression weakest. King-Bee Film Corporation has a quartette of fun-makers that can be flashed on the screen and will send back to the management of any theatre the echo of laughs from all sections of his house and roars from the gallery.

"The Orderly" finds Billy as an orderly in the "Peace and Quiet" Sanitarium, tending to the sick or near-sick and indisposed guests. From one patient to the other he goes, and at the expense of each one he collects a laugh for his audience. This is the best comedy Billy West has done. Ethel Burton is seen in the role of a nurse.

"The Stranger" is a burlesque on Western life and falls short of providing the same brand of comedy as "The Orderly" or the other two because the author has failed to provide situations with value as comedy makers. The scenes in the pawnshop, where Billy takes his faithful burro as collateral for a loan, reveal the liveliest comedy. Here and there during the run of this number there appear incidents that provoke laughter, but there are times when a number of feet are spun without even a snicker

ANTHONY KELLY

PLAYWRIGHT

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"THREE FACES EAST"

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N. B. Mr. Kelly wishes to state that, despite current rumors, he has *absolutely no connections* with the motion picture entitled "The Birth of a Race"

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JACKSONVILLE, FLORIDA

responding to the doings of Billy and his support. Leatrice Joy, Budd Ross, Oliver (Babe) Hardy and Leo White serve the laughs with Billy, in this number. Billy arrives in Red Dog Gulch without a penny to gingle. Susie, the daughter of the hotel manager, rides to the outskirts of the town and is attacked by a couple of Mexicans. Billy rescues her. Back in town, Billy, after putting his burro in hock, repairs to the gambling and dance hall. A lively time is had by all. Again he rescues Susie and is received as the hero of the town.

"His Day Out" presents Billy in the role of an escaped prisoner who meets with a pretty dame in the park, accompanies her to her father's barber shop, and is immediately placed at work by the father who has spied a chicken and doesn't believe in letting business interfere with pleasure. Billy's adventure as a tonsorial artist follows. "His Day Out" ranks next to "The Orderly" and takes second prize. Babe Hardy and Leatrice Joy put over some good comedy in support. Budd Ross, Leo White and Joe Bordeaux are seen in action.

"The Rogue" vies with "The Stranger" for second place. Billy starts as a kitchen helper, is thrown out, and repairs to a restaurant where he is engaged as a waiter. His position doesn't last long, but it remains for a automobile and a pretty girl to put him in soft. He is dined and wined at the palatial home of the girl and during his stay was "some time." A tea party is in progress when Billy turns loose a mouse and the excitement starts. He is a bit too rough to suit the old man who shows him the door and the fade-out finds Billy again facing the cold, cold world. Arvid Gilstrom directed all four comedies. He has demonstrated his ability as a comedy director in more ways than one.

"The Shuttle"

(Select—Five Reels)

Reviewed by Joseph L. Kelley

WITH every performance before the camera, Constance Talmadge does a little better. Following "The Studio Girl" she takes Frances Hodgson Burnett's, "The Shuttle," and assuming the aggressive, winsome spirit of Bettina Vanderpoel, invades the home of nobility, brings happiness and contentment out of chaos and misery and wins a Lord. When she walks into a set she hits the audience squarely between the eyes. Her every move is perfected grace. Her anxiety to interpret the director's commands never once leads her to overact. Although not gifted with the ability to express depths of emotion, she is gifted with a lightness of heart and a winsomeness of manner that attract with as much force and with as little resistance as does the other extreme of dramatic ability. Miss Talmadge is a comedienne, not an emotional actress. She can interpret the lighter veins of the drama with as much ability and with a much better purpose back of her every action as well as if not better than some headliners in the art. She brings sunshine and lots of it, to Frances Hodgson Burnett's creation of Bettina Vanderpoel and this is no mean stunt. She puts over "The Shuttle"—more could not be said.

Margaret Turnbull and Harvey Thew did the continuity for the author's work. The plot gives evidence of being forced in spots but because of the nature of the drama and the comedy element which is exposed this defect may be overlooked. It is not serious. Rollin Sturgeon directed and he has given the best of evidence to sustain the contention that he is strong on detail and atmosphere. His directorial work in connection with this Select offering is commendable. He picked a good one when he selected a duplicate for the author's setting for the Vanderpoel estate. Not a detail missed his attention in the interior setting representing the living room of Sir Nigel's home. The fact that Sir Nigel had allowed his possessions to go to ruin did not have to be explained with sub-titles. Neglect and carelessness on the part of Sir Nigel was plainly reflected in Director Sturgeon's faithful reproduction of his home. The photography is clear and James C. Van Trees, the cameraman's presence, is felt throughout the run of this Select feature.

Edith Johnson in the principal feminine supporting role, gives a commendable performance. Her work stands out with all prominence. George McDaniel is an excellent type, a good actor, and fills the shoes of Sir Nigel to perfection.

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Among the Exchanges

Omaha Gains What Des Moines Loses

The Select Feature Film Company has opened an exchange at 1512 Howard street, Omaha, with C. W. Taylor in charge as manager. This exchange was moved to Omaha after being opened eight weeks in Des Moines, Iowa.

This makes six exchanges, including the General, Triangle, Mutual, Select and two smaller ones, that have left Des Moines recently and have been established in Omaha. Better railroad facilities, the fact that Chicago can supply the Iowa towns along the Mississippi River, that Nebraska exhibitors wouldn't book from a Des Moines (Iowa) exchange, but Iowa exhibitors will book from an Omaha exchange, are counted as factors in Omaha taking the lead away from her sister city.

Paramount-Artcraft Open in Omaha

Paramount and Artcraft have established an exchange in the Bromley Building, Omaha, Neb., with G. E. Akers in charge as manager. Mr. Akers had charge of the short subject department of the Kansas City Feature Film Company. J. E. Kirk, well known among motion picture people in the Omaha territory, has charge of the short subject department in the Omaha exchange. F. W. Thiele, formerly manager of the Triangle exchange in Omaha, is assistant manager under Mr. Akers.

The Omaha Paramount-Artcraft exchange began releasing January 1, covering the territory of Nebraska and western Iowa. This makes fifteen exchanges in Omaha, which has grown rapidly during the last year as a motion picture center.

Ben Title Re-enters Exchange Field

Ben Title, the well known exhibitor and proprietor of the T. N. F. theatre, in Flatbush, Brooklyn, N. Y., and formerly of the Imperial Film Exchange, has gone back into the exchange business. He has opened offices at 220 West 42d street, New York, and will handle for the State of New York the Jester Comedies, featuring Twede-Dan.

World Exchange Increases Force

The World Film Corporation of Boston, in consequence of the offer to give to contract holders free of charge pictures for the number of days for which they hold contracts, in addition to their regular releases, has had to add five extra to its office force to take care of the managers taking advantage of this offer. George Fecke, manager of the World Film Office for New England, is pleased with results.

Exchanges Here and There

The Peerless Photoplay Company Exchange has been opened at 1504 Harney street, Omaha, Neb., with Phil Goldstone as manager.

E. T. Lux, division manager for the Foursquare Pictures was in Cleveland last week visiting with G. W. Erdman, the company's local representative. Mr. Lux was on his way from Cincinnati to New York.

Alfred Weiss, vice-president of Goldwyn Pictures Corporation, was in Cleveland on Tuesday of last week, the guest of the local manager, H. A. Bandy.

General Manager Fitzpatrick, of the Kleine-Edison office in Chicago, was recently in Cleveland going over the local situation with Manager J. H. Norwood.

Arrangements concluded between the Educational Film Corporation and Foursquare Pictures will result in the distribution, through the latter concern, of the Bruce and Newman scenics and the Ditmar animal pictures in several of the Foursquare Exchanges.

C. W. Staombaugh, manager of the Standard Film Exchange in Minneapolis, was in Omaha the other day visiting Jules Rachman, local manager. He was on his way to the Standard managers' meeting in Kansas City. "Business is great," he said.

A story is being freely circulated in Omaha, Neb., about a small town exhibitor who came to the city crying about the low plight of business. He went to one manager and pleaded for a reduction in rates. The manager listened for a time, then, looking his visitor straight in the eye, asked: "Isn't it true your business is just as good as ever, and that you are trying to stir up sympathy for yourself just to get a reduction in rates?" The exhibitor, says the report, looked startled for a moment, then with a sheepish smile, admitted that the manager was right.

The Allen Film Company has recently opened a Cleveland office in the Sincere building. This is the first invasion of the Allen Film Company into Ohio, and if it proves a successful venture, it is the plan of the organization to keep on going East until they can't go any further. "We expect to release our pictures on the state rights basis," said D. L. Martin.

It has been announced that the seven-reel picture which the Essanay Company took of Camp Sherman in Chillicothe, Ohio, will be distributed throughout the state by Jack Needham of Cincinnati, assisted by Maurice Lebensberger of Cleveland. The film is to be known as "Man Making and Soldier Making in Ohio."

George Wyatt, who has been booking agent for Mutual the past five years in Calgary, has been taken on by the management of the Dominion Exclusives (Fox Features).

The St. John office of the Canadian Universal Film Co., under the management of G. A. Margetts, reports excellent business on the current Universal serials.

Claire Hague, general manager for the Canadian Universal Film Company, Limited, made a short trip to New York to get in touch with the new plans for the coming year, which will most likely take place under the new general sales manager, Joe Brandt.

Mayher and Phil Monsky, brothers, are now the roadmen out of Omaha for the Standard exchange. Mayher has Nebraska and Phil has Iowa. Both are well known throughout the middle west.

"We have made an excellent start, picking up a lot of business we were refused when we were in Kansas City because the expressage to the Omaha territory was too great," said Manager G. E. Akers of the Paramount-Artcraft exchange, recently opened in Omaha. The exchange has been fitted up in ornamental manner and Mr. Akers says he has entertained many callers from among the out-state exhibitors.

Kingsley Manages General Exchange in Cleveland

C. G. Kingsley has just been appointed manager of the Cleveland exchange of General Film Company. Mr. Kingsley is rated as one of the most successful exchange men in the country. He served under the Fox banner in Boston, Indianapolis, Cincinnati and Detroit and is thoroughly familiar with the Cleveland district. He was also connected with Paramount for a time. Previous to entering the film business, Mr. Kingsley was advance man for a number of important theatrical productions.

Jewel Tries New Exchange System

Jewel Productions, Inc., working to obtain the maximum efficiency in their sales department, has reshaped its policy of distribution to meet the requirements of war time conditions. All local exchanges are put under the jurisdiction of a zone sales office, in which is installed a zone sales manager who attends to the larger accounts and has direct supervision over the salesmen in that territory. The sales manager will work independently of the exchange manager and will confine himself strictly to getting business and running down complaints in his zone.

All sales managers will be under the control of the Sales Manager of the Home Office and will make their recommendations direct to him.

First National in Oklahoma City

E. H. Hulsey of Dallas, Texas, who controls the First National Exhibitors' Circuit franchise for Texas, Oklahoma and Arkansas, announces the opening of the Oklahoma City branch of the "First National," of which T. E. Larson is president and general manager. Mr. Larson is well known in Southwest film circles. He will handle all "First National" releases, including Chaplin's new "Signature Protected" Comedies. The new exchange is now doing business.

Harden Quits Foursquare in Atlanta

Charles W. Harden, one of the best known motion picture exchange managers in the South, has resigned as manager of the Foursquare Pictures office in Atlanta. This move was made necessary, it is said, owing to the increasing business of the E. & H. Film Company, of which Mr. Harden is half owner.

In and Out of West Coast Studios

By J. C. Jessen

Vitagraph News Bits

Announcement is made by the Vitagraph that another company will be put to work either this week or during the next. However, that depends upon the finishing of the stage. The Nell Shipman and Earle Williams companies, each producing five-reel pictures; "The Woman and the Web" serial on its third episode, the "Vengeance—and the Woman" serial, which is being directed by William Duncan, and the two comedy companies working, tax the capacity of the studio to the utmost. The company soon to be added will produce two-reel stories adapted from the "Wolfville" stories of Alfred Henry Lewis. During the past week all of the companies at work have been filming interior scenes, and for the William Wolbert Company, a temporary stage was built to accommodate its sets for "A Texas Romance" on the lower acreage where the trees and underbrush furnish a good background for these interiors.

Being unable to find a whirlpool in California for the "Vengeance—and the Woman" serial, William Duncan had one constructed. Down at the lower part of the studio where a wide ditch is located, two gas engines were installed and water piped into a large concrete tank. Two powerful air compressors were placed under the water, and were operated so that the water for about twenty feet deep swirled continuously. The suction was so great that a man could not remain but a few seconds above the surface. Although it is dangerous, at least a thrill will be given by the awfulness of the death of the villains in the serial.

Universal Newsettes

Director Jacques Jaccard, who has been in charge of directing "The Lion's Claw" serial for the Universal, was taken ill this week, and Harry Harvey has now taken charge and is at work on the fourth episode of this animal serial.

Rupert Julian is finishing "The Iconoclast," and James Horne is working on the sixteenth episode of "The Bull's Eye."

Eddie Lyons and Lee Moran are at work on a comedy as yet unnamed.

No definite information as to when Universal City will open again in full blast has as yet been given out. Morris Fleckles, who was here from New York, has now gone North, and will visit Seattle, Portland, Spokane and then continue East. Mr. Fleckles could not be induced to make any statements as to exactly what would be done when Universal City re-opened. He would say nothing in regard to the date, or what people or companies would again start work at U City.

Monroe Salisbury, the Bluebird star, has not as yet witnessed his latest feature, "Hands Down," on the screen, although he has certainly tried hard enough to view it. Monroe went down to the Superba theatre in Los Angeles, where the picture is being shown, on three different occasions, but no such luck as seeing the film. The first time he came in as the weekly was being shown and had barely been in the theatre five minutes when an usher tapped him on the shoulder and informed him that he was wanted at the studio. That night he tried once more to see his film and again he was called away by the studio after seeing a little of the first reel.

Live Triangle Items

In order that not a moment will be lost between pictures, General Manager H. O. Davis of the Triangle is speeding up things. Eight companies are at work on five and seven-reel pictures, while the ninth is doing a one-reel comedy.

Two pictures have been completed in the last week. The first is called "Innocent's Progress" in which Pauline Starke and Jack Livingston are the principal players. The direction was in the hands of Frank Borzage. The second is titled "Smoke," and was directed by Jack Conway, with Gloria Swanson and Edward Peil in the leading roles. With the completion of "Smoke," Conway immediately started work on "The Servant in the House," which is a picturization of the Charles Rann Kennedy play. Theatregoers of a few years ago will easily recall the success which this production enjoyed. The continuity was written by Lanier Bartlett.

"The Honorable Billy" is the title of the present William Desmond production which is being directed by Frank Borzage. The story deals with the better class of society in London, with Desmond in the part of a "good angel," for a flock of hangers-on. The action starts when he finds he has wasted his fortune. At this point Gloria Swanson, who has the feminine lead, enters as a young woman who desires to "break" into society. Gloria's father, a member of the nobility who had deserted his wife, with the result that his daughter made her way in the world as a mannequin. The daughter's desire for revenge prompts her to offer the honorable Billy a large sum to introduce her into the exclusive set. Desmond accepts the offer, and the customary romance follows. Included in the cast are Lillian West, Lillian Langdon and Charles Dorian.

Paralta Paragraphs

The entire personnel of the board of directors of the Paralta Company have arrived in Los Angeles, i. e., with the exception of Robert T. Kane, who is in the officers' training reserve at Camp Lewis. President Carl Anderson, who has been at the studio for several months, was joined by John deWolf, chairman of the board of directors; Herman Katz, treasurer; Nat I. Brown, secretary, and Frank Kane, who represents his brother, Robert T. Kane. These men, with Fernando M. Guinzburg, compose the board of directors. However, Nat. I. Brown has been confined to his hotel with a severe cold which he picked up while on his way to the coast. The entire board have expressed themselves as being particularly pleased with the plans put into operation by Carl Anderson and Robert Brunton. It has not been definitely stated whether Frank Kane will be officially connected with the company.

Many changes have been made in the scenario staff of the Paralta, and the list of writers and continuity people include at the present time Monte M. Katterjohn, Tom Geraghty, Jane Holley, J. Grubb Alexander, Fred Myton, E. Richard Shayer, Robert Kidd, Julian Lamothe and Richard Bret Harte. Katterjohn has completed the original story and continuity which will serve as an introduction for Louise Glaum, now with Paralta; Geraghty is preparing a new story for Bessie Barriscale; Jane Holley and Robert Kidd have written an original story, and Julian Lamothe is preparing the continuity for a forthcoming Barriscale production. Alexander and Myton prepared the original scenario for the Barriscale picture which has just been completed. Shayer is preparing the screen version of the Thomas Dixon story which the Mastercraft Corporation will produce, and Richard Bret Harte has recently rejoined the forces.

Fox Studio Doings

It is expected that William Farnum will arrive in Los Angeles in about two weeks. There is quite a bit of discussion in Los Angeles as to which of the Farnum boys will picturize Zane Grey's book, "The Riders of the Purple Sage." Stories have appeared in a majority of the newspapers that Dustin Farnum had the rights to the book. Now the report is that William will do it.

Tom Mix is at work at the Fox studio on a story written by himself; the continuity

was made by Lynn Reynolds, who is also directing the production. The action takes place in Arizona, New Mexico and Los Angeles.

Jewel Carmen has just finished her production under the direction of S. A. Franklin, and the picture is now being cut and assembled. The story is of the underworld, giving a chance for rapid action and thrills.



Monroe Salisbury As a Noble Red-Skin Is Featured In Bluebird's "Heart of the Desert." Carmel Myers Is Starred In "The Wine Girl"

Here and There

Director Howard Mitchell has begun work on a new picture for Balboa, which will star Kathleen Clifford. Besides being the featured player, she is also the author.

Walter Edwards, formerly of the Triangle Film Corporation, has been signed by the Famous Players-Lasky organization, and it is expected he will take charge of the Constance Talmadge company, as soon as he starts work at that studio.

Fred Starr, another giant, has been engaged to fill the place made vacant by the recent death of Eric Campbell with Charlie Chaplin. Zasu Pitts, formerly with the Mary Pickford organization is also a newcomer to the Chaplin studios.

Chaplin has broken one of his rules about visitors at his studio. It is much easier for the average person to get into a safe deposit vault, than it is to enter the grounds of the Chaplin Company. Forty sailors for the U. S. Naval Reserve station accepted Chaplin's invitation to visit the studio, and for several hours they were his guests. He even went so far as to violate one of the rules of the institution, that of permitting the visitors to watch him at his work. Before they had departed, the usual photograph was made, with Chaplin standing in the center. A copy of the photo will be sent to each of the boys as a souvenir of their visit. In the future any soldier or sailor in uniform, whether he come alone or with others of the fighting forces, will be admitted after four-thirty in the afternoon.

One of the features of the advance advertising used for the Henry Walthall picture, "His Robe of Honor," was a strip of film showing Walthall, Bessie Barriscale, Howard Hickman, J. Warren Kerrigan and other film people as they filed out of the theatre on the occasion of the review of the Walthall production.

The working title of the Louise Glaum Paralta production, "Intelligence," has been changed to "The Blonde Beast," as it was thought this title was more appropriate.

After a vacation of several weeks spent in the East, Olive Thomas is back on the job and hard at work on a five-reel comedy-drama called "The Siren in the House," which is being directed by Jack Dillon. As usual, Miss Thomas has a new leading man. Wallace MacDonald, who played the juvenile lead in "The Shoes That Danced," was chosen as the principal supporting player. Others in the cast are William V. Mong, Claire McDowell, Ray Griffith and Lee Phelps. This is Griffith's first appearance in a feature production, but he will be remembered by picture fans for his work in recent Keystone and Triangle comedies.

The one-reel comedy which is being made is called "Many Happy Returns," and Jack Livingston, Jack Richardson, Lillian West and May Walters are the principal members of the cast.

The exteriors for the latest Roy Stewart picture have been finished by Director Cliff Smith, and work on the interiors is now progressing rapidly. The title of the production is "The Boss of the Lazy Y," a screen adaptation of Charles Alden Seltzer's novel of that name.

It is expected that E. Mason Hopper will finish his latest subject, titled "Another Foolish Virgin," within the week. Alma Rubens, Texas Guinan, Joseph Bennett, Lee Hill and Betty Pearce have the leading parts.

Director Raymond Wells is putting the finishing touches to the "Law of the Great Northwest," a story dealing with the Canadian wilderness.

Since it has been announced that Roscoe Arbuckle is looking for a studio site, practically every city of any size in Southern California has been confronting his office with offers. Santa Ana started first with an exceptionally attractive offer, and up to date it leads the field because of a more definite and concrete proposition. They will erect a studio to cost $100,000, to be used solely for the Comique Film Corporation, of which Joseph M. Schenck is president and Roscoe Arbuckle, vice-president. Architects and engineers are working on the plans for the Santa Ana Chamber of Commerce, and will be presented to Arbuckle this week. Delegations of business men from Long Beach, where Arbuckle is located; from Santa Ana who hope to get him, and from Redlands, Riverside and Anaheim, who are also in the race, will attempt this week to prove to the satisfaction of Arbuckle exactly why he should take up a permanent residence in their city. Although Jacksonville, Florida, is too far away to send a delegation, with their usual progress they have kept the wires warm with their messages, and have made several alluring offers.

Preparations are nearing completion for the photographing of the first scenes for



Vitagraph Used An Unusually Large Cast for "The Woman and the Web" Serial, Starring Hedda Nova



"Six Shooter Andy," with Tom Mix, Is Expected To Be One of the Best Things of Its Kind from William Fox in Some Time. Jane and Catherine Lee Are Stars of "American Buds"

"The Man from Brodneys," a strong drama.

William Wolbert, who is now filming "A Texas Romance," will have for his forthcoming story "A Son of Kazan." As it is impossible to find a dog sufficiently trained to enact the part of Kazan, there will, of course, be changes made in the story.

Hedda Nova had a narrow escape from serious injury last week in the filming of a scene for "The Woman in the Web," the forthcoming Vitagraph serial. The company had deserted the hills where they had been doing a lot of daring riding and other stunt scenes, for San Pedro harbor. The action called for Miss Nova and J. Frank Glendon, who plays opposite her in the serial, to enter a small boat and when seeking to escape from a pursuing launch, to be run into and the smaller craft completely demolished, the players being thrown into the ocean, where they are captured.

The scene was made several times, but the captain of the launch engaged to run the small boat down, fearing an accident, was overcautious and the scene did not film as effectively as Directors Smith and Hurst thought it ought to. Finally, under orders, the engineer ran the gasoline launch full speed ahead into the boat occupied by Miss Nova and Mr. Glendon. No realism was lacking in the smash-up and the jump made by the players to escape being hit by the larger boat.

Miss Nova was hit by an oar and although later it was discovered that her ankle was badly sprained, she held the scene and gave an exhibition of swimming a professional would envy. This is the first accident Miss Nova has suffered, although strenuous riding and dare-devil stunts have been performed in the first three episodes.



Charles Ray, Ince Star, in Paramount Pictures

Hollywood Hookum

MARCH 9, 1918 NEWS MORE NEWS

Paralta is not broke.

Income Tax are not popular.

Weather—nothing but climate this week.

Charley Gerrard has a pro-German haircut.

Financial Note: Monte Katterjohn has a new car.

All swains take note. Theda is among us again.

Unusual paragraph: Tom Mix is going to do a western story.

Chet Withey strained his midnight lens shooting last week.

B. Ziedman carries a newspaper clipping to prove he is an actor.

Health note: An epidemic of adopting regiments has broken out among our film actresses.

Jacques Jaccard was taken suddenly ill while filming "The Lion's Claw" for the Universal.

Bad colds are being worn by many of the film people, and others not so well known.

Ruth Stonehouse is to give "The Debutante Dance" and "The Dance of the Vampire." She's versatile anyhow.

George Holt is dead again. As the villain in "Vengeance and the Woman" he was drowned in a "prop" whirlpool this week. George claims it is the best death he ever died.

At last we have found an actress who lives for her work and loves her art. The Balboa P. A. accuses Mabel Hyde of doing this.

Wallace MacDonald has recovered from a two weeks' siege of the Chicken Pox. By keeping his hands securely bound together, he escaped without marring his fatal beauty.

Pat Dowling has moved his large stock of exclamation points and commas from the publicity offices of the Lasky Company to the Paralta.

Consolidated Crepe Hair received a severe blow this week when J. Stuart Blackton ordered Ernest Joy to raise his own disguise for the next picture.

Sign on Broadway picture house: "'It May Be Your Daughter' and Charlie Chaplin," which is not club-like, we rise to remark.

Jack Conway has reached the height of fame. Instead of having a cigar named after him, he has a modiste creation. Ye Ed. hasn't the nerve to tell you what it is called.

A would be screen tragedian asked Arthur Hoyt this question: "What are the principals of a movie actor?" Hoyt refused to answer on advice of council.

Phil. Hurn received a telegram from a friend: "Just heard you were married. Congratulations." Hurn answered: "Report untrue. Had no intention of getting married." Friend wired: "Delete first five words."

Nell Shipman is so sympathetic, that when she saw Theda Bara in "Cleopatra" make a trip up the Nile, with nothing around her but Anthony's arm, she was immediately confined with a case of La Grippe.

Speaking of versatility, we note by the papers that several of our wk. comediennes have come to realize the serious side of their art, and are now full-fledged dramatic artists. Turn on the tears, Henry. Pass the onions.

Doug. Fairbanks started a new style. According to evidence, while in San Francisco, he wore a sombrero in his right hand, and wore the right hand in the aid, where it waved back greetings to San Francisco's cheers. Some hand, say we.

It has been discovered by a railroad conductor that Roscoe Arbuckle could not have possibly failed in pictures. He was press-agented for many years under the brand of "Arbuckle Coffee," but didn't realize it until told.

Alma Rubens was explaining to a child the meaning of the picture of Elijah's journey in the fiery chariot. The child noticed the halo around Elijah's head and asked: "Why is he taking a spare tire with him on the trip?" Woodside has apologized for the above.

A play in one act: Title: "Sporting Blood." Characters: Roscoe Arbuckle, who weighs around three hundred; and Willie Archer, who tips the beam at ninety pounds. Arbuckle: "I'll bet you I'm right." Archer: 'What'll you bet?" Arbuckle: "A suit of clothes." Archer: "You don't want any odds, do you?"

Features---Current and Coming

Bluebird Photoplays

Feb. 4. The Wife He Bought (Carmel Myers) 5
Feb. 11. Hands Down (Monroe Salisbury, Ruth Clifford) 5
Feb. 18. Morgan's Raiders (Violet Mersereau) 5
Feb. 25. The Rough Lover (Franklyn Farnum) 5
Feb. 25. The Grand Passion (Dorothy Phillips Super Production) 5
Mar. 4. The Girl in the Dark (Carmel Myers) 5
Mar. 11. Hungry Eyes (M. Salisbury) 5

Universal Productions

Jan. 7. The Wolf and His Mate (Louise Lovely) 5
Jan. 14. Hell's Crater (Grace Cunard) 5
Jan. 21. Madame Spy (Jack Mulhall) 5
Jan. 28. The Phantom Riders (Harry Carey, Molly Malone) 5
Feb. 4. Painted Lips (Louise Lovely) 5
Feb. 11. New Love for Old (Ella Hall, Emory Johnson) 5
Feb. 18. The Flash of Fate (Herbert Rawlinson (Sally Starr) 5
Feb. 25. Wild Women (Harry Carey, Molly Malone) 5
Mar. 4. Nobody's Wife (Louise Lovely) 5
Mar. 11. Beauty in Chains (Ella Hall) 5 D

Famous Players-Lasky Corp.

(Successors to Paramount Pictures Corp.)

PARAMOUNT PICTURES

Feb. 4. Madame Jealousy (Pauline Frederick) 5
Feb. 4. Flare-Up Sal (Drotohy Dalton) 5
Feb. 11. The Keys of the Righteous (Enid Bennett) 5
Feb. 18. The Thing We Love (Wallace Reid) 5
Feb. 18. Hidden Pearl (Sessue Hayakawa) 5
Feb. 25. One More American (George Beban) 5
Mar. 4. Eve's Daughter (Billie Burke)
Mar. 4. Huck and Tom (Jack Pickford)
Mar. 11. The Family Skeleton (Charles Ray).
Mar. 11. Sunshine Nan (Ann Pennington)
Mar. 18. Prunella (Marguerite Clark)
Mar. 18. J. Stuart Blackton's Wild Youth
Mar. 18. Love Me (Dorothy Dalton)

ARTCRAFT PICTURES

Feb. 11. The Song of Songs (Elsie Ferguson) 5
Feb. 18. Blue Blazes Rawdon (Wm. S. Hart) 5
Feb. 25. Headin' South (Douglas Fairbanks). 5
Mar. 11. Amarilly of Clothes-Line Alley (Mary Pickford)
Mar. 25. De Mille's "The Whispering Chorus"
Mar. 31. Maeterlinck's "The Blue Bird"

Fox Film Corporation

(Special Features)

Dec. 2. The Babes in the Wood (Carpenter-Corbin) 5
Dec. 9. The Pride of New York (George Walsh) 5
Dec. 16. Unknown 274 (June Caprice) 5
Dec. 23. The Kingdom of Love (Jewel Carmen) 5
Dec. 30. For Liberty (Gladys Brockwell) 5
Jan. 6. Stolen Honor (Virginia Pearson) 5
Jan. 13. Cupid's Roundup (Tom Mix) 5
Jan. 20. A Heart's Revenge (Sonia Markova). 5
Jan. 27. Treasure Island (Carpenter-Corbin) 6
Or Troublemakers (Jane and Katherine Lee) 7
Feb. 3. The Heart of Romance (June Caprice) 5
Feb. 10. Jack Spurlock — Prodigal (George Walsh) 5
Feb. 17. The Moral Law (Gladys Brockwell) 5
Feb. 24. Six-Shooter Andy (Tom Mix) 5
Mar. 3. The Girl with the Champagne Eyes (Jewel Carmen) 5
Mar. 10. The Debt of Honor (Peggy Hyland) 5
Mar. 17. Woman and the Law (R. A. Walsh) 5

Fox Standard Pictures

Dec. 16. The Heart of a Lion (William Farnum) 6
Dec. 30. Du Barry (Theda Bara) 7
Jan. 20. Cheating the Public 7
Feb. 3. The Forbidden Path (Theda Bara) 6
Feb. 10. Les Miserables (Wm. Farnum) 9
Feb. 24. American Buds (Jane and Katherine Lee) 7

Goldwyn Features Corp.

Dec. 2. The Auction Block 6
Dec. 16. The Cinderella Man (Mae Marsh) 6
Dec. 30. Thais (Mary Garden) 6
Jan. 14. Fields of Honor (Mae Marsh) 6
Jan. 28. Dodging a Million (Mabel Normand) 6
Feb. 10. Our Little Wife (Madge Kennedy). 6
Feb. 24. The Beloved Traitor (Mae Marsh). 6
Mar. 10. The Floor Below (Mabel Normand). 6
Mar. 24. The Danger Game (Madge Kennedy) 6

GOLDWYN SPECIALS

The Manx-Man 7
For the Freedom of the World 7

W. W. Hodkinson Corporation

(Paralta Plays)

Dec. 15. A Man's Man (J. Warren Kerrigan) 7
Jan. 1. Madam Who? (Bessie Barriscale) 7
Jan. 15. His Robe of Honor (Henry B. Walthall) 7
Feb. 15. The Turn of a Card (J. Warren Kerrigan) 7
Mar. 1. Within the Cup (Bessie Barriscale). 7
Mar. 15. Humdrum Brown (Henry B. Walthall) 6

Jewel Productions, Inc.

Sept. — Come Through (Drama) —
Sept. — Pay Me (Drama) —
Sept. — Sirens of the Sea (Drama) —
Oct. — Man Without a Country (Patriotic). —
Oct. — The Corespondent (Drama) —
Nov. — The Price of a Good Time (Drama) —
Dec. — The Grand Passion (Drama) —
Dec. — K (Drama). —

George Kleine System

(PERFECTION PICTURES)

Uneasy Money (Essanay) 6
Brown of Harvard (Selig) 6
I, Mary MacLane (Essanay) 7
The Unbeliever (Edison) 7
Ruggles of Red Gap (Essanay) 7

Metro Pictures Corporation

Feb. 4. Under Suspicion (Francis X. Bushman and Beverly Bayne) Metro 5
Feb. 11. Broadway Bill (Harold Lockwood) Metro-Yorke 5
Feb. 18. A Weaver of Dreams (Viola Dana), Metro-Rolfe 5
Feb. 25. Revenge (Edith Storey) Metro Rolfe 5
Mar. 4. The Shell Game (Emmy Wehlen) Metro 5
Mar. 11. The Brass Check (Francis X. Bushman, Beverly Bayne) 5
Mar. 18. The Claim (Edith Storey) Metro Rolfe 5

(METRO SPECIALS)

Blue Jeans (Voila Dana), Metro-Rolfe 7
The Legion of Death (Edith Storey), Metro-Rolfe 7
Revelation (Nazimova), Metro 7
The Slacker (Emily Stevens) 7
Draft 258 (Mabel Taliaferro) 7

Mutual Film Corporation

Jan. 7. Molly Go Get 'Em (Margarita Fischer) 5
Jan. 14. The Imposter (Ann Murdock) Frohman 5
Jan. 21. In Bad (Wm. Russell), American 5
Jan. 28. Beauty and the Rogue (Mary Miles Minter), American 5
Feb. 4. Who Loved Him Best? (Edna Goodrich) 5
Feb. 11. Jilted Janet (Margarita Fischer) American 5
Feb. 18. My Wife (Ann Murdock) Frohman 5
Feb. 25. The Midnight Trail (Wm. Russell) American 5
Mar. 4. Powers That Prey (Mary Miles Minter) American 5
Mar. 11. Ann's Finish (Margarita Fischer) American 5

Pathe Exchange, Inc.

Feb. 3. The Other Woman (Peggy Hyland, Milton Sills, Wm. Parke, Jr.), Astra 5
Feb. 10. Loaded Dice (Frank Keenan, Florence Hillings, Guy Coombs), Pathe 5
Feb. 17. The Inner Voice (I. I. Mozukin), Russian Art 5
Feb. 24. The Naulahka (Antonio Moreno, Helene Chadwick, Doraldina, Mary Aldin, Warner Oland) Astra 6
Mar. 3. Daddy's Girl (Baby Marie Osborne) Diando 5
Mar. 10. The Great Adventure (Bessie Love, Donald Hall, Flora Finch, Chester Barnett, Florence Short) 5
Mar. 17. The Beggar Woman (Mme. N. A. Lesienko, I. I. Mozukin) 5

Petrova Picture Company

Dec. 23. Daughter of Destiny (Mme. Petrova). 5
Feb. 1. The Light Within (Mme. Petrova). 5
Feb. 1. The Life Mask (Mme. Petrova) 5

Select Pictures

Nov. — Her Silent Sacrifice (Alice Brady) 5
Nov. — Secret of the Storm Country (Norma Talmadge) 5
Dec. — Shirley Kake (Clara Kimball Young). 5
Dec. — The Honeymoon (Constance Talmadge). 5
Jan. — Woman and Wife (Alice Brady) 5
Jan. — Ghosts of Yesterday (Norma Talmadge) 6
Jan. — The Marionettes (Clara Kimball Young) 5
Jan. — The Studio Girl (Constance Talmadge) 5
Mar. —. By Right of Purchase 6
Mar. —. The Shuttle 5
Mar. —. The House of Glass 5
Mar. —. The Knife 5

SPECIAL RELEASES

Over There (Chas. Richman, Anna Q. Nilsson) 6
The Lone Wolf (Bert Lytell, Hazel Dawn) 5
The Barrier (Rex Beach Production) 7
The Wild Girl (Eva Tanguay) 5

Triangle Distributing Corporation

Feb. 3. Limousine Life (Olive Thomas) 5
Feb. 3. The Hopper (Wm. V. Mong) 5
Feb. 10. Captain of His Soul (Wm. Desmond) 5
Feb. 10. Real Folks (J. Barney Sherry) 5
Feb. 17. From Two to Six (Winifred Allen) 5
Feb. 17. Keith of the Border (Roy Stewart) 5
Feb. 24. Little Red Decides (Triangle Players) 5
Feb. 24. A Soul in Trust (Belle Bennett) 7
Mar. 3. Heiress for a Day (Olive Thomas) 5
Mar. 3. Shoes That Danced (Pauline Starke) 5
Mar. 10. The Hard Rock Breed (Margery Wilson) 5
Mar. 10. The Sea Panther (Wm. Desmond) 5
Mar. 17. Faith Endurin' (Roy Stewart) 5
Mar. 17. The Answer (Alma Rubens) 7

Vitagraph V-L-S-E.

Feb. 4. The Other Man (Harry Morey, Grace Darmond, Florence Deshon) 5
Feb. 11. The Woman Between Friends (Alice Joyce, Marc MacDermott) 5
Feb. 18. The Wooing of Princess Pat (Gladys Leslie, J. Frank Glendon) 5
Feb. 25. Cavanaugh of the Forest Rangers Neil Shipman, Alfred Whitman) 5
Mar. 4. The Song of the Soul (Alice Joyce, Walter McGrail) 5
Mar. 11. The Desired Women (Harry Morey, Florence Deshon) 5
Mar. 18. An American Live Wire (Earle Williams, Grace Darmond) 5

World Pictures

Jan. 7. Stolen Hours (Ethel Clayton) 5
Jan. 14. The Strong Way (June Elvidge) 5
Jan. 21. The Beautiful Mrs. Reynolds (Carlyle Blackwell, June Elvidge) 5
Jan. 28. Gates of Gladness (Madge Evans) 5
Feb. 4. Divine Sacrifice (Kitty Gordon) 5
Feb. 11. Whims of Society (Ethel Clayton) 5
Feb. 18. Broken Ties (June Elvidge, Arthur Ashley) 5
Feb. 25. His Royal Highness (Carlyle Blackwell, Evelyn Greeley) 5
Mar. 4. Spurs of Sybil (Alice Brady) 5
Mar. 11. The Wasp (Kitty Gordon) 5
Mar. 18. Wanted, A Mother (Madge Evans) 5

Releases in the Independent Field

For Manufacturers' Addresses, Names and Addresses of Buyers handling films in any territory, or any other additional information write—State Rights Department, Motion Picture News

A. Kay Co.

Twenty Thousand Feats Under the Sea....
Golden Spoon Mary.....1 C
Some Barrier .....1 C
His Trial .....1 C
(Terry Human Interest Reels)
No. 1. Character as Revealed in the Face...Ed.
No. 2. Character as Revealed in the Eyes...1d.

American News Weekly

One reel each week exclusively on Army and Navy activities.

American Standard M. P. Corp.

May 5. Jones' Jonah Day (Sunshine), C..1 reel
May 7. When Justice Errs, D.....5 reels
May 12. (Educational Subject) .....1 reel
May 14. The Daughter of Darkness, Episode No. 1, D.....2 reels
May 19. Ghosts (Sunshine), C.....1 reel
Sept. 17. My Country First.....6 parts
Oct. 7. The Mystery of the Boule.....5 parts
Oct. 15. Blackmailer .....5 parts

Argosy Films, Inc.

The Celebrated Stielow Case.....6 reels
Where D'ye Get That Stuff.....5 reels
Absinthe (King Baggott), Universal Reissue .....5 reels

Arrow Film Corporation

The Deemster (Derwent Hall Caine).....7 reels

Bluebird Extraordinary

The Eagle's Wings (Herbert Rawlinson).
Hell Morgan's Girl (Dorothy Phillips).
Mother o' Mine (Rupert Julian, Ruth Clifford, Ruby La Fayette).

Brenon Productions

Lone Wolf .....7 parts
Fall of the Romanoffs .....8 parts
Empty Pockets .....7 parts

Jules Burnstein

Shame .....7 parts

Cardinal Film Corporation

Joan the Woman (Geraldine Farrar).....11 reels

Century Comedies

(FEATURING ALICE HOWELL)
Balloonatics .....2 reels
Automaniacs .....2 reels
Neptune's Naughty Daughter.....2 reels
BENJAMIN CHAPIN'S PARAMOUNT SERIES
The Son of Democracy..

Christie Film Company

Father's Bright Idea.....1 reel
With the Mummies' Help.....1 reel
The Magic Maid.....1 reel
The Milky Way.....1 reel
His Last Pill.....1 reel
The Fourteenth Man.....1 reel
Down by the Sea.....1 reel
Skirts .....1 reel
Won in a Cabaret.....1 reel
His Merry Mix-Up.....1 reel
A Smoky Love Affair.....1 reel
Honeymooners.
Out for the Coin.
Her Awful Predicament.
Crazy by Proxy.
Green Eyes and Bullets.
Betty's Big Idea.
Local Color.
Love and Locksmiths.
Hearts and Clubs.
Almost a Bigamist.
More Haste Less Speed.
Betty Wakes Up.
Stepping Out.
Almost Divorced.
Help! Help! Police!
Their Seaside Tangle.
One Good Turn.
Thirty Days.
Nearly a Peach.
Cupid's Camouflage.
Five to Five.
Many a Slip.
The Night of His Life.
Mum's the Word.
Circumstantial Evidence.
In the Dark.
Whose Wife?
The House that Jack Built

Cinema Distributing Corp.

The 13th Labor of Hercules.

Clune Productions

Ramona .....8 reels
Eyes of the World.....9 reels

Commonwealth Pictures Corp.

Charlotte, in The Frozen Warning.

Corona Cinema Company

The Curse of Eve (Enid Markey).....7 reels

Coronet Film Corporation

LIVING STUDIES IN NATURAL HISTORY
Animal World, No. 1 Issue.
Animal World, No. 2 Issue.
Birdland Studies.
Horticultural Phenomena.

Cosmofotofilm Company

Incomparable Mistress Bellairs.....4 reels
Liberty Hall .....4 reels
The Black Spot.....4 reels
Victoria Cross .....4 reels
His Vindication .....5 reels
I Believe .....7 reels

Dixie Films

Tempest and Sunshine (Evelyn Greely)..5 reels
Just a Song at Twilight.....5 reels

Ebony Film Corporation

A Natural Born Shooter.....1 reel
Dat Blackhand Waitah Man.....1 reel
Shine Johnson and the Rabbit's Foot.....1 reel

E. I. S. Motion Picture Corp.

Trooper 44 .....5 reels

Elmont Feature Film Co.

People vs. John Doe.....6 reels
God's Law .....6 reels

Export and Import Film Co.

Robespierre .....— reels
Ivan the Terrible.....— reels

Fairmount Film Corporation

Hate .....7 reels

Flora Finch Film Co.

War Prides .....2 reels

First National Exhibitors' Circuit, Inc.

On Trial.
Charles Chaplin.
Daughter of Destiny (Mme. Petrova).
Herbert Brenon's "Empty Pockets."
The Sign Invisible (Big Mitch Lewis).

Fort Pitt Corporation

The Italian Battlefront.

Fox Film Corp.

(Standard Pictures)
The Spy.
The Honor System.
Jack and the Beanstalk.
The Conqueror.
Camille.
Oct. 18. Aladdin and the Wonderful Lamp.
Nov. 18. The Babes in the Wood.

Frieder Film Corporation

The Birds' Christmas Carol (Mary Louise).5 reels
A Bit O' Heaven (Mary Louise).....5 reels

Friedman Enterprises

A Mormon Maid (Mae Murray).....6 reels

Frohman Amusement Corp.

The Witching Hour (C. Aubrey Smith, Jack Sherrill, Helen Arnold, Marie Shotwell and Robert Conness.....6 reels
Conquest of Canaan.....5 reels
God's Man .....9 reels

General Enterprises, Inc.

Mother (Elizabeth Risdon, McClure)....6 parts
The Warrior (Maciste) (McClure).....7 parts
The Liar (Jane Gail, Stanley Walpole)...6 parts

Gold Medal Photoplays

The Web of Life (Hilda Nord, James Cruze, George Spencer).....5 reels

Golden Features

A Bit of Life.....1 reel

Grand Feature Film Company

Rex Beach on the Spanish Main.....5 reels
Rex Beach in Pirate Haunts.....5 reels
Rex Beach in Footsteps of Capt. Kidd....5 reels

Graphic Features

The Woman and the Beast.....5 reels

D. W. Griffith

Intolerance .....9 reels

Hanover Film Company

Maciste .....— reels
How Uncle Sam Prepares.....4 reels

William S. Hart

The Cold Deck .....5 D
The Two Gun Man.....5 D

Hawk Film Corporation

Monster of Fate.....— reels

Herald Film Corporation

Around the World in 80 Days.....6 reels

Hiller & Wilk, Inc.

The Battle of Gettysburg.....— reels
The Wrath of the Gods (Sessue Hayakawa).5 reels

Historic Features

Christus .....8 reels

M. H. Hoffman, Inc.

One Hour (Zeena Keefe and Alan Hale).6 reels
The Silent Witness (Gertrude McCoy)...6 reels
A Trip Through China (Brodsky's Art Pictures) .....8 reels
Her Fighting Chance (Jane Grey).....6 reels
Should She Obey? (Alice Wilson, Gene Genung and Norbert Myles).....6 reels
Whither Thou Goest (Rhea Mitchell and Orrin Johnson) .....5 reels
The Great White Trail (Doris Kenyon)..6 reels

Iliodor Picture Corporation

The Fall of the Romanoffs (Iliodor, Nance O'Neil, Ekaterina Galanta, Alfred Hickman and Conway Tearle).....— reels

Inter Ocean Film Corp.

Enlighten Thy Daughter.....— reels

Ivan Feature Productions

One Law for Both (Rita Jolivet, Vincent Serrano, Leah Baird, Pedro De Cordoba, James Morrison).....7 reels
Babbling Tongues (Grace Valentine, James Morrison, Arthur Donaldson).....7 reels
Married in Name Only (Gretchen Hartman, Milton Sills, Marie Shotwell).....6 reels
Sins of Ambition (Barbara Castleton, Wilfred Lucas, Leah Baird, James Morrison) .....7 reels
Human Clay (Mollie King).....5 reels

Jester Comedies

Feb. —. The Recruit (Twede Dan).....2 parts
Mar. —. His Golden Romance (Twede Dan) .....2 parts
April —. All "Fur" Her (Twede Dan)...2 parts
May —. The Wrong Flat (Twede Dan)..2 parts

Juvenile Film Corporation

World War in Kidland.....1 reel
A Chip Off the Old Block.....1 reel
Chip's Elopement .....1 reel
Chip's Backyard Barn-Stormers.....2 reels
Chip's Rivals .....1 reel
For Sale, a Daddy.....1 reel
Chip's Carmen .....2 reels

Klotz and Streimer

Whither Thou Goest.....5 reels
The Secret Treaty.....5 reels

Lincoln Motion Picture Company

The Realization of a Negro's Ambitions...2 reels
Trooper of Troop K.....3 reels

(Continued on page 1480)

Short Subjects Current and Coming

Educational Film Corp. of Amer.

SCENICS—EDUCATIONAL

Oct. 24. From Studio to Screen.
Oct. 31. A Trip Through Japan, No. 1.
Nov. 7. A Flying Trip Through the Hawaiian Islands, No. 1.
Nov. 14. A Flying Trip Through the Hawaian Islands, No. 2.
Nov. 21. Me and My Dog.
Nov. 28. The Chain Gang.
Dec. 5. The Land of Enchantment (Yosemite Valley).
Dec. 12. Fishing for Fish.
Dec. 19. A Trip Through Japan, No. 2.
Dec. 26. Beside the Glimmer Glass.

DITMARS "LIVING BOOK OF NATURE"

Nov. 19. The Animals of Australia.
Nov. 26. The Smaller Monkeys.
Dec. 3. Enemies of the Garden.
Dec. 10. Our Vanishing Game.
Dec. 17. Nature's Weavers.
Dec. 24. Nature's Songsters.
Dec. 31. The Animals in Midsummer.

Fox Sunshine Comedies

Nov. 11. Roaring Lions and Wedding Bells..2 C
Nov. 18. A Milk-Fed Vamp.....2 C
Dec. 9. His Smashing Career.....2 C
Dec. 23. Damaged—No Goods .....2 C
Jan. 6. Shadows of Her Pest.....2 C
Jan. 20. Son of a Gun.....2 C
Feb. 3. Hungry Lions in a Hospital.....2 C
Feb. 17. Are Married Policemen Safe?.....2 C

General Film Company

BROADWAY STAR FEATURES
(O. HENRY STORIES)

The Fifth Wheel (W. L. Rodgers, Chet Ryan, Patricia Palmer).....2 D
Compliments of the Season (Herbert Prior, Betty Blythe, Aida Horton)...2 D
The Moment of Victory (W. L. Rodgers, Chet Ryan) .....2 C-D
The Trimmed Lamp (Mildred Manning, Alice Terry) .....2 C-D
Schools and Schools (Jean Paige, Chas. Hutchison) .....2 D
A Madison Square Arabian Night (Duncan McRae, Patsy De Forrest).....2 D
The Rathskeller and the Rose (Adele De Garde, Evart Overton).....2 D
By Injunction (Chet Ryan, W. L. Rodgers, Patricia Palmer).....2 D
The Song and the Sergeant (Alice Terry, Stanley Dunn, Templar Saxe).....2 D

ESSANAY
GEORGE ADE FABLES

The Fable of the Toilsome Ascent and the Shining Table Land.....2 C
The Fable of the Back Trackers from the Hot Sidewalks.....2 C

ESSANAY COMEDIES (1 reel)

Lunch .....1 C
Nut Stuff .....1 C
He Loved Her So.....1 C
One Night .....1 C
Next .....1 C
The Soup and the Fish Ball.....1 C
A Tough Knight.....1 C
Our Little Nell.....1 C
Check Your Hat, Sir.....1 C
Wild Algy of Piccadilly.....1 C
All Stuck Up.....1 C
The Lie That Failed.....1 C
The Jazbo Sheriff.....1 C
The Lunch Grabber.....1 C

ESSANAY SCENICS

Water Powers of Western Canada.....1 Sc.
Through Canada from Coast to Coast.....1 Sc.
How Canada and the Farmer Co-operate in Grain Raising .....1 Sc.
Agricultural Opportunities in Western Canada .....1 Sc.
Water Powers of Eastern Canada.....1 Sc.
A Romance of Rails and Power.....1 Sc.
Grand Canyon of Arizona and Canyon de Chelley .....1 Sc.

CHAPLIN COMEDIES

By the Sea.....1 C
In the Park.....1 C
Work .....2 C
A Woman .....2 C
The Tramp .....2 C

GRANT, POLICE REPORTER SERIES

The Mystery of Room 422.....1 D
A Deal in Bonds.....1 D
The Sign of the Scarf.....1 D
The Man with the Limp.....1 D

A DAUGHTER OF DARING SERIES

A Race to the Drawbridge.....1 D
The Munitions Plot.....1 D
The Detective's Danger.....1 D
The Railroad Smugglers.....1 D
The Deserted Engine.....1 D

JAXON FILM CORP.

"A DAUGHTER OF UNCLE SAM" SERIAL (Jane Vance, Wm. Sorelle) 12 Episodes .....1 D

JAXON COMEDIES

Breaking In .....1 C
Blundering Boobs .....1 C
Disappointed Love .....1 C
He's In Again.....1 C
How It Worked.....1 C
Their Model Careers.....1 C
His Fishy Footsteps.....1 C
Out and In (Finn & Haddie).....1 C
The Inspector's Wife.....1 C
In Wrong (Finn & Haddie).....1 C
Anybody's Money .....1 C
Her Fatal Shot (Finn & Haddie).....1 C
Marooned .....1 C
Sherman Was Right.....1 C
What Will Happen Next?.....1 C
Which Was Lucky?.....1 C

JUDGE BROWN STORIES

Bud's Recruit .....2 C-D
Chocolate of the Gang.....2 C-D
The Lost Lie.....2 C-D
Tad's Swimming Hole.....2 C-D
Marrying Off Dad.....2 C-D
The Preacher's Son.....2 C-D
Thief or Angel.....2 C-D
The Accusing Toe.....2 C-D
Black and White.....2 C-D
The Rebellion .....2 C-D
Frank's Endorser .....2 C-D
City of Boys.....2 C-D

SPARKLE COMEDIES

Monkey-Maid-Man .....1 C
On the Love Line.....1 C
The Detective .....1 C
Smashing the Plot.....1 C
After the Matinee.....1 C
Double Cross .....1 C
The Best of a Bad Bargain.....1 C

THREE C COMEDIES

Stealing a Sweetheart (Lou Marks, Pearl Shepard, Oom Paul).....1 C
A Hash House Romance (Lou Marks, Pearl Shepard, Oom Paul).....1 C
The Hod Carrier's Million (Claude Cooper, Virginia Tracy Clark, Kenneth Clarendon) .....1 C

HANOVER FILM COMPANY

Camille (Helen Hesperia).....6 D
The Marvelous Maciste.....6 D

PHYSICAL CULTURE PHOTO PLAYS CO.

Physical Culture Magazine (Issued Monthly) .....1 Edc.

PIEDMONT PICTURES CORPORATION
(SELBURN COMEDIES)

Hubby's Holiday.....2 C
Too Much Elephant.....1 C
Wedding Bells and Lunatics.....1 C
His College Proxy.....1 C

King Bee Comedies

Nov. 1. The Candy Kid.....2 reels
Nov. 15. The Hobo .....2 reels
Dec. 1. The Pest .....2 reels
Dec. 15. The Bandmaster .....2 reels
Jan. 1. The Slave .....2 reels
Jan. 15. The Stranger .....2 reels
Feb. 1. His Day Out.....2 reels
Feb. 15. The Rogue .....2 reels

SELIG-HOYT COMEDIES

Aug. 6. A Dog in the Manger.....2 C
Aug. 20. A Trip to Chinatown.....2 C
Sept. 3. A Midnight Bell.....2 C
Sept. 17. A Contented Woman.....2 C

George Kleine System

MONTGOMERY FLAGG'S COMEDIES
"GIRLS YOU KNOW"

Jan. 2. The Screen Fan.....2 C
Jan. 16. The Bride .....2 C
Jan. 30. The Superstitious Girl.....2 C
Feb. 13. The Matinee Girl.....2 C
Feb. 27. The Artist's Model.....2 C
Mar. 13. The Spoiled Girl.....2 C

Metro Pictures Corporation

METRO-DREW COMEDIES

Jan. 14. Why Henry Left Home.....1 C
Jan. 21. Their First Love.....1 C
Jan. 28. Under the Influence.....1 C
Feb. 4. Help Wanted.....1 C
Feb. 11. The Bright Lights Dimmed.....1 C
Feb. 18. After Henry .....1 C
Feb. 25. His Generosity .....1 C
Mar. 4. Before and After Taking.....1 C
Mar. 11. His Strength of Mind.....1 C

Mutual Film Corporation

STRAND (BILLIE RHODES)

Jan. 15. Burglars .....1 reel
Jan. 22. Their Little Kid.....1 reel
Jan. 29. Somebody's Widow.....1 reel
Feb. 5. Her Friend Brown.....1 reel
Feb. 12. Three Times and Out.....1 reel
Feb. 19. Miss Cinderella .....1 reel
Feb. 26. Up in the Air.....1 reel
Mar. 12. Finishing Mary .....1 reel
Screen Telegrams issued Sunday and Wednesday of each week

Serials

Dec. 3. The Lost Express, No. 12 (Daring Death) .....
Dec. 10. The Lost Express, No. 13 (The Escape) .....2 D
Dec. 17. The Lost Express, No. 14 (Unmasked) .....2 D
Dec. 24. The Lost Express, No. 15 (The Return of the Lost Express).....2 D

MUTUAL-CHAPLINS

Oct. 29. The Adventurer.....2 C

Paramount Pictures Corporation

KLEVER KOMEDIES (Victor Moore).

Jan. 14. Meatless Days and Sleepless Nights.1 C
Jan. 20. Out West .....2 reels
Jan. 28. He Got His.....1 C
Feb. 3. Watch Your Neighbor.....2 C
Feb. 10. Sheriff Nell's Tussle.....2 C

BLACK DIAMOND COMEDIES

Oct. 15. Nearly a Baker.....1 C
Nov. 12. A Society Scrimmage.....1 C

ARBUCKLE COMEDIES

Dec. 10. A Country Hero.....1 C
Dec. 20. Out West .....2 C

BURTON HOLMES TRAVEL PICTURES

Dec. 3. Osaka to Nagasaki.....1 Trav.
Dec. 10. Canning Time in California.....1 Trav.
Dec. 17. In Glacier Park.....1 Trav.
Dec. 24. Going to the Sun.....1 Trav.
Dec. 31. On the Farm Where the Food Comes From.....1 Trav.
Jan. 7. Sydney, the Antipodean Metropolis.1 reel
Jan. 14. A Trip to the Jenolan Caves of Australia .....1 reel
Jan. 21. Melbourne, the Magnificent.....1 reel
Jan. 28. 'Round About Melbourne.....1 reel
Feb. 4. Adelaide, Capital of South Australia .....1 reel

WHO IS NUMBER ONE? (Serial)

Jan. 7. Episode 11. The Rail Raiders.....2 D
Jan. 14. Episode 12. The Show Down.....2 D
Jan. 21. Episode 13. Cornered .....2 D
Jan. 28. Episode 14. No Surrender .....2 D
Feb. 4. Episode 15. The Round-Up.....2 D

MACK SENNETT COMEDIES

Jan. 13. The Kitchen Lady.....2 C
Jan. 27. His Hidden Purpose.....2 C

Pathe Exchange, Inc.

Sunday, March 3, 1918

The Hidden Hand, No. 15 (The Girl of the Prophecy) .....2 D
The Price of Folly, No. 7 (The Rebound) Balboa .....2 D
A Gasoline Wedding (Harold Lloyd, Babe Daniels, Harry Pollard) Rolin.....1 C
Our National Parks (Col.) Yellowstone Park; Buxton (Derbyshire, Eng.), Trav. Split reel
International Cartoon and Educational.....

Wednesday, March 6, 1918

Heast-Pathe News, No. 20. .....1 top

Saturday, March 9, 1918

Hearst-Pathe News, No. 21.....1 top

Sunday, March 10, 1918

The House of Hate, No. 1 (The Hooded Terror) (Pearl White, Antonio Moreno, Paul Clerges, Peggy Shanor), Astra.....2 D
The Price of Folly, No. 8 (Shifting Sands), Astra .....2 D
Look Pleasant, Please (Harold Lloyd, Babe Daniels, Harry Pollard), Rolin.....1 C
Our National Parks (Col.), Mesa Verda Parks Trav.....1 reel
Katzenjammer Kids "Spirits" (Cart.) and "Jackie's Clothes" (Ed.), International. Split reel

Wednesday, March 13, 1918

Hearst-Pathe News, No. 22.....1 top

Saturday, March 16, 1918

Hearst-Pathe News, No. 23.....1 top

Triangle Distributing Corp.

TRIANGLE COMEDIES

Feb. 3. Airing Their Troubles.....1 C
Feb. 3. A Safe Disaster.....1 C
Feb. 10. His Nine Lives.....1 C
Feb. 10. A Game Gambler.....1 C
Feb. 17. Their Undercover Capers.....1 C
Feb. 17. A Full Dress Fizzle.....1 C
Feb. 24. A Coward's Courage.....1 C
Feb. 24. His Nimble Twist.....1 C
Mar. 3. A Discord in A Flat.....1 C
Mar. 3. His Hidden Shame.....1 C
Mar. 10. Wives and Worries.....1 C
Mar. 10. She Didn't Do It.....1 C

KEYSTONE RELEASES

Feb. 3. A Sea Serpent's Desire (Wm. Franey, Dale Fuller, Milt Sims, Maude Wayne).2 C
Feb. 10. Wronged by Mistake (Harry Gribbon, Myrtle Lind, Frank Bond, Dora Rogers, Carolyne Rankin).....2 C
Feb. 17. His Double Life (R. Griffith, Dorothy Hager, Claire Anderson).....2 C
Feb. 24. A Tell-Tale Shirt (Fritz Schave, Peggy Pierce, C. Roberts, Baldy Belmont) .....2 C
Mar. 3. A Lady Killer's Doom (Wm. Franey, Maude Wayne, Dale Fuller, Milt Sims) .....2 C
Mar. 10. Did She Do Wrong? (Harry Gribbon, Claire Anderson, Frank Bond, Dora Rogers) .....2 C

Universal Film Company

Monday, March 4, 1918

NESTOR—At Sword's Point (Harry Mann).1 C

Wednesday, March 6, 1918

L-KO—A Flyer in Folly (Hughie Mack, Gale Henry) .....2 C
UNIVERSAL ANIMATED WEEKLY—Weekly No. 14.

Saturday, March 9, 1918

UNIVERSAL SCREEN MAGAZINE—Issue No. 61.
UNIVERSAL CURRENT EVENTS—Issue No. 43. (Shipping date, Mar. 2.)
UNIVERSAL SPECIAL—The House of Trickery (Fifteenth Episode of "The Mystery Ship" Serial).....2 D 4
UNIVERSAL SPECIAL—The Swing of Death (Fifth Episode of "The Bull's Eye" Serial) .....2 D
SPECIAL—Finley Nature Studies, No. 8, "The Indian Fisherman" and "The Grandeur of Switzerland" (Sc.)....Split reel

Monday, March 11, 1918

NESTOR—At Swords' Point (Harry Mann).1 C

Wednesday, March 13, 1918

L-KO—Ambrose and His Widow (Mack Swain) .....2 C
UNIVERSAL SCREEN MAGAZINE—Issue No. 62.

Saturday, March 16, 1918

UNIVERSAL SCREEN MAGAZINE—Issue No. 44 (shipping date March 9).
UNIVERSAL SPECIAL—The Forced Marriage (Eixteenth Episode of "The Mystery Ship" Serial).....2 D
SPECIAL—Finley Nature Studies, No. 9, "The Geysers of Yellowstone Park" and "Flower of the Orient".....Split reel

Vitagraph

BIG V COMEDIES

Feb. 4. Telephones and Troubles.
Feb. 11. Babes and Boobs.
Feb. 18. Courts and Convicts.
Feb. 25. Rooms and Rumors.
Mar. 4. Jumping Jacks and Jail Birds.
Mar. 11. Meddlers and Moonshiners.
Mar. 18. Tramps and Traitors.
Mar. 25. Stripes and Stumbles.

VITAGRAPH COMEDIES

Jan. 7. A Little Ouija Work.
Jan. 14. Seeking An Oversoul.
Jan. 21. A Four-Cornered Triangle.
Jan. 28. Their Anniversary Feast.
Feb. 4. Surprising Husband.
Feb. 11. Coals for the Fire.
Feb. 18. Sweets to the Sour.
Feb. 25. Their Godson.

VENGEANCE AND THE WOMAN (Serial)

Jan. 28. The Lure of Hate (Sixth Episode).
Feb. 4. The Wolf Trap (Seventh Episode).
Feb. 11. The Mountain of Devastation (Eighth Episode).
Feb. 18. Buried Alive (Ninth Episode).
Feb. 25. The Leap for Life (Tenth Episode).
Mar. 4. The Cavern of Terror (Eleventh Episode).
Mar. 11. The Desperate Chance (Twelfth Episode).
Mar. 18. Sands of Doom (Thirteenth Episode).

Favorite Film Features

Jan. 28. Children of the Feud.....2 D
Jan. 28. Getting Up a Practice.....1 C
Feb. 4. The Pirates .....2 C
Feb. 4. The Wings of a Moth.....1 D
Feb. 11. The Sacrifice of Kathleen.....2 D
Feb. 11. Art for A Heart.....1 C
Feb. 18. The Mischief Maker.....2 D
Feb. 18. Sonny Jim in Search of a Mother..1 C
Feb. 25. Old Reliable.....2 D
Feb. 25. Stenographer Troubles.....1 C
Mar. 4. An Officer and a Gentleman.....2 D
Mar. 4. Unlucky Louis .....1 C

DREW COMEDIES

Mar. 11. Their First Quarrel.
Mar. 18. A Telegraphic Tangle.
Mar. 25. His Wife Knew About It.

RELEASES IN THE INDEPENDENT FIELD

(Continued from page 1478)

Marine Film Co.

Lorelei of the Sea.....— reels

Masterpiece Drama Productions

Who's Your Neighbor?..... —

Masterpictures

LION COMEDIES

Oct. 29. Nathan Busts Into the Movies....1 C
Nov. 5. A Village Villain.....1 C
Nov. 12. Her Fatal Resemblance.....1 C
Nov. 19. An Account of a No-Account Count.1 C
Nov. 26. Hicks and Hornets.....1 C
Dec. 3. Waves and Wimmen.....1 C
Dec. 10. Fizzled Finance .....1 C

Mayfair Film Corp.

Persuasive Peggy.....— reels

B. S. Moss M. P. Corporation

Birth Control .....6 reels
The Power of Evil.....5 reels
Boots and Saddles.....5 reels
The Girl Who Doesn't Know.....5 reels
In the Hands of the Law.....5 reels
One Hour (Sequel to "Three Weeks").....

Ogden Pictures Corp.

The Lust of the Ages.....— reels

Paragon Films

The Whip .....8 reels

Photoplay Magazine

Screen Supplement—One-reel releases, giving intimate interviews of all the stars. (Through independent exchanges).

Popular Picture Corporation

Corruption .....6 reels

Public Rights Film Corporation

The Public Be Damned (Charles Richman and Mary Fuller).....5 reels

Renowned Pictures Corporation

The Public Defender.....6 reels
Naked Hands .....5 reels
Weavers of Life.....6 reels
Souls Redeemed .....6 reels
Mother Love and the Law.....7 reels
In Treason's Grasp.....5 reels
Should She Obey?.....7 reels

Selig Special

Beware of Strangers.....7 reels
The Ne'er-Do-Well.....8 reels
The Garden of Allah (Selig).....10 reels
Who Shall Take My Life?.....— reels

Frank J. Seng

Parentage .....7 reels

Sherman Eliot, Inc.

The Crisis .....10 reels

Sherman Pictures Corporation

I Believe .....7 reels
The Land of the Rising Sun

Julius Steger

Redemption .....6 reels

Sterling Pictures Corporation

Peg o' the Sea (Jean Sothern feature)....6 parts
A Mute Appeal (Jean Sothern feature)...5 parts
The Lash of Destiny (Gertrude McCoy feature) .....5 parts
Her Good Name (Jean Sothern feature)..5 parts
Rosie O'Grady (Viola Dana feature).....5 parts
The Cloud (Jean Sothern feature).....5 parts
The God of Little Children (Alma Hanlon feature) .....5 parts
A Mother's Ordeal (Jean Sothern feature) 5 parts
Pride and the Devil (Alma Hanlon feature)6 parts
Miss Deception (Jean Sothern feature)...5 parts
The Law that Failed (Alma Hanlon f'ture)5 parts
Great Bradley Mystery (Alma Hanlon feature) .....5 parts
The Mystic Hour (Alma Hanlon feature).6 parts
When You and I Were Young (Alma Hanlon feature) .....5 parts
The Golden God (Alma Hanlon feature)..5 parts
She Was a Dangerous Girl (Cartoon comedy) .....500 ft.
Zippy the Fireman (Cartoon comedy)....500 ft.
Zippy in a Sanatorium (Cartoon comedy).500 ft.
Zippy Buys a Pet Pup (Cartoon comedy).500 ft.
Slick and Tricky (Cartoon comedy).....500 ft.
Doctor Bunny's Zoo (Cartoon comedy)...500 ft.
The Old Forty-Niner (Cartoon comedy)..500 ft.
Mr. Coon (Cartoon comedy).....500 ft.
Mose Is Cured (Cartoon comedy).....500 ft.
Zippy's Insurance (Cartoon comedy).....500 ft.
Zippy's Pets (Cartoon comedy).....500 ft.
The Unknown (Cartoon comedy).....500 ft.

Moe Streimer

A Daughter of the Don.....10 reels

Submarine Film Corporation

The Submarine Eye.....7 reels

W. H. Productions Co.

William S. Hart as Two Gun Man in "The Bargain" .....6 reels
William S. Hart in "The Bandit and the Preacher" .....5 reels
William S. Hart in "The Hell Hound of Alaska" .....5 reels
Also Series of two-reel W. H. Hart productions.

Wholesome Films Corporation

The Penny Philanthropist (Peggy O'Neil and Ralph Morgan), D..... 5
Cinderella and the Magic Slipper (Special Children's Cast), Juv..... 4
His Awful Downfall (Rex Adams), 1,000 feet, C.
Little Red Riding Hood (Juvenile), 4,000 feet.

World Pictures

Over Here .....5 reels

EXHIBITORS' PERSONALS

KENTUCKY

Jack Palmer has accepted the position of manager of the Woodruff theatre at Murray.

MARYLAND

Benjamin Abrams, formerly of Philadelphia, has assumed the active management of the Blue Mouse theatre, 28 West Lexington street, Baltimore.

MASSACHUSETTS

Heirs of the William H. Wood Estate have sold to Dr. George Southwick the Brighton theatre at 400-404 Market street, Brighton, consisting of a two-story brick building and 11,000 square feet of land, all taxed at $17,800. Besides the theatre the building contains stores.

MONTANA

E. Marshall Taylor, formerly city ticket agent for the Milwaukee railroad at Butte has been named as manager of the Orpheum motion picture theatre and assumed charge last week.

Dr. George W. Clay has bought the Orpheum theatre at Malta from Lyman Bernis, and will be assisted in its management by John Survant.

NEBRASKA

J. E. Kirk has bought the Grand theatre, Sixteenth and Binney streets, Omaha, from Jules Rachman. The Grand is the biggest and most beautiful of Omaha's suburban houses. Mr. Kirk has for years been one of the best known exchange men in the Omaha territory.

NEW YORK

J. F. Bearce and Jack Long, of Canandaigua, have purchased the Temple theatre in South Main street, Canandaigua, from George Hagar and George Bachman, who have been operating the house for the past three years.

G. D. Vandervoort, who until recently has conducted moving pictures at the Temple theatre, Ossining, for several years, has sold his machine and business to David Fuhry, of Portlandville. Mr. Fuhry will open the theatre to the public the middle of February.

NORTH DAKOTA

W. F. McKallor is now sole owner of the Lyceum theatre, Moorhead, having purchased the interest of his partner, J. J. Isaacs. The deal was completed and the transfer was made to the new owner recently.

Last September Mr. McKallor came to Moorhead from Grand Forks and acquired an interest in the Lyceum, forming a partnership with Mr. Isaacs, when E. G. Brown retired from the management.

OHIO

The Forrest City Investment Comany has leased to Morris Friedman and R. M. Gordon, the Strand theatre at the southwest corner of Superior avenue N. E. and East Eighty-ninth street, Cleveland, for six years at a rental of $2,400 a year.

PENNSYLVANIA

The moving picture theatre at the southwest corner of Fifty-third street and Lansdowne avenue, Philadelphia, lot 66 feet by 173 feet, has been conveyed by Jay Emanuel to Samuel Segall, subject to a mortgage of $22,000. The assessed valuation is $25,000.

Illig Brothers, of Ebensburg, have purchased the Happy Hour theatre at Lilly.

Clayton Eiler, of Eagle, and G. Potts, of Pottsville, have purchased Euclid theatre, Eagle, from Jacob Daubert and J. Rettinger.

Monthly Index of Releases

All releases of the month are listed. In the index, C. stands for "Comedy"; Cart., for "Cartoon"; C.-D., for "Comedy Drama"; D., "Drama"; Juv., "Juvenile"; Sc., "Scenic"; Top., "Topical." The figure before the abbreviation is the number of reels, date is the date of release and the figure the page of Motion Picture News on which the picture was reviewed. The second number refers to the music chart for the picture. The number in parenthesis ( ) refers to the page whereon will be found the "Ready-Made Ad-Talk." Numbers preceded by an asterisk * refer to "Short Subjects in Review."

FEATURES

AMERICAN Buds (Foxfilm), 7D, Feb. 24 ——

BARGAIN, The (W. H. Productions), 6D (S.R.) 1033
Beauty and the Rogue (Mutual-American), 5D, Jan. 28 1036
Beloved Traitor, The (Goldwyn), 6D, Feb. 24 (1283)
Blue Blazes Rawden (Artcraft), 5D, Feb. 18 1315 (1282)
Blue Jeans (Metro Special), 7D ——
Broadway Bill (Metro-Yorke), 5D, Feb. 11 ——
Broken Ties (World Film), 5D, Feb. 18 1036 (996)

CAPTAIN of His Soul (Triangle), 5D, Feb. 10 1034 (996)
Carmen of the Klondike (Selexart), 7D (S.R.) 1187
Castoff, The (Foursquare Pictures), 6D (S.R.) 1184
Cavanaugh of the Forest Rangers (Vitagraph), 5D, Feb. 25 1469
Crucible of Life, The (General Enterprises), 7D (S.R.) 1183 (1283)

DIVINE Sacrifice (World Film), 5D, Feb. 4 888
Dodging a Million (Goldwyn), 5D, Jan. 28 1038 1340 (556)
Draft 258 (Metro Special), 7D ——

FIELDS of Honor (Goldwyn), 5D, Jan. 14 890 1054 (556)
Fighting Grin, The (Bluebird), 5D, Jan. 28 1032 (557)
Flare-Up Sal (Paramount), 5D, Feb. 4 1036 (997)
Flash of Fate, The (Universal), 5D, Feb. 18 1469
Forbidden Path, The (Foxfilm), 6D, Feb. 3 1030
From Two to Six (Triangle), 5D, Feb. 17 1185 (1146)

GRAIN of Dust, The (Crest Pictures), 6D (S.R.) 887
Grand Passion, The (Bluebird-Universal), 5D, Feb. 25 ——
Guilty Man, The (Paramount-Ince), 5D, Jan. 28 1186 (1146)

HANDS Down (Bluebird-Universal), 5D, Feb. 11 1034
Headin' South (Artcraft), 5D, Feb. 25 ——
Heart of Romance, The (Foxfilm), 5D, Feb. 3 1184 (1147)
Heart's Revenge, A (Foxfilm), 5D, Jan. 20 888 (707)
Hidden Pearls (Paramount), 5D, Feb. 18 1181 (1147)
His Royal Highness (World Film), 5D, Feb. 25 1317
Hopper, The (Triangle), 5D, Feb. 3 887 1338 (851)

INNER Voice, The (Pathe-Russian Art), 5D, Feb. 17 1183 (1147)

JACK Spurlock—Prodigal (Foxfilm), 5D, Feb. 10 1183 (1147)
Jilted Janet (Mutual-American), 5D, Feb. 11 1315 (997)

KEITH of the Border (Triangle), 5D, Feb. 17 1185 (1146)
Keys of the Righteous, The (Paramount), 5D, Feb. 11 1316 (1147)
Knife, The (Select Pictures), 5D, Mar. 1187 (1147)

LEGION of Death, The (Metro Special), 7D ——
Les Miserables (Foxfilm), 9D, Feb. 10 ——
Lest We Forget (Metro Special), 7D, Jan. 26 1032
Life Mask, The (Petrova Pictures), 5D, Feb. 15 ——
Light Within, The (Petrova Pictures), 5D, Feb. 1 1314 (707)
Limousine Life (Triangle), 5D, Feb. 3 886 (850)
"Little Red" Decides (Triangle), 5D, Feb. 24 1318
Little Red Riding Hood (Wholesome Films), 4Juv. (S.R.) 889
Loaded Dice (Pathe), 5D, Feb. 10 1031 (1282)

MADAME Jealousy (Paramount), 5 MD, Feb. 4 1035 (996)
Marionettes, The (Select Pictures), 5D (S.R.) 1035 1338 (996)
Marvelous Maciste, The (Hanover-General), 6D ——
Midnight Trail, The (Mutual-American), 5D, Feb. 25 (1283)
Moral Law, The (Foxfilm), 5D, Feb. 17 ——
Morgan's Raiders (Bluebird-Universal), 5D, Feb. 18 1318
Mother's Sin, A (Vitagraph-V-L-S-E), 5D, Jan. 28 1186 (996)
My Wife (Mutual-Frohman), 5D, Feb. 18 1467 (1282)

NAULAHKA, The (Pathe-Astra), 6D, Feb. 24 1031 (997)
New Love for Old (Universal), 5D, Feb. 11 1034

OTHER Man, The (Vitagraph), 5D, Feb. 4 1030
Other Woman, The (Pathe-Astra), 5D, Feb. 3 888 (851)
Our Little Wife (Goldwyn), 6D, Feb. 10 1317 (996)

PAINTED Lips (Universal), 5D, Feb. 4 ——
Petticoat Pilot (Paramount), 5D, Feb. 11 1033 (996)

REAL Folks (Triangle), 5D, Feb. 10 1036 (996)
Revelaton (Metro Special), 7D 1466
Revenge (Metro-Rolfe), 5D, Feb. 25 ——
Rough Lover, The (Bluebird-Universal), 5D, Feb. 25 1468
Ruggles of Red Gap (Kleine-Essanay), 5D, Feb. 25 (707)

SIX-Shooter Andy (Foxfilm), 5D, Feb. 24 1468
Slacker, The (Metro Special), 7D ——
Song of Songs, The (Artcraft), 5D, Feb. 11 1187 (1282)
Soul in Trust, A (Triangle), 7D, Dec. 24 ——

THING We Love, The (Paramount), 5D, Feb. 18 ——
Turn of a Card, The (Paralta-Hodkinson), 7D, Feb. 15 1182 (1146)
Two Gun Men, The (W. H. Productions), 6D (S.R.) 1033

UNBELIEVER, The (Kleine-Edison), 5D, Feb. 11 ——
Under Suspicion (Metro), 5D, Feb. 4 (1283)

WEAVER OF DREAMS, A (Metro-Rolfe), 5D, Feb. 18 ——
Whims of Society (World Film), 5D, Feb. 11 1188 (1282)
Who Loved Him Best? (Mutual-Goodrich), 5D, Feb. 4 1033 (997)
Widow's Might, The (Paramount), 5CD, Jan. 28 887 ——
Wife He Bought, The (Bluebird-Universal), 5D, Feb. 4 ——
Wild Women (Universal), 5D, Feb. 25 1466
Woman and Wife (Select), , 6D (S.R.) 889
Woman Between Friends, The (Vitagraph), 5D, Feb. 11 1185 (1283)
Wooing of Princess Pat, The (Vitagraph), 5D, Feb. 18 1317 (1282)

SHORT SUBJECTS

ACCUSING Toe, The (Judge-Brown-General), 2CD ——
Adelaide, Capital of South Australia (Burton Holmes-Paramount), 1Trav., Feb. 4 ——
After Henry (Metro-Drew), 1C, Feb. 18 ——
After the Matinee (Sparkle-General), 1C ——
Airing Their Troubles (Triangle), 1C, Feb. 3 ——
All for the Ladies (Pathe), Happy Hooligan Cart., and "American Arms" (International), Ed., Split reel, Feb. 10 ——
Along the Riviera, Italy (Col.), Trav., and Watching the Flowers Bloom (Col.), Educ., Pathe Split reel, Feb. 17 *1018
American Arms (Pathe-International), Ed., and "All for the Ladies," Happy Hooligan cart., Split reel, Feb. 10 ——
Anybody's Money (Jaxon-General), 1C ——
Are Married Policeman Safe? (Fix Sunshine), 2C, Feb. 17 ——
Argus Pictorial, No. 7 (Pathe), 1Ed., Feb. 10 ——
Argus Pictorial, No. 8 (Pathe), 1Ed., Feb. 24 *1169
Around Central Auvergne, France (Col.) and "Clermont-Ferrand" (Col.), Pathe, Trav., Split reel, Feb. 24 *1169
Art for a Heart (Favorite Film), 1C, Feb. 11 ——
Artist's Models, The (Flagg-Kleine System), 1C, Feb. 13 ——

BABES and Boobs (Vitagraph-Big V), 1C, Feb. 11 ——
Beaches and Peaches (Universal-L-Ko), 2C, Feb. 20 ——
Beat It (Pathe-Rolin), 1C, Feb. 24 ——
Best of a Bad Bargain, The (Sparkle-General), 1C ——
Blundering Boobs (Jaxon-General), 1C ——
Bright Lights Dimmed (Metro-Drew), 1C, Feb. 11 ——
Bud's Recruit (Judge Brown-General), 2CD (997)
Bull's Eye, The (Universal Serial):
First Blood, First Episode, 2D, Feb. 9 ——
The Fearless One, Second Episode, 2D, Feb. 16 ——
Desperate Odds, Third Episode, 2D, Feb. 23 ——
Burglars (Pathe), Katzenjammer (Cart.), and "Appleblossom Land" (Educ.), International Split reel, Feb. 24 ——
Buried Alive (Vitagraph), Episode of "Vengeance—and the Woman" Serial, 2D, Feb. 18 ——

CATSPAW, The (Pathe), Episode of "The Price of Folly" Serial, 2D, Feb. 3 1033
Check Your Hat, Sir? (Essanay-General), 1C ——
Chocolate of the Gang (Judge Brown-General), 2CD ——
Coals for the Fire (Vitagraph), 1C, Feb. 11 ——
Compliments of the Season (O. Henry-Broadway), 2D 1184 (850)
Courts and Convicts (Vitagraph-Big V), 1C, Feb. 18 ——
Coward's Courage, A (Triangle), 1C, Feb. 24 ——

DESPERATE Odds (Universal), Episode of "The Bull's Eye" Serial, 2D, Feb. 23 ——
Detective, The (Sparkle-General), 1C ——
Devil with the Wimmen, A (Universal-Nestor), 1C, Feb. 11 ——
Disappointed Love (Jaxon-General), 1C ——
Donkey Did It, The (Universal-L-Ko), 2C, Feb. 6 ——
Double Cross (Sparkle-General), 1C ——

EYES in the Wall, The (Pathe), Episode of "The Hidden Hand" Serial, 2D, Feb. 10 1187

FEARLESS One, The (Universal), Episode of "The Bull's Eye" Serial, 2D, Feb. 16 ——
Finley Nature Studies (Universal), Split reels, Scenic:
No. 3. "Bears of the Yellowstone" and "The Long White Trail," Feb. 2 *1018
No. 4. "Birds of Crag and Cavern" and "Gems of the Adriatic," Feb. 9 *1169
No. 5. "The Salmon Fisheries of the Columbia" and "The Drum Dancers of Java," Feb. 16 *1169
No. 6. "Mount Hood" and "The Garden Spot of the World," Feb. 23 *1169
First Blood (Universal), Episode of "The Bull's Eye" Serial, 2D, Feb. 9 ——
For Dessert (International-Pathe), Ed., and "Policy and Pie" (Pathe), Katzenjammer Cart., Split reel, Feb. 3 ——
Full Dress Suit, A (Triangle), 1C, Feb. 17 ——

GAME Gambler, A (Triangle), 1C, Feb. 10 ——
Girl of the Prophecy, The (Pathe), Episode of "The Hidden Hand" Serial, 2D, Mar. 3 ——
Grand Canyon of Arizona and Canyon de Chelley (Essanay-General), 1Sc ——
Great Sea Scandal, The (Universal-Nestor), 1C, Feb. 4 ——

HASH House Romance, A (Three C-General), 1C.....
Hello Teacher! (Pathe-Rollin), 1C, Feb. 10.....
Hearst-Pathe News, No. 11 (Pathe), 1Top, Feb. 2..... *1169
Hearst-Pathe News, No. 12 (Pathe), 1Top, Feb. 6..... *1169
Hearst-Pathe News, No. 13 (Pathe), 1Top, Feb. 9..... *1301
Hearst-Pathe News, No. 14 (Pathe), 1Top, Feb. 13..... *1301
Hearst-Pathe News, No. 15 (Pathe), 1Top, Feb. 16.....
Hearst-Pathe News, No. 16 (Pathe), 1Top, Feb. 20.....
Hearst-Pathe News, No. 17 (Pathe), 1Top, Feb. 23.....
Hearst-Pathe News, No. 18 (Pathe), 1Top, Feb. 27.....
Help Wanted (Metro-Drew), 1C, Feb. 4.....
He's In Again (Jaxon-General), 1C.....
Her Fatal Shot (Jaxon-General), 1C.....
Her Friend Brown (Mutual-Strand), 1C, Feb. 5..... 1035
Hidden Hand, The (Pathe Serial):
Trapped by Treachery (Eleventh Episode), 2D, Feb. 3..... 1034
The Eyes in the Wall (Twelfth Episode), 2D, Feb. 10..... 1187
The Jaws of the Tiger (Thirteenth Episode), 2D, Feb. 17..... 1316
The Unmasking (Fourteenth Episode), 2D, Feb. 24.....
The Girl of the Prophecy (Fifteenth Episode), 2D, Mar. 3.....
His Day Out (King Bee), 2C, Feb. 1..... 1470
His Double Life (Triangle-Keystone), 2C, Feb. 17..... 1315
His Fishy Footsteps (Jaxon-General), 1C.....
His Generosity (Metro-Drew), 1C, Feb. 25.....
His Hidden Purpose (Paramount-Mack Sennett), 2C, Jan. 27..... 889
His Nimble Twist (Triangle), 1C, Feb. 24.....
His Nine Lives (Triangle), 1C, Feb. 10.....
Hit Him Again (Pathe-Rolin), 1C, Feb. 17.....
Hod Carrier's Million, The (Three C-General), 1C.....
How It Worked (Jaxon-General), 1C.....
Horse in Action, The (Pathe), Ed., and "Rocamadour, and the Valley of Lot" (Trav.), Split reel, Feb. 10..... *1301
Hungry Lions in a Hospital (Fox Sunshine), 2C, Feb. 3.....

IN POVERTY'S Power (Pathe), Episode of "The Price of Folly" Serial, 2D, Feb. 24..... 1468
In Wrong (Jaxon-General), 1C.....
Inspector's Wife, The (Jaxon-General), 1C.....

JAWS of the Tiger, The (Pathe), Episode of "The Hidden Hand" Serial, 2D, Feb. 17..... 1316
Junkman, The (Pathe-Rolin), 2C, Feb. 17.....

LAMB, The (Pathe-Rolin), 1C, Feb. 3.....
Leap for Life, The (Vitagraph), Episode of "Vengeance—and the Woman" Serial, 2D, Feb. 25.....
Line of Death, The (Universal), Episode of "The Mystery Ship" Serial, 2D, Feb. 9.....
Lost Lie, The (Judge Brown-General), 2CD.....

MADISON Square Arabian Night (O. Henry-General), 2D.....
Marooned (Jaxon-General), 1C.....
Marrying-Off Dad (Judge Brown-General), 2CD.....
Matinee Girl, The (Flagg-Kleine System), 1C, Feb. 27.....
Mischief Maker, The (Favorite Film), 2D, Feb. 18.....
Miss Cinderella (Mutual-Strand), 1C, Feb. 19.....
Monkey-Maid-Man (Sparkle-General), 1C.....
Mountain of Devastation, The (Vitagraph), Episode of "Vengeance—and the Woman" Serial, 2D, Feb. 11.....
Mutual Weekly, No. 6, Feb. 4, 1Top Ed..... *1169
Mutual Weekly, No. 7, Feb. 11, 1Top Ed..... *1301
Mutual Weekly, No. 8, Feb. 18, 1Top Ed.....
Mutual Weekly, No. 9, Feb. 25, 1Top Ed.....
Mystery Ship, The (Universal Serial):
The Rescue (Tenth Episode), 2D, Feb. 2.....
The Line of Death (Eleventh Episode), 2D, Feb. 9.....
The Rain of Fire (Twelfth Episode), 2D, Feb. 16.....
The Underground House (Thirteenth Episode), 2D, Feb. 23.....

OLD Reliable (Favorite Film), 2D, Feb. 25.....
On the Love Line (Sparkle-Geenral), 1C.....
One Night Stand, A (Pathe-Rolin, 2C, Feb. 24.....
Our Little Nell (Essanay-General), 1C.....
Out and In (Jaxon-General), 1C.....
Out West (Paramount), 2C, Dec. 20..... 887

PEARLS and Girls (Universal-L-Ko), 2C, Feb. 13.....
Picturesque Brittany and Bonnets of Brittany (Pathe), Ed., Feb. 3.....
Pirates, The (Favorite Film), 2C, Feb. 11.....
Policy and Pie (Pathe), Katzenjammer Cart., and "For Dessert" (International), Ed., Split reel, Feb. 3.....
Preacher's Son, The (Judge Brown-General), 2CD.....
Price of Folly, The (Pathe Serial):
The Catspaw (Third Episode), 2D, Feb. 3..... 1033
The Sin of Innocence (Fourth Episode), 2D, Feb. 10..... 1182
Sold for Gold (Fifth Episode), 2D, Feb. 17.....
In Poverty's Power (Sixth Episode), 2D, Feb. 24.....

RAIN of Fire, The (Universal), Episode of "The Mystery Ship" Serial, 2D, Feb. 16.....
Red Ace, The (Universal Serial):
Virginia's Triumph (Final Episode), 2D, Feb. 2.....
Rescue, The (Universal), Episode of "The Mystery Ship" Serial, 2D, Feb. 2.....
Rocamadour, and the Valley of Lot, France (Pathe), (Trav.), and "The Horse in Action" (Ed.), Split reel, Feb. 10..... *1301
Rogue, The (King Bee), 2C, Feb. 15..... 1470
Romance of Rails and Power, A (Essanay-General), 1Sc.....
Rooms and Rumors (Vitagraph-Big V), 1C, Feb. 25.....
Round-Up, The (Paramount), Episode of "Who is Number One?" Serial, 2D, Feb. 4.....

SACRIFICE of Kathleen, The (Favorite Film), 2D, Feb. 11.....
Safe Disaster, A (Triangle), 1C, Feb. 3.....
Schools and Schools (O. Henry-General), 2D.....
Sea Serpent's Desire, A (Triangle-Keystone), 2C, Feb. 3.....
Sheriff Nell's Tussle (Paramount), 2C, Feb. 10.....
Sherman Was Right (Jaxon-General), 1C.....
Ship, Oy! Oy! (Universal-Nestor), 1C, Feb. 18.....
Sin of Innocence, The (Pathe), Episode of "The Price of Folly" Serial, 2D, Feb. 10..... 1182
Smashing the Plot (Sparkle-General), 1C.....
Sold for Gold (Pathe), Episode of "The Price of Folly" Serial, 2D, Feb. 17..... 1470
Somebody's Widow (Mutual-Strand), 1C, Jan. 29..... 1035
Sonny Jim in Search of A Mother (Favorite Film), 1C, Feb. 18.....
Stealing a Sweetheart (Three C-General), 1C.....
Stenographer Troubles (Favorite Film), 1C, Feb. 25.....
Surprising Husband (Vitagraph), 1C, Feb. 4.....
Sweets to the Sour (Vitagraph), 1C, Feb. 18.....

TAD'S Swimming Hole (Judge Brown-General), 2CD.....
Telephones and Troubles (Vitagraph-Big V), 1C, Feb. 4.....
Tell Tale Shirt, A (Triangle-Keystone), 2C, Feb. 24.....
Their Godson (Vitagraph), 1C, Feb. 25.....
Their Model Careers (Jaxon-General), 1C.....
Their Undercover Capers (Triangle), 1C, Feb. 17.....
Thief or Angel (Judge Brown-General), 2CD.....
Thing's the Play, The (O. Henry-Broadway), 2CD.....1184 (1146)
Three Times and Out (Mutual-Strand), 1C, Feb. 12..... 1182
Tramp, The (Chaplin-General), 2C.....
Trapped by Treachery (Pathe), Episode of "The Hidden Hand" Serial, 2D, Feb. 3..... 1034

UNDERGROUND House, The (Universal), Episode of "The Mystery Ship" Serial, 2D, Feb. 23.....
Universal Animated Weekly, No. 10 (Universal), 1Top, Feb. 6..... *1169
Universal Animated Weekly, No. 11 (Universal), 1Top, Feb. 13..... *1301
Universal Animated Weekly, No. 12 (Universal), 1Top, Feb. 20.....
Universal Animated Weekly, No. 13 (Universal), 1Top, Feb. 27.....
Universal Current Events, No. 39 (Universal), 1Top, Feb. 2.....
Universal Current Events, No. 40 (Universal), 1Top, Feb. 9..... *1301
Universal Current Events, No. 41 (Universal), 1Top, Feb. 16.....
Universal Current Events, No. 42 (Universal), 1Top, Feb. 23.....
Universal Screen Magazine, No. 6 (Universal), 1Top, Feb. 2..... *1169
Universal Screen Magazine, No. 7 (Universal), 1Top, Feb. 9.....
Universal Screen Magazine, No. 8 (Universal), 1Top, Feb. 16.....
Universal Screen Magazine, No. 9 (Universal), 1Top, Feb. 23.....
Unmasking, The (Pathe), Episode of "The Hidden Hand" Serial, 2D, Feb. 24.....
Up in the Air (Mutual-Strand), 1C, Feb. 26.....

VENGEANCE—and the Woman (Vitagraph Serial):
The Wolf Trap (Seventh Episode), 2D, Feb. 4.....
The Mountain of Devastation (Eighth Episode), 2D, Feb. 11.....
Buried Alive (Ninth Episode), 2D, Feb. 18.....
The Leap for Life (Tenth Episode), 2D, Feb. 25.....
Virginia's Triumph (Universal), Episode of "The Red Ace" serial, 2D, Feb. 2.....

WATCH Your Noighbor (Paramount), 2C, Feb. 3.....1182 (1146)
Watching the Flowers Bloom (Col.), Educ., and "Along the Riviera, Italy," Trav. (Pathe), Split reel, Feb. 17..... *1018
What Will Happen Next (Jaxon-General), 1C.....
Which Was Lucky? (Jaxon-General), 1C.....
Wild Algy of Piccadilly (Essanay-General), 1C.....
Wings of a Moth, The (Favorite Film), 1D, Feb. 4.....
Wolf Trap, The (Vitagraph), Episode of "Vengeance—and the Woman" Serial, 2D, Feb. 4.....
Woman, A (Chaplin-General), 2C.....
Wronged by Mistake (Triangle-Keystone), 2C, Feb. 10.....

Things Here and There

E. T. Garrish, sales manager of the Famous Players Film Service in Cleveland, was taken suddenly ill recently, and was removed to the hospital. An operation was predicted.

Manager Wessling, of Pathe's Cincinnati branch, is confident of big success for Pathe during 1918, and declares the company can count on the Cincinnati office to do its bit.

William Steiner, of Jester Comedy Company, is still on the go, with the first two Jester Comedies [illegible]. When last heard from he was up [illegible] and flowers. Lucky Bill!

[illegible] of the Paramount-Artcraft sales force in Cleveland, tumbled on the ice recently [illegible] "out of the running" several days.

H. E. Friedman, who recently resigned as Denver manager of Pathe, has been succeeded by C. G. Epperson.

J. E. Scott, formerly with the Denver Paramount and Triangle offices, and recently with Mutual as road man, has joined the staff of Manager Epperson.

Every exchange in Omaha, Neb., has MOTION PICTURE NEWS calendar prominently displayed. "It is one of the handiest things we ever had about the exchange," said Manager L. A. Getzler at the Vitagraph. "We can look as far ahead as we want to when discussing bookings with an exhibitor; we can note the holidays—oh, it helps us a lot. It was a splendid idea."

The Laemmle Film Service, including the Universal, Bluebird, Butterfly, and Jewel exchanges, moved Monday, January 28, from Twelfth and Farnam streets, Omaha, Neb., to the big Maeor Building, at 1304 Farnam street. "Big business made us move," said J. H. "Curley" Calvert, manager. A report that the Universal exchange at Des Moines, Ia., will be discontinued and the business handled from Omaha could not be confirmed. Such a step is expected, however. Recently a number of Des Moines exchanges have been closed and the business transferred to Omaha.

J. Milo of the Palace theatre, Des Moines, Ia., has sued the Standard exchange at Omaha, claiming he had an option and a contract on Billy West and Hart pictures. Jules Rachman, manager of the Standard in Omaha, announces he has booked the West and Harts at the Royal, Casino, Unique and Family theatres, all in the same block, in downtown Des Moines, while the suit is pending.

Manager Herman has resigned at the Mutual exchange in Omaha, Neb., and his place is taken by R. S. Ballantyne, for years with the Mutual in the middle west and formerly manager at the exchange in Des Moines. The Des Moines exchange has been closed and the business transferred to Omaha.

Hugh Rennie, of the U. S. Booking Corporation in Denver, has reported a good business on his first visit to New Mexico exhibitors.

A. S. Bailey, formerly with Triangle in the Denver territory, has joined the Foursquare sales force, and is now covering Wyoming.

General Film is now located at 1533 Welton street, Denver, and is getting comfortably settled.

Manager J. H. Norwood, of the Cleveland Kleine-Edison Exchange, is said to be getting inquiries from all over the state for the forthcoming James Montgomery Flagg series, "Girls You Know."

R. J. Churchill and A. F. Bergen, of Fox offices in Denver, have been in Salt Lake City on a business trip.

Earl King, former sales man for Victor Film Service in Cleveland, has resigned. He is quitting the picture industry, it is said.

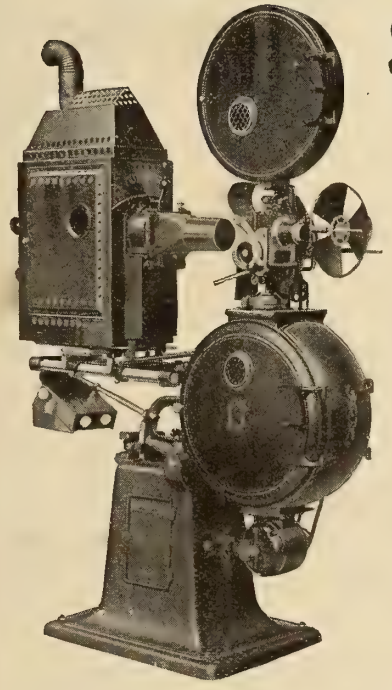
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SECTION OF MOTION PICTURE NEWS

Devoted to the technical branches of the motion picture industry, containing records of the latest accomplishments in the mechanical and scientific field; projection helps, inventions and suggestions; camera devices analyzed and commented upon; musical cue sheets for important feature pictures; improvements and innovations in the building and furnishing field.

No charge is made in these departments for answering questions of any nature. Correspondence is invited.

E. Kendall Gillett.....*Editor*

Alfred S. Cory.....*Technical Editor*

Operators' Licenses

I WAS asked the other day what I believed should be required of an individual before being allowed to operate a projection machine as a licensed operator.

This is rather a difficult question to answer as there are so many details and conditions which enter in, that a hurried survey would never cover them all. We might start by saying that every auditorium must be made absolutely safe for the audience and then proceed to some, at least, of the details.

I. We all know that the obtaining of a license, which is a municipal or state requirement, is in many instances a mere form. To be sure a man must have more or less knowledge, yet, unfortunately, political pull is apt to play altogether too large a part. There is no reason why these examinations should not be held at regular intervals and on the same general basis as civil service examinations—where a man passes or not depending upon actual knowledge and not on bluff or friendship. There is too much at stake for the slip-shod method to even be considered. It should not be a matter of how many votes a man can deliver at the next election but whether he is a safe man to whom to intrust human lives. The answer from any license bureau will be that this is the case at present. If it is we have nothing to say, but if it is not and the hat fits, put it on, pull it way down over the ears, and act accordingly. Issue licenses on merit to men who actually have the knowledge.

II. We have so-called operators' schools where the only object is to give any one who can pay the fee a lick and a promise, but no real knowledge. The candidate goes up for an examination, after the advertised six lessons, frequently gets his license, after which he is a full fledged licensed operator, ready to take any job. He has human life in the hollow of his hand, and yet he is no more capable of holding a position of responsibility in a theatre projection room than the stoker on a ferry boat would be; perhaps less. I have heard stories which may or may not be true, where men with the right influence have applied and obtained a license without even having seen a projection machine or knowing the difference between an ampere and a left handed monkey wrench. These men did not even attend one of our operators' finishing schools, yet they were ready to compete with men capable of holding the responsible position for which they were absolutely unfit.

III. We have certain laws, differing according to states, but yet, all aimed to protect the public. Any one of them may be used for the sake of illustration. For argument, we will take the one forbidding the operator to smoke in the projection room. Before he becomes an operator he knows that this law exists and if he does not wish to obey it he may follow some other line of work where it does not apply. If he is going to be an operator he MUST obey the LAWS which are enacted for public safety and not to cut down the income of the American Tobacco Company or deprive the operator of any pleasure. This is not a question of license—it is a question of self-government and here is where operators' organizations can be a power by absolutely enforcing the law. When a member fails to obey the law he should be dropped immediately from membership, without an appeal. He should also be reported to the authorities and lose his license. It is not a joke; it is a serious consideration—laws are laws and no operator should be allowed to get a license anywhere before he can pass an examination on the laws governing projection booths, film, etc., in the particular city and state where he intends working, as well as the fundamentals of operating and electricity, so that ignorance of the law will be no excuse.

It is because the organizations do not govern their members as they should and because individuals are not men enough to obey the laws that the Society of Motion Picture Engineers are today discussing the Open Booth in which the operator cannot disobey the law without being caught and punished. It will then not be the fire inspector, who is naturally good natured, who will do the reporting, but the public, who will refuse to attend a theatre where things are not run as they should be and also the owner or manager of the house whose patronage is being killed as a result of lawlessness. Then, too, patronage will be increased if the people know the theatre is safe and they can prove it by seeing the operator at work.

IV. Today projection machines have been developed so that they are not being greatly improved upon as far as their mechanical features are concerned. The projector mechanism is comparatively delicate. It can not be kept in order by any Tom, Dick or Harry who may have learned enough to get a license, but who has not made a study of the mechanism. It takes time to learn all the many things which can happen. No man is capable without considerable apprenticeship of stepping into a booth and running one of these carefully built, well adjusted, sensitive mechanisms. A man must know all about the machine he is to operate—what to oil, when to oil, when to adjust, how to adjust, and many other details. He must be man enough so that the theatre owner can actually trust him to run the machines and get the most out of them. He must be sufficiently capable so that when he says the head must be sent to the Service Station for an overhauling the manager can depend upon it that he is being given the proper advice. In other words, the operator must be a mechanic of a high order as well as sufficient of an electrician to know the fundamental principles of electricity so that he can at least temporarily make adjustments and repairs.

V. Many of the troubles which beset the operators particularly in the larger cities, are traceable to the operators' Union and other local organizations. The pros and cons as to the advantages of these organizations are not under consideration—the only question is whether these organizations are strict enough with their members. When a man is not doing what is right he should be fired out without a question or appeal. He should have his membership

(*Continued on page* 1496)

Equipment Operating Projection Questions Answered

Speed Indicators Again

Mr. Glenn Woodbury, Pomeroy, Iowa, writes: "Just a few words about those speed indicators that are causing so much talk.

"What good are they in a theatre?

"The operator can tell the speed at which his machine is running by looking at the crank shaft. He knows the number of reels in the production, so he can figure the time of his shows. He can set his speed at sixty or sixty-five [*crank*] revolutions per minute and does not have to rely upon a speed indicator to tell him how fast he is running. The only case I know of where it would have been of value was in projecting 'The Birth of a Nation,' where the music and the picture had to synchronize at all times. But why are they of any value in projecting the modern photoplay? The shows must start on time no matter how bad the action is upset, which leads me to remark about the way in which a certain picture, 'The Crisis,' was butchered in Des Moines. This production is in eight full reels and this was run off at the rate of one hour and forty-five minutes to the show. Verily the art of good projection is losing out for the sake of time.

"After reading Mr. J. H. Anderson's description of his operating-room [NEWS of February 16, p. 1046)], I took a little trip to Fort Dodge to see what kind of a place he has. I found out. His operating-room is the best I've ever been in, and I've seen a few of them. Everything was neat and clean, and his machines are just like new, although they have been in use for over a year. Mr. Anderson is working on a new type of D. C. shutter, which he claims will entirely eliminate all flicker at any speed.

"The picture I saw projected [*at Fort Dodge*] was 'The Crisis,' but oh what a difference between Mr. Anderson's projection and that at Des Moines. His time was two hours and ten minutes to a show, but whoever had previously had his print surely did not belong to the N. A. M. L., because in part 2 there were punch marks in the center of the reel.

"In the reading-room at the Strand, Fort Dodge, you find all sorts of books on projection and things electrical, also copies of the trade journals for nearly three years back.

"Well, I've got my opinion of speed indicators, and of Mr. Anderson's projection equipment, off my mind, so now let's hear from others about those indicators.

Comment: As we remarked in commenting upon the earlier letter on speed indicators, from Mr. J. H. Anderson, of Fort Dodge, we really believe that if our correspondents had the opportunity of examining and testing out a good speed indicator they would appraise it as one of the most valuable items of their equipment. This particularly applies to correspondents such as Mr. Anderson and Mr. Woodbury, whom we know take pride in rendering their pictures correctly.

We feel that Mr. Woodbury takes an unprogressive angle from which to view the matter when he states that the operator can figure the time of his shows, set his speed at so many crank revolutions per minute and then not need to depend upon a speed indicator at all. Viewing the matter the other way around, it appears that an operator who is provided with a good speed indicator does not have to figure the time of his shows; the indicator tells him this and other things besides, but without some extremely sensitive and accurate form of speed indicator *how does the operator know that his machine is running at 60 or 65 or any other specified number of crank revolutions per minute.* To determine this with exactitude requires a very exact indicator or measuring device, and it might interest our various correspondents on the subject of speed indicators to learn that an operator cannot crank sixty feet of film through a projector and maintain a constant speed, and that most motor driven machines will also show a fluctuation in operating speed at any given position of the speed regulator. The customary tachometer, or speed indicator, will not, perhaps, reveal these fluctuations, but our remarks are based on the study of the Robin Cinema Time and Speed Indicator, which is used in New York's largest photoplay houses, but which has probably not become generally known in the West. Like many other innovations in projection apparatus the Robin Indicator will provide much hitherto unsuspected information to any operator who uses one for the first time.

There is no doubt whatever that a good speed indicator is a requisite article of operating-room equipment, in the case of theatres where the performances are regulated with nicety, and we can assure our correspondents that they have before them the pleasure of trying out a good speed indicator, after which we know that they will endorse our remarks.

It is interesting to note that our present correspondent was prompted by a recent communication in our columns to go and see for himself the equipment of a fellow operator in a nearby city. We like to see and hear of operators getting together and comparing notes, as Mr. Woodbury has done, and it appears from his letter that the trip was of value to him because, as he writes, he saw the finest operating-room he had ever entered, and this also confirms the claims made by Mr. Anderson of Fort Dodge, who is the proud possessor of this fine operating-room.

We trust that Mr. Anderson will favor our readers in due course with a description of the flickerless D. C. shutter he is working on. Although our correspondent (Mr. Woodbury) states that the proposed shutter is designed to "eliminate all flicker at *any* speed," we think that this is a rather large order, and another item which must be taken into consideration in the elimination of flicker is the screen illumination, or brightness of the projected picture. However, we will await Mr. Anderson's description of his improved shutter with interest.

Sheck Adapter Going Strong

MOTION picture projection with Mazda lamps is being given a tryout by numerous theatres throughout the country, according to reports which are constantly coming to hand, and we learn from the Argus Lamp and Appliance Company, of Cleveland, O., who were one of the earliest in the field with the Sheck adapter, that they have made numerous installations of this device in representative theatres.



The Sheck Adapter

The Sheck Universal adapter, shown in the illustration, is designed to enable Mazda projection to be accomplished with any carbon arc projecting machine now on the market.

The adapter is a complete lamp-house in itself, and will replace the lamp-house of any carbon-arc machine so that any type of Mazda projector lamp may be properly focussed for successfully projecting motion pictures, within the limitations of the different types of Mazda projector lamps.

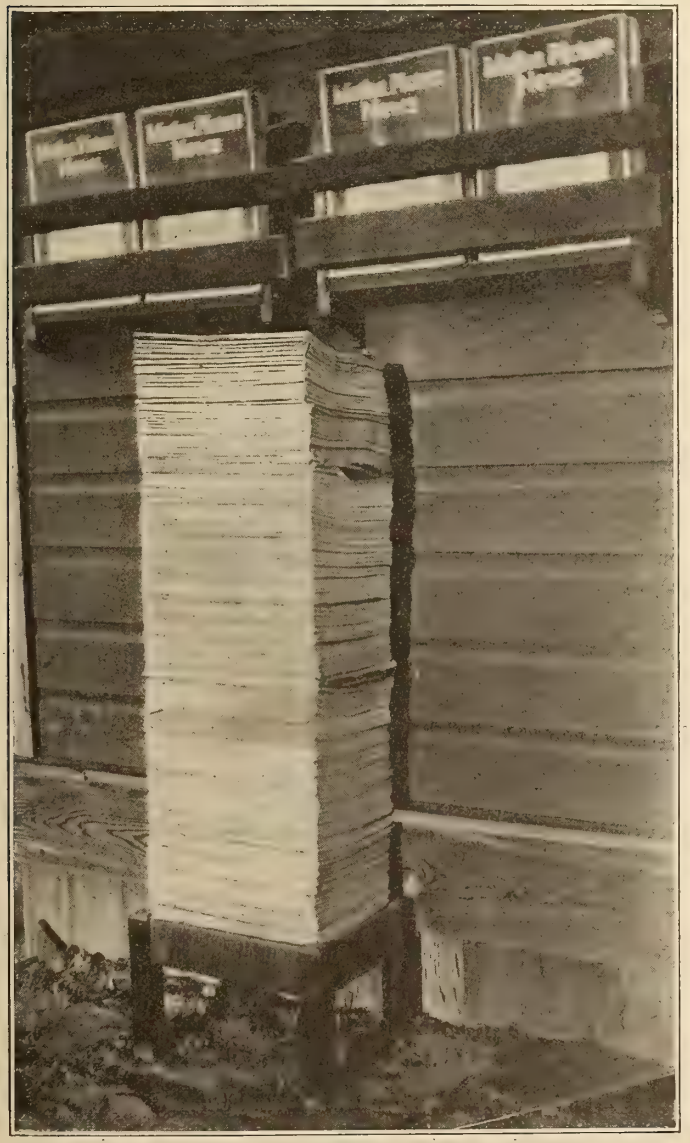
At the present time the Sheck adapter is made in three models; model A, which employs a 600 watt lamp; model B which uses a 750 watt lamp, and model C using a 1.200 watt lamp.

In theatres where alternating current is used at the projector arc, the Argus Company claims that comparable results may be secured at less cost by the use of their equipment on throws of less than 100 feet, and when the picture does not exceed fourteen feet in width. They also state that for throws up to ninety feet their lamp will yield results comparable to those secured with a 35 ampere D. C. arc.

For Future Reference

FROM Mr. Jesse Geuler of Kellogg, Idaho, a member of the National Anti-Misframe League, comes the accompanying photo of his file of the MOTION PICTURE NEWS from 1914 to date.

Mr. Geuler, who finds the NEWS an indispensable chronicle of trade conditions, as well as an epitome of technical progress in cinematography says:



Three Years of the Motion Picture News

"I not only preserve the Projection Department, but also the entire magazine. I have practically every copy from the time I entered my subscription in 1914."

The illustration eloquently shows the pretentiousness of the industry's leading trade journal, and the task of compiling the contents of Mr. Geuler's stack of copies can well be imagined. It is surprising how valuable such a file of journals can become, as is proven by delving through back volumes and noting the interesting and valuable, although long forgotten, articles and illustrations which are to be found.

At the office of MOTION PICTURE NEWS is a file of this journal and its predecessors which extends back to the earliest days of the industry in this country, and it is needless to state that that set of volumes is esteemed above price by the proprietors of the NEWS.

Wants More Light

John A. Stephens, Martinsville, Va., writes: "My picture seems to have a little flicker in it. Now I may be mistaken as to what flicker is, but what I mean is this. If you close one eye and look at the [*projected*] picture you will see that the shutter or something doesn't work exactly right and there is a kind of jump or a black space in it. I wish you would please advise me how to remedy this matter.

"Then again, I can't get what you might call a real good light on the picture. If I move my arc away from the condensers it gives a blue circle on the screen, and if I move it up to the condensers there will be a blue streak in the picture.

"Also, can I make a coil, or have a coil made, so as to get more 'juice'? I saw where some other operator was asking you the same question not long ago, but I never did see an answer to his question. I wish you would please inform me; a diagram would be best, showing just how to go about making one and putting it up. If you will answer all my questions I will certainly be obliged."

In Reply: Although we start under the handicap of insufficient, or, we should say, a total lack of, the necessary information concerning the correspondent's equipment, we shall endeavor to unravel the causes of his troubles, which do not seem very formidable on the surface.

If, as is stated by the correspondent, he perceives dark intervals or interruptions, in the screen illumination when his projector is running, he can be sure that what he perceives is the flicker (*properly so called*) caused by the action of the revolving shutter in periodically interrupting the light beam. We are led to believe that the correspondent uses A. C. current, and in this event his machine is probably equipped with a two-wing shutter. Flicker becomes readily apparent when a machine equipped with a two-wing shutter is operated at too low a speed, and even a three-wing shutter will show pronounced flickering if the projecting speed falls below the normal rate. Again, if a three-wing shutter is used, and the arc current is 60 cycle A. C., a very severe stroboscopic beating will be noticed at most projecting speeds—caused by the shutter impulses getting into step with one side of the A. C. wave. Remedies are: a higher projecting speed if the shutter is a two-wing, and the installation of a two-wing shutter if the one in use is a three-wing. This assumes that the correspondent uses A. C. If D. C. and a three-wing shutter are used the remedy is to increase the projecting speed. If a two-wing shutter is being used with D. C., the same could be changed for a three-wing with favorable results.

Our reason for assuming that the correspondent uses A. C. is found in his description of his screen illumination. When the arc is too far removed from the condensers a circular blue screen ghost will result, as the correspondent has discovered for himself, but if a blue streak is observed in the field of projected light, when the arc is advanced toward the condensers, then the appearance noted is that which frequently results when one tries to use the light from both of the incandescent carbon tips of the A. C. arc. If alterations in the distance of lamp and condensers fail to remove this blue streak, the only remedy seems to be that which we recently recommend to another correspondent, *i. e.*, throwing one of the bright carbon tips out of focus by altering the angle of the trim. This end is achieved by slightly advancing the lower carbon, as in the case of the D. C. trim, but as the light from the upper carbon tip alone is then utilized in projecting the picture, an increase in amperage may be required.

With regard to the preparation of a coil which would give more "juice," our present correspondent is not quite correct in his statement that we did not supply the answer to a similar question which was previously propounded. If the correspondent will refer again to the NEWS of February 2, page 749, he will note that the previous

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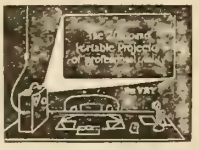
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inquirer mentioned the make of his equipment, and we supplied him instructions based upon the data submitted.

Our attitude with regard to the ability of the average operator to calculate and wind reactances or transformers has undergone no change, however, since our earlier remarks. We cannot set forth instructions for the preparation of such devices because we know that the attempts of most operators along this line would result in failure, and it has also to be pointed out that for an equivalent expenditure any operator, or exhibitor, can procure a ready made economizer or generator of any desired capacity, and of known and guaranteed performance. An inspection of the letters of both correspondents who desire to make their own transformers would seem to indicate that neither of them is equipped with the necessary knowledge of electricity to achieve success in the undertaking.

Alaska Operator Praises N. A. M. L.

Mr. Roy C. Shelton, Nome, Alaska, writes: "Have been reading about the Anti-Misframe League and can heartily recommend any paper that has the push behind it to lend such assistance not only to the operator but to the exhibitor and exchange as well. I have been in the business for the past twelve years and can say the League is the best thing that has come to the film torn front. I have always tried to do my duty as an operator by removing all the evils as much as possible.

"I have worked along the coast from California to the land of the midnight sun, in houses from the smallest to the largest, but have almost always found these evils existing. Most of the first run films come from the exchanges here with the tail end punch marks. The house I am now in is far to the north, and we receive from two hundred to one thousand reels at a shipment, so you know our service is in some shape as it is most all junk. None of our film is under two years old. But of all the junk Triangle is the worst. I always have to thoroughly inspect every show before I attempt to run it. We change every day.

"You may add my name to the League as I would do anything to help my brother operators. I hold both a stage hand and an operator's union card and have for years. I am enclosing a sample of a report system I have gotten up and have been using for over a year and have found co-operation with most of the exchange managers. Yours for success with the Anti-Misframe League."

Comment: Mr. Shelton has certainly taken modern ideas to Alaska, as his specimen report sheets show. The blank form of Mr. Shelton's operator's report is headed "Department of Projection," and when one of these reports is properly filled out it conveys a very complete description of the quality, the history and the condition of the reel of film which it accompanies. Unfortunately, the limits of space prevent us from publishing the form in *fac-simile* at the present time, but we believe that by submitting carefully gotten up reports of this character to film exchange executives, co-operation could be obtained by all operators and exhibitors, as it has been by Mr. Shelton.

Independent Movie Supply Co. Reports Good Business

THE Independent Movie Supply Co., 729 Seventh avenue, New York, have enlarged their quarters to double capacity. The concern, a comparatively new organization, have in the past ten months progressed to such an extent that it became necessary to enlarge their quarters for the third time during this period, and they now have offices and demonstration rooms which are second to none in New York City.

They have placed on the market a screen, called the Imsco screen, which has a silver finish. Several of these screens have been installed throughout the country, and some recent installations in New York and suburbs are: Plaza theatre, Fifty-ninth street and Madison avenue, New York; Home theatre, New York; Keystone and Cortland theatres, Jersey City, N. J.; Hippodrome theatre, Bridgeport, Conn.; New Bristol theatre, Bristol, Conn., and Lafayette theatre, Newport, R. I. Army cantonments in this country and abroad have been supplied with over 400 of these screens.

Mr. Rabell, the president and general manager, when interviewed, stated that due to the volume of his concern's business the shipping department and other departments are working in two shifts, and he expects this year to surpass by far, the ten months' previous business.

National Anti-Misframe League
Pledge

AS a motion picture operator who has the interest of his profession at heart and is willing to assist in eliminating some of the evils practised in the operating-room, I promise that I will to the best of my ability return films to the exchange in first-class condition. Furthermore, I will when it becomes necessary remedy all misframes, bad patches, etc., that may be in the film which I receive and in this way co-operate with my brother operators and give greater pleasure to those who make up the motion picture audience by showing films that are free from such defects. I also promise that I will not make punch marks in film, and when film is received by me, with punch holes, I will notify the exchange to that effect so that they may use their efforts to correct this evil.

Roll of Honor

Roy C. Shelton.....Nome, Alaska
Paul Martin.....Austin, Texas.
Robert H. Morton.....Douglas, Wyo.
Francis J. Brooks.....Monticello, Ill.
York McClary.....East Newton, Ia.
Gomer Nichols.....Muncie, Ind.
Henry H. Cole.....Endicott, N. Y.
H. A. Eder.....Bayonne, N. J.
F. Greenhill.....Durham, N. C.

Members Previously Recorded.....758
Members Recorded This Week..... 9

Total Membership to Date.....767

Operators' Inquiries

J. A. CHEEK, Mattoon, Ill. "I read in the News of February 9th (this column) that G. W. Bossard of Rochester, N. Y., wanted to know of something with which to clean a projector after it had been through a fire. I have had trouble of this sort and have found denatured alcohol to be better than anything else I ever tried.

"Could you tell me how to remove the carbon dust that is burned into the condensers without scratching them?"

Reply: Readers who happen to have a film fire will doubtless give denatured alcohol a trial in cleaning their mechanisms.

The black carbon specks which accumulate on the rear condenser surface are thrown against the lens, while in an incandescent state, by the striking of the arc. Many of these carbon particles will be washed away when cleaning the condenser in the usual manner, as, for instance, with alcohol, but some of these carbon particles are found to be fused right into the glass, so that it is out of the question to remove them save by the use of some hard steel tool, which would deface the polished condenser surface worse than does the presence of the carbon particles.

It is the deposition of these carbon particles while in an incandescent state, and the attendant roughening of the lens surface, which renders it necessary to finally discard the rear condenser lens and substitute a fresh lens with a clean and polished surface. This is necessary because where the rear condenser surface is severely roughened, or pitted, a considerable amount of otherwise available light is lost by diffusion or scattering.

W. GARDNER, Cairo, Ill. "Suppose you were using an arc rectifier hooked up to one side of a three wire system and were ordered to attach to the two outside wires. How is the rectifier changed to meet this requirement?"

Reply: Both the General Electric and the Westinghouse mercury arc rectifiers are capable of being operated on either 110 volt or 220 volt circuits. The change is easily made through alteration in the position of movable copper links, which alter the passage of the current supply within the rectifier. The exact manner in which these connector links are manipulated cannot well be shown without the aid of a photo or diagram, but the operation is simple and the makers of mercury arc rectifiers would be pleased to send a catalog giving full instructions, or if a rectifier is purchased suitable operating instructions will accompany the outfit.

M. H. CAPELMAN, Philadelphia, Pa. "What is the difference between a series and a compound motor?"

Reply: The easiest way to answer this question is to consider three types of motors, viz., series, shunt and compound wound motors. In a series motor the field magnets, or fields, are in series with the armature; in a shunt motor the fields are connected across the brushes; while a compound motor is a combination of a series and a shunt winding working in unison. By consulting any elementary work on physics, or on electricity diagrams will be noted which show very clearly the difference in the connections for the simplest types of motors or dynamos.

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Motio, 1908, complete with lenses and Rheostat..... 25.00
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The Camera

Chapters on Photographic Optics—IV

(*Continued from issue of Feb. 9th*)

ALTHOUGH a knowledge of how to determine the principal points of a single lens comes first, of necessity, in the study of this subject, the photographer and optical projectionist has, nowadays, to deal mostly with compound lenses, so in taking up next the method of determining the positions of the principal points of compound lenses we touch upon matters of considerable importance to the user of such instruments.

If we know the positions of the principal points and the focal points of any two separate lenses, then, when these two lenses are placed at any given distance apart the positions of the principal points and the focal points of the combination can be readily found. (*The method of determining the principal points and the focal points of single lenses was explained in the previous installment of this chapter.*—Ed.) The geometrical construction for locating the principal points of a two-lens combination is very simple, and is shown in Fig. 1.

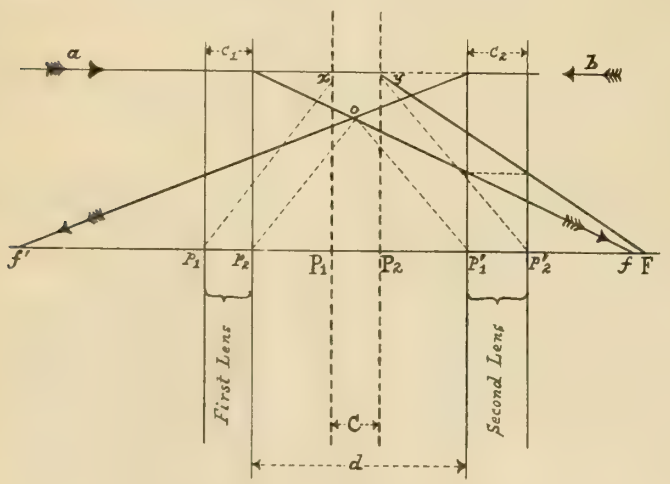


Fig. 1.

In Fig. 1, the principal points of the first lens are designated by p_1 and p_2, while f is its principal focus *for light passing from left to right.* The principal points of the second lens are designated p'_1 and p'_2 and f' represents the principal focus of the second lens *for light passing from right to left.* We require to find the positions of the principal points and the principal focus of the combination, which we proceed to do graphically as follows, referring to Fig. 1.

We first consider any ray path, for instance, $a\ b$ which is parallel to the axis. A parallel ray from a will, after passing through the principal planes (*corresponding to the principal points*) of the first lens, be directed toward the point f on the axis of the system. In similar fashion, a parallel ray travelling in the opposite direction from b, after passing through the principal planes of the second lens will be directed toward the point f', also on the axis. The paths of the incident rays from a and b, after refraction by the first and second lenses, respectively, will cross one another at o.

We therefore join $o\ p_2$ and $o\ p'_1$; then draw $p_1\ x$ parallel to $o\ p_2$; and draw $p'_2\ y$ parallel to $o\ p'_1$. The planes P_1 and P_2, drawn perpendicular to the axis through the points x and y, are the principal planes of the combination. The resultant focus of the combination, designated by F, is found by considering the parallel ray which starts from a and passes through o toward the point f. According to our previous description of the apparent action of the principal points, the ray proceeding toward f will, in traversing the second lens, be shifted forward through a distance equal to that between the principal planes p'_1 and p'_2 and then turned toward the axis as though it came from y.

A little consideration will show that if the two lenses of the combination were close together, the distance P_1P_2 between these principal planes (*or principal points*) of the combination will be represented by the sum of the distances $p_1\ p_2$ and $p'_1\ p'_2$; while if the two lenses are moved farther apart P_1 and P_2 will come nearer together, and may even pass one another, in which event the principal planes are said to be *crossed.* If the two lenses are placed at a distance apart equal to the sum of their focal lengths, the principal planes P_1 and P_2 will not only be crossed, but will have separated to an infinite distance apart. In such a case the combination has an infinite focal length and is said to be *telescopic.* It is apparent also, from the foregoing, that increasing the distance between the lenses of a combination also increases its equivalent focus.

We can now proceed to set forth formulae for calculating the resultant focal length and the resultant distance between the principal points of a combination of two lenses at distance apart, referring still to Fig. 1,

Let $f_1 =$ principal focus of 1st lens.
Let $f_2 =$ principal focus of 2nd lens.
Let $d =$ distance between the *adjacent* planes of the two lenses.
Let $c_1 =$ distance between principal points of first lens.
Let $c_2 =$ distance between principal points of second lens.

Then, the resultant focal length, F, of the combination is given by

$$F = \frac{f_1 \times f_2}{f_1 + f_2 - d}$$

and the resultant distance, C, between the principal points of the combination is given by

$$C = c_1 + c_2 - \frac{d^2 \times F}{f_1 \times f_2}$$

while the distances of the principal planes, P_1 and P_2, of the combination from the outer principal planes, p_1 and p'_2, of the component lenses are represented, respectively, by

$$\frac{Fd}{f_2} \text{ and } \frac{Fd}{f_1}$$

(Note. *These formulae are applicable to any combination of two lenses, but it must be remembered that dispersing lenses have negative focal lengths, and that distances with negative focal lengths must, therefore, be reckoned outwards.*)

From the foregoing formulae it follows that the resultant focal length of a combination of two *positive* lenses, when separated by an interval, is always greater than the reciprocal of the sum of their reciprocals, and that this resultant focal length increases with increasing separation of the lenses. The resultant distance between the principal points of the combination decreases from the value $c_1 + c_2$ down to zero, and then increases *negatively,* becoming infinite when $d = f_1 + f_2$, and again becoming finite when d exceeds that value. When the distance between the principal points (*or planes*) of a combination of two lenses is greater than the sum of their focal lengths, another quantity is introduced into the calculations. This is the distance between the rear focal-plane of the first lens and the front focal-plane of the second lens, which was termed by Abbe[1] the "optical interval" and is designated by the Greek letter Δ.

(Note. *If the optical combination be not achromatic, the positions of both the principal planes and the principal foci will, in general, be different for light of different colors.*)

Mention must be made of still another pair of points (*or planes*) having special properties which should be noted. These points are situated on the axis (*the corresponding planes being, of course,*

[1] "Das Mikroskop," by L. Dippel, Bd. I, 2nd Edition, Braunschweig, 1882. Although not written by Abbe, this work contained the first authorized account of his theories on geometrical optics.

perpendicular to the axis) on either side of a single or compound positive lens, at distances equal to twice the respective principal foci, and are conjugate to one another. They were termed by the late Professor S. P. Thompson the "symmetric points" (*or planes*), a designation which we think should be perpetuated in optical terminology. These symmetric planes possess the useful property that any object situated in one of them has its image, inverted but of exactly the same size, reproduced in the other, *i. e., the symmetric planes are planes of unit magnification.*

As the determination of the positions of the principal points of a compound lens, such, for instance, as a photographic or a projection objective, by the use of mathematical formulae may not appeal very strongly to some readers, we proceed to describe a device wherewith the positions of the principal points and the principal foci of a lens may be exactly determined by experiment.

The device in question is termed a "nodal slide" and photographers have to thank Dr. Reginald S. Clay[2] for bringing it into

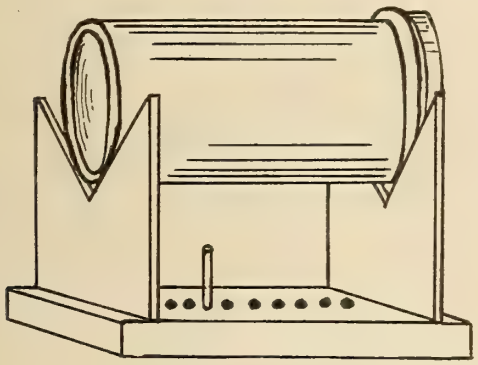


Fig. 2.

popular one. This handy piece of apparatus, which is made of wood and can be easily constructed by anyone, is shown in Fig. 2. As Fig. 2 shows, the nodal slide consists of a cradle into which the lens is laid, and in the centre of the base-board, as near as possible in line with the axis of the lens, is a row of holes into which a round peg may be slipped. The device is placed on another board (*not shown in Fig. 2*) containing a corresponding series of holes.

The manner in which the positions of the principal points and the principal foci of a compound lens are determined with the device is as follows: An opaque screen containing a pin-hole is placed at some distance in front of the lens, and behind the pin-hole in the opaque screen is placed a source of light. This yields a point source, or artificial star, which is focussed upon a white card placed perpendicular to the axis at a suitable distance behind the lens. When the point of light has been sharply focussed, the peg is placed in one of the holes on the base of the cradle, or nodal slide, and the slide (*with lens in place*) is rotated slightly from side to side. It will generally be found at first that the rotation of the slide causes the focussed point of light to move across its receiving screen, but the peg is shifted from hole to hole, rotating the slide (*and lens*) at each new position of the peg, until a point is found at which the slide can be rotated sideways to a considerable extent *without causing any movement, or change of position, of the point of light focussed upon the screen behind the lens.* This follows from the known action of the principal points on a ray of incident light (*we previously learned that a ray was apparently transmitted straight across from one principal point to the other and emerged parallel to its direction of incidence*) and it is thus apparent that the position of the peg, when rotation of the slide causes no shift in the focussed point, represents the position of the second principal point of the lens (*in the case of most objectives, when the front component is toward the incident light*). Also, the distance from this principal point to the sharply focussed image of the point of light on the receiving screen represents the principal focus of the lens. By turning the lens around in the slide and repeating the foregoing procedure, the other principal point and the focal length for light traversing the lens in the opposite direction may likewise be ascertained. The location of the principal points may be marked on the lens mount, or barrel,

[2] "Photography," 1901 (London), p. 110 et seq.

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by a nick made with a file, while the lens is still in the proper position on the slide, and it sometimes proves very handy to have the positions of the principal points so marked. This procedure is known as Clay's method of determining the focal length of a lens, and its practical value is fully equal to its theoretical interest.

An important measurement which is made from the principal points is the distance from the lens at which the image is formed for any given distance of the object, or the distance of the object from the lens for any given distance of the image. These distances are known as conjugate foci, and the manner in which they are calculated is as follows:

Let u represent the distance of an object from the principal point P_1 and let v represent the distance of its image from the second principal point P_2 or, in the case of a single lens, let the distances u and v be measured from the principal points p_1 and p_2. Then, by reasoning which we need not present in detail, the formula for ascertaining the value of the conjugate distances is.

$$\frac{1}{u}+\frac{1}{v}=\frac{1}{f}$$

(NOTE.—*This formula is given in the form of reciprocals—a reciprocal being* 1 *divided by the numerical value of the letter or symbol beneath it.*)

As will be apparent after a little consideration, conjugate distances always shift in the same direction along the axis of a lens or lens system, so that the closer we bring an object to the lens the further back of the lens is its image formed. An illustration of this with which all photographers are acquainted is the increased extension required to focus a near object.

If we know the distance of one conjugate point (*either the distance of the object or the distance of the image*) and the focal length of the lens we can easily find the other conjugate point. Suppose for instance, we know the distance (u) of the object from the lens and we wish to ascertain the distance behind the lens at which the image is formed. We of course assume that the focal length of the lens is known, or has been ascertained by the use of the formula previously given, or by any other suitable formula:

Then

$$\frac{1}{f}-\frac{1}{u}=\frac{1}{v}$$

the distance of the image.

Or if we know the distance of the image (v) and wish to ascertain the distance of the object

$$\frac{1}{f}-\frac{1}{v}=\frac{1}{u}$$

the distance of the object.

We can derive another important measurement from the conjugate distances, u and v, and that is the magnification, or size, of the images for various distances of the object, or in other words, for various focal extensions. The magnification will evidently be represented by the ratio of the image distance v to the object distance u, or expressed as a formula,

$$\frac{v}{u}=\frac{\text{Size of image}}{\text{Size of object}}=\text{M},$$

the magnification factor.

(*To be continued*)

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Music and the Picture

Musical Review of Latest Publications

1—A List of Hits published by Leo Feist:
1—"Darktown Strutter's Ball," Fox Trot.
2—"In the Land of Wedding Bells," Fox Trot by Geo. W. Meyer.
3—"Round Her Neck She Wears a Yeller Ribbon," Fox Trot, by George A. Norton.
4—"Cleopatra Has a Jazz Band," Fox Trot, by Rocca.
5—"Liberty Lads," March, by Lee Orean Smith.
6—"The Rainbow," March, by Louis Maurice.

2—"Fifteen Minutes of Laughter and Tears." A double number in fact and musical intent. Illustrates the two extremes in melodious temperaments. (A) Beautifully defines the plaintive which is the most serious requirement of the Photoplay. Obtainable from J. W. Stern, 102 W. 38th St., New York City.

3—"Told at Twilight," by Huerter. A composition most appropriate for pathetic situations. (Published by the Boston Music Co.)

4—"When a Boy Says Good-Bye to His Mother," by Jack Frost. (Published by Frank K. Root & Co.)

5—"Way Down in Macon, Georgia," by Paul Bese. A composition of standard quality in 2/4 time. (Published by the Frank K. Root Music Co.)

6—"Just as Your Mother Was," by Harry von Tilzer. The very latest of this gifted writer's musical gems. A really delightful melody which shows Harry von Tilzer at his very best. (Published by Harry von Tilzer.)

7—"You're Breaking My Heart with Good-Bye," by Abe Olman. A pathetic composition which every musician should add to his library. (Published by the Vandersloot Music Co.)

8—"Give Me the Right to Love You," by Abe Glatt. Considered by many and competent judges to be the finest composition of its kind—most appropriate for love themes and scenes. (Published by Harry von Tilzer,)

9—"Chasing the Chickens," a great jazz number. (Published by Foster Music Co., Chicago, Ill.)

10—"Serenade," by C. Saint Saens, arranged by Chas. J. Roberts. An exquisite number for a good program beautifully arranged. (Carl Fischer edition.)

11—The following numbers have just been published by G. Schirmer from the great New York Musical Success, "Over the Top":
1—Waltz Medley introducing Golden Pheasant and Galatea.
2—Fox Trot introducing Justine Hohnstone Rag and Galatea.
3—One Step introducing "Oh Justine" and "Algerian Girl."

12—Three new numbers have recently been added to the Famous-Cinema Incidental Series":
1—"Dramatic Tension," by Sol. P. Levy.
2—"Dramatic Narrative," by Pauline Pement.
3—"Sorrow Theme," by Edward Roberts. Obtainable from the "Cinema Music Company," Columbia Theatre Building, New York.

Park Theatre in Boston Engages Mr. Krauth as Musical Director

MUSICIANS are often accused of being men of only one idea. Whether there is any truth in this statement or not, it is at least unusual to find a musician who covered so many and varied fields as William A. Krauth, the musical director of the Park theatre in Boston.

Mr. Krauth began his career at Keith's theatre, Boston, as violinist, and before long was made assistant director in that theatre. It was while in the latter position that his accomplishments and rare genius were recognized by Eva Tanguay. She immediately offered great inducements to him and persuaded him to become her musical director. He traveled for two years with Miss Tanguay as her manager and musical director.

Boston again claimed her own and Mr. Krauth was once more induced to return to his home city as a member of the Boston Opera Company. At the same time he undertook the management of the Meister Singers. He retained these two difficult positions for three years, and then entered the employ of the Old Orpheum theatre as musical director.

When the "Birth of a Nation" picture was released Mr. Krauth was induced to take charge of the music. Then it was that Manager Thomas D. Soriero recognized Mr. Krauth's ability, and succeeded in signing him up for the Park theatre, Boston. Mr. Krauth studied at the New England Conservatory of Music, and also with Messrs, Jaques Hoffman and Gustav Straube. He is the composer of many pieces, and is well known for his orchestral arrangements.

To-day, Mr. Krauth is one of Manager Thomas D. Soriero's most able assistants. He is the orchestra leader of the Park Theatre Symphony Orchestra in Boston, and we predict that in a short time the "Park Orchestra" will become one of the finest and most popular musical organizations in Boston.

Fischer & McCarthy Winning Out

When Fred Fischer and Joe McCarthy went into business for themselves some of the wiseacres gave them six months, saying that they know how to write hits, but what they don't know about the business end of the song game would fill a library. But it looks as if Fred and Joe are fooling the prophets. They did not get away to a flying start and they did not lose any time worrying about it, but kept plugging away and always writing new numbers. Today they have a big seller in "They Go Wild Over Me," which is a big feature with leaders all over the country. One hit, however, does not appear to satisfy Fred and Joe, so they have started two new ones on the way to prosperity and popularity. "My Beautiful Alsace Lorraine" and "In Yama Yama Land" carry typical Fischer melodies, which mean that they will become equally as popular as anything that Fischer has ever turned out.

Fischer and McCarthy try to find out what will please performers and the public and then write that sort of stuff, instead of aiming to force their own theories over. The kind of novelty numbers they turn out are always in demand by singers and musicians.

Gilbert and Friedland are also wise in this respect, and much of the success that they have won in the past few years has come from novelty numbers. "Lily of the Valley," which they wrote some time last year, is just as big a hit now as it ever was, and they have been quick to take advantage of the song's popularity by writing a companion song to it, called "I'm the Brother of Lily of the Valley." Lily's brother is an excellent motion picture number, as well as being an ideal selection for an overture or a dance.

Many small publishers who spend a great deal of time and money on funeral ballads and hackneyed war songs would do well to pay more attention to novelty numbers, for they receive more attention from singers and musicians and cost about half as much to exploit. Publishing a song because no one else will bring it out is not a wise policy; better not go into the game at all unless you offer what you really believe will find a market.

The fact that novelty songs are the biggest sellers on the market is the best proof that musicians in picture houses should keep well stocked with them. If the public buys them at the music

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counters the same public likes to hear them played when it patronizes a picture theatre. It takes a little time and money to keep up to date in novelties, but any one who goes to this trouble and expense will find that he will be well repaid, just as the well-known singers are by being constantly on the lookout for novelties.

E. M. Wickes.

General Comments

There seems to be a big demand for Spanish music at the present time, according to reports from leaders and phonograph companies.

Miss Gladys Hart, known on the stage as Gladys Siddons, who played in "Rambler Rose," and was a wonderful singer, was married to Charles H. Mapes, a wealthy banker and ranchman.

"It's a Long Way to Berlin," published by Leo Feist, is the biggest phonograph seller in years. At the present time one company is 100,000 records behind on "Over There," another Feist hit.

"The Military Waltz," by Frederick Knight Logan, the popular waltz king, is keeping Fred Forster's staff busy filling orders. It looks as if it will be another "Missouri Waltz" in sales.

James W. Casey, president of the Echo Music Co., is going on the road to get more orders for "My Golden West" and "My Hawaii, I Hear You Calling Me."

An American soldier on being hurled into the sea after his ship had been hit by a German torpedo shouted to one of his comrades: "Where do we go from here?"

"BROWN OF HARVARD"

(Essanay-Perfection)
(Reviewed on page 129)

Love Theme: "When Love Is Young" by Ellis
College Theme: "College Life," March by Frantzen

1—College Theme, until—T: "Evelyn Ames, the one and only, etc."
2—Love Theme, until—T: "Wilton Ames, Evelyn's brother."
3—"Canzonetta," by Schuett, until—T: "Marian Thorn, Nancy Winston."
4—"Sweet Ponderings" (A Melodie Sentiement), by Langey, until—T: "Your sister Evelyn is engaged to Tom Brown."
5—Love Theme, until—T: "I'm sorry Wilton, but I can't give you any more money."
6—Intermezzo, by Huerter, until—S: "Where college boy shows his tutor—through window—students in row boat."
7—College Theme, until—T: "I've been unable to raise the money."
8—"Eva," Prelude by Massenet (ff during short change of scene), until—T: "I'll bet they are going to bring, etc."
9—Continue ff, until—T: "While Marian waited."
10—"Dramatic Adagio," by Kretschmer, until—T: "Bud Hall, the coach for, etc."
11—College Theme pp, until—T: "Edith Sinclair, Madden's fiancee."
12—"Monona," Intermezzo by Armand, until—S: "Girl standing near Brown's door."
13—"Awakening of Spring," by Bach, until—T: "My son ought to be, etc."
14—Silence until—S: "Dancing."
15—Piano Solo—to action until—T: "I've got a new game."
16—Second Movement "Allegro" from "The Romantic Overture," by Keler Bela, until—T: "Let's lock him in his room."
17—Continue ff with ad. lib. Tympany Rolls until—S: "Girl (Marian) faces the whole company."
18—"Among the Roses," by Lake, until—T: "Two weeks later."
19—College Theme, until—T: "I must have money to go away."
20—Love Theme, by Herzberg, until—T: "In the afternoon."
21—College Theme, until—S: "Browne with Evelyn near bench."
22—Love Theme, until—T: "You need money! Well, etc."
23—Fourth Movement of "After Sunset" (47 bars from beginning), until—T: "During the evening."
24—"After Sunset" from beginning, until—S: "College boys at piano."
25—Piano to action (College Song with Ukelele accompaniment), until—T: "The day of the big race."
26—"Ein Maerchen," Fantasia by Bach, until—S: "Thorne near row boat reading letter."
27—Continue pp until—T: "To h—l with the race."
28—Hurry to action until—T: "Brown will take the place."
29—"Under the Leaves," by Thome, until—T: "It's Tom Brown."
30—College Theme, until—T: "The opposing crew."
31—Silence about 10 seconds until—T: "They're off."
32—Galop ff, until—T: "Harvard wins by a length."
33—Continue to action, until—T: "Pet him, cheer him, hail him!"
34—"Dramatic Agitato," by H. Hough, until—T: "I have nothing to say."
35—Continue ff, until—S: "After short fight."
36—Continue pp, until—T: "After an all-night sesion."
37—Serenade, by Widor, until—T: "He's got to settle with me now."
38—Agitato to action, pp or ff, until—T: "Very well, I'll wait."
39—"Adoration," by Borowski, until—S: "Tom trying to kiss Evelyn—when his college mates enter."
40—Love Theme, until * * * * * * END.

"LIMOUSINE LIFE"

(Triangle Production)
(Reviewed on page 886)

Theme: "Sweet Jasmine" (Melodious Allegretto) by Bendix

1—"Vision" (Characteristic), by Blon, until—T: "Mated from childhood."

2—"Entr'Acte Valse," by Helmesberger, until—T: "[illegible] Emma Ballard the stock old maid."
3—Continue to action, until—T: "Where the evening [illegible]w."
4—Theme, until—T: "The plain fare of three weeks follo[illegible]"
5—"In Lovers' Lane" (Characteristic Intermezzo), by [illegible]ryor, until—T: "A silent exit from a silent town."
6—"Pizzicato Mysterioso," by M. L. Lake, until—T: "Afternoon at Yvettes."
7—"Maesmawr" (Valse Lente), by Braham, until—T: "Well, now that you are here."
8—"Dramatic Recitative," by Sol. P. Levy, until—T: "The furnished flat of Gertrude."
9—Continue pp, until—T: "With the dull morning, etc."
10—"Capricious Anette" (4/8 Allegretto Moderato), by Borch, until—T: "That's Moncure Kelt's Kiddo."
11—Theme, until—T: "As the days fly by."
12—"Reve D'Amour" (2/4 Allegretto Grazioso), by Zamecznik, until—T: "You're so much nicer."
13—"Vanity" (4/4 Allegro), by Jackson, until—T: "But, Miss Welkins, he is no different."
14—"Longing Reverie" (Moderato), by Armand, until—T: "Will your mother be back."
15—Theme, until—T: "I'm going to wait right here."
16—"Menuet des Follets" (3/4 Moderato), by Berlioz, until—T: "Eleven o'clock of some morning."
17—"Flirtation" (Valse Intermezzo), by Meyer Helmund, until—T: "Minnie is all right."
18—"Club Galop," by Laurendeau, until—T: "I could have run it, etc."

NOTE: Play to Action pp or ff.

19—"Petite Bijouterie" (Valse Intermezzo), by Bohm, until—T: "The young woman has been discharged."
20—Theme, until—T: "A day of unsatisfied, etc."
21—"Nocturno in F" (Moderato), by Krzyzanowski, until—T: "If you'll go away."
22—"Illusion," Intermezzo (2/4 Moderato), by Bustanoby, until—T: "Gertie, I've broken with Moncure."
23—"Three Graces" (Allegro Intermezzo), by Herman, until—S: "The acident."
24—Cymbal Crash—folowed by
25—"Dramatic Agitato," by H. Hough, until—T: "The speeders' court opens."
26—Theme, until * * * * * END.

"THE CAPTAIN OF HIS SOUL"

(Triangle Production)

(Reviewed on page 1034)

Theme: "Ein Maerchen" (Dramatic Fantasia) by Bach

1—"Canzonetta" (Moderato) by Nicode until—T: "Martin's Daughter Nira."
2—Theme until—S: Three men at breakfast table.
3—"Heloise" (Moderato Intermezzo) by Langey until—S: Old man looking at picture.
4—"Sorrow Theme" by Edw. Roberts until—T: "Rollins, whose 25 years," etc.
5—"Albumleaf" (Melodious Moderato) by Kretschmer until—T: "Impatient to carry out his orders."
6—"Serenade" (Moderato) by Drdla until—T: "Four weeks after his arrival."
7—Continue pp until—T: "In the Van Vleet home."
8—Theme until—S: Martin reading newspaper.
9—"Draamtic Andante" by E. Ascher until—T: "While the world is convulsed."
10—"Tragic Theme" by Paul Vely until—T: "Another week and the," etc.

NOTE.—Ad. Lib. Tympany Rolls during short Battle Scene.

11—Continue to action until—S: Old man at telephone.
12—"Allegro" by Bach until—T: "Leave Martin to me."
13—"Prelude" (Heavy Dramatic) by Rachmaninoff until—T: "Anywhere save where his brother is."
14—"Le Retour" (Dramatic Allegro) by Bizet until—T: "A solitary mountain hermit."
15—"Serenade D'Amour" (Moderato) by Blon until—T: "Feeling now only compassion."
16—Continue pp until—T: "In a land that draws," etc.
17—Popular One-Step to action until—T: "I can't, I won't, how can you?" etc.

NOTE.—Play ff during dancing scenes only.

18—Theme until—T: "Across the hall," etc.
19—"Dramatic Tension" by Sol. P. Levy until—T: "I want you to meet a little lady," etc.
20—Continue pp until—S: (one letter) "Myra, I am leaving for good."
21—"Serenade" (4/4 Dramatic Moderato) by Widor until—T: "With the morning comes news," etc.
22—"Cavatine" (4/4 Dramatic Mel.) by Bohm until—T: "During the day of Henry's," etc.
23—Theme until—T: "Still bewildered by Henry's strange," etc.
24—"Dramatic Agitato" by Becker until—T: "Under the Physician's quieting," etc.
25—"Love Song" (Dramatic) by Flegier until—T: "I loved Martin and after," etc.
26—"Dramatic Mysterioso" by Borch until—S: Flashback to former scene.
27—"Bond of Love" (Melodious Waltz) by A. Roth until—END.

"REAL FOLKS"

(Triangle Production)

(Reviewed on Page 1036)

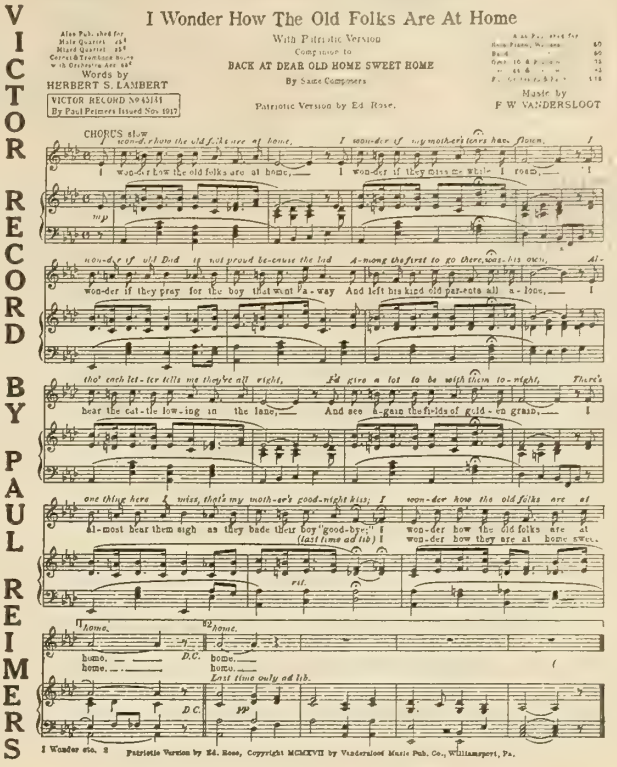
Theme: "L'Adieu" (12/8 Dramatic) by Favarger

1—"Violetta" (Characteristic Moderato) by Tobani until—T: "And then the Mansion of the Dugans."
2—"Missouri Waltz" (Forster Music Co.) until—T: "Come down to the Parlor.
3—"Dramatic Recitative" by Sol. P. Levy until—T: "James Francis Xavier Dugan," etc.
4—"Yester Love" (Intermezzo-Andantino) by Borch until—T: "I am Dugan of California."

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5—Hurry pp until—S: The fight.
6—Continue ff until—T: "And so ended Jimmy Dugan's first," etc.
7—Theme until—T: "Forlorn misfits in a New York Hotel."
8—"Serenade" (Allegretto) by Saint-Saens until—T: "Delightfully installed in the Clinton Home."
9—"Garden of Love" (Melodious Caprice) by Ascher until—T: "My daughter, Mildred."
10—"Moonlight Waltz" (Forster Edition) until—T: "Another week-end finds," etc.
11—Theme until—T: "Mother Dugan, however, is breaking in," etc.
12—"A la Ballerina" (Valse Lente) by Braham until—T: "Some weeks and later," etc.
13—Continue to action until—T: "Then if I arrange the marriage," etc.
14—"Menuet" (Melodious) by Paderewsky until—T: "Jimmy! It's a grand wedding."
15—Theme until—T: "Jimmy takes his father at his word."
16—Repeat ("Menuet" by Paderewsky) (same as Cue No. 14) until T: "Beginning the weekly routine."
17—"Menuet" by Bocherini until—S: Jimmy meets his former partner.
18—Canzonetta (Moderato) by Godard until—T: "Jimmy's father is also a firm believer."
19—Repeat "Menuet" by Bochereni (same as Cue No. 17) until S: Old man talking to girl.
NOTE.—Must be produced as a Piano Solo.
20—Theme until—S: Girl goes back to her dancing pupils.
21—Repeat "Bocherini Menuet" (as Piano Solo) until T: "Lady Blessington prepares."
22—"Intermezzo" (Allegretto) by Bohm until—T: "Pat I want you to get me back."
23—Continue pp until—T: "Real Folks of wealth," etc.
24—"Velvet of the Rose" (Waltz) by Barnard until—T: "And now I want you to meet," etc.
25—"Pastel Menuet" (3/4 Allegro Giocoso) by Paradis until—END.

"WOMAN AND WIFE"

(Select Pictures)

(Reviewed on page 889)

Theme: "Lost Happiness," Nocturno (12/8 Andante Sostenuto) by R. Eilenberg

1—"Dramatic Recitative" by Sol. P. Levy until:—T: "I'll teach you to touch my books."
2—Continue ff until—T: "Pack her belongings."
3—"Pathetic Andante" by Paul Vely until T: "The tragic honeymoon of Edw. Rochester."
4—"Home from the Club" (Characteristic) by Laurendeau until S: Norwood Charity School.
NOTE.—Cue No. 4 is a Characteristic Composition opening with the old song hit, "We Won't Come Home 'Til Morning."
5—Theme until—S: Rochester brings his afflicted wife home.
6—"After Sunset" (4/4 Dramatic Moderato) by Pryor until T: "A few months later."
7—"Baby Sweetheart (6/8 Allegretto, by Corri until S: (letter) "My dear son-in-law."
8—Continue pp until—S: Interior of school.
9—Theme until—T: "Two days later, an opportunity."
To Action pp or ff.
10—"Yester Love (3/4 Intermezzo Andantino) by G. Borch until—T: "Thornfield Hall, the English home."
11—"Serenade" (2/4 Allegretto) by Kautzenbach until—T: "A few days later."
12—"Serenade" (3/4 Moderato) by Chaminade until—S: Rochester looking at Governess and girl.
13—"Dramatic Narrative" by Pauline Pement until—T: "Days of Happiness."
14—"Moonlight Waltz" (Forster Music Co.) until—T: "Evening Shadows."
15—"Am Kamin" (Song) by Schumann until—T: "I heard Adele's prayer."
16—Theme until—T: "The next day, an answer."
17—Continue to action until—T: "Rose tinted dreams."
18—"Valse Gracieuse" (3/8 Allegretto leggiero) by Ed. German until—T: "There was another to whom," etc.
19—"Ein Maerchen" (Dramatic Fantasia) by Bach until—T: "That mental-ruin is my wife."
20—Continue pp until—S: Jane in automobile, etc.
21—L'Antomne, Bacchanal from "The Seasons" (2/4 Lento) by A. Glazounow until—T: "She must be told."
22—Continue pp until—T: "A night of agony."
23—"Prelude" (Heavy Dramatic) by Rachmaninoff until—T: "After a week."
24—"Erotik" (Dramatic) by Grieg until—T: "Jane, would you care if," etc.
25—Theme until—T: "The wedding."
26—"Sleeping Rose (Valse) by Borch until—S: Crazy woman trying to escape.
27—Continue ff until—S: Wedding ceremony.
NOTE.—With Ad. Lib. Tympany Rolls.
28—Organ Solo—improvise to action—until—S: Crazy woman looks at wedding ceremony.
29—Silence until—T: "Who is that woman?"
30—"Heavy Dramatic" by Oehmler until—S: Dead woman on ground (near lake).
31—Theme until * * * * * END.

"OUR LITTLE WIFE"

(Goldwyn Production)

(Reviewed on page 1317)

Theme: "Dramatic Narrative" by Pauline Pement

1—Theme until—T: "Fanny Weston inclined to be catty."
2—"Bonheur" (Moderato-Gavotte Serenade) by Hartog until—T: "You were my inspiration."
3—Theme until—T: "Don't worry about my husband."
4—"Capricious Annette" (6/8 Moderato) by Borch until—T: "And this is the way it started."
5—"Intermezzo" (Allegretto) by Bohm until—T: "The honeymoon in full blast."
NOTE.—Watch for Railroad effects.
6—"In Lovers' Lane" (Characteristic Intermezzo) by Pryor until—T: "I must tell my poor boys."
7—Theme until—T: "Yes, I did send it to myself."
8—"Dramatic Recitative" by Sol. P. Levy until—T: "Heavens! Her voice."
9—"Pastel Menuet" (3/4 Allegro giocoso) by Paradis until—T: "An authority on heart murmurs."
NOTE.—Watch for Railroad effects.
10—"The Vampire" (A Dramatic Theme) by Levy until—T: "And you growled at me."
11—Theme until—T: "And because Dodo kept her promise."
12—"Vera Waltz" (Melodious) by Alex. F. Lithgow until—T: "Then came Dodo's first anniversary."
13—Continue to action until—T: "Do you know what day this is?"
14—Theme until—T: "Dodo let me present Mr. Geo. Haywood."
15—"A la Ballerina" (Valse Lente) by Braham until—T: "Something terrible is going to happen."
16—"Love Song" (Dramatic) by Flegier until—T: "Doctor Elliot did not permit."
NOTE.—Play Tremolo ff.
17—"Jasmine" (Allegretto) by Kretschmer until—T: "That part of Herb's brain," etc.
18—"Iris" (Moderato) by Reynard until—S: Woman reading poem.
19—"Aurora" (Ballet Intermezzo) by Von der Mehden until—T: "Geo. Haywood's apartment."
20—"Menuet des Follets" (Ala Mysterioso-Allegro) by Berlioz until—T: "Oh! Doctor."
21—"Bizzicato Bluette" by Lack until—S: When Doctor's wife is trying to break door.
22—Hurry to action until—T: "Here is another pale."
23—Continue pp until—T: "I was on my way to Alumni."
24—Theme until—S: Police arrive.
25—Continue ff until—T: "Let's make up, deary!"
26—Continue to action until * * * * * * END.

Operators' Licenses

(*Continued from page* 1485)

card taken away at once. He should be reported to the license bureau and have his license revoked. It should be a matter of professional pride to make a fellow member attain and hold a certain position so that he will be an honor rather than a detriment to his profession and organization. Let it be self-government among the organizations and let them see to it that their memberships mean something which is worth while to the community.

VI. This all leads up to one thing—the proper training of the man before he is allowed to take charge of the projection in any theatre from the largest to the smallest. To accomplish this we recommend the strictest of examinations conducted in a manner beyond possible criticism, followed by the issuance of a preliminary license so that the applicant can act as an assistant operator. Then after a given time, say two months, he is allowed to take a second examination which, if he passes, allows him to apply for a position as a regular operator. In order that his progress may be aided with all possible advantages the apprentice should join national or local bodies of operators which are organized and run for the benefit of their members and where instruction is given.

If this plan is followed out we will have only men worthy of holding down a responsible job, where human life is at stake, applying for an operator's license. These men will then replace those at present in the booths who are not reliable and never should have received an operator's license.

E. K. GILLETT.

THE BARTOLA

Organ stops added to your pipe organ will give you a new instrument. Your customers will be more than pleased with the wonderful improvement in your music. Write for catalogue.

CHAS. C. PYLE, General Sales Agent, 707-712 Mallers Bldg., Chicago, Ill. Factory, Oshkosh, Wis.

Theatres Worth While



Exteroir and Interior Theatre Wilbert, Plaquemine, La., on Opening Day

Theatre Wilbert Opens

THEATRE WILBERT, Plaquemine, La., was formerly opened on February 3 with a program that made the dedication one of the most imposing events that has ever occurred in this prosperous Louisiana city. The theatre was erected by the A. Wilbert's Sons Lumber and Shingle Company as a monument to the Wilbert name and as a place of amusement for the citizens of Plaquemine for years to come.

It is a structure that would do honor to a city of much greater size than Plaquemine, which has a population of about 15,000, giving a potential theatre population of about 10,000.

The building is of brick and steel, most substantially constructed and it is fitted with every appliance that in any manner will contribute to the comfort and safety of the patron of the house. It is equivalent to four stories high and the entire structure is to be devoted to amusements. The front is of terra cotta and pressed brick and is artistically finished. The interior is elaborately, yet artistically, decorated and presents a most inviting appearance. Provision has been made both for the showing of motion pictures and for the presentation of the most pretentious road shows. The stage is 52 feet wide; 40 feet deep and 551 feet high with a proscenium arch 32 feet wide by 30 feet high.

A magnificent pipe organ is a part of the regular installation and the theatre has its own electric light plant which has been installed by the lessee, Lionel Delacroix, who is one of the best known of the Louisiana exhibitors. Outside of the electric light plant the theatre cost over $100,000.

At the opening speeches were made by prominent citizens, and despite the very disagreeable weather, over 4,000 persons accepted the invitation of the management. An orchestra from Baton Rouge furnished the music. For the picture presentation two 6B Power machines are used with a throw of 122 to a screen 17 by 22 feet.

An $8,000 photoplayer supplements the organ.

Winner Theatre Makes Hit

WINNER, South Dakota, has an attractive and most successful theatre in the Cosmo which was opened in May, 1917, and managed by J. C. Lakin. The house seats 448 and is doing an excellent business, partly due to the fact that it uses the local weeklies for advertising and gets large numbers from a distance.

The theatre occupies a plot, 33 by 130 feet, and is constructed of brick, tile and concrete, with the front finished with special stucco sunburst effect design. There is an electric light placed in each of the terra cotta ornamental blocks, outlining the whole front. The lobby is twelve feet wide and twenty feet deep. One sheet posters and photo frames are used in the lobby.



Cosmo Theatre, Winner, S. D.

Music is furnished by a piano and an orchestra of five to eight pieces is used on special occasions.

In the operating room are a Model S Simplex and a 1916 Motiograph. The throw is 90 feet to a Minusa Gold Fiber screen. Triangle, Select, Mutual, Pathe and Universal pictures are used.

Pretty Little Virginia House

NEW LYRIC THEATRE, Norton, Va., is an excellent example of what can be done with a house in a small town, for the building is attractive and comfortable and the patrons are given the very best in motion pictures.

Better Satisfaction

This notice is addressed to the minority of our subscribers who do not regularly answer advertisements.

The service described is, however, open and free to all who wish our help.

We do not wish to discourage you from writing direct to our advertisers; in fact, you do not do enough of it for your own good, but we do want you to get the proper goods to fit your needs.

There are many, perhaps you, who are too busy to write each company separately; therefore we are offering our co-operation, which means that you will receive full information on any subject which you may designate by merely filling out the coupon, designating by numbers the goods in which you are interested.

Your inquiries thus received will be forwarded to reputable manufacturers, even though the goods on which you wish information are not advertised in the "News."

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Gentlemen: Please send me descriptive matter on the subjects marked in the above lists.

Name.....

Theatre.....

City.....

State.....



Lyric Theatre, Norton, Va.

The building occupies a plot, 25 by 150 feet, and has a stage eighteen feet wide. The building seats 400 and was built at a cost of $15,000. The house gives one show each day except Saturday when there is a matinee. Five and six-reel features, series of two reels and two serials are shown each week. The house uses a Power 6B machine.

Directory of New Theatres

CALIFORNIA

A deal was closed recently between W. G. Henshaw, Oakland banker and capitalist, president of the Riverside Cement Company, owner of the Macdonough theatre, and Ackerman & Harris, owners of the Hippodrome circuit of 23 theatres in the principal cities of the Western states, calls for the complete replacement of the present Macdonough theatre at Fourteenth and Broadway, Oakland, by a new structure, combining all the latest features in theatre construction and costing in the neighborhood of $250,000. The present lease to Crane Wilbur expires June 30, by which time the plans will be completed and the material on the ground ready for the beginning of the work. A. C. Blumenthal of A. J. Rich & Co. of San Francisco, representing both parties to the transaction.

The plans, tentatively accepted, for the theatre, call for the construction that will necessitate the razing of the present office building on the corner of Broadway and Fourteenth street, which will be rebuilt at the same time to a height of five stories, at a cost over all of approximately $500,000. The entrance to the new theatre, which will be named "The Palace," will be on Broadway, and will be 30 feet wide, with a foyer of wonderful richness. The seating capacity of the new Palace will be between 1,800 and 2,000 on two floors, with inclines instead of stairs, and large, commodious lobbies, rest-rooms, complete heating and unique lighting systems, it being the aim of the amusement company, when it is completed, to have one of the finest theatres on the Pacific Coast.

The largest motion picture theatre at any army cantonment in the United States is under construction at Camp Kearny, near San Diego, by Michael Gore, owner of Gore's circuit of theatres in Los Angeles.

It is said that Gore is spending $25,000 in his plans to give the liberty boys in Uncle Sam's service the best to be had in picturedom. He will exhibit only the choicest of pictures. Twice each week the Pantages and Hippodrome will put on the cream of the vaudeville acts at Gore's big theatre at Camp Kearny. "Sunshine Theatre" is the name decided upon by Gore and the building has a choice location at the camp. The ventilation and seating are to be the last word in theatre construction. The building will be completed in 30 days.

The new Liberty Star theatre, recently constructed by Johnson and Eaton at Bay Point, was formally opened a week ago, when the entire community was invited to witness a free show. The theatre is described as the finest between Stockton and Oakland. The interior is tastefully decorated and no pains have been spared to insure the patrons' comfort.

F. W. Rodgers of Corning is fitting up a room recently used as a grocery store for the purpose of showing motion pictures.

Wilmington's motion picture theatre, the Crystal, was opened Saturday of last week, and Manager Del Hammer announced that the entire receipts for the day would be given to the Red Cross.

After seven months of preparation, including the drawing of two sets of plans by Architect A. B. Rosenthal and an exhaustive canvass of the large cities of the country for the newest ideas in equipment, actual construction work was begun yesterday on Miller's new theatre on Main street near Eighth, Los Angeles.

The enterprise will represent, when completed, an investment of about $500,000. It is undertaken by Col. J. B. Lankershim, the well-known capitalist, for the Millers, who have made an enviable record as showmen by their successful handling of Miller's and the Alhambra theatres and building up of a clientele of large proportions and stable character.

Harry Leonhardt, formerly with the Goldwyn Film Corporation and now associated with the Millers, for several weeks has been traveling through the east gathering ideas for use in the new house, which will be one of the finest in America devoted exclusively to music and pictures.

It will be finished by September 1 next and will, it is promised, be the last word in theatre construction, with a specially built organ of magnitude and every elegance that has been conceived for catering to the wants and pleasures especially of women and children.

The house will have a seating capacity of 2,500. Winner & Nicholson have been awarded the general contract for the construction work.

Coronado's new film playhouse, the Silver Strand, opened Feb. 9 last to capacity business, with Mary Pickford in "The Little American."

MISSISSIPPI

Clarksdale's new theatre building which is being erected at an approximate cost of $100,000 and which will compare most favorably with similar structures of the larger cities of the South, is nearing completion. The contractors announced that the building would be ready for occupancy about March 1. No expense or care to the most trivial detail has been spared to make the building one of the most modern in the South.

MISSOURI

Plans for the remodeling of the Jefferson theatre building, Jefferson City, have been prepared, and they call for rather extensive interior changes, with a view to eliminating waste floor space, and incidentally increasing the seating capacity by about 400. Manager William Mueller expects to have the work completed early this Spring.

MONTANA

The Roman theatre, the new moving picture playhouse built by Steve Roman on the east side of Broadway, just south of Thirteenth street, Red Lodge, opened its doors a few days ago, and an audience of several hundred persons admired the interior of the pretentious structure. The theatre, modern in every respect, has comfortable seating arrangements for 500 persons, the screen being plainly visible from every seat in the house. The stage is deep and wide and adaptable to scenic arrangement for the spoken as well as the silent drama.

NEW MEXICO

The new Park theatre at Gallup was opened to capacity business two weeks ago under the management of W. E. McCoy.

The new Majestic theatre, situated on Gold Avenue, Deming, was opened a week ago.

NEW YORK

Architect William E. Lehman, of Newark, N. J., will receive sealed bids soon for the erection of a $60,000 theatre for Frank A. Kenney, to be erected on Wall street, Kingston.

PENNSYLVANIA

Plans are now being perfected by A. H. Berg of the Berg Amusement Co., McKeesport, to erect a high-class photoplay theatre.

TEXAS

The Queen theatre, Dallas, having been redecorated, was recently reopened to the public in its new dress with many unique features. One of these is a commodious library on the second floor, which will be free to the patrons of the house. It is furnished with tables, lounges, the latest newspapers and motion picture magazines. People are invited by the management to use this room for a waiting place for their friends at any time. A room has also been arranged on the second floor where men may go to see the show and at the same time smoke their favorite cigar or cigarette.

Throughout the theatre close attention has been given to color schemes, the rooms being done in lavender and dark purple. There is a complete system of ventilation throughout the theatre, which forces in currents of fresh air and forces out the stale air. Hot draughts circulate through the house in cold weather and it is arranged for cold draughts in summer weather. A lighting system has also been installed which will assist in carrying out picture effects, and an arrangement has been installed in the basement for the perfuming of the atmosphere with various flower scents to aid in the realistic presentation of pictures. On the third floor a lounging room with baths has been installed for the benefit of the

Comfort *plus* Good Picture
EQUALS
SATISFIED PATRONS

You have the picture. Have you the necessary comfort? You must have only the right sort of seating equipment to give a satisfactory reply to this question.

OUR



OPERA CHAIRS



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That necessary comfort to patrons and *economy to you.* Low prices, but high quality. Quick shipment of many styles.

Write for Catalogue N.

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1475 Buchanan Ave., S. W., Grand Rapids, Mich.

CAMERAMEN!
WANTED — Good negatives of physical culture, sporting and athletic events. Wire or write us what you have or can get.
Sy Seidman, Physical Culture Photo Plays, Inc., 949 Broadway, New York City.

UNIVERSAL
Motion Picture Camera
more speed, better results, at half the price.
Write for 6 new features
Burke & James, Inc.
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For Better Music
The Fotoplayer
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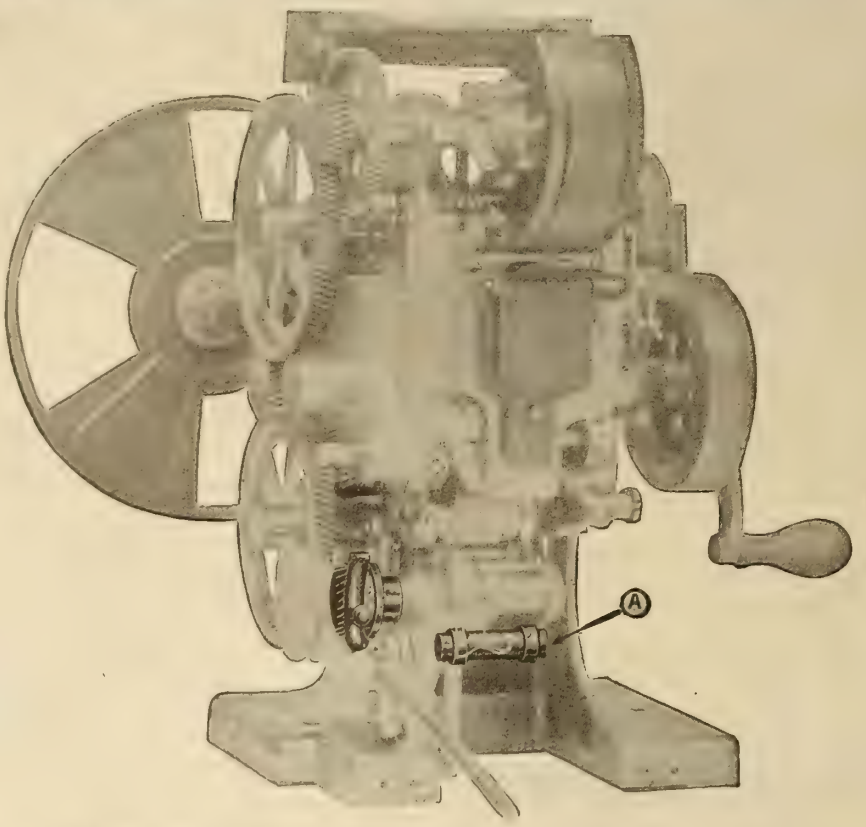
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TYPHOON FAN COMPANY 1544 BROADWAY NEW YORK CITY

Many a packed house is directly traceable to an advertisement in the "News."

The Loop Setter

An Exclusive Feature Of

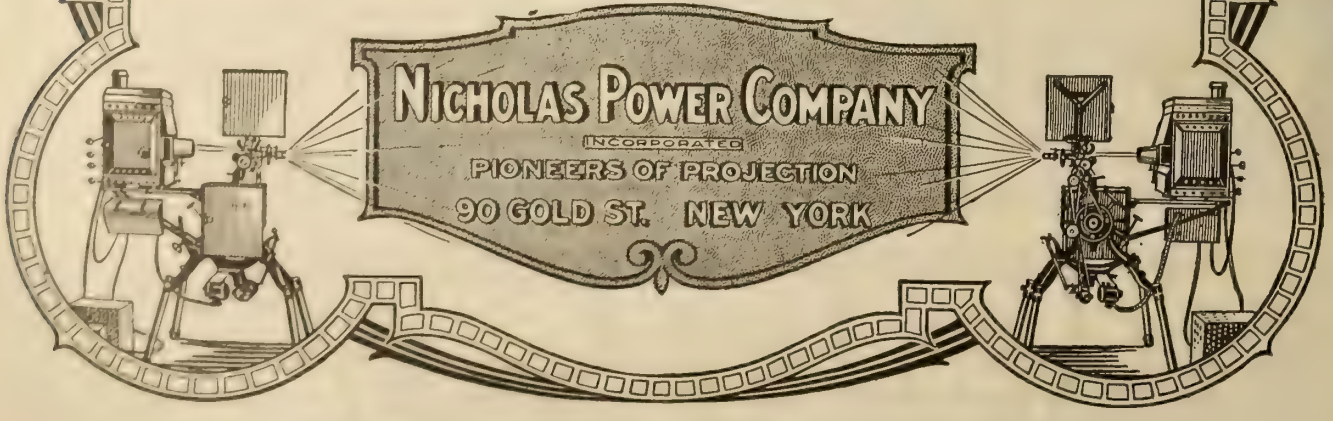
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By means of this simple and effective device, the lower loop is always automatically maintained; thus eliminating one of the most annoying troubles in motion picture projection.

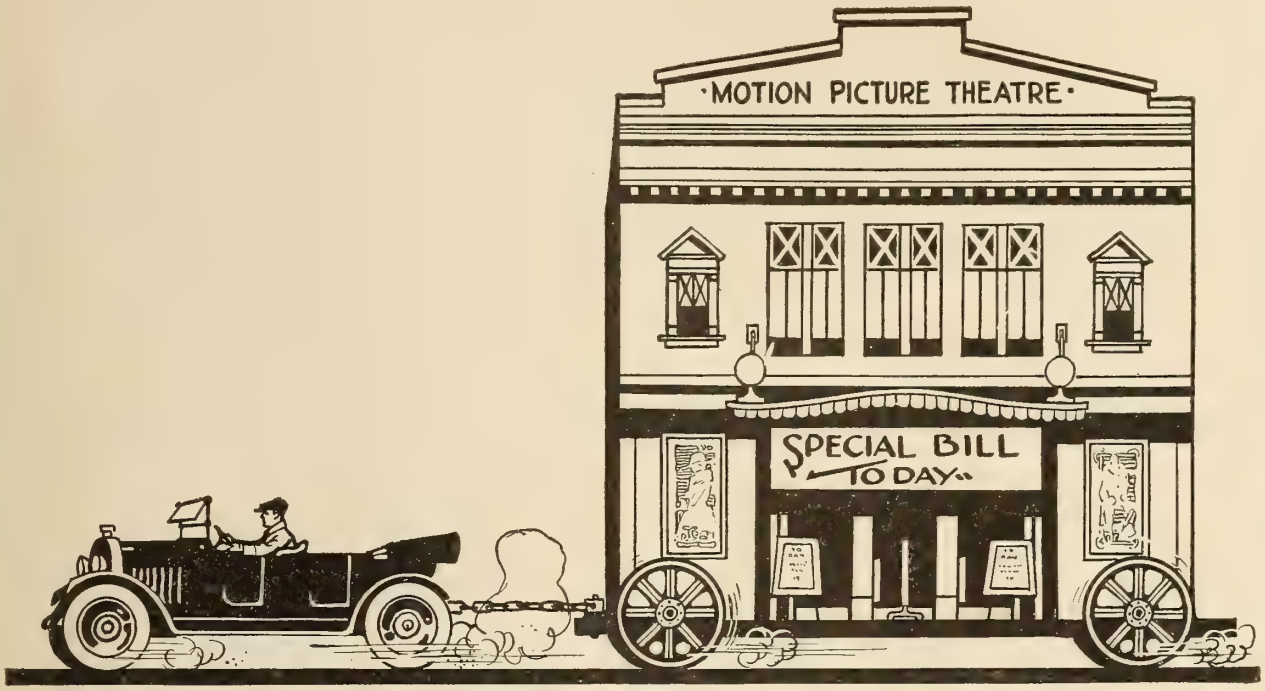
This is only one of its many individual features which give this projector the pre-eminent position it holds in the motion picture industry.

A catalogue will give detailed information.



THE WILLIAMS PRINTING COMPANY, NEW YORK

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IF YOUR HOUSE WERE ON WHEELS YOU COULD GET A NEW AUDIENCE EVERY DAY

But—it is NOT!
Consequently, it's up to you to put on a show that makes *repeaters*.

Good subjects alone won't do that. Imperfect projection will shake the drawing power out of the best pictures.

So don't go half-way. Don't be like the restaurant man who served excellent food in dirty dishes. He wondered why people didn't come back.

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The House with eye-delighting Simplex-projected pictures needs no wheels

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That's why we are doing the manufacturing and shipping of First National Releases.

We will be pleased to quote prices on developing and printing in quantities large or small.

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There are reasons—
Come and see them.

MARCH 16, 1918

Motion Picture News

Reg. in U. S. Patent Office.

DOMINATES THE FIELD



Let the other fellow take the dust!

Paramount and Artcraft Pictures

(Nationally advertised.)

carry the wise exhibitor speeding along on the road to success. He's far in the lead with a clear, smooth track in front of him. **Be a leader! Show Paramount and Artcraft Pictures.**

Paramount Pictures — FAMOUS PLAYERS-LASKY CORPORATION — ARTCRAFT PICTURES

ADOLPH ZUKOR *Pres* JESSE L LASKY *Vice Pres* CECIL B DE MILLE *Director General*

NEW YORK

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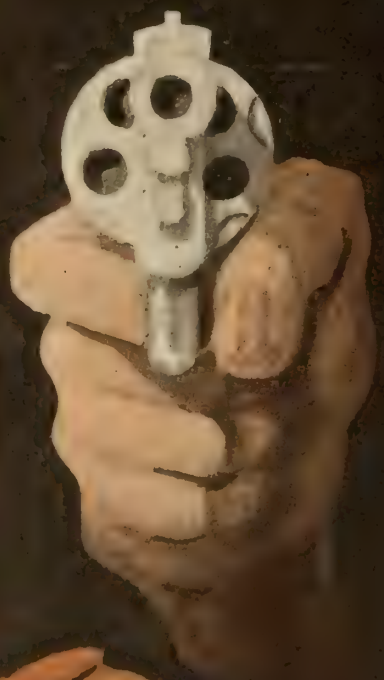
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Book thru your nearest UNIVERSAL Exchange, or Universal Film Mfg. Co.-Carl Laemmle, President.- 1600 Broadway, New York.

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Maeterlinck's "THE BLUE BIRD"

Directed by Maurice Tourneur,
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A mighty spectacle of Happiness ✕ Released on Easter Sunday March 31st



A FEW OF THE THINGS IN THE PLAY

The Soul of Fire.
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The Soul of Sugar.
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The Palace of Berylune.
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The Cave of the Sicknesses.
The Pit of the Terrible Wars.
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The Banquet Hall of the Luxuries.
The Cave of Miseries.
The Luxury of Being Rich.
The Luxury of Satisfied Vanity.
The Cathedral of Happiness.
The Destruction of the Banquet Hall.
The Happiness of Being Well.
The Happiness of Pure Air.
The Happiness of the Blue Sky.
The Happiness of the Forest.
The Happiness of Sunny Hours.
The Happiness of Spring.
The Happiness of the Rain.
The Happiness of Innocent Thoughts.
The Joy of Being Just.
The Joy of Being Good.
The Joy of Fame.
The Joy of Thinking.
The Peerless Joy of Maternal Love.
The Kingdom of the Future.
Fat Laughter, who is Irresistible.
Beautiful Memory Land.
The Happiness of Loving One's Parents.
The Dance of the Stars and of the Perfumes in the Garden of Dawn.
The Transformation of the Home of the Happy Dead.
The Luxury of Sleeping More Than Necessary.
The Great Galley Loaded with Children.
Father Time Who Opens the Gates for the Children to be Born.
The Rich Children's Christmas Party.
The Myriad of Mothers Meeting the Ship as it Sails Out of the Sunrise.
The Luxury of Drinking when You are not Thirsty and Eating when You are not Hungry.
The immense Halls of the Azure Palace, the Home of the Unborn Children.

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DOUGLAS FAIRBANKS

in

"Headin' South"

Story by Allan Dwan. Directed by Arthur Rosson under supervision of Allan Dwan. Photographed by Hugh McClung and Harry Thorp

An ARTCRAFT Picture

URGING you to book Douglas Fairbanks is like urging you to breathe good fresh air.

Douglas Fairbanks is an absolute necessity for the exhibitor who wants to establish his theatre as a substantial factor in the amusement life of his town.

You can show Douglas Fairbanks at a profit, no matter how small your theatre.

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"SHERIFF NELL'S TUSSLE"

with Polly Moran, Ben Turpin and Billy Armstrong

BOOK ONE AND YOU'LL BOOK THEM ALL!

PARAMOUNT-MACK SENNETT Comedies are added features that bring business.

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¶ The quality of your short reels often gives you the balance of power over your competitor.

¶ Remember that! Try a Paramount-Mack Sennett Comedy this week.

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MARGUERITE CLARK

IN

"Rich Man, Poor Man"

From the novel by Maximilian Foster, adapted by George Broadhurst Directed by J. Searle Dawley

A Paramount Picture

HER charm, her daintiness, her piquancy, have made Marguerite Clark one of the best-loved stars in the motion pictures.

Hers is a name that draws worth-while patrons and makes their patronage permanent.

Marguerite Clark's productions have a distinction all their own. Every one of them is good for a long run.

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"THE GUILTY MAN"

By Ruth Helen Davis and Charles Klein
Irvin V. Willat, director; supervision of

THOMAS H. INCE

A Sure-Fire Money Maker

"THE GUILTY MAN" contains every element necessary for box office success. It's a long-run picture, for it's the sort people talk about, the kind they send their friends to see. Look what the critics say:

Exciting story. Excellent atmosphere. Can safely be recommended.
—*Moving Picture World*

Strong drama with plenty of tense moments. Truly dramatic. Cleverly maintained suspense.
—*Exhibitors' Trade Review*

Direction commendable, sets realistic, photography all that could be desired.
—*Motion Picture News*

The success of "The Guilty Man" when it was presented on Broadway will undoubtedly be repeated in the screen version.
—*Morning Telegraph*

"THE GUILTY MAN" IS READY NOW! BOOK IT AT ONCE!

Released by

Paramount Pictures Corporation

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the brilliant star of
Eugene Walter's drama

"THE KNIFE"

cenario by Charles Maigne
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'Alice Brady does the best
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nce."
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'Alice Brady does the best work
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"Alice Brady, in the heroine role, must be marked as having scored the greatest hit of her career."
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"Alice Brady in 'The Knife' has added another superb characterization to her collection of triumphs."
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Each subject has been carefully re-edited and will strengthen the program of any high-class theatre.

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VITAGRAPH



Mostyn's sister tries to discourage his love for Dolly.

ALBERT E·SMITH
presents

HARRY MOREY
WITH
FLORENCE DESHON
in

"THE DESIRED WOMAN"

A FIVE PART BLUE RIBBON FEATURE

From the Widely Read Novel of the Same Title by **WILL N·HARBEN**

Directed by Paul Scardon



Mostyn spends much of his leisure time with his little son, Dick.

"The Desired Woman," is a feature that cannot fail to register *strongly* at the box-office.

The adaptation of a famous writer's most widely read book, its novel story and appealing title have remained in the minds of readers everywhere.

And supporting big, virile Harry Morey is a practically all-star cast which, in addition to Miss Deshon includes such universal favorites as Eulalie Jensen, Julia Swayne Gordon, Jean Paige, star of several O. Henry releases, and little Aida Horton. And it is just *different* enough to make it a picture that will be talked about.



Mostyn tells Dolly of his love.



"And I think I can ask for discretion in the mother of my boy!"



"Am I repulsive, now that you have become infatuated with another?"

VITAGRAPH

Goldwyn Pictures

JHK

John H. Kunsky, Michigan's Biggest Exhibitor, Says:

"I HAVE just seen one of the best motion pictures made within the past twelve months—exactly the kind of production that will bring the public back to the theatres—the kind of production I like to present in *my own* theatres.

"And I have just seen a wonderful star resume her important place among the few great personalities of the screen. The star and story to which I give my hearty approval are combined in the

Goldwyn presentation of

Mabel Normand in THE FLOOR BELOW

by Elaine Sterne

Directed by Clarence Badger

This great Michigan showman of keen vision and big fortune plays Goldwyn productions *in his ten Detroit theatres,* headed by the splendid Madison Theatre. 4,000 other exhibitors throughout the United States also profit by playing our powerful attractions regularly in *their* theatres.

"The Floor Below" is released everywhere March 10.

GOLDWYN PICTURES CORPORATION

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Goldwyn Pictures

WHO bid the highest for a kiss from this little "bad girl" who was being reformed?



WHAT did his society sweetheart do when she saw this?



WHY did this lovable girl steal a watch and run for shelter in a mission?



Here are but a few questions of the many that point to the mystery, the romance, the jealousy and the comedy-drama plot surrounding

Mabel Normand

in

Her Second Triumphant Goldwyn Production

THE FLOOR BELOW

A dramatic, pathetic and beautiful Mabel Normand—a story of love and laughter—and with the solution of the mystery saved for the last minute.

GOLDWYN PICTURES CORPORATION

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PARALTA PLAYS
PICK OF THE PICTURES



Forthcoming!

The Second Paralta-Barriscale-Play

"Within the Cup"

Directed by
Reginald Barker

Written by
Monte M. Katterjohn

ROBERT BRUNTON, Manager of Productions

Booking

J. Warren Kerrigan
in
"A Man's Man"

Bessie Barriscale
in
"Madam Who?"



BESSIE BARRISCALE

Booking

Henry B. Walthall
in
"His Robe of Honor"

J. Warren Kerrigan
in
"The Turn of a Card"

Paralta Plays, Inc.

6 West 48th Street
New York City



DISTRIBUTED THROUGH
"HODKINSON SERVICE"
AT ALL GENERAL FILM EXCHANGES





PARALTA PLAYS

PICK OF THE PICTURES



An Early Release

The First

PARALTA—GLAUM—PLAY

starring

Louise Glaum

in

"An Alien Enemy"

by

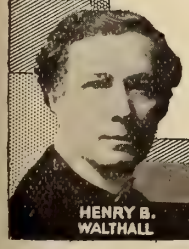
Monte M. Katterjohn

directed by WALLACE WORSLEY

"AN ALIEN ENEMY"
is copyrighted, 1918
by Paralta Plays, Inc.
Under the Title
"Intelligence"

PARALTA PLAYS, Inc.

No. 6 WEST 48th STREET NEW YORK CITY

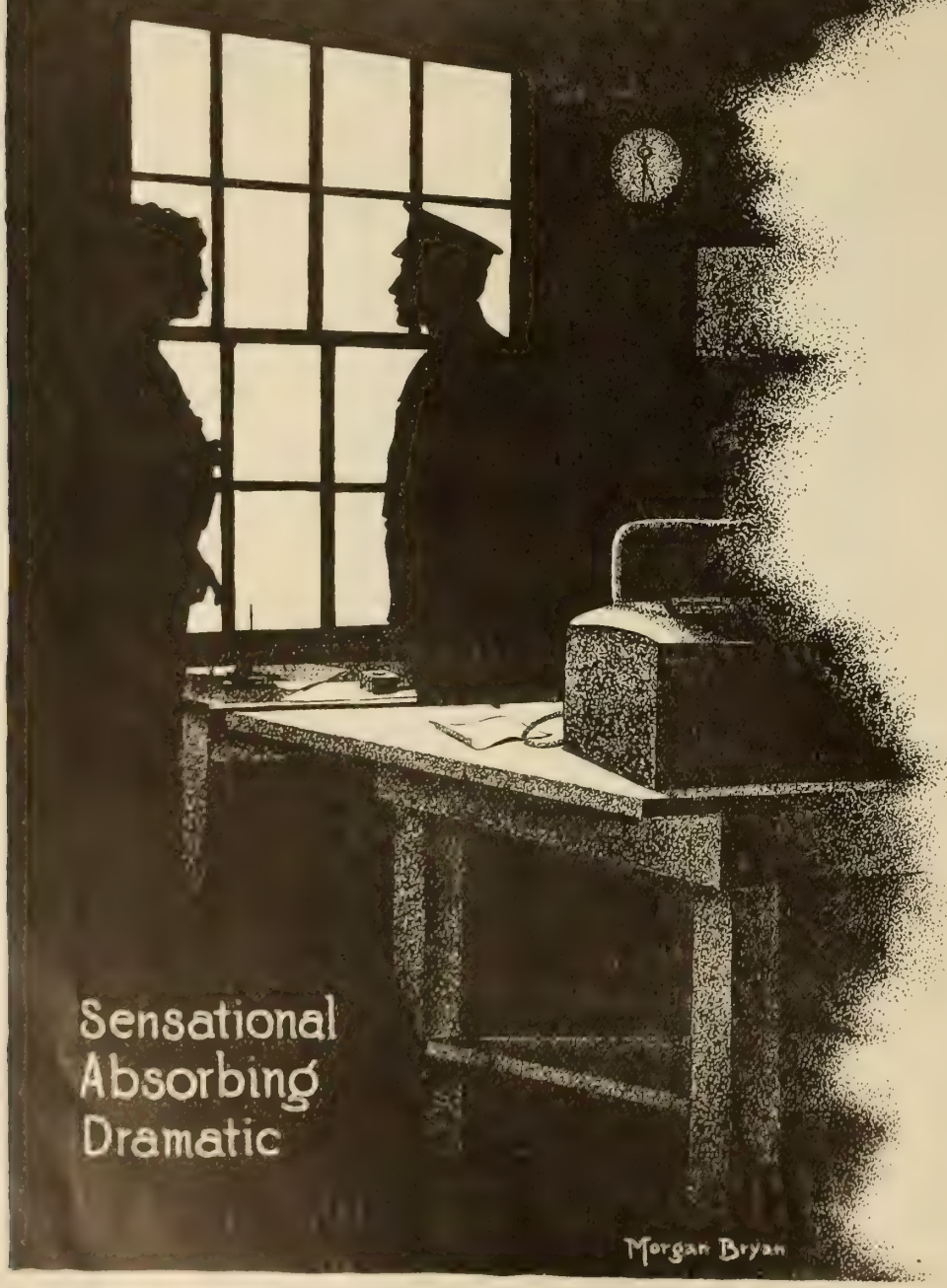


DISTRIBUTED THROUGH
"HODKINSON SERVICE"
AT ALL GENERAL FILM EXCHANGES



GENERAL FILM COMPANY

A DAUGHTER of UNCLE SAM



with

JANE VANCE

and

William Sorelle

Approved by

U. S. Censor
Canadian Censor
The Exhibitor
The Public

Box-office Verdict:

"The greatest drawing card that ever struck this town."—J. Meehan, Orpheum Theatre, Muncie, Ind.

The Great Spy Exposure Serial.

It means Prosperity for any Theatre.

Produced by the

JAXON FILM CORPORATION

New York City

Distributed Exclusively by General Film Company
25 W. 44th St., New York City

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers

GENERAL FILM COMPANY



Gravel Bank or Gold Mine?

When I wuz West I seen out thar,
With a sluice box on th' river bar,
A miner washin' th' gravel he got—
Which either he prospered or he did not.
To shovel industrious at gravel don't pay
Onless there's gold when it's washed away.

YEAR in and year out the picture house handles hundreds of reels of film for the entertainment of the public. For this entertainment the public pays an admission price to the film exhibitor. He at the same time lends the popularity of the house and his showmanship to support whatever value the film possesses.

Whether the exhibitor prospers, or does not, depends upon the margin that is left him. His endeavor is like that of the placer miner who toils over the dirt of the creek bed. Whatever gold it yields must remunerate him for his effort and his time.

Extravagantly priced film that is unprofitable disappoints the exhibitor more bitterly than any kind.

There is a point at which both gravel and film are commercially unprofitable to handle. The nominal value of a film production may be more or it may be less. But if it brings in nothing to the showman above what it costs him to handle it, he had better prospect elsewhere.

General Film Company has thirty exchanges in the United States and Canada through which the best product of many manufacturers is made available to the showman to best advantage—through the elimination of duplicate distribution overhead and the exercise of intensified service. The profit for the exhibitor continues to exist, a deserved and tangible reward which he can extract for his labors.

In other words, why not choose to operate your show as a gold mine instead of gravel bank?

GENERAL FILM COMPANY
25 West 44th Street, New York

General Film Company does not impose the 15-cent charge on any of its releases.

You are wasting your opportunities if YOU ignore advertising.

TRIANGLE

To think

—while you still have the God-given privilege—

Brains, backbone and money must be hitched to the pen that dictates the policy of successful motion picture concerns these "hot" times.

This is an age of split second watches.

When fast manufactured munitions and gigantic guns grow out of date before they even get to the firing line,—

When war is costing the world almost a million a minute in cash and "NO MAN'S LAND" is making all other battle grounds look like faintly remembered "pikers",—

When American business takes a holiday every week just to add another million tons of coal to the choking of the intolerable Hun,—

When General Pershing's daily report is being read by Secretary Baker and the war department in Washington almost before the ink is dry on the original document in France,—

When General Sherman's everlasting epigram is coming home with new force and meaning at every tick of the clock,—

When wheatless days, lightless nights and common sense are asking every patriotic American to KILL WASTE—to STOP THE LEAKAGE,—

TRIANGLE

—why don't you hitch your check writing arm to your brain?

Quit flirting with the Sheriff and his FOR SALE sign if you expect that theatre of yours to feed and clothe the wife and baby during the rest of the year 1918.

Triangle dollars are spent so efficiently that they get right through to your screen 99% strong.

We've cut the corners, but we've saved the meat for you. There isn't a ten thousand dollar a week star on our payroll. Our department heads and managers are business men with a product that was designed as systematically as ever Ford built an automobile.

Triangle days may not be the largest box office days in your town but at the end of the month your Triangle contract will help you pay back some of the money you gambled away with other pictures.

We expect to make in 1918 more pictures of high quality and box office value than all the rest of them put together—the Triangle machine is oiled, steam is up—are you ready to ride?

There's a Triangle Exchange just at the other end of your telephone—and *we pay the war tax.*

TRIANGLE DISTRIBUTING CORPORATION

1457 Broadway, New York

S. A. LYNCH, President
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MY FOUR YEARS IN GERMANY, Inc.

ANNOUNCE

The First Showing of the Most Vital Production of the Year

AMBASSADOR

JAMES W. GERARD'S

"MY FOUR YEARS IN GERMANY"

Beginning March 10th, TWICE DAILY
FOR AN INDEFINITE ENGAGEMENT

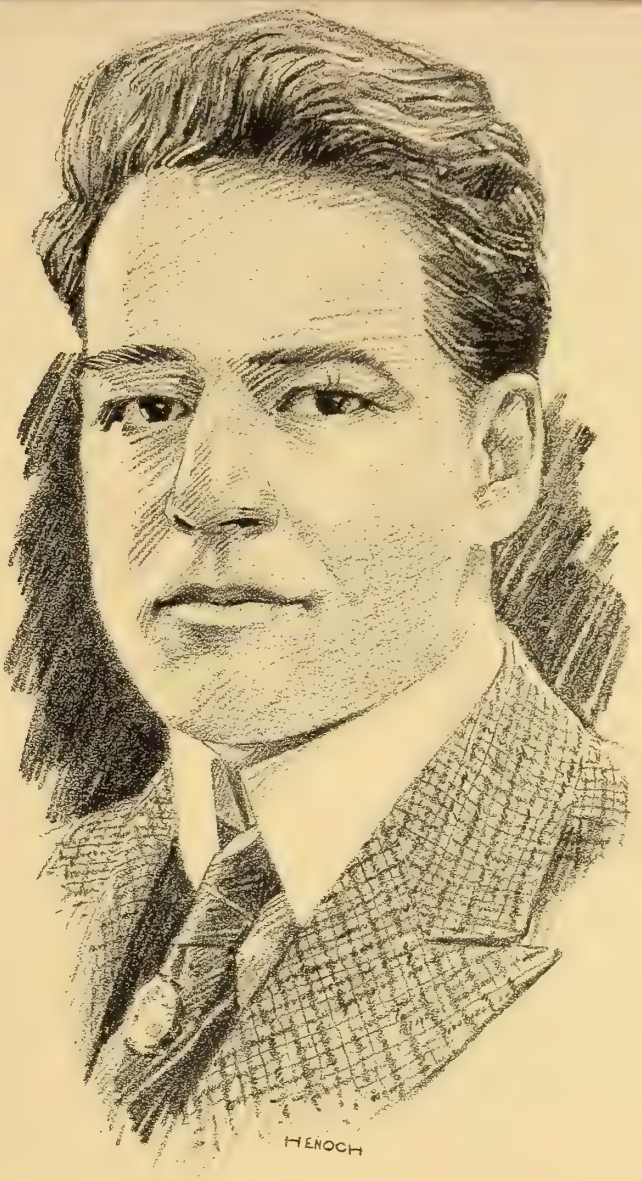
AT THE

KNICKERBOCKER THEATRE

NEW YORK

Directed by WILLIAM NIGH

Adapted for the screen by Chas. A. Logue



Mr. William Russell

Announces

The organization of WILLIAM RUSSELL PRODUCTIONS for the picturization of a series of special feature dramas of quality and magnitude and—

A contract for the distribution of these productions through the exchanges of the MUTUAL FILM CORPORATION.

WILLIAM RUSSELL
PRODUCTIONS
6411 Hollywood Blvd Los Angeles California



The exquisite

MARGARITA FISCHER

in "Ann's Finish"

The story of a man in a girl's room and what happened

Produced by American Film Company, Inc.

Available Mar[illegible] through Mutual Film Exchanges



Supporting—

BILLIE RHODES

in

STRAND COMEDIES

100 per cent quality

In first class Theatres Everywhere

Booking at Mutual Exchanges

STANDARD PICTURES
At prices within the
CONTRACT NOW



WILLIAM FARNUM
IN
Victor Hugo's Master-drama
LES MISERABLES
A William Farnum Deluxe Production
Directed by Frank Lloyd

THEDA BARA
IN
THE
FORBIDDEN PATH
A Theda Bara Super-production
Directed by J. Gordon Edwards



FOX FILM

THAT CAN BE BOOKED NOW

reach of all exhibitors

AT ANY BRANCH



CHEATING *The* PUBLIC

ALL STAR CAST

The most thrilling cinemelodrama
of modern times
Directed by Richard Stanton

Jane and Katherine LEE

IN

AMERICAN BUDS

A patriotic drama with an all star
cast of grown-ups
Directed by Kenean Buel



CORPORATION

FOX
SPECIAL FEATURES
One a week
52 - a year



JEWEL CARMEN *in*
The Girl *with the* Champagne Eyes



PEGGY HYLAND *in*
The Debt *of* Honor

March Releases



GLADYS BROCKWELL
in
The Devil's Wheel

VIRGINIA PEARSON
in
A Daughter of France



GEORGE WALSH *in*
The Kid is Clever



Contract Now
FOX FILM CORPORATION

NEARING COMPLETION

"The SERVANT in the HOUSE"

A PREDESTINED SUCCESS

A wonderful story from

The famous play—with

A notable cast,

Excellently directed.

The settings are unique,

The photography perfect!

THE ULTIMATE IN MOTION PICTURES!

TRIANGLE
FILM
CORPORATION
1459 BROADWAY
NEW YORK CITY

You are wasting your opportunities if YOU ignore advertising.



She was poor, defeated and on the verge of ending her life when, suddenly Deception *showed her the way to riches and luxury. She made her decision and the most amazing thing in the world happened to her-*

Exquisite

EMMY WEHLEN
in The SHELL GAME

A Metro *all star series production* in 5 Acts from the famous story "Good Will and Almond Shells-as written by Kenneth L. Roberts for the Saturday Evening Post. *Directed by* George D. Baker

Released by METRO **March 4th**

MAXWELL KARGER *Manager of Productions*

More reviews of Nazimova in Revelation and not a voice of dissent-

Motion Picture News

NAZIMOVA reveals herself as a true artiste of the screen in "Revelation," a Metro special. That tendency to be too emotional and her ignorance of all the niceties of studio makeup which were the only drawbacks to her performance in "War Brides" have been overcome in this, her second appearance in pictures. And here, too, she is provided with a role which offers her versatility full play. As Joline, the Parisian cabaret dancer, unthinking and unbelieving, to whom the fact of God is revealed by a miracle, Nazimova gives a characterization rich in contrast and capable of playing the full scale of human emotions. At one moment she is the careless, selfish Joline. At the very next she is the seeming embodiment of spiritual innocence and suffering. Hers is the ability to sway her audience from laughter to tears by the mere change of expression, so significant that Joline becomes a character that one knows intimately, that one feels with, suffers with and joys with. If Nazimova were unknown "Revelation" would establish her.

In pointing out the chief merits of the story the reviewer must perforce come back to Nazimova every time. Her distinctly foreign beauty, her slim figure, even her short hair, make her a most realistic Joline, introduced as dancer in a Parisian cafe. Her meeting with the artist, Paul, the immediate awakening of her love for him are full of interest. Then comes Paul's success, a success he seems to forget is partly due to Joline his model. He plans doing a Madonna. With Joline as model? Joline! Joline a Madonna! Paul smiles at the thought of it. But in jealous passion she prevents him hiring another model and proves herself actress enough to take the part to perfection. Here is a passage filled with humor, which, at the same time, possesses a subtle undercurrent of pathos. It is delightful. Then comes the revelation even after Joline has mocked the Church and subsequently the birth of a truer and finer love than she had ever known before. In each phase Nazimova rises to her opportunities with the result that the picture is never without interest and generally truly absorbing.

The picture is based on the novel by Mabel Wagnalls, "A Rose Bush of a Thousand Years." George Baker collaborated on the continuity and directed. It is without doubt his greatest production.

Moving Picture World

ALL those who witnessed Nazimova in the screen version of "War Brides" are aware of the intensity of feeling at her command. It remained for "Revelation" to show the range and perfect control of her art. The seven-part photoplay adapted from Mabel Wagnalls' novel, "A Rosebush of a Thousand Years," and produced by Metro Pictures Corporation, is a fine vehicle for the display of this ardent Russian woman's electric acting. The story has romance, ideality, beauty of thought and dramatic strength. It suffers an unnecessary slacking up of its action, near the close, by the retention of a superfluous portion of the printed story, but most of the picture is of so high an order of merit and is acted with such superb art by the star that it outranks ninety per cent. of representative screen products. ***

As to Nazimova, a new and brilliant screen star has arisen. Since the making of her first picture she has mastered every detail of photoplay technic. Her own force of character and intellectual equipment have already carried her far in the spoken drama, and she takes her rightful place among the leaders of the silent stage before "Revelation" comes to the end of the first reel. The quick temper, reckless spirit, elfish love of mischief and warm heart of this volatile girl of the studios are indicated with surprising ease and firmness. Disguised as an impudent young porter, she wears the clothing and the manners of the character with a saucy air that convulses the beholder. A moment later, garbed as the Holy Mother, she checks the laugh instantly and excites only profound reverence. She is shown, half mad with jealousy, trying to tear to pieces a model who has come to pose as the Madonna in her place; but the light that looks out of the eyes beneath her nurse's cap is that of a woman who has found her soul through sacrifice and bitter pain. She laughs and weeps, smiles and pouts, sins and suffers, as might the real Joline, and gives refreshing proof that the mission of an actress, even on the screen, is to act—not to pose.

The Bill Board

This is a graphic story, told with trenchant emphasis and flawless continuity, leading up to a gripping climax. From a Parisian cabaret dancer to a madonna in a cloister is a stupendous leap, but the gulf is spanned in a brief hiatus by the heroine of Revelation. This unusual photoplay is a whale of a hit, and the public will flock to it like a house afire. This is one of the best of Metro releases, and an assured box-office success, the hour being pregnant with a spiritual upheaval following the great war's devastation. Madame Nazimova and Revelation will be hard to beat. The screen drama is without a doubt a classic and reflects the highest standard in picturization. The story evolves rather slowly at first, but when it reaches the point of gripping heart interest it registers a solar-plexus blow that starts the tears flowing like swiftly falling rain. No better scene of a battlefield with the dead and dying strewn about like gray ashes, with soldiers toppling into the trenches and ruthless destroying missiles clouding the air, while DEATH shrieks out its triumph—a brutal, barbaric vizualization of modern warfare that has not been equaled in the silent drama. A thrill like the explosion of a Zeppelin playing tag with a U-boat is felt when our boys go over the top, and in the carnage that follows one remembers Sherman's words. Yet Revelation is not a war play, but has a spiritual appeal, as it depicts the gradual awakening of lethargic souls from base passions to the sublimity of unselfish sacrifice.

To Exhibitors—

Get this tremendous production and get it quickly — before your rival beats you to it-

METRO

Many a packed house is directly traceable to an advertisement in the "News."

Your big chance

LEST WE FORGET with RITA JOLIVET after a record run at the Lyric, N.Y. is breaking records at Marcus Loew's Big Palace Theatre, Brooklyn. *This production is an absolute clean up for Exhibitors.*



The Bolshevik commanders have called on the women fighters to defend Russia. *You see women actually fighting in the trenches in*

The LEGION *of* DEATH

with The Incomparable

EDITH STOREY

Advertise this big feature and reap a harvest

B. A. ROLFE presents

VIOLA DANA *in* BLUE JEANS



The greatest repeat production ever offered.

EMILY STEVENS *in The* Slacker

MABEL TALIAFERRO *in* Draft 258

Two absolutely demonstrated successes.

Coming PAYDAY, *the feature novelty of novelties with the* DREWS

Every one of these cash making METRO *attractions is*

Your big chance

A Selexart Production

"Carmen of the Klondike"

Conceived and Written
by
MONTE M. KATTERJOHN

Directed by
REGINALD BARKER

! A Tremendous Sensation !

An epic
of snow-bound Alaska;—
where men measure
their brute strength
for the possession
of mother Earth's treasure;—
where they think with fists
hard as steel,
and love
with the hearts of children !



Featuring
CLARA WILLIAMS

Playing at Strand Theatre
NEW YORK CITY
Week of March Fourth

STATE RIGHTS DISTRIBUTORS, Incorporated
418 LONGACRE BLDG., NEW YORK CITY

A magazine's success is measured by its advertising. Look at the "News!"

The Key to Success Is Co-operation

United Picture Theatres of America, Inc.

Asks YOU, THE EXHIBITORS, to get rid of the staggering expenses and r u i n o u s competition that threaten to strangle the industry.

The time has come for plain words. Unless this plan of concerted operations be adopted, the business of motion picture exhibition faces the direst and blackest disaster in the history of commercial amusements. War caused practically all producers and 25 per cent of the picture theatres of England and of France to close. Expenses must be cut—middlemen eliminated—exhibitors' rentals reduced—cash paid producers so they will dare make bigger and better pictures—all this can be accomplished—but only by exhibitor co-operative buying.

THE OLD WAY

1 Overproduction and consequent waste of negative and positive.

2 Useless competition of distributors' exchanges.

3 Millions wasted in home office overhead.

4 Big salaries to stars who are not stars.

5 Charging what the traffic will bear, meaning UNLIMITED PROFITS.

6 Contracts hog-tying the exhibitor, thus rendering him helpless.

7 Anarchy and haphazard profiteering.

THE NEW WAY

1 Production only at exhibitor demand.

2 No costly exchanges—merely inexpensive service depots.

3 Overhead cut down to a tiny fraction of film cost.

4 Careful selection of stars of proved drawing power.

5 Charging only the CERTIFIED COST plus a reasonable percentage for producer's profit.

6 Easy agreements, in the framing of which the exhibitor-stockholder has a share.

7 Helpful, friendly cooperation and profit-sharing between producer and exhibitor.

Eliminating the Waste of Competition

Motion Picture Proprietors of the Nation, Now Is the Time to Assert Your Collective Buying Power

Study carefully the differences between the present out-dated distributing system and the new way which we outline.

The most trusted leaders of exhibitor-activity and exhibitor-organization are concerted in this plan. Cooperation cannot proceed from the producers or distributors—that has been tried and failed. The only true and economical cooperation is among yourselves—in the exercise of your united buying power.

We are in this campaign with good will to all and malice toward none. Producers will experience the benefit of the plan because the enormous waste due to the present hurried and mechanical manufacture and the present uneven, unscientific and unsatisfactory method of distribution will be eliminated. The producer will always find an excellent market for his standardized product with us, a product that will be distributed in all sections of the country with equal thoroughness, and the prompt payment for which will enable the producer to do away with financial worries and the making of pictures by the clock or the calendar.

Fill out and mail the blank today, and we will explain in detail how you can enroll in this great, nation-wide movement.

UNITED PICTURE THEATRES OF AMERICA, INC.
1600 Broadway, New York

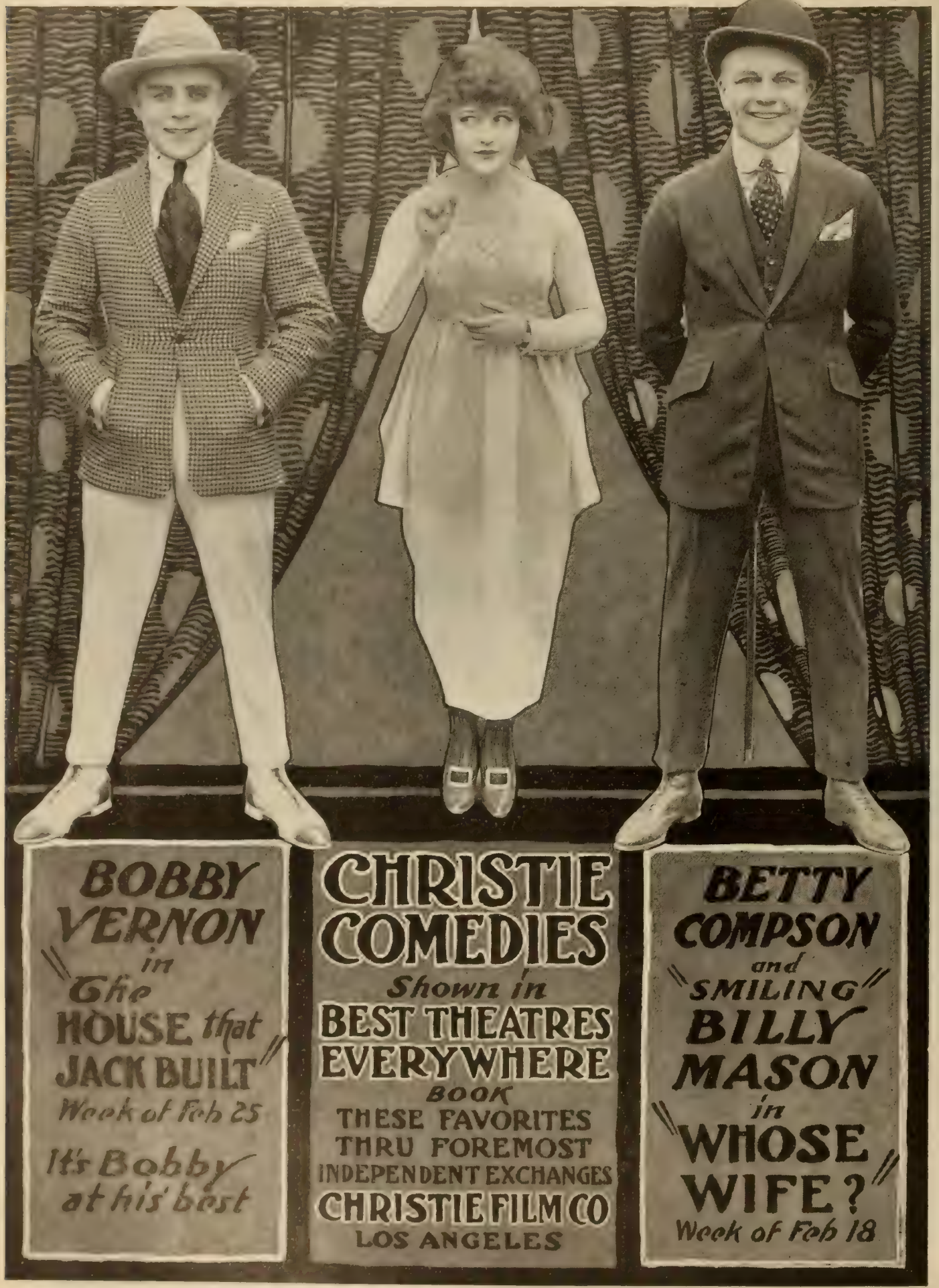
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Dept. N, 1600 Broadway, New York.

Gentlemen: Please advise me of the detailed plans of your organization, methods of enrollment, and participation by individual exhibitors in its savings and benefits.

Name .....

Theatre .....

City and State .....


BOBBY VERNON
in
"The HOUSE that JACK BUILT"
Week of Feb 25
It's Bobby at his best
CHRISTIE COMEDIES
Shown in
BEST THEATRES EVERYWHERE
BOOK
THESE FAVORITES
THRU FOREMOST
INDEPENDENT EXCHANGES
CHRISTIE FILM CO
LOS ANGELES
BETTY COMPSON
and
"SMILING" BILLY MASON
in
"WHOSE WIFE?"
Week of Feb 18

SHIPPING CONDITIONS IN WAR-TIME

(Little Talks With Foreign Buyers—No. 3)

By



President

A 1917 FACTOR in Inter-Ocean's success has been its keen knowledge of the varying shipping conditions caused by the Great War. Our energies and methods have been on a war-time basis! All sorts of shipping "switches" occurred last year but—due to our intensive watch—we ANTICIPATED ALL OF THEM. Our customers reaped the spectacular benefit! ***They*** received ***their*** American films altho competitors suffered all sorts of disappointment. Small wonder these buyers have become our warmest boosters. They swear by the Inter-Ocean system that guarantees satisfaction under any and all conditions, even those of war-time. They swear by Inter-Ocean's market knowledge—the knowledge that tells us what sort of productions that theatres the ***world*** over are MAKING MONEY WITH. These films are selected by us from the following list of material, which we ***exclusively*** represent in the foreign market:

52 ***World Films*** *(Brady-Made) a year; featuring Ethel Clayton, Clara Kimball Young, Alice Brady, Carlyle Blackwell and June Elvidge; 24* ***Paralta Plays*** *a year, featuring Bessie Barriscale, J. Warren Kerrigan, Henry B. Walthall and Louise Glaum; the great features* ***"Whither Thou Goest," "Today," "Mad Lover," "Hunting Big Game in the Frozen North," "The 13th Labor of Hercules;"*** *the surefire comedy brands,* ***Vim, Black Diamond, Bingo, "Charley"*** *(Mabel and Fatty) cartoons.*

INTER-OCEAN FILM CORPORATION

PAUL H. CROMELIN, PRES. & GEN'L MGR. — 220 W. 42nd ST. NEW YORK CITY

"We Operate Everywhere"—Largest Distributors of Films in Foreign Fields

THE WHARTONS PRESENT AMERICA'S SERIAL SUPREME

"THE EAG

The Story of the Imperial German

By WILLIAM J. FLYNN recently retired

The Public Wants to See It

Despite the fact that New York was in the grip of one of the worst blizzards of this winter; that 10,000 soldiers from Camp Upton were parading Fifth Avenue less than a block away; that every theatre in the city was given a special holiday matinee, more than 1,600 people crowded into a room which was prepared for 1,000. More than 1,200 eager guests permit them to enter the ballroom of the Hotel Biltmore, where there was an unadvertised showing of the first three episodes of

"THE EAGLE'S EYE"

The Public Will Know Where to See It

More newspapers have been given contracts for space in which to advertise it, and the theatres booking it, than have ever been used in exploiting any serial. More helps to exhibitors in gaining their local publicity at little, or no cost, have been prepared for it than for any other serial. The importance of the subject, the authenticity of it, the general public interest in it, all advertise

"THE EAGLE'S EYE"

BOOK THROUGH FOURSQUARE

ATLANTA, GA.,
73 Walton Street

BOSTON, MASS.,
16 Piedmont Street.

BUFFALO, N. Y.,
47 W Swan Street.

CINCINNATI, OHIO,
301 Strand Theatre Bldg.

CLEVELAND, OHIO,
312 Sloan Bldg

CHICAGO, ILL
207 S. Wabash Avenue.

DALLAS, TEX.,
1911 Commerce Street.

DENVER, COLO.
1735 Walton St

DETROIT MICH.,
304 Joseph Mack Bldg.

KANSAS CITY, MO.,
1120 Walnut Street.

LOS ANGELES, CAL.,
514 W 8th Street.



With KING BAGGOT and

The Favorite Stars o

"THE EAG

LE'S EYE"



ernment's Spies and Plots in America

IEF OF U. S. SECRET SERVICE

OF THESE
HANGES

EAPOLIS, MINN.,
Fourth Street.

ORK, N Y.,
eventh Avenue.

DELPHIA, PA.,
Vine Street

BURGH, PA.,
ourth Avenue

LE, WASH.,
V 8th Street.

RANCISCO, CAL.,
olden Gate Avenue.

UIS, MO.,
mpress Theatre Bldg

N, N. F.,
on Street.

TO, CAN.,
nge Street.

REAL, CAN.,
ill College Avenue.

The Public Should See It

It is the only authentic revelation of the activities of the vast spy-army of the Imperial German Government in America. It is based upon actual facts furnished by the greatest authority on the subject, William J. Flynn, recently retired Chief of the United States Secret Service. Twenty reasons why this country is at war with Imperial Germany—one vital reason exposed in each episode—makes this the most damning indictment against the Kaiser that has ever been prepared for the public, as shown in

"THE EAGLE'S EYE"

Help the Public to See It

The exhibitor is the man to whom the public must look for the opportunity to see it. Aside from the importance of the subject its picture value sets a new pace for serials. The situations are thrilling. The romantic interest is sustained and exciting. The acting is superb. The impersonations are marvelous. Further, it is timely, topical and patriotic in its appeal. The public want to see it. The public should see it Satisfy and gratify your patrons by booking

"THE EAGLE'S EYE"

ARGUERITE SNOW

on Picture Patrons

LE'S EYE"

AMERICA'S
SERIAL
SUPREME
PRODUCED BY
THE WHARTONS

EXHIBITORS EVERYWHERE



W. S. HART

THE BIG 4



DOUGLAS FAIRBANKS



NORMA TALMADGE



FRANK KEENAN

Are the stars you can depend upon in the list of Triangle features that S. A. Lynch Enterprises, Inc., announce have been sold for the following territories:

MASSACHUSETTS, CONNECTICUT, RHODE ISLAND, MAINE, NEW HAMPSHIRE and VERMONT, to Boston Photoplay Company, 195 Pleasant St., Boston, Mass.

EASTERN PENNSYLVANIA and SOUTHERN NEW JERSEY, to Masterpiece Film Attractions, 1225 Vine St., Philadelphia, Pa.

WESTERN PENNSYLVANIA and WEST VIRGINIA, to Quality Film Company, 404 Ferry St., Pittsburgh, Pa.

WASHINGTON, OREGON, IDAHO and MONTANA, to De Luxe Feature Film Company, 2014 Third Ave., Seattle, Wash.

DISTRICT OF COLUMBIA, MARYLAND, DELAWARE and VIRGINIA, to Superfeatures, Inc., Sidney B. Lust, 1209 E Street, N. W., Washington, D. C.

CALIFORNIA, ARIZONA and NEVADA, to Sunset Film Corporation, Julius L. Lazarus, Pres., San Francisco and Los Angeles, Calif.

ILLINOIS and INDIANA (Talmadge and Keenan Re-Issues), to Central Film Corporation, 110 S. State St., Chicago, Ill.

MISSOURI, KANSAS, IOWA, NEBRASKA, TEXAS, OKLAHOMA, ARKANSAS, GEORGIA, FLORIDA, ALABAMA, S. CAROLINA, N. CAROLINA, MISSISSIPPI, LOUISIANA and TENNESSEE, will be handled by the S. A. Lynch Enterprises, Inc., through the Triangle Exchanges, in the following cities: Atlanta, New Orleans, Dallas, St. Louis, Kansas City and Omaha.

Regarding Territories Not Closed as Yet, Apply for Detailed Information to

HILLER & WILK, Inc.

1476 Broadway, New York

Selling Agents for the S. A. LYNCH ENTERPRISES, Inc.

The Motion Picture Industry

has undergone many changes during its lifetime. But from the very first, **one name** has been a synonym not only of **enterprise** but of **stability** — a name known in every quarter of the globe - - - - - - - -



GAUMONT

Pictorial News Service

As necessary as the daily paper. **Gaumont News Service** covers the world. It is comparable only to the Associated Press dispatches of the newspapers.

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Gaumont Co.

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A Radical Step in Review Service

¶ Next week MOTION PICTURE NEWS will inaugurate a department of picture review service, marking a revolutionary departure in film trade journalism.

¶ This department, linked with our remarkably successful Exhibitors' Own Box Office Reports, will mean the last word in direct and authoritative service to the exhibitor on the product on which his business success depends.

¶ P. S. Harrison, well known on the West Coast through his exchange association with W. W. Hodkinson and C. Mel Simmons, and also active as an exhibitor for years, has been engaged to conduct the new service.

¶ Given a free hand, Mr. Harrison will view all pictures with the eyes of a man experienced in box office values. His opinions will be presented to you in concise, readable manner, shorn of all adjectives and confusing verbiage. No more wading through columns of fine writing to end in indecision—the Harrison reviews will be the crisp, terse appraisals that you would yourself give to a fellow exhibitor asking your opinion of a picture you had just viewed.

¶ In addition, Mr. Harrison will seek to give advance appraisals of the posters and other advertising matter on all features.

¶ *Watch for this department in next week's* MOTION PICTURE NEWS.

¶ We can't possibly give you all the details here. But we can say that after next week it will be possible for the exhibitor to get *in a glance* every possible bit of advance information on his bookings. *"Every possible bit"*—remember that and weigh it up next week.



A shot rings out upon the air,
A woman staggers down the stair!
My God, those eyes they haunt me still!
Forgive me, Phil; forgive me, Phil!
And, now we've met you face to face,
We want to say we took this space
To tell you that we hope you'll like
The Twins that we call MIKE and IKE

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MOST UNIQUE OF
ALL SCREEN STARS



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"Broncho Billy's Close Call"
"Broncho Billy and the Settler's Daughter"
"Broncho Billy's Indian Romance"
"Broncho Billy, a Friend in Need"
"Broncho Billy's Wild Ride"
"Broncho Billy's First Arrest"
"Broncho Billy and the Rustler's Child"
"Broncho Billy's Last Deed"

BETTER THAN EVER—ALL NEW PAPER
WONDERFUL PHOTOGRAPHIC BEAUTY
See Them Before Booking

George Kleine System
Distributors Everywhere—*Now*

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Perfection Pictures

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Presents



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in
"Men Who Have Made Love to Me"

GEORGE K. SPOOR
Presents



TAYLOR HOLMES
in
"Uneasy Money"
By P. G. Wodehouse

George K. Spoor says:

You are in the show business. Essanay has produced these two features, not just as pictures, but as shows. It has taken particular pains to make them stand out distinctive from other pictures. Here's your opportunity. Take your place in the front rank of the country's showmen. These shows are backed by national billboard advertising.

Essanay

Distributed by
GEORGE KLEINE SYSTEM
Throughout the United States

Perfection Pictures

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers

Motion Picture News

Vol. 17 No. 11. March 16, 1918

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WM. A. JOHNSTON, *Pres. and Editor.* HENRY F. SEWALL, *Vice-Pres.* E. KENDALL GILLETT, *Sec. and Treas.*

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CALLS "RUGGLES OF RED GAP" A SCREAM

The Exhibitors' Trade Review says: "The story and dramatization of 'Ruggles of Red Gap' were a scream. The acting of Taylor Holmes and Frederick Burton alone is worth going to see, but there are other things which make the picture unusual. The scenes in the Grand Canyon are wonderful and the photography very superior."

NATIONAL BILLBOARD ADVERTISING

DISTRIBUTED BY GEORGE KLEINE SYSTEM THROUGHOUT THE UNITED STATES



GEORGE K. SPOOR PRESENTS

TAYLOR HOLMES IN "RUGGLES OF RED GAP"

AT ALL FIRST CLASS PICTURE THEATRES

ASK WHEN!



Perfection Pictures

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"When you see it in 'The News' It's News"

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

"The Exhibitors' Medium of Communication"

Volume 17. No. 11 March 16, 1918

Before You Leap—

WE referred some time ago to exhibitors' cooperative booking circuits—their rapid development along local lines and their probable expansion into national bodies.

The movement, we stated, was one of significance and bound to assume considerable importance.

Today the development of these bodies is well under way. So much so that practically every exhibitor in this country already is a member or will be asked to become a member of a national and cooperative booking circuit.

It therefore behooves him to think very clearly and with much foresight before he allies himself in any large or permanent way with any one of these plans.

The movement is significant we have said.

It is significant in a general way of exhibitor unrest—a stirring against industrial abuses and waste—a striving after salable product with profit-making possibilities.

WE shall have to draw a sharp dividing line here, however, between the large theatres and the smaller houses—a division to which we have already referred in other connections. The unrest among the larger theatres today is more particularly in the way of an effort to guarantee the future and not so much a protest against present conditions.

The larger theatres today are about in this position: they have very large investments, ranging all the way from one hundred thousand dollars to as high as nearly two million dollars; they have the seating capacity to make considerable money provided their pictures will attract the public; they get good admission prices; they are not strenuously objecting to high rentals (we know of one house that has paid a weekly film rental as high as four thousand dollars). Their main concern is to know that they will continue to get the pictures their public demands. In fact, to put it plainly, the value of their large investment hinges almost entirely upon this one big consideration.

As a consequence, they feel a considerable sympathy with the manufacturers. They realize that each other's interests are interdependent. On the one hand they must have pictures of an assured and permanent standard; on the other, they realize that the manufacturer must be encouraged—by them—to turn out such a product.

The smaller houses, or at least that very large percentage of them which are either breaking even only or else losing money right along, feel altogether differently—and naturally so. They consider themselves oppressed and discriminated against. They are out of joint with the manufacturer. They are naturally, therefore, turning toward each other to form some kind of a mutually protective union.

WE have said that the exhibitors' cooperative movement is of much significance.

But we believe that this significance goes deeper down than the matter of exhibitor unrest—and for instance, the effort through cooperation to reduce distribution expense and other industrial wastes.

If we are to consider the subject of cooperative agencies we shall have to do so in a broad way. We must include the factor of manufacturer-exhibitor cooperation, as well as purely exhibitor-exhibitor cooperation; for in the pages of Motion Picture News there have already been announced the plans and policies of manufacturer-exhibitor cooperation, and it is a fact today that the manufacturer realizes keenly that he must cooperate with the exhibitor if both are to succeed.

We have, in fact, very little hope for any manufacturer today who does not feel keenly this necessity.

THE deep down significance of this whole cooperative movement—amongst the exhibitors alone and also between manufacturers and exhibitors—is simply this: that at last the realization is fully here, that the picture houses of the United States constitute the industry's greatest and most solid asset. The total investment runs into many millions—in fact, there are instances of single theatres the actual capital investment in which is greater than that of some of the leading producer-distributor corporations.

This million fold investment represents real estate, leases based upon real estate values, building, equipment—in other words, substantial enduring and material values. Through the box-offices of these theatres come the millions of dol-

(*Continued on next page*)

Speaking Editorially:

He Never Saw the Picture

IN referring to the Russian situation last week and in asserting a firm belief we hold that this great nation could have been held to the Allies' cause through proper and sufficient film propaganda, we referred to the one worth while American picture sent there as having conveyed an unfortunate impression of American capitalistic enterprise to the Russian proletariat.

In making the statement we were misled by an appraisal of the picture in an article which appeared in the Sunday New York American of February 23d.

The writer of this article we are now convinced never saw the picture. We have just had this privilege; and we are enthusiastic over the picture, as well as over its wide distribution and effective exhibition. The picture reflects the greatest of credit upon its makers, their patriotism, liberality, painstaking labor, and ability.

We cannot write more definitely of the picture, out of deference to the idea back of it, namely to keep it free of all publicity and the slightest label of official propaganda. An excellent idea and one which should be carefully observed by the film division of the Committee of Public Information.

Caleb Powers of the Eleventh Kentucky

ALL those of the industry who went to Washington about a year ago to protest against Federal Censorship remember Congressman Caleb L. Powers of Kentucky. He was one of the members of the House Committee who signed that strong minority protest against Government Censorship of films.

But for Mr. Powers and a few others the exhibitors of Kentucky might now be bearing this unjust burden.

Caleb Powers is up for reelection. His district is the 11th of Kentucky. We believe we need not remind a single exhibitor in this district that, irrespective of politics, it is only right to be as fair to Mr. Powers as Mr. Powers has been fair to the motion picture; to be liberal to liberal-mindedness and through slides and every other means ask the voters of the 11th Kentucky to return such a man to Congress.

More to Come

A FEW weeks ago we published an article called "I Am An Exhibitor" by a contributor who signed himself "Anarchist."

"Anarchist" wanted to know why the men at the manufacturing and distributing end of the game seemed to think that all exhibitors had brows so low they collided with their chins.

From such representative exhibitors as George Carpenter in the Far West and William Fait in the East have come words of praise for "I Am An Exhibitor."

Many say they would like to see more articles by the same author. So now we announce that we have induced "Anarchist" to take a few hours off between counting up his box office and cussing the express companies to write a series.

The articles will be "humdingers." We've told "Anarchist" that he has to take the responsibility.

The Man in the Sticks—

THE Man in the Sticks is in again. This time he wants to know—

"With all this flub-dub about artistic new-art subtitles, why doesn't someone go a big step further and give us titles like the good old cleancut Biograph ones?"

The Man in the Sticks stumps us every time.

Before You Leap—

(*Continued from preceding page*)

lars in cash which furnish the sinews of our whole industrial fabric.

The theatres, in other words, are the broad foundation stone of the industry, and as a consequence, exhibitors, distributors and producers today are *founding their plans solidly upon this essential and permanent foundation.*

That is what cooperation really means—deep down.

We shall therefore have this year such plans and policies; some will make headway, some will be finally consummated and some will fall by the wayside.

IN considering his alliance with any one of these plans the exhibitor, as we have said, will have to do a lot of clear and broad thinking. His interest in them is a very simple and practical one. He wants to make money now and in the future. This involves largely two big considerations. First, he must have the right kind of pictures at logical prices. Secondly, he must sell these pictures successfully to the public.

In considering any plan he must consider these points:

First, the integrity, ability and experience of the executives behind the plan. He is in effect making these men his business partners. He should consider them in this practical light.

Secondly, he ought to investigate the history of cooperative dealers' movements in this country and abroad—their success or failure and the reasons therefor.

He will have to decide whether or not it is safe and business like for production and exhibition to be placed in the same hands.

Thirdly, and this is of the utmost importance, he must consider the matter of product.

We need not tell you—the exhibitor—what product means to you.

Product means pictures. Pictures are your attraction—for the public What the public wants you must give them if you are to fill your seats.

Any number of plans will promise good pictures. In fact, all plans will naturally proceed upon the ready made assumption that the pictures proposed will be the kind you want,—and secondly as *many* as you want.

But what *guaranty* have you? What is going to *assure* you *enough* and enough good pictures? That is the point for you to consider.

And there is also the related question: What service will you get with the picture?

All in all, the problem is the most important facing you today, demanding your most practical thought and involving most directly your future business success.

WM. A. JOHNSTON.

Serving It with Speed and Ginger

WE don't like to admit that there can be anything in MOTION PICTURE NEWS more important than this page—but occasionally the truth will out.

Every once in a while some kind friend tells us, "Say, NEWS is certainly showing some speed these days." We repeat this with all due modesty and merely to introduce the statement that the whole twelve cylinders got chug-chugging like the rattle of a machine gun a few weeks ago with a number of results—the first of which gets a four page announcement in this issue starting on page 1561.

We gave you a hint last week of our new Advisory Board of exhibitor-editors—this week you get all the details. Turn to page 1561 now and read them. Turn—gosh, how it hurts—even at the expense of "Speed and Ginger."

Four pages is a lot of space, but we have read them over in manuscript and we don't know of a word that you can afford to miss. Especially if you are a Times Square inhabitant.

For exhibitors know of the Service Bureau and what it has done. All this week's announcement means to them is a big stride forward in guaranteeing value and service.

But there are those on Times Square who still think that anything with two covers and their own advertisement somewhere in between is a picture trade paper.

* * * *

AS we said before, the twin six never worked in such glorious fashion. We had just got the plans for the Advisory Board fairly under way when the man came along who could handle another plan that had been in our minds for many moons.

He has been an exhibitor, exchange man, and all around front trench film man for over ten years. "Aha!" we said. "Here's the man who can give us the new sort of picture reviewing service. The sort that will cause exhibitors to toss their hats in the air and give three round cheers."

So next week we have another "big stride forward" to give you. You'll get the details and the service itself then; this week we give you a half-way announcement on Page 1542.

* * * *

JUST to tantalize you we might add that next week will bring still another permanent addition to MOTION PICTURE NEWS "Table of Contents."

We had better rest a while or Hoover will be after us. On a charge of over-feeding our readers.

* * * *

THAT near-System Magazine make-up on the following page is worthy of the article that Jesse J. Goldburg has contributed to MOTION PICTURE NEWS.

The results of a recent trip to every exchange center in the country and much real hard statistical study have been put into this article on "Systematizing Distribution."

Two prominent film men who read it before going into type told us that they would like to see more serious business studies of this sort in MOTION PICTURE NEWS. They will.

Principally because semi-technical features in a business as complex as this one always cause discussion. And we thrive on that.

There is a possibility, for example, that some program heads reading from their own exchange figures might question some of Mr. Goldburg's calculations as to the relative values of different territories.

But in the few instances which we can call to mind where this might happen it would not be due to natural territorial conditions—the basis of Mr. Goldburg's percentages—but to the fact that in individual cases the programs are benefitting by more efficient exchange organizations.

* * * *

HOW is a poor exhibitor going to keep track of players and directors in a game like this?

Just a few weeks ago announcement was made that William Duncan, the Vitagraph serial director, was about to transfer his hat to another peg.

This week Vitagraph breaks into the NEWS with a page story on serial activities that is led off with the blunt announcement that William Duncan, of Vitagraph, is starting work on a Vitagraph successor to Vitagraph's "Vengeance—and the Woman" and "The Fighting Trail."

Well, we said a lot of good words about Duncan on this page a few weeks ago. Now we say: "Ditto."

Page 1581

* * * *

SPEAKING of producer announcements—there's a bing-bang one found in the advertising pages this week.

Universal invites all the other companies to close up their studios and come under the Universal City roof. The idea is to concentrate and save money. Universal City has the room and the facilities to house the whole blame industry—so why waste the overhead on separate establishments?

The ad makes interesting reading. Don't miss it.

And, by the way, "R. H.," if the plan goes through, please save a corner in the world's only studio for a MOTION PICTURE NEWS office.

Page 1594

* * * *

THERE are two sides to every story, aren't there?

Do you remember a story we told you last week regarding an unnamed director and what had happened to him when he sought to hold up a quick thinking producer in the middle of a picture?

We're glad now that we didn't mention names.

Because during the week we heard another story about the same director. And the other story has all the details just the opposite to the first tale.

And the director appears to have the facts on his side of the story.

Which proves that this picture life is a great one if you don't weaken.



How this country would look if the size of the states correspond to their population as shown by the last census. Each dot is 500,000 *people. (Used by courtesy of* System, *the Magazine of Business, and O. A. Owen)*

SYSTEMATIZING DISTRIBUTION

By JESSE J. GOLDBURG

IN a prior article written for the Motion Picture News I made the statement that the apportionment of percentage among the various states on productions had undergone a radical change, but here I should state without any fear of error that the percentages allotted by various state right and distributing organizations is all out of proportion, and seem to have been arrived at without any systematic attempt to regulate them according to population and the number of theatres in any particular locality.

Published herewith is the strangest map of the United States ever conceived. An examination of it will show the State of Texas reduced in size so that New York and Pennsylvania appear by comparison to occupy about three times the area, whereas Texas is actually larger than both states put together. This map shows how each state would look if the size of the states corresponded to their population, as shown by the census of 1910, and each dot represents a group of 500,000 people.

The states west of the Missouri river are as inconsiderable in population as this map actually shows. One can readily appreciate, therefore, the immense importance of New York, Pennsylvania, Ohio, Indiana and Illinois; a belt that comes near being one-half of the United States.

Now let us take the scale of percentage that seems to be the most popular one today, and analyze it as to its consistency and in comparison, with reference to this particular map. Illinois, with eleven centers of half a million population each, is rated at seven and one-quarter per cent of the whole, whereas the New England States, with fourteen centers of half a million population each, receives the same percentage; Kentucky and Tennessee, having eight centers of half a million population each, are apportioned at two per cent of the whole, while Michigan, having five centers of half a million population each, is apportioned to twice what Kentucky and Tennessee are rated at, namely, four per cent; but Texas, Oklahoma and Arkansas, with fourteen centers of half a million population each, are rated at four and three-eighths per cent; while Minnesota, Wisconsin and North and South Dakota, which have eleven centers of half a million population each, scattered over a larger area than the Texas territory, are rated at five and one-eighth per cent.

I refer to the fact that the Minnesota territory is greater in area, because it takes longer to fill bookings there than it does in Texas, has a less number of population centers of half a million or over than the Texas territory and yet is rated at a greater percentage.

Now, let me here give a classification of states with the number of cities in each state possessing a population; first, of a hundred thousand or more; second, from fifty to a hundred thousand population; and so on down to cities with a population of from five to ten thousand, in order that the exhibition value of each state might be properly gauged when it is based upon population.

Now, take by way of comparison the six New England States of Maine, New Hampshire, Massachusetts, Connecticut, Rhode Island and Vermont. These six States, with transportation from State to State and from town to town, as favorable as in any other territory, and where it does not take any more time to travel from the southern to the northern end than it does to travel from Northern Illinois to Southern Illinois, we find that there are eight cities possessing a population of a hundred thousand or over, twelve cities with a population of from fifty to a hundred thousand, twenty-one cities with a population of from twenty-five to fifty thousand, fifty-six cities with a population of from ten to twenty-five thousand and one hundred and eight cities with a population of from five to ten thousand. Whereas, Illinois has one city with a population of a hundred thousand or over, three cities with a population of from fifty to a hundred thousand, eight cities of from twenty-five to fifty thousand, twenty cities with a population of from ten to twenty-five thousand and forty-one cities with a population of from five to ten thousand, *and yet, according to the percentage arrangement commonly used by the motion picture industry, both territories are rated at exactly the same figure, namely seven and one-quarter per cent.*

Of course, there is yet another consideration that would enter into the regulation of these percentages, namely, the number of theatres in the territory, but that does not seem to have been systematically taken into consideration by releas-

	100,000 and over	50,000 to 100,000	25,000 to 50,000	10,000 to 25,000	5,000 to 10,000
Alabama	1	1	1	4	6
Arizona	None	None	None	2	5
Arkansas	None	None	1	4	4
California	3	None	5	13	10
Colorado	1	None	2	1	7
Connecticut	2	2	3	10	20
Delaware	None	1	None	None	None
District of Columbia	1	None	None	None	None
Florida	None	1	1	2	8
Georgia	1	1	2	5	14
Idaho	None	None	None	1	4
Illinois	1	3	8	20	41
Indiana	1	4	None	20	26
Iowa	None	1	7	9	12
Kansas	None	2	1	9	14
Kentucky	1	1	2	4	12
Louisiana	1	None	1	4	5
Maine	None	1	1	5	15
Maryland	1	None	None	3	4
Massachusetts	5	7	13	30	59
Michigan	2	1	7	17	25
Minnesota	2	1	None	5	16
Mississippi	None	None	None	5	10
Missouri	2	1	2	5	16
Montana	None	None	1	5	3
Nebraska	1	None	2	1	9
Nevada	None	None	None	1	None
New Hampshire	None	1	1	6	6
New Jersey	3	6	5	19	26
New Mexico	None	None	None	1	2
New York	6	4	12	30	28
North Carolina	None	None	3	4	12
North Dakota	None	None	None	2	4
Ohio	5	3	6	23	43
Oklahoma	None	1	1	6	6
Oregon	1	None	None	1	5
Pennsylvania	3	7	10	41	69
Rhode Island	1	1	3	2	3
South Carolina	None	1	1	2	9
South Dakota	None	None	None	2	4
Tennessee	2	None	2	1	5
Texas	None	4	4	12	20
Utah	None	1	1	None	2
Vermont	None	None	None	3	5
Virginia	1	1	3	5	7
Washington	2	1	None	5	5
West Virginia	None	None	2	4	6
Wisconsin	1	None	7	10	18
Wyoming	None	None	None	1	3

ing or producing organizations, for as an example, in the six New England States there are thirteen hundred and fifty-eight motion picture theatres, and in Illinois twelve hundred and eighty-one.

The reader may readily make his own tabulation, comparing other territories which will lead to but one conclusion, and that is an inequitable percentage arrangement, commonly adopted by the industry.

So, it is readily appreciated from these tables, that with all the hue and cry for "System" and "Equity" that after all, no principles are adapted that would ordinarily apply to any other legitimate industry.

And did either time or space permit, I could quote tables and figures in connection with every branch of the industry from the producing to the exhibiting end, conclusively proving how little business logic is employed in the motion picture trade.

I have compiled my own table of percentages based upon my investigations, and which would allow of a more equitable division of price. I might forecast this: When the brains of the industry are devoted to the employment of other brains that work along intelligent lines and employ a real knowledge of the motion picture business, that productions will be made at one-half their present cost, and the biggest picture will not book for even as great a sum as one hundred dollars a day, and with both of these situations, producers will still make a profit, even greater than that which they now realize on an average, on their investment, and naturally with less risk and greater profit to both the exchange and exhibitor.

AUTHOR'S NOTE.—The figures in this article are based on the census of 1910. Total population in cities of 1,000,000 or more—18,860,920, or 20.5 per cent of the population of the United States. Total population in cities of 50,000 to 100,000—4,144,715, or 4+ per cent of the population of the United States. Total population in cities of 25,000 to 50,000—4,017,803, or 4.3+ per cent of the population of the United States. Total population in cities of 10,000 to 25,000—5,486,997, or 5.9+ per cent of the population of the United States.

Total population in cities of 5,000 to 10,000—4,305,721, or 4.6+ per cent of the population of the United States. Total population in towns under 5,000—56,585,995, or 60.5 per cent of the population of the United States. Total population of the United States—93,402,151.

Society Girls Manage a Theatre

Miss Aileen Fisher, daughter of J. N. Fisher, president of the City National Bank of Morristown, Tenn., and Miss Pauline Bruxner, daughter of Dr. D. S. Bruxner of the same city, have ventured into the motion picture industry, on the exhibiting end. They have taken over the Princess and Strand theatres in Morristown, and are making remarkable progress, it is said. Their places of amusement are reported to be fast forging to the front as among the most popular theatres in the South.

The Princess is using Paramount, Triangle, Metro and other service, and on Saturday (Goblin day) serials and short reels are presented. The Strand has been closed for repairs.

"Dupe" Controversy Breaks Out in Minneapolis

A controversy has broken out in Minneapolis over the matter of selling duplicate prints. The Standard Film Corporation claims release rights for the Northwest territory for the William S. Hart two-reel Ince pictures. The Supreme Feature Film Company of Minneapolis, the Standard people say, has "duped" these and are exploiting them, extending a false impression. A double-page advertisement in a local trade paper, inserted by the Standard Film Corporation, duly chastises the Supreme Company. Legal action is said to be impossible since the copyright on the two-reelers has expired, but Manager Stombaugh in his advertisement urges the exhibitors of the Northwest to "do the right thing." Manager Conhaim of the Supreme Feature Film Company maintains that he has as much right to the use of the pictures as has anyone. The controversy is still some distance from a decision.

Mutual Exchange in New Quarters

The Mutual New York branch exchange, of which M. J. Sullivan is manager, is now settled in its commodious new quarters in the Mecca building, Broadway and Forty-eighth street. The exchange, which occupies the entire tenth floor, has a large reception room and lounge around which are placed the executive offices, separated from each other by finely finished partitions of wood and glass. Reserved for the use of President Freuler and the directors is a conference room handsomely panelled in rare wood. The shipping department is reached by a corridor leading directly from the elevators. Adjoining it is the projection room. Mr. Sullivan, the new manager, comes from the home office in Chicago.

St. Louis Manager Visits Select Home Office

E. W. Dustin, manager of Select's St. Louis exchange, recently visited the home office in New York. He has been in charge of the St. Louis exchange for the past five months and among the interesting things he had to tell the people in the home office was how he had been instrumental in helping to take down the bars in St. Louis after only two Tuesday closings.

After a week in New York Mr. Dustin returned to St. Louis by way of Buffalo, where he visited C. R. Rogers, Select's branch manager in that city.

W. W. Irwin Makes Visit to Florida

Walter W. Irwin, general manager of the Vitagraph distributing organization, left last week for a brief outing vacation in Florida, and will return in about ten days. He will visit the company's branches in the South and on the Eastern seaboard on his return trip.

Maryland Exhibitors Aroused

Hold Meeting at Baltimore to Arrange Plan of Battle Against Proposed Legislation Barring Children from Theatres

A SPECIAL meeting of the Exhibitors' League of Maryland was held last week in the New theatre, Baltimore, for the purpose of arranging a plan of action to fight the bill recently introduced in the State Legislature, which, if passed, will prohibit children under twelve years of age attending motion picture entertainments unless accompanied by their parents or legal guardians. The meeting was attended by nearly every moving picture exhibitor in Baltimore and many from New York.

The moving picture exhibitors claim that if the bill becomes a law it will mean a loss of several thousand dollars a week to them, and they are going to use every means in their power to defeat it. Frank A. Hornig, president of the League, presided at the meeting. The following committee was appointed to visit Annapolis and fight the passage of the bill: Thomas Goldberg (chairman), J. Louis Rome and Frank Durkee.

It is claimed by the exhibitors that more than 20,000 children attend motion picture entertainments in Baltimore each and every Saturday, and that on week days the average attendance is more than 10,000 a day. Many of the theatres give special Saturday morning matinees for children when educational features are shown. The exhibitors also claim that the majority of motion picture theatres in Baltimore provide special attendants for children and that when the mothers of children are downtown shopping they leave their children in the picture theatres until they are ready to return home. These children receive the best of attention, it is pointed out, and not only enjoy the entertainment but receive instruction as well.

More Weight Can Be Put in Parcels

The order of Postmaster General Burleson, issued February 27, increasing the allowable weights of parcel post packages effective March 15, will no doubt be of inestimable value to the motion picture industry as the present limitation on weights has tended to reduce the volume of business which otherwise would have been diverted from the express companies to the parcel post.

The new order of the department will permit film shipments in the first or second zones for delivery in the first, second or third zones to be as heavy as 70 pounds, where they are now restricted to 50 pounds. The weight limit for all other zones will be increased from 20 to 50 pounds. The film exchanges are utilizing the parcel post for shipments in the first and second zones in the Eastern territory, while in the West they extend into the third and fourth zones so that the industry will be very materially benefitted through this course, as both exchanges and exhibitors would thereby effect a saving in transportation charges, aggregating hundreds of dollars daily.

Brockliss Gets Moss Features for England

J. Wenecor, sales manager for the B. Moss Motion Picture Corporation, announces that he has completed arrangements with J. Frank Brockliss, whereby Mr. Brockliss has secured the rights to exhibit in England the Moss features, "One Day," "The Girl Who Doesn't Know," "Boots and Saddles" and "In the Hands of the Law."

Introducing Miss Schulberg

Mr. and Mrs. Benjamin Schulberg announce the birth of a daughter, Sonya Gladys, on Wednesday, February 20.

Officers Elected for Producers-Affiliated

At a meeting held February 25, 1918, executive officers of the Producers and Exhibitors-Affiliated were elected by the eight independent producers who plan to market their pictures from manufacturer to exhibitor direct. They are: William L. Sherrill, president; L. Lawrence Weber, vice-president; Joseph A. Golden, secretary and treasurer; I. E. Chadwick, Lester Park, L. Lawrence Weber and C. C. Pettijohn, executive committee. These officials, with the exception of C. C. Pettijohn, who is the general manager, are the producers who form the Producers and Exhibitors-Affiliated. William L. Sherrill is president of the Frohman Amusement Corporation, Mr. Golden is president of the Triumph Pictures, Mr. Weber is president of L. Lawrence Weber Photo Dramas, Mr. Park, president of Lillian Walker Productions, I. E. Chadwick, president of Rialto Pictures Corporation. The remaining producers who have joined the plan are Herbert Brenon, Harry Rapf, Shubert, Hammerstein and Ince.

The plan adopted by these independent producers is to eliminate all exchanges by having a committee of exhibitors arrange their own bookings in each state and also to share in the profits of each picture. It contemplates the release of one picture a week.

Seligman Offers Film to Relief Fund

Jefferson Seligman has offered the Stage Woman's War Relief the use of a motion picture called "The Corsican." The film is of particular interest as it shows the life of Napoleon, the fighting of the Old Guard, Battle of Waterloo and the Duke of Wellington with his English troops. So numerous are the entertainments being given for the soldiers and sailors by the Stage Woman's War Relief that the picture will be kept in constant use.

New Corporations

A LIST of new motion picture corporations in the States of Delaware, Illinois, Maryland, New Jersey and New York for the week ending March 2 as furnished from the records of the Corporation Trust Company, 15 Exchange Place, Jersey City, N. J., is as follows:

DELAWARE

AMERICAN PROJECTING COMPANY.—For the manufacture of motion picture cameras, etc Incorporated for $300,000, at Dover. J. P. Grier, N. D. Cross, R. E. Church, all of Chicago, Ill., are the incorporators.

CHRISTIAN HISTORY FILM SOCIETY, INC.—For the business of taking and producing motion pictures, in the sum of $300,000, at Dover. Arthur W. Britton, Samuel B. Howard, George V. Reilly, all of New York City, are interested in the venture.

QUALITY FILM CORPORATION.—For the purpose of manufacturing and dealing in motion and talking picture machines and supplies. Incorporated for $50,000, at Wilmington. F. R. Hansell, Philadelphia, Pa.; J. Vernon Pimm and S. C. Seymour, of Camden, N. J. are the incorporators.

ILLINOIS

PREMIER THEATRE COMPANY.—Incorporated to operate a moving picture theatre. $500 is the sum involved, and papers were filed at Chicago by Yadwiga T. Wrzesinski, Jozef Wreninski, Anthony Balcerzak, all of Chicago.

MARYLAND

VARIETY PICTURES CORPORATION.—To deal in motion picture films of all kinds and to conduct a general film exchange business, etc. Incorporated for $25,000, at Baltimore. J. Louis Rome, 444 Equitable Bldg., Milton Caplan, 210 N. Calvert street and Morris Klein, 509 S. Broadway, all of Baltimore, are the incorporators.

NEW JERSEY

THE MATAWAN COMPANY, INC.—For the furtherance of Amusement enterprises, in the sum of $25,000, at Matawan. George W. Parker, August Kattner, Jr., Clifford N. Hulsart and August Kattner, Sr., all of Matawan, are the incorporators.

NEW YORK

SONG HITS IN PHOTOPLAY, INC.—For the purpose of manufacturing motion pictures. Incorporated for $10,000, at Manhattan. Harry Cohen, Jack Cohn and George E. Kahn, all of 1600 Broadway, New York City, are the incorporators.

DAVID P. HOWELLS, INC.—To manufacture motion pictures. Incorporated for $25,000, at Manhattan. David P. Howells, Addie C. Howells and Stuart M. Kohn, all of 440 Riverside Drive, New York City, are the interested parties.

MOTION PICTURE CHAIR CO., INC.—To manufacture theatre and school furniture. Capitalized for $100,000, at Manhattan. William F. Voorhees, 54 Ocean avenue, Brooklyn; Arthur D. Fisher, 237 E. 161st street, New York City and Harry Lipschuetz, 29 Wilson avenue, Long Island City, are the incorporators.

AURIGA FILM CORPORATION.—To enter motion picture business, in the sum of $30,000, at Manhattan. John E. Smith, Normal School, Ind.; William F. Smith, Normal School, Ind. and Joseph A. Fleitzer, 220 W. Forty-second street, New York City, are the incorporators.

Kenneth Hodkinson Recovers from Illness

Kenneth Hodkinson, son of W. W. Hodkinson, who has been actively connected in an executive capacity with his father for a number of years, has sufficiently recovered from a recent slight attack of appendicitis to resume his office duties.

Beverly Bruce Buys First Scenario

Beverly Bruce, who recently announced her intention of entering the producing field, has bought "Letitia-for-Happiness" as her first working script. It was written by Willard Bradley.

Laemmle Celebrates an Anniversary

Has Been Twelve Years Since He Entered the Motion Picture Industry to Begin a Steady Climb Toward the Top—Cochrane Speaks of His Career

CARL LAEMMLE, president and Director General of Universal Film Manufacturing Company, this week celebrates the twelfth Anniversary of his entrance into the motion picture field. As one of the pioneers who are still prominent in the trade, the event is considered of particular interest to the industry at large.

Whenever the history of the birth and growth of the motion picture comes to be written, the twelve years that have passed since Mr. Laemmle opened his nickelodeon in Chicago will no doubt get space on a prominent page. His activities have been noted at every stage of the progress of the picture.

Cochrane Closest Associate

The one man who probably knows more about Mr. Laemmle in a business way than any other living individual is R. H. Cochrane. As vice-president of Universal, Mr. Cochrane has been associated with Mr. Laemmle almost from the day the latter went into the film business.

In the course of a conversation last week Mr. Cochrane paid a remarkable tribute to the head of the Universal organization.

"There are thousands of men with brains," said Mr. Cochrane, "but there are fewer men who have the nerve to back up their brains. I know of one such man in the moving picture industry and his name is Carl Laemmle.

"I probably know Mr. Laemmle more intimately in a business way than any man living today. I am prejudiced in his favor, but not so prejudiced that I cannot see his weaknesses as well as his strong points. I know why some like him and why other men hate him. I know furthermore, that even the men who do hate him cannot despise him.

"Only a handful of years ago, Laemmle was nobody in the moving picture business. That he should in so short a space of time rise to the top of the heap; that he should do it honestly and accomplish it without losing his head, is something to marvel at. There are mighty few parallels in the business world.

"Mr. Laemmle started modestly in the moving picture business; so modestly that it was laughable. His original capital was a few hundred dollars and a full supply of nerve. Many of the men who were the giants of the trade when he edged his way into the business have dropped from view, but this nerve, coupled with the characteristic Laemmle determination to succeed, has enabled him to survive and to leave his indelible imprint upon this industry's progress.

Shrewd—But Considerate

"To me," continued Mr. Cochrane, "Laemmle is at once the shrewdest man and the easiest mark in moving pictures. I could tell you of a dozen instances where he closed deals immensely to the advantage of our company, only to turn around after the deal had been made and pay more than the price stipulated simply because he thought the other fellow hadn't got all that was coming to him. Now, how many men do you know of who are so shrewd and yet so easy as that?

"I could tell you scores of instances, each showing the fight he has had to make against crookedness, dishonesty, double-dealing and plain thievery; how he has forgiven wrongdoer after wrongdoer, in spite of the fact that they sought to ruin him, either financially or in reputation.

"Physically, Mr. Laemmle is a small man. I don't suppose he is much over five feet in height, although the pictures in his advertising convey the impression to those who don't know him that he is tall and athletic in build. This is the only misrepresentation he has ever been guilty of and then it was the camera's fault.

"When he came to me years ago with a proposition to help finance a moving picture exchange, I laughed. Moving pictures did not interest me at that time. I didn't see much of a future for them. Look back over the years and remember how little interest they held for you. So I laughed.

"Nor was I alone. Others laughed him off also. Friends tried to talk him out of wasting his time and the little capital he had. But they made the same mistake that I did regarding his capital. They did not know that his few hundred dollars were backed with brains and that the brains in turn were backed up with plenty of nerve.

Has Not Changed Any

"Mr. Laemmle of today is still the Laemmle of those old days. One of his strongest characteristics is his intense eagerness to tackle in a two-fisted way anything that threatens the welfare of the industry. Eight years ago it was the trust, to-day, it is the overpaid star.

"He has attacked this evil with all his old-time vigor and inasmuch as he has never been beaten, it's perfectly safe to bet that the industry is presently going to join him in his fight. After two years of constant hammering upon 'The Play's the Thing' idea, he has actually brought the majority of producers to view it his way, eye to eye.

"In other words," concluded Mr. Cochrane, "Mr. Laemmle has made every problem that has ever confronted the moving picture industry a matter of personal interest. It has never occurred to him that competitors would also derive benefit as the result of his efforts. Enough for him the thought that here was an opportunity to take a crack at something that deserved to be cracked.

"An instance of this broadmindedness is his invitation to producers everywhere to make use of Universal City and so cut down their own overhead expenses. If you are at all familiar with producing expenses you will realize that the saving this makes possible is enormous. The idea originated with Mr. Laemmle and is typical of him. The acceptance of his offer would ultimately result in a lessening in film rental for the exhibitor—and this is enough for him."

When the head of Universal got wind of a testimonial dinner which his associates arranged to give in honor of his twelfth anniversary as a film man, he promptly requested that the idea be abandoned. The only reason he gave was that functions of this nature were not in keeping with the government's request for food economy.

Woodward Closes General Release Contract

O. D. Woodward, president and general manager of the National Film Company, which started a few weeks ago with making short reel comedies at its new studio in Denver, has returned from a two weeks' business trip to New York, where he went to conclude contracts for the company's output.

While in New York Mr. Woodward closed a contract with the General Film Corporation for fifty-two one-reel comedies and twenty-six two-reel Western subjects.

Mr. Woodward was accompanied to Denver by W. W. Hodkinson of Paralta, who is considering a contract with the National for a number of six-reel features. Before closing a deal he wished to inspect the new studio and its facilities.

Selznick Returns from Florida Rest

Lewis J. Selznick, president of Select Pictures Corp., has returned to New York after an absence of three weeks at Palm Beach and is again "back on the job" in his offices at 729 Seventh Avenue.

On his return trip from Florida, Mr. Selznick made a brief stay in Washington, paying a visit to the Select Pictures' offices there, and exchanging greetings with a number of old acquaintances in that city. He was accompanied by Mrs. Selznick, who had been helping him enjoy his vacation at Palm Beach.

Goldwyn Trade Showings in Washington

The Washington branch of the Goldwyn Distributing Corporation has installed a projection room where there will be a regular trade showing of pictures every Friday afternoon. George Lenehan, the manager of the Washington branch, set Friday afternoon aside especially for Baltimore exhibitors, as many of them go to Washington Friday to arrange their bookings.

Fox Films Owe Much to Carlos

Since William Fox's Early Days in the Industry Abraham Carlos Has Been His Trusted and Resourceful Lieutenant

AWAY back in 1908, when the film industry was largely confined to the Fourteenth Street District of New York City, Abraham Carlos was associated with William Fox in the Greater New York Film Exchange. The association continues to this day, and when the history of the industry is recorded few names will be written larger than that of Abraham Carlos, Mr. Fox's personal representative and one of his most trusted and resourceful lieutenants.

Following the long fight waged by William Fox against the film trust, ending in its dissolution, Mr. Carlos continued with his chief, and it was largely through his personal efforts that the organization of the Box-Office Attractions Company was perfected. From this company was evolved the Fox Film Corporation, with its branch offices and exchanges encircling the globe, and from its inception Abraham Carlos has been the personal representative of its creator, William Fox.

Mr. Carlos occupies a most unique position in the motion picture industry. He knows not only the producing or making of pictures, but the selling and organization end, as well. Time and again he has demonstrated that he is not only able to supervise the production of features, but that he can get out and sell them with equal intelligence. Because of this unusual combination of the artistic and commercial phases of the business, he has been of invaluable aid. He was entrusted by Mr. Fox with the absolute supervision of the making of "A Daughter of the Gods," with Annette Kellermann, and that Mr. Fox's confidence was not misplaced is demonstrated by the unprecedented success, both artistic and financial, of this spectacular picture fantasy.



Abraham Carlos, Personal Representative of William Fox

Early in 1916 Mr. Carlos was commissioned by Mr. Fox to go to Hollywood, Cal., where he planned and built the huge studio plant of the Fox corporation. Moreover, pending the completion of the permanent plant he erected temporary studios and there supervised production. Since then he has been responsible to Mr. Fox for every picture made, from the selection of the story to the engaging of directors, the cast, etc., etc. He supervised the making of the most talked of Fox productions ever given to the public. Among these were "A Tale of Two Cities," with William Farnum; "Cleopatra," with Theda Bara; "Jack and the Beanstalk" and "Aladdin and the Wonderful Lamp."

Mutual Names New Directors

Included in Members Are Well Known Financiers of the Windy City—Move to Strengthen the Organization

THE Mutual Film Corporation announces from the office of John R. Freuler, president, in Chicago, the election of a new board of directors including five new financier members, representing and connected with several of the larger banking and investment houses of the middle west.

The new Mutual directors include: Charles Henry Bosworth, former president of the People's Trust and Savings Bank and former chairman of the board of directors and federal reserve agent of the Federal Reserve Bank of Chicago.

William Tabor Abbott, lawyer and banker, vice-president of the Central Trust Company of Chicago, Illinois.

Walter Field McLellan, assistant federal reserve agent and secretary of the Federal Reserve Bank of Chicago.

Isaac Compton Elston, Jr., investment broker, of 39 South LaSalle street, largely interested in utility concerns, and

Warren Gorrell, investment securities, 208 South LaSalle street.

The new board of directors includes also James M. Sheldon, long associated with film enterprises, including the Randolph Film Corporation and the Empire All Star Corporation of which he is also the president.

The other members of the board are: John R. Freuler, president; Samuel S. Hutchinson, president of the American Film Company, Inc., John F. Cuneo, P. H. Davis, George W. Hall, J. W. Smith, banker of Fargo, N. D., Dr. Wilbert Shallenberger, F. E. Kahn of New York and Crawford Livingston of New York.

"The board election represents a move for the strengthening of the Mutual's directorate, enabling us to the execution of our firmly established policies of film distribution on a business like and effective basis," said President Freuler.

New York Exhibitors in Convention

Tuesday and Wednesday, March 5 and 6, were set recently for the annual convention of exhibitors of New York State, with the Hotel Astor center of activities.

One of the more important questions facing the exhibitors is that of launching a campaign for a law to permit Sunday picture shows. Already the question of the status of such shows is pending before the Court of Appeals of New York.

It was expected that 400 or more exhibitors would attend the convention, which closes with a banquet Wednesday night. William A. Brady and others were to address the meeting Wednesday.

Several candidates have been named for the presidency, to succeed Louis Buettner, of Cohoes, who may run again. John Manheimer, Brooklyn exhibitor, and Charles Steiner, of Manhattan, have been mentioned among the candidates.

Virginia Censor Bill Passes Senate

The Motion Picture Censorship Bill of Virginia, which measure has called forth a general protest and stiff battle from mation picture men in the state, passed the State Senate at Richmond, February 28, by a unanimous vote. It now goes to the House of Delegates for concurrence, and it is generally predicted the House will pass the bill.

Jake Wells and the Virginia Exhibitors' League have waged a determined fight against the bill since it was introduced, and succeeded in getting several concessions before the bill was passed the Senate. The amendments obtained by Mr. Wells and his associates reduce the fee to be exacted from $2 for a certificate for each original film to $1, and from $1 for duplicates to 50 cents.

Report Due on Rentals Over $800

Hermann E. Goldschmidt, a certified public accountant, with offices at 1265 Broadway, has received a ruling from the Treasury Department stating that every moving picture exhibitor who paid film rentals in excess of $800 during the year 1917 to any film exchange or film manufacturer must report the name to whom he made such payments and the total amount of such payments before April 1 on the form 1099, to the Commissioner of Internal Revenue at Washington, D. C. The total so reported will be checked up with the Income Tax return of the film exchange.

Mr. Goldschmidt explained to a representative of the News that it will be necsary for all moving picture exhibitors to take their bills for the past year and add up the rentals of each exchange or manufacturer, and where he finds that he has paid more than $800 during this year to make out a report on form 1099. These forms may be had from any Collector of Internal Revenue or Mr. Goldschmidt will be glad to furnish such forms and further information to any exhibitor who may choose to call for same.

Queens Exhibitors Banquet and Dance

The Exhibitors Association of Queens County held its annual banquet at the Chalet, Long Island City, on Monday evening, February 25, the guest of honor being ex-Senator Peter M. Daly. The management of the Chalet had provided an extra list of cabaret talent especially for the occasion, while dancing was indulged in between the courses of the dinner. The gathering dispersed at 4 A. M. Among those present were Mr. and Mrs. Sam Sheer, Mr. and Mrs. John Holley, Mr. and Mrs. Robert E. Riley, Mr. and Mrs. Douglass Faulkner, Mr. and Mrs. Daniel Sheer, Mr. and Mrs. Marshal Seaton, Mr. and Mrs. Nathan Marks, Mr. and Mrs. Mark Levy, Mr. and Mrs. Benjamin Rossary, Mr. and Mrs. Frank C. Memendez, ex-Senator Peter M. Daly, Harold W. Rosenthal, M. J. Gerson, Ida Bearman and Ruby Nevins.

Twice-a-Week Conferences for Select Officials

Lewis J. Selznick held in his room at the offices of the Select Pictures Corporation last Wednesday the first of a series of conferences of executive heads of the corporation, which Mr. Selznick, as president of that corporation, has inaugurated.

These conferences will be held twice a week in the office of the president, and are for the purpose of bringing together into the closest possible contact the various men directing the activities of Select departments.

At the meeting on Wednesday brief talks were made to the executive force by President Selznick and General Manager Arthur S. Kane. A genuine spirit of co-operation was manifested by all the officers present.

Exchanges at Omaha Trace Shipments

Express agents at Omaha, Neb., say the two last weeks have been the worst in their history for the number of shipments going wrong. Two per cent. of all shipments are said to go wrong—while some exchange managers insist 99 per cent. never arrive at the intended destination.

One exchange has 350 uncollected claims against express companies. Added to unsatisfactory service in delivery, they say they are not even given just consideration when they file complaints.

Form War Savings Society at Lasky Studios

The Lasky Studio War Savings Society was recently organized at Hollywood and is said to have already accomplished excellent results in disposing of thrift stamps. In addition, the Famous Players-Lasky Corporation is acting in the capacity of agent for the Government in promoting the stamp sales. Individually the stars and others in the organization are aiding the Government in many ways, and the company as a unit, besides contributing many of its men to the army, has engaged in various movements to foster the sale of bonds, stamps, etc.



Dinner of the Exhibitors' Association of Queens County, Given at the Chalet, Long Island City on February 25

Seattle Plans a Spring Ball

SEATTLE theatre owners and exchange managers are now making plans for an exposition and ball to be held early in the spring for the purpose of raising money that will create a fund to care for disabled soldiers who were formerly connected with the motion picture industry. At present it is planned to invest the money in third Liberty loan bonds which will later be turned over to a permanent organization of a national character.

The plan was originated by members of the Northwest Film Board of Trade, composed of film exchange managers of Seattle. Following two meetings the officers of the Washington exhibitors' association, composed of one hundred and fifty members were asked to co-operate with the exchange men, and later it is proposed to induce theatre men of Oregon, Montana and Idaho, who are organized to take part in the exposition and ball and aid in making this a national movement.

While no definite plans have been formulated by the committee selected during the past week, which is composed of J. G. Von Herberg, of Greater Theatres Company; C. F. Hill, Goldwyn Exchange; J. G. Woody, Select Pictures; H. G. Rosebaum, Paramount-Artcraft; John Hammrick, Rex theatre; and Melvin Wintsock, Schlaifer Attractions, it is proposed that the exposition shall be held at one of the larger halls of Seattle lasting three days. At this the public will be given a general idea of the making of motion pictures, and the showing of same. The exposition is to end with a ball given on the last evening. The members of the committee hope to secure a number of the best known stars of the screen to attend the exposition, and make public appearances at theatres during the exposition, as well as be the guests of honor at the ball. Higher prices will be charged at the theatres, and a large percentage of the receipts will go to the endownment fund, as will all the net receipts of the exposition and ball.

Kenneth Spear and John Hawkinson Enlist

Kenneth Spear, who assisted Jack Eaton of Town and Country Films in the producing of the James Montgomery Flagg series of comedies, "Girls You Know," has enlisted in the Naval Reserve, and is now stationed in the Navy Communication Bureau in New York City. John L. Hawkinson, cameraman with Town and Country Films, enlisted in the Aviation Corps as an observer, but has been transferred to a ground school to train as a pilot.

Mutual Closes Branch in Baltimore

The Mutual Exchange branch of Baltimore, located at 412 East Baltimore street, was closed last week. Exhibitors from now on will book their pictures through the Mutual Exchange in Washington.

Percy Visits New York

W. L. Percy, prominently identified with the work of the Atlanta Board of Review of Motion Pictures, and a member of the National Advisory Committee of the National Board of Review of Motion Pictures, was in New York for a few days last week.

Another Star for Triangle Service Flag

M. S. Houston, superintendent of the laboratories at the Triangle Culver City studios, has resigned his post and left for New York, where he will attend the school of military cinematography at the University of Columbia, thus adding another star to the Triangle service flag.

"Dark Clouds Dispersed"—Greene

Work for All, Plenty of Money, Embargoes Raised, Better Weather, All Have Helped, Says Lasky Managing Director

THAT the darkest clouds have now rolled away so far as exhibitors are concerned and that business generally throughout the country is now moving forward with an added impetus with the breaking up of the severe Winter, is the opinion expressed by Walter E. Greene, managing director of the Famous Players-Lasky Corporation, in charge of the distribution department.

"The passing of 'heatless days' and the abnormally cold weather which has gripped the country throughout the entire Winter has already brought about a reaction," says Mr. Greene, "and the rapidity with which business has increased after being relieved of the deterrent factors is added proof of its rock-ribbed foundation and its resiliency.

"The next few months promise to be the banner season as compared with similar periods in the past. The more reassuring view of the crisis in Europe, the successful landing of countless American troops, as announced by the Secretary of War, and the prospect that the conflict may be terminated this year, as well as the loosening up of railroad congestion and the rescission of embargoes in connection with the advent of milder weather will benefit the entire world of amusements, and the motion picture in particular.

"The maintenance of a high price for wheat, and the prediction that it will be increased slightly, as well as the unprecedented demand for farm products, is spelling prosperity for the farmers.

"In the manufacturing field everything is being speeded up and factories are attempting to work twenty-four hours a day. For every hour that has been lost in the past few months, two will be made up in the near future. There is no problem of unemployment but rather a shortage of men, and the wage scale is the highest the country has every known.

"There is no scarcity of money, and the limitations of food and clothing are patriotic ones. Conservation of food is asked by the government in order that our soldiers may be fed and our allies assisted. This means that every pound of foodstuff will find a ready sale at good prices.

"This all means a boom for moving pictures, for it has been clearly established for centuries that amusement is essential to the well being of the human race, and the photoplay is the favorite of all entertainment. Under the strain of the war and forced industrial conditions, the motion picture is the safety valve for an overwrought people, who can conserve their health and happiness with its pleasant and diverting entertainment.

"The exhibitor's province in these times is that of a keeper of a house of good cheer. Notwithstanding the fact that a man has his pockets filled with money, if he is tired out from long hours of overwork, and is worrying about a son or a brother 'over there' the funereal mien of the manager of a morgue-like theatre will not prove inviting."

Cuts Instead of Raises

C. E. Carns of the Strand theatre, Sioux City, Ia., is reported to have cut his theatre admission charge from 15 to 5 cents.

United Settles Into Offices

Plans to Put Thirty Branch Managers to Work in March—All Department Heads Secured—Office Advantages

THE United Picture Theatres of America, Inc., has now completed its headquarters organization and has moved into the fifth floor of the Mecca Building, where it has embarked on a campaign of lining up the motion picture exhibitors of the country to buy film co-operatively. All the department heads have been secured, it is said. Thirty branch managers are expected to get to work between March 4 and March 11, and the sales forces will probably all be out on the road by March 18.

As soon as alterations now making in the offices are completed the exhibitors of the East will be invited, it is said, to a housewarming and opening reception.

A feature of the plan is to make the exhibitor member easy and comfortable on his visits to book films.

The head of United Pictures is Lee A. Ochs, President of the National League, and the treasurer is Louis F. Blumenthal, with Charles M. Rosenthal as secretary and Milton M. Goldsmith as general counsel.

C. R. Seelye announces his intention of leaving New York on March 6 on a nation-wide tour in the course of which he will organize the distributing branches of the co-operative agency. Three days later President Ochs expects to begin his visits to all the more important cities, where he will address exhibitors on the organization's plans and purposes in public meetings now being specially arranged.

The published appeal of the organization says, in part: "Get together and rid the industry of staggering expenses and ruinous extravagances. The time has come for plain words. Unless this plan of concerted operations be adopted, the business of motion picture exhibition faces the direst and blackest disaster in the history of commercial amusement. War caused twenty-five per cent of the picture theatres of England and of France to close. Your houses must cut down expenses, eliminate middle men, buying co-operatively and carefully, or many of them will go into the hands of the receiver. Co-operation cannot proceed from the producers or distributors—that has been tried and failed. The only true and economical co-operation is among yourselves—in the exercise of your united buying power."

In and Out of Town

W. R. Rothacker, Rothacker Film Manufacturing Company, Chicago, arrived in New York last Thursday. Mr. Rothacker will be in the city for several days. He is stopping at the Hotel Astor.

Thomas Graham, Ebony Film Corporation, Chicago, is in New York in the interest of his company.

L. J. Pollard, Ebony Film Corporation, Chicago, arrived in New York last week on business.

S. Barrett McCormack, manager of the Circle theatre, Indianapolis, is in New York on business.

Herman Liebler of the Circle theatre, Indianapolis, is in New York. He is stopping at the Astor.

Phelos Enjoined from Operating House

Melton Phelos, manager of the Strand and Rialto, two motion picture theatres of Elyria, O, has been enjoined from operating the latter theatre, as a result of the differences arising from the recently formed combine of theatres in that city.

Some time ago, as previously stated in Motion Picture News, all motion picture theatres in Elyria formed a combination, but Phelos stood out against the field. He claims he has been operating independently, but the Elyria Theatre Company asserts that the Rialto is included in the combination, and took recourse to the law to prove the point. Early last week an injunction was issued against Phelos, enjoining him from operating the Rialto. It is said he refused to turn the house over, and has been held in contempt of court. In the meantime, he has instituted a counter-suit, asking for a restraining order of the injunction.

During the controversy the Rialto is being operated by Manager Bannon, one of the parties interested in the Elyria Theatre Company.

China's Board of Review an Active Body

China has a volunteer committee, similar in character to the National Board of Review of Motion Pictures in this country, which sits at Shanghai and passes upon all pictures for China. In a letter from S. E. Hening, executive secretary of the committee, it is stated that the body is composed of seventy representative Chinese and foreigners. They receive the hearty support of two leading film agents of Shanghai and on four afternoons each week a group sits for two hours reviewing pictures. While this committee has not undertaken to review films specifically for Shanghai, its recent adverse report regarding a certain well-known American picture showing the nude was supported by action of the municipal government.

What Kind of a Fellow Is—Williams?

Being a Glance at the Real Human Side of the Big Men of the Picture Game Caught in Action

By William A. Johnston

J. D. WILLIAMS is one of those "initial" fellows.

You wouldn't think of calling him "James" or "Jim," or just plain "Williams."

If you did, people would say: "Oh, yes, you mean 'J. D.' Williams."

So, "*J. D.*" he *is*.

This manner of nickname signifies his democratic principles. You don't have to approach J. D. through his secretary or valet, or by special dispensation of the Church.

You simply ask if he's in; and a kindly voice is apt to yell out over his secretary's head: "Sure, come on in."

This matter-of-fact appellation also signifies, to X-ray analysts like ourselves, a man who is always on the job, a practical cuss, and a constructive, conscientious worker.

J. D. is a Showman. That's his proper classification.

As a Showman, he's an uplooker and an onlooker, and a wide-looker.

That is to say, he's an optimist, and he looks and builds ahead; and he has broad vision. The first time we met J. D. which was when the New York Strand opened and when W. W. Hodkinson came out of the West, and big theatres and big photoplays were on the rise, he started right in telling us what theatres would be like a year hence.

And every time he has written us since them—from Australia, India, Japan, San Francisco or Chicago, he always forecasted approaching developments.

And he's always about right.

He thinks of, and his heart interest is in, the bigger development of films, big houses and big chains of houses.

So naturally he is now where he is—general manager of the First National Exhibitors Circuit.

The idea was his; and it was such a good idea that a lot of big theatre men grasped it immediately.

J. D. is fair, fat and forty. Just turned forty, by the way, on February 27.

He's a Virginian. And, consequently he likes fried chicken, hominy, corn syrup and poker—just a li'l' game, you know, among friends. In the latter connection he rises so easily that his friends call him Mr. Yeast.

He radiates good humor, does J. D.

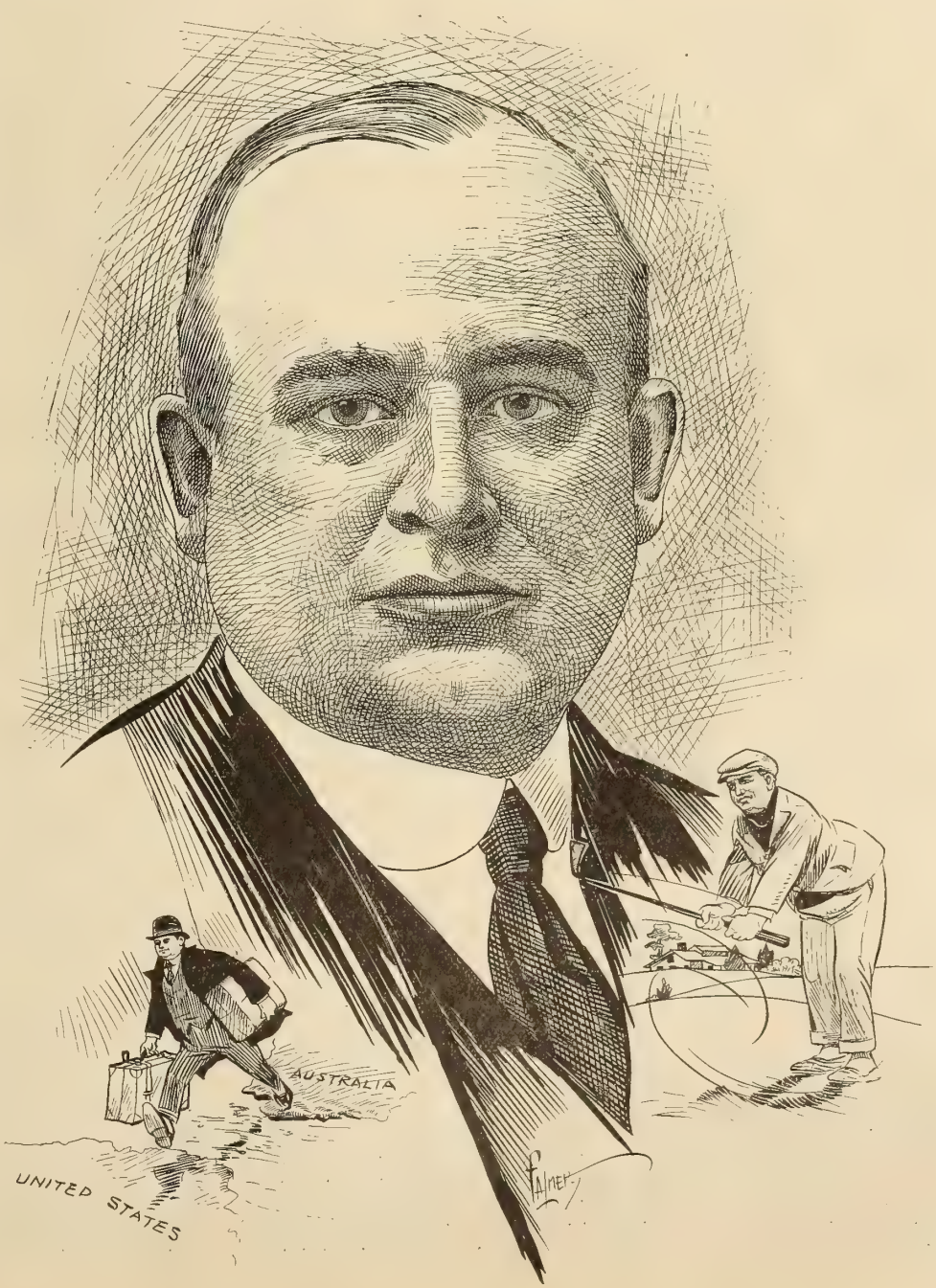
His greeting is always—and we say this pointedly to future subjects in this series: "How are you? *Have a cigar.*"

Then he generally says: "Sure, I'll be glad to." (Referring not to *your* return proffer of a cigar but to the request you make.

If you stay and gossip he'll start pretty soon with "When I was in Australia——"

For J. D. put Australia on the motion picture map.

He owned and operated there the first continuous theatre. Then he organized Greater J. D. Williams Amusement Company, which built and organized a chain of big modern houses, afterward amalgamated with West's and Spencer's Amalgamated Pictures, Ltd.



So J. D. has always had the idea of a nation-wide chain of theatres, booking on the co-operative plan.

He's a born Showman, jumping right into the business from high school, and probably calling himself at that time James Dixon Williams.

The show business, added years, his democracy and cosmopolitanism have simmered him down to J. D.

He first entered the Carnival business, revoluting on the Western wheel. Pictures caught his eye and he catapulted from the wheel into three picture theatres in Vancouver, B. C., and then into the theatre and exchange business in Seattle.

He is, we are pleased to say, a born advertiser. Yet for an advertising Showman he's the most unassuming man, in a personal way, we have ever met.

He's a quiet, modest listener; and he's fair.

When he agrees with you he says, "Well's that's logical."

He's—and this is as fine a thing as we can say of any man—loyal to his friends.

Renew Campaign for New Coin

National Association and American Newspaper Publishers' Association, which Wants Two-cent Piece, May Join Forces

THE National Association of the Motion Picture Industry has renewed its campaign for a 15-cent coin. The American Newspaper Publishers' Association is now agitating for the issuing of a two-cent coin and it is not improbable that the national motion picture and newspaper organizations will co-operate in their respective efforts. Frederick H. Elliott, executive secretary of the National Association of the Motion Picture Industry, is in communication with the executive officials of the American Newspaper Publishers' Association with a view towards an active co-operation in this respect.

The recent advance in price of practically all newspapers of the country to two cents is the cause of the publishers' drive for the new coin as a convenience to the public. The government has produced a two-cent piece in the past and a return to this coin would really be a re-issue.

The motion picture interests first launched the agitation for a 15-cent coin about a year ago. The war tax has since made the 15-cent piece a practical necessity in handling crowds quick and satisfactorily. It is a theatrical proverb that the popular and successful admission price is the one that can be paid at the ticket office with one piece of money.

The National Association of the Motion Picture Industry in presenting its brief to Hon. Roy Baker, director of the mint, referred to the following recommendations, as adopted by its executive committee:

"1. That the public generally would be greatly benefited by having a coin of this denomination between the dime and the quarter."

"2. That the fifteen million daily patrons of the seventeen thousand motion picture theatres in the United States would be greatly convenienced by the issuing of such a coin."

"3. That it would facilitate the handling of these millions of motion picture patrons who are put to great annoyance and inconvenience in crowded theatre lobbies while waiting for change."

"4. That the motion picture patrons in many localities are obliged to wait in line, on the sidewalk often during inclement weather, owing to delays in making change at the box office, which condition has grown much worse since the advent of the war tax."

"5. That along with the general trend towards increased prices of admission for the better class of picture entertainment comes a demand for the new coin. Thousands of theatres in the larger cities have been forced to raise their price from 10 cents to 15 cents."

"Mutt and Jeff" Change Abode

Bud Fisher, Creator and Producer of Animated Cartoons, Makes Contract with William Fox for Distribution of His Productions

MUTT and Jeff, famed comedians of animated cartoons, have become members of the large and growing family of William Fox.

This change of home was made during the present week, with the consent and assistance of Bud Fisher, the comedians' creator. Their first appearance under the new guardianship will take place March 24 and there will be subsequent appearances, to the extent of about 500 lineal feet, once each week. Bookings will be handled exclusively through the Fox offices throughout the world.

Under the new arrangement Mutt and Jeff not only will have a new home, but a greatly extended field of activity. As newspaper cartoons, they are known from one end of the country to the other. They were introduced to the screen more than two years ago under the auspices of a corporation promoted by Bud Fisher. Now, they are to have the benefit of a larger distributing organization—become a regular feature of the William Fox output along with Standard Pictures, Fox Special Features and Fox-Lehrman Sunshine Comedies.

There will be no change in the plan of release or the general style of the pictures, according to Mr. Fox, and assurance is given that there will be no delays in service in consequence of the new arrangement. Contract blanks and other detailed information already are at the Fox branch offices or the home office.

"When Mr. Fox contracted with Bud Fisher," said Winfield R. Sheehan, general manager of the Fox Film Corporation, "he paid a premium as an additional inducement to Mr. Fisher to make Mutt and Jeff cartoons greater and funnier than ever before. They already are the best cartoons shown on the screen, having been so established and recognized throughout the United States, but under the Fox releasing arrangement they are to be greater in entertainment and in laugh-making and box office attraction."

When seen at his office, 729 Seventh avenue, New York City, Mr. Fisher was making preparations for his expected departure. He confirmed the Fox announcement of the arrangements for marketing his cartoons and expressed great satisfaction over it. "I feel certain now," he said, "that I will not have to give the slightest consideration while away to the business management of my film work. Mr. Fox has arranged matters in such a way that I can confine my pictures. I consider myself extremely forthought absolutely to the drawing of the tunate in having concluded a deal with a concern having such a remarkable distributing organization as that which has been built up by Mr. Fox."

Mr. Fisher's offices in New York City, it is understood, will be continued indefinitely.

Paul Smith Feature Gets an O. K.

"The Finger of Justice," a seven-part feature production, manufactured by the Paul Smith Pictures Company, and dealing with the white slave traffic, has been passed by the National Board of Review. It will be remembered that the National Board announced something over a year ago that it would not pass on this type of feature when it was obvious the producer aimed to cater to the morbidly curious without teaching a lesson. "The Finger of Justice" is the first picture dealing with the slave traffic to reach the standards set by the Board subsequent to this ruling. In the Board's report it was stipulated that the Rev. Dr. Paul Smith of San Francisco, should supervise all publicity regarding the feature. This was to prevent any of the more sensational exportation of the picture.

Dr. Smith is known as one of those who exerted all his efforts in the recent vice crusade in San Francisco and was largely responsible for the closing of the Barbary Coast. The story of "The Finger of Justice" is based on data collected in this crusade. Its propaganda, presented in a stirring drama, is directed against the "middle man" in the white slave traffic.

"Soul of a Vampire" Nears Completion

"The Soul of a Vampire," Harry Raver's first American presentation of his previously announced star, Pina Menichelli, Italian actress, is nearing completion, Mr. Raver announces. Mr. Raver says the lady is young and decidedly pretty, as her photograph plainly shows. That she can act like Sarah Bernhardt did when in her prime, we have Raver's assurance. Hence, the coming of Vampire Pina, will be awaited with interest, especially as her first production portrays a human tigress with her soul laid bare. Mr. Raver explains, however,, that Miss Menichelli is not the "Eve" type of vampire, in spite of her faultless form.

"Miss Menichelli received her training in companies headed by Eleanor Duse," Mr. Raver added.

Eltinge Plans Return to Pictures

Julian Eltinge, it was announced last week, has extended his tour in vaudeville for about four weeks, after which time he will return to motion pictures. His plans for the screen are now well under way.

Mr. Eltinge will return to California when the time comes to begin activities.

W. H. Exploits Select Pictures Abroad

H. Winik, acting for W. H. Productions Company, and Lewis J. Selznick, for Select Pictures Corporation, signed contracts March 2 whereby W. H. Productions acquired the exclusive rights to the entire Select Pictures output for a number of foreign countries. It is said the deal came at the close of an all-night conference.

Service Bureau Mobilizes Leading Exhibitors to Advise All Showmen

NEARLY eight months ago the MOTION PICTURE NEWS inaugurated the Exhibitors Service Bureau. We announced that this was to be a real service for, of and by the exhibitor. We invited the co-operation of the successful exhibitors for the benefit of those who are falling by the wayside; we invited those who needed help and advice to ask for it here.

Before this there had been services that were more or less genuine, but the moment that a man who was asked to rent a film heard that the distributor was going to give him "service" be became suspicious that there was some trick behind this offer. And more often than not the exhibitor was right. **"Service" that does not bring the exhibitor himself returns is bunk under a pseudonym.**

WE came frankly into the field and told you that here was a ground untilled, that you had to wake up to doing better things and that we meant to devote the greater part of the MOTION PICTURE NEWS to spurring you along to greater endeavors. We told you that we had gathered a staff of experts whose business was to devote their time and their brains to giving you the service that you needed, without any charge of obligation. We invited the co-operation of the leaders to the exhibitors.

We told you that every item that appeared in this department would appear on the basis of its worth. We told you that the time had come when no suggestion would be recommended simply because some manufacturer of film urged it and that every plan had to pass the acid test before it appeared in these columns. You had heard such things before, but you waited to be convinced, you waited to see whether we would really condemn things that manufacturers were urging, whether we were really acting in your behalf. ***And we were satisfied that we had to prove ourselves.***

LIKE the beginning of all things worth while the beginning was small. Exhibitors hesitated and hung back. The men we had employed were discouraged and loafed at their desks, because they had nothing to do but THINK. But they did think and they **thought for you.** And then the tide began to roll in. We believe that we proved ourselves Exhibitors came not with one request, but returned with thanks for what we had done for them and with more requests and there were none that were not answered. You got the SERVICE that was promised you through the columns of the NEWS and through private correspondence. Those of you who have asked know that no request has been ignored or denied.

This department could not have been possible without the co-operation that came from the leading exhibitors who are really DOING THINGS. Once they saw that this department was really FOR the exhibitor many of them began to give their time to recounting here the things that they were doing because they believed that these accounts would help the other exhibitors. Never before in the history of any industry has there been such a genuine response as has come from the exhibitors to the appeal of the MOTION PICTURE NEWS. ***It has proved that a motion picture magazine that tries to do things will have the help of men that are doing things.***

NOW we have gone a step further. In addition to the work of our own staff of experts we have invited some twenty of the most prominent exhibitors of the country, men who have shown their interest to become members of the Advisory Board of the Exhibitors Service Bureau. These men will contribute the time necessary to giving their best efforts for the benefit of the exhibitors of the country. This week announcement is made of an incomplete list of the members. There will be some additional names to be announced later. These men represent all sections of the country; they represent brains and energy and progress. They come to you with unselfish motives, ready to make sacrifices for your good and the good of your fellow exhibitor.

These men will not be responsible for matter that appears generally in the Exhibitors Service Bureau unless it appears under their own signatures, but the columns of this publication will always be open to them to differ with any statement that we make, to call us to account for any lapse, to spur the exhibitors on to better efforts. The NEWS is going further than to assure you that this department is being conducted in the interest of the exhibitor alone. We believe that we have proven that, but we are marching forward. We are now making the department one that to all intents and purpose can be run by the exhibitors whom we have selected as representative of the industry. **And you will note that they are ALL EXHIBITORS, men whose chief interest is the prosperity of the showman.**

WE believe that the co-operation of these men is going to make this department the greatest field for the interchange of thought and criticism that has been established in the history of any industry. They come into the field ready and unafraid. They have the medium for the expression of their ideas. And the department is not alone open to them but TO YOU. *Today we are getting hundreds and hundreds of letters every week from the exhibitors.* We hope to get hundreds and hundreds more. We have had scores of messages telling us that we have helped the inquirers. We hope that there will be many times these scores that will be helped, and we are sure that with the brains that have been added to this Bureau the result is certain.

Read these statements from the members of the board in which they tell their views of this idea. Everyone of these men brings out some striking point that is worth considering. Not one of them has stepped into this work merely as a matter of chance. They have considered it from the point of view of what can be done for the exhibitors as a whole.

None of the departments now forming a part of the Exhibitors Service Bureau will be dropped. Rothapfel's answers, criticism of advertising, articles on exploitation, suggestions on showmanship, and all of the other features that have attracted so much attention will be continued. Mr. Rothapfel has already been contributing his time

and work to this department, and he will continue to do so. The Advisory Board means that other leaders among exhibitors will join their efforts.

THIS Advisory Board means something more than that there will be contributors to this department. It means that these men will safeguard the interests of exhibitors. It means that they will come to the front and tell you when something is being done wrong, whether you are doing it or whether we are doing it. We have been giving you SERVICE for months. **The Advisory Board means that there will be behind this Service men who KNOW and men who will not hesitate to say what is what.**

HERE are the members of the Advisory Board as so far announced:

Samuel L. Rothapfel, Rialto and Rivoli theatres, New York.

Thomas D. Soriero, Park theatre, Boston, and Strand theatre, Lowell.

Harold B. Franklin, Shea's Hippodrome, Buffalo.

E. Mandlebaum, Loew's Stillman theatre, Cleveland, Ohio.

S. Barret McCormick, Circle theatre, Indianapolis.

Theo. L. Hays, New Garrick theatre, St. Paul.

M. W. McGee, Majestic theatre, Detroit.

E. V. Richards, Jr., General Manager, Saenger Amusement Co., New Orleans.

Ernst Boehringer, Liberty theatre, New Orleans.

F. L. Newman, Royal and Regent theatres, Kansas City, Mo.

H. M. Thomas, Strand theatre, Omaha.

P. E. Noble, American theatre, Butte, Montana.

George E. Carpenter, Paramount-Empress theatre, Salt Lake.

Sam W. B. Cohn, Liberty theatre, Spokane, Wash.

G. F. Fullerton, Advertising Manager, Greater Theatres Co., Seattle, Wash.

E. J. Myrick, Liberty and Columbia theatre, Portland, Ore.

Eugene H. Roth, California theatre, San Francisco.

Read what these men have to say in the following pages. It's worth your while if you stand for or strive for progress.

W. A. JOHNSTON.

ALMOST since the start of the Exhibitors Service Bureau "Seeing the Rialto with Rothapfel" had been one of the features of this department and since the opening of the newer house acounts of the shows at the Rivoli have been added. These have supplied intimate sidelights on the two greatest New York houses and have brought the readers close to them through the writer's discussion of the preparations for the presentations with Mr. Rothapfel. For several months Mr. Rothapfel has been giving his time and attention, at a personal sacrifice to answering inquiries of exhibitors everywhere These departments will all be continued. Mr. Rothapfel in accepting his post on the Advisory Board writes:



"I have received your request to join the Advisory Board of the MOTION PICTURE NEWS. It is needless to say that I consider this a great honor, and I shall be glad indeed to serve. It is a move in the right direction and will prove of **incalculable benefit not alone to the exhibitor, but also to the manufacturer, the exchange man and, indeed, to the entire industry.**"

THOUGH still in his twenties, Thomas D. Soriero, manager of the Park theatre, Boston, and the Strand theatre, Lowell, Mass., recently celebrated his fifteenth anniversary of entrance into the amusement business. He is a veteran and most competent to advise. He writes: "In reply would state that I am pleased to accept your kind invitation to become a member of your Advisory Board which you are establishing on the MOTION PICTURE NEWS.



"It is such a Board as this that the Producer and the Exhibitor have needed for a great many years, something that will bring them closer together for their mutual benefit, and make them to understand that to work for each other's interests is to bring success to both of them.

"The Board would do well to bear in mind that the smaller Exhibitor is the one who needs the help of its advice most of all, as he has only a limited amount of money to spend, and therefore must use that amount to get the greatest results. **The smaller Exhibitor must be taken into consideration at all times, for after all, they are the builders of the larger industries, to whom we must look in the future.**"

"The Producer will find that by the co-operation of the Exhibitor great things can be accomplished both in the Exchanges and the theatres which will be of advantage to all concerned."

READERS of the NEWS are familiar with the work on Harold B. Franklin, manager of Shea's Hippodrome, Buffalo, for accounts of the splendid accomplishments to his credit have appeared in these columns week after week. He has one of the handsomest theatres in the country and knows what to do with it. In accepting the post, he says:



"The creation of an advisory board in connection with the Exhibitor's Service Department is probably one of the most progressive steps ever taken by a trade paper, **and shows a sincere desire to benefit the exhibitor by co-operation and exchange of thought.**

"A board such as you propose ought to clearly comprehend the problems of the exhibitor and I shall deem it an honor to serve on it, and will do all I can through personal effort to further its interests."

E. MANDELBAUM, manager of Loew's Stillman theater, Cleveland, O., is one of the best known men in the entire exhibition end of the business. His house is one of the most attractive in the whole country, splendidly managed and representative of the very best in advertising. He is also representative of the First National Exhibitors Circuit in Ohio.



"I will accept the appointment on your Advisory Board and will endeavor to do my best and to give it as much time and attention as it is possible for me to do," he writes.

S. BARRET McCORMICK is easily one of the best known of the exhibitors of the country and his splendid work is recognized everywhere. He sees excellent results to come from the advisory board and writes us:



"It is with pleasure that I accept your invitation to become a member of the proposed Advisory Board of Motion Picture News Service Bureau.

"This amalgamation of thought and interest in the advancement of the Silent Art, I am sure, is going to prove one of the most beneficial steps taken in the industry and I surely congratulate both Mr. Johnson and yourself for your initiative in creating this department which will be an open forum where the problems that confront photoplay presentation may be analyzed and studied not only for individual benefit but which is sure to reflect the unselfish desires of the men associated with you and which will leave its indelible mark of progress upon the entire business of entertainment.

"Motion Picture News has ever been the vanguard, reaching out into the distant, yet ever near, future, anticipating needs and supplying the answer to problems when they were immediately required. Often they were questions that less visionary branches of the business were prone to disregard, classifying them in the index of a future not likely to arrive.

"Somehow I have come to consider Motion Picture News the Periscope of the Industry.

"I will be glad to have you refer any inquiries that you consider I may be in position to answer and can assure you of my hearty co-operation and sincere interest."

THEO. L. HAYS, manager of the New Garrick, St. Paul, Minn., is too modest to allow his picture to be printed, but he declares that he will cheerfully join in the movement for the betterment of exhibition conditions, and adds:

"There is no question but that a great deal of good to the exhibitor will result from any plan that invites closer contact between men who really are trying to do things and who seek to raise the standard of photoplay presentation."

Mr. Hays's letter of acceptance brings accounts of new steps forward being taken by the New Garrick. Mr. Hays is one of the live wires of the kind that whose advice and criticism can do wonders for the industry in general.

E. V. RICHARDS, JR., general manager of the Saenger Amusement Company, with headquarters in New Orleans and controlling nearly forty theaters in Arkansas, Texas, Louisiana, Florida and Mississippi, is one of the big young men of the industry, a most wise exhibitor and a most frank man. His words and his advice will be worth while because they will come straight from the shoulder. His letter of acceptance is typical of the energy, the genuineness and the whole-heartedness of the man, for he says:



"I believe the Motion Picture News is wide awake and attempting to sincerely develop a sorely needed department in all trade papers for the general good of the business and I will gladly accept the honor you have conferred upon me." We had written him that no question would be asked him that would embarrass him in business, and he adds: "However, with reference to inquiries that may embarrass me in business relations, **you may rest assured that you have carte blanche to go after the whole world under anything that I may tell you, because I live in an atmosphere where I can always look every man in the eye and tell him to go to.**"

WHEN the final acceptances are in there will be three cities in the country represented by two members each on the Advisory Board. One of these is New Orleans and the second member is Ernst Boehringer, whose new Liberty theatre will soon be opened. He was one of the first exhibitors in the south and went to New Orleans after a big success in Baton Rouge and in the larger city startled exhibitors by making a wonderful success of a house that had always been a Jonah. He will soon have one of the finest houses in the whole country. He writes:



"Your most welcome letter, outlining a very commendable idea in the shape of an advisory board of exhibitors, in connection with the work of your Exhibitors' Service Bureau, has been received.

"I am naturally flattered that you thought of me in this connection and will be pleased to serve you. We will gladly submit whatever we feel may be of interest in our publicity and will try to be constructively critical in our expressions of the work of your department and of other showmen."

M. W. McGEE is known as one of the liveliest exhibitors in the Middle West. He is manager of the Majestic theatre, Detroit, and is heartily in accord with all movements for the welfare of exhibitors. In accepting a position on the Advisory Board he writes:

"I will be glad to render any service in my power for the betterment of exhibitors and the motion picture industry at large. Your Exhibitors' Service Bureau is a brilliant idea and should prove of the greatest value."

F. L. NEWMAN, manager of the Royal and Regent theatres, Kansas City, is one of the class of men who inspired the formation of the Advisory Board. He has wide experience and he has a clear idea of what the Board seeks to accomplish. And his voice is one that every power in the industry heeds. He says in his letter:



"I feel highly complimented that you have selected me as one of the members of the Advisory Board for the Exhibitors Service Bureau. I will be very glad to serve on the board. I am sure that it will mean a great deal to the small exhibitors who are just breaking into the industry if they will be guided by the comments of these well known exhibitors.

"In my eleven years' experience, there has never been a time when I have gone to New York or any other large city, that I have not learned something, and after all if you just take this illustration; if you give one a dollar in

exchange for another dollar, you have really gained nothing but if you exchange one idea for another one, you have two ideas and it is these ideas that mean success for the theatre. If I understand it correctly, the Advisory Board will mean that you want each member to write you from time to time the experiences they are having and the different ideas that we may be using in our theatres and the different obstacles that may come up from time to time."

H. M. THOMAS, secretary and manager of the Strand theatre, Omaha Company, Omaha, which is now operating the Strand and which will soon open the splendid new Liberty, is in heart accord with the idea and believes that it is an original plan which will help the whole industry. He says:

"I have your favor with reference to forming an Advisory Board to your Exhibitors' Service Bureau, and I think the idea is a very excellent one, indeed.

"Personally, I am free to admit that I secure any number of ideas from this department, and this is the first thing I turn to in the NEWS.

"If I can be of any help to you in swapping ideas, I will only be too glad to do my part, feeling sure that I will receive far more valuable pointers than I am able to give.

"I wish you all the success in the world in your new undertaking, which is surely original and bound to be of wonderful help to the industry at large."

P. E. NOBLE, manager of the American theatre, Butte, Montana, is known under the nickname of "No Bull" as the result of his earnest work in that city where he has established a very high grade of motion picture exhibition. He is the sort of a manager with "get up and git" in him and his example is bound to put new "pep" in other showmen. He says:



"I wish to thank you sincerely for the honor in placing me on your Advisory Board. Hats off to you."

You are already familiar with Mr. Noble by the many accounts of his work that have appeared in these columns from time to time.

SAM W. B. COHN, manager of the Liberty theatre, is making them sit up and take notice in Spokane, Wash., in the midst of the live wires of the west coast. He believes that the Advisory Board will accomplish much and he gives his reasons for that opinion:



"It is with much pleasure that I accept the honor you confer upon me in offering me a place upon your recently created 'Advisory Board' and I sincerely trust that my experience in the business of motion pictures, may, in the future, prove of some benefit to those who have more recently joined the exhibitor's ranks.

"I believe your tentative plans will work out to be 'the big idea' of the industry for 1918 and managers everywhere will surely appreciate the meaning of this new departure.

"Publicity and exploitation as applied to the moving picture business has long been a favorite study of mine and as an exhibitor I welcome this new opportunity of gathering fresh material."

GEORGE E. CARPENTER is manager of the Paramount-Express theatre, Salt Lake City He has had wide experience in the industry and before taking this post was publicity manager for one of the exchanges in Salt Lake. He is constantly doing things out of the ordinary in that breezy way of his. Every letter of his breathes something of the spirit of the West and his acceptance comes in the same vein:

"I certainly am blushing right up to the roots of my hair over the honor. A fellow swells up somewhat when he is asked to travel in the company of Rothapfel, *et al.* As a member of your Exhibitor Service Advisory Board I will be somewhat of a frost, but shoot."

G. F. FULLERTON is advertising manager for the Greater Theatres Company, Seattle, which controls the Coliseum, Liberty and Mission. He is known all over the industry as "Hundred Per Cent Fullerton" because of the splendid results that he has accomplished with the newspapers. His advice will be worth a great deal to the exhibitors of the country. He is modest, and direct to the point in his acceptance:

"I will be glad to serve on your Advisory Board, but frankly believe there are many others more qualified to give advice. Now, just what is it that you wish me to do?"

ATMOSPHERE of the West Coast where exhibitors are really doing this worth while seems to inspire the managers to directness and briefness in their statements. One of the men who has scored a success beyond all question and who stands in the very front rank of showmen, is E. J. Myrick, who manages the Liberty and the Columbia theatres, Portland, Ore., for Jessen and Von Herberg.



Mr. Myrick is always pulling live wire methods and always attracting the public through new means. He is ready to help and wants to help right away, for he wires us:

"I will be glad to serve on your Advisory Board. Wire instructions."

DELAY in the mails from the Pacific coast, which is responsible for failure to have full statements from some of the members of the board who have accepted and from one or two whose names will appear later, is responsible for the failure to receive the letter from Eugene Roth, manager of the splendid California theatre, San Francisco, but in answer to our telegram he sent this inspiring message:

"I am writing you today my acceptance to serve as a member of your Advisory Board. **I fully concur that the idea is splendid and this board should prove of much importance to the trade in all its branches.** I sincerely trust that those whom you have honored will co-operate with your efforts to the fullest extent."

A few other names will appear, and further announcement will be made next week.

Exhibitors Box Office Reports

LAST MINUTE BOX OFFICE REPORTS

Blue Blazes Rawdon (Wm. S. Hart—Art.)—"Type of play not suitable for Hart—too rough." (Average business.) "Best acting Hart has done, but my audiences prefer him on horseback." (Average business.) "Business fell off on this—not Hart's best." (Big two days, average two days). "Hart is a sure bet." (Extra big business.)

Empty Pockets (Brenon—First Nat'l Production)—"A mystery play without a mystery." (Poor business.) "Most unusual story, strong appeal." (Big business.)

Headin' South (Fairbanks—Art.)—"Full of Fairbanks "pep." (Extra big business.)

Hidden Pearls (Hayakawa—Paramount)—"Good picture." (Big business.) "Star not as good as usual." (Average business.) "Another feather in the Jap's cap." (Big business.)

Huck and Tom (Jack Pickford)—"Excellent picture." (Big business.)

Jack Spurlock, Prodigal (Geo. Walsh—Fox)—"Not a typical Walsh subject, star big drawing card." (Big business.)

Keys of the Righteous (Enid Bennett—Paramount)—"Title killed it." (Poor business.) "This type of story not popular." (Average business.)

The Marionettes (Clara Kimball Young—Select)—"Splendid; a few more subjects like this and C. K. Y. will come back." (Extra big business.)

The Moral Law (Gladys Brockwell—Fox)—"Poor photography; subject will not please." (Poor business.)

Our Little Wife (Madge Kennedy—Goldwyn)—"Comedy drama—good—but public will not support them. Star very good, but does not draw." (Average business.)

The Thing We Love (Wallace Reid—Paramount—"Cheap and obvious; two-thirds conversation and one-third cut-backs." (Poor business.)

A Weaver of Dreams (Viola Dana—Metro)—"Star popular—picture good." (Big business.)

TITLE, STAR, AND BRAND	E.	N.	S.	W.	EXHIBITORS' OWN REPORTS OF BOX-OFFICE VALUE
AVENGING TRAIL (Harold Lockwood—Met.)	Ave.	Ave.	Ave.	Big	"Very pleasing play." "Good picture, beautiful scenes, good photography—Lockwood a drawing card." "Unsuited to star." "Too rough, not up to "standard." "Fair." "People like this star dressed up." "Would please average audience; star always good." "Excellent, but fight's a farce."
BARGAIN, THE (Wm. S. Hart Re-issue—W. H. Prod.)	Extra	Extra	Big	Extra	"Went over as good as any Hart we have ever played." "Excellent Hart picture." "Charged 20c. and broke previous house record held by Chaplin" (W.). "Broke all Hart records" (E.).
BEAUTIFUL MRS. REYNOLDS, THE (Elvidge-Blackwell—World)	Poor	Ave.	Ave.	Ave.	"Very ordinary." "Not up to usual standard of this pair."
BECAUSE OF A WOMAN (Belle Bennett—Tri.)	Ave.	Ave.	Ave.	Ave.	"A good show." "Pleasing picture, but would stand more trimming." "Good but too long for story." "Pleased, but a little too long." "Very good."
BETTY TAKES A HAND (Olive Thomas—Tri.)	Ave.	Ave.	Ave.	Ave.	"Very good." "Not great, but pleasing." "This star is dependable; fair story." "Audience liked it."
BLIND ADVENTURE, THE (Edw. Earle—Vit.)	Ave.	Ave.	Ave.	Ave.	"Above average program release." "Good picture, very good business." "Satisfactory, liked it o.k."
BLUE JEANS (Viola Dana—Metro)	Big	Ave.	Ave.	Big	"Viola Dana at her best, great—good picture but didn't get any money with it" (N.). "One of their best pictures, great drawing card" (W.). "Dana always good" (S.). "Will go over if advertised big—the picture is there" (E.). "Booked for week, closed on Wednesday night" (W.). "Big business" (N.).
BROADWAY LOVE (Dorothy Phillips—Blue)	Ave.	Ave.	Ave.	Ave.	"Dorothy Phillips is gaining friends fast here" (S.).
BROWN OF HARVARD (Tom Moore—K.E.S.E.)	Big	Ave.	Big	Ave.	"Good picture—well liked" (S.). "Very acceptable subject, a little different" (E.). "First class picture" (N.). "Great! Opened on a Wednesday and held over for a full week run" (N.). "Very satisfactory" (N.).
CINDERELLA MAN, THE (Mae Marsh—Gold.)	Big	Big	Extra	Big	"Kind that pleases all." "Best Marsh release." "A very good picture." "Best Goldwyn since 'Polly.'" "Great—we want more like this." "Goldwyn's best so far." "Great." "Excellence of this picture brought added business second day, though star not popular yet." "We want more of this kind, everybody liked it." "This should give Mae Marsh a start here—lots of favorable comment." (For further comment, see issue of Feb. 9.)
CLEOPATRA (Theda Bara—Fox)	.....	Big	.....	.....	"Advanced prices on this—50c., 95c. and $1.00—week run" (N.).
CONVICT 993 (Mrs. Castle—Pathe)	Ave.	Ave.	Ave.	Ave.	"Picture good for a convict story, and photography fine."
CUPID'S ROUND-UP (Tom Mix—Fox)	Big	Big	Big	Big	"Some swell picture—Tom Mix great." "Dandy title, clever work of star, too. Nice picture." "Very good program picture." "Customers ate it up."
DAUGHTER OF DESTINY (Madame Petrova—First Nat.)	Big	Ave.	Ave.	Big	"Very good, though too little action, no punch,—however, is the best she has ever appeared in" (W.). "Simply terrible" (E.). "'Petrova's best,' was the comment of my audience" (W.). "Fair drawing card" (E.). "Scenery and costumes unexcelled" (E.). "Did not appeal to all, but decidedly better than recent Petrovas." "Money wasted." "Some good points, but on whole disappointing; supporting cast and production good." "Drawing power due to popularity of star" (S.).
DAUGHTER OF THE GODS (Annette Kellermann—Fox St.)	Big	Extra	Extra	Big	"Broke all records" (S.). "Good box-office attraction, could boost it big—it's well worth it." "A big production, great box-office attraction—but no better Kellerman picture than Neptune's Daughter." "Return date broke all records" (W.).
DAYBREAK (Emily Stevens—Met.)	Ave.	Ave.	Ave.	Ave.	"Good picture, story well carried with a good climax." "Very good, star liked." "Good—the song a gem." "Star not popular here." "Good story, strong cast, good photography." "Good picture." "Good, but padded too much." "Not even interesting."
DODGING A MILLION (Mabel Normand—Gold.)	Big	Big	Big	Big	"Something different, and they liked it." "Another feather in Goldwyn's cap." "Only an average picture." "Normand fits role well, fine story." "Should make more of this kind." "Very pleasing picture, star has 'come back,' elaborately produced" (N.). "Very good" (N.). "Can't understand why they wouldn't come in, but pleased few that saw it" (W.). "The kind they all like; Mabel sure a beauty" (N.). "Did not draw; good picture, strong opposition" (W.).
EYES OF MYSTERY, THE (Edith Storey—Mut.)	Ave.	Ave.	Ave.	Big	"Good picture" (S.). "Very good, lots of punch" (W.). "Dandy star, some of her best work in this" (N.).
FACE VALUE (Mae Murray—Blue.)	Ave.	Ave.	Ave.	Ave.	"Good, Mae Murray well liked" (W.).
FIELDS OF HONOR (Mae Marsh—Gold.)	Ave.	Poor	Poor	Poor	"Morbid, uninteresting" (S.). "Fine, very well liked by '400' class" (E.). "A disappointment here" (E.). "Not popular subject" (E.). "Star good, but story poor" (W.). "Very good picture, but star not popular here" (E.).
FIGHTING GRIN, THE (Franklyn Farnum—Blue.)	Poor	Ave.	Ave.	Poor	"Below Bluebird-Farnum standard." "Poor picture for Bluebird."
FLAMES OF CHANCE (Margery Wilson—Tri.)	Ave.	Ave.	Ave.	Ave.	"Good picture—pleased."

TITLE, STAR, AND BRAND	E.	N.	S.	W.	EXHIBITORS' OWN REPORTS OF BOX-OFFICE VALUE
FLARE-UP SAL (Dorothy Dalton—Para.)	Ave.	Big	Ave.	Big	"Big feature, big business" (N.). "Dalton fine in this; Ince style direction shows to advantage" (E.). "A bit rough for Paramount" (S.). "Star liked; Miss Dalton will make good in any theatre." "Ordinary" (E.). "Not up to standard" (S.).
GERMAN CURSE IN RUSSIA (Pathe)	Big	Big	Ave.	Ave.	"Very good of its kind." "Fair." "Timely, went over very well."
GHOSTS OF YESTERDAY (Norma Talmadge—Sel.)	Big	Big	Big	Big	"Star well liked." "Star better than ever—corking good production." "Another pleasing Talmadge production." "Fine picture; Norma Talmadge not yet very well known here" (W.). "Excellent production, fine business all week" (W.).
HEART OF ROMANCE, THE (June Caprice—Fox)	Ave.	Poor	Poor	Poor	"A very poor picture, far from being up to Fox standard." "Very ordinary." "Nothing to this one." "Failed to draw any business."
HEART'S REVENGE, A (Sonia Markova—Fox)	Ave.	Ave.	Ave.	Ave.	"Good picture, poor draw." "Poor production." "Some liked it, only fair business." "Just an ordinary picture."
HIRED MAN, THE (Chas. Ray—Para.)	Big	Ave.	Ave.	Big	"Very good picture" (N.). "Great—very good" (E.). "Kind that will bring 'em again" (S.). "Excellent" (W.).
HIS ROBE OF HONOR (H. B. Walthall—Paralta)	Ave.	Ave.	Ave.	Ave.	"Too heavy" (W.). "Walthall's acting wonderful—nobody like him, I think; more like this and he will surely make good, but title too much like costume play" (S.). "Too much court and parlor stuff—give Walthall a real part like 'The Little Colonel' (N.). "Fair picture" (W.).
HONEYMOON, THE (Const. Talmadge—Sel.)	Ave.	Ave.	Big	Ave.	"Very pleasing picture, clever direction." "Not as good as Scandal." "Good picture." "Story very pleasing—didn't draw, but her next picture will" (W.). "Good picture—pleasing" (W.).
HOPPER, THE (Wm. V. Mong—Tri.)	Ave.	Ave.	Ave.	Ave.	"Good picture, poor title."
I LOVE YOU (Alma Reubens—Tri.)	Big	Big	Big	Big	"Picture was extra good" (S.). "Fine picture" (W.). "Some picture—best yet" (N.).
IMPOSTOR, THE (Ann Murdock—Mut.)	Poor	Ave.	Ave.	Ave	"Very poor production."
IN BAD (William Russell—Mut.)	Ave.	Ave.	Ave.	Ave.	"Not as good as some of his others" (E.). "Very good, big business; can always count on Russell" (E.). "Fair picture" (W.).
INNOCENT (Fannie Ward—Pathe)	Big	Big	Ave.	Big	"Started off with a bang, should have run it a week, best Pathe we ever had—photography too dark, everything else o.k." (E.). "Fannie looks ten years younger than other pictures; clean, nice picture—patrons liked it." "Excellent, a real picture." "Ward is there, with the right stuff." "This in my estimation is all that has been claimed for it" (W.).
INTOLERANCE (Griffith Sp. Prod.)	Extra	Extra	Big	Extra	"Best ever made" (W.). "Had to keep open till 1.30 A.M. opening night to accommodate the large crowd." "Greatest of all motion picture spectacles" (N.). "Sure went over big here" (E.). "Impressed, but over heads here; didn't get the money" (S.).
JACK SPURLOCK, PRODIGAL (Geo. Walsh—Fox)	Big	Big	Big	Big	"Star makes this go big; Sat. Post story not so great, but brought in many new faces."
JULES OF THE STRONG HEART (Geo. Beban—Para.)	Ave.	Ave.	Ave.	Ave.	"Beban's best." "A fine picture but he does not draw here" (S.). "Extra good" (N.). "Pleased, one of his best." "Excellent."
KINGDOM OF LOVE, THE (Jewel Carmen—Fox)	Ave.	Ave.	Ave.	Ave.	"Good attraction" (S.). "Does not draw" (E.). "No drawing card" (W.). "Fair business, good picture." "Poor title, stereotyped dance-hall-girl-parson story." "Seemed to please everyone" (W.). "Picture and star enjoyed by our patrons" (E.). "Same old dance hall" (N.). "Fair picture; did big business under substituted Klondyke title" (W.).
LEARNIN' OF JIM BENTON (Roy Stewart—Tri.)	Ave.	Ave.	Ave.	Poor	"A good Western drama." "Poor production." "Good picture if Hart had played title role." "Average picture."
LES MISERABLES	Big	Big	Big	Big	"Easily Farnum's greatest; fine direction, sure box-office." "Great story, great production."
LIGHT WITHIN, THE (Mme. Petrova—First National)	Ave.	Ave.	Ave.	Ave.	"Can't see this one (no pun intended); not kind of story for Petrova" (N.).
LIMOUSINE LIFE (Olive Thomas—Triangle)	Big	Big	Big	Big	"Appeals to the ladies—but not so much to men" (N.).
LOADED DICE (Frank Keenan—Pathe)	Ave.	Ave.			"Keenan's work great; not popular type story. However, ought to have done better; comments good."
MADAME JEALOUSY (Pauline Frederick—Para.)	Ave.	Ave.	Ave.	Ave.	"People didn't know what to think of this; expected something quite different. Why don't they give Frederick a real play?" (E.). "Frederick fine, picture disappointed" (N.). "More like this and 'Nay, nay, Pauline'" (S.). "My people do not like allegory" (W.).
MADAM WHO? (Bessie Barriscale—Paralta)	Big	Ave.	Ave.	Ave.	"Very good picture, well liked—just a little too long" (N.). "Very good Barriscale" (E.). "Good production; Paraltas could cut subjects to advantage; five reels enough" (S.). "Fine picture, good story, fine photography—but war pictures not wanted" (N.).
MAN ABOVE THE LAW (Jack Richardson—Tri.)	Ave.	Ave.	Ave.	Ave.	"Good picture, pleased—50-50 on comments."
MAN'S MAN, A (Warren Kerrigan—Paralta)	Big	Big	Big	Big	"Our patrons said this was the best picture we ever had in the house" (S.). "Very fine production" (W.). "Went over very big" (N.). "Kerrigan's best production." "Well liked, better second day" (N.). "Excellent picture." "Pleased, but did not have box-office drawing power; his next one will" (E.). "Best Kerrigan has ever had" (S.).
MARIONETTES, THE (C. K. Young—Sel.)	Big	Ave.	Ave.	Big	"Very wonderful." "Good picture." "Fair business, nothing extra."
MENACE, THE (C. Griffith, E. Overton—Vita.)	Ave.	Ave.	Ave.	Ave.	"Good picture—both are going to make stars." "Fair production" (N.). "Excellent picture, but no pull" (W.).
MOTHER'S SIN, A (Earle Williams—Vita.)	Ave.	Ave.	Ave.	Ave.	"Not up to standard, but star got it over."
MRS. DANE'S DEFENSE (Pauline Frederick—Para.)	Ave.	Ave.	Ave.	Big	"Very good." "Excellent picture, but hardly a show for the tired business man." "Good production; story did not register." "Very good picture, but expected more from Pauline." "Unsatisfactory ending—leading man not popular here." Frederick needs something more suited to her former stunning work." "Very good."
MY LITTLE BOY (Ella Hall—Blue.)	Big	Big	Ave.	Ave.	"Fine Christmas picture, pleased everyone." "One of the best Bluebird has made." "Everyone satisfied, splendid cast, went over big in high class locality." "Fine feature." "Beautiful, very well liked."
MY UNMARRIED WIFE (Carmel Myers—Blue.)	Big	Big	Big	Big	"Equal to any $150.00 picture I ever played—just great" (N.). "Good program picture—big business" (E.). "Good, clean drama with nice touches of comedy running all the way through it" (W.). "Fine" (N.). "Excellent, pleased everybody" (E.).
NAN OF MUSIC MOUNTAIN (Wallace Reid—Para.)	Big	Ave.	Ave.	Big	"Good." "In a dress suit would make a bigger hit." "Very good." "Exciting Western with very pleasing effects." "Great picture." "Extra good show" (W.). "Star and play both good." "Good Western, Reid well liked." "Not a good story for Reid."
NEW YORK LUCK (William Russell—Mut.)	Ave.	Ave.	Ave.	Ave.	"Very good picture." "This star always pleases." "Very good." "Clever stuff, well done."
OTHER MAN, THE (Harry Morey—Vita.)	Ave.	Ave.	Ave.	Ave.	"Good picture, Morey popular" (E.).
OTHER WOMAN, THE (Peggy Hyland—Pathe)	Ave.	Ave.	Ave.	Ave.	"They liked this" (N.). "Excellent picture" (N.). "Very attractive picture and star" (E.). "Fair, that's all" (N.).
OUR LITTLE WIFE (Madge Kennedy—Gold.)	Ave.	Poor	Ave.	Ave.	"Snappy comedy, Madge the whole show. Nice picture, clever little star" (E.). "This star is becoming popular" (S.). "Poor story, Madge Kennedy the whole show. Star unknown here" (E.). "Poor business; this style of show does not get the money for us" (N.).
PETTICOAT PILOT, A (Vivian Martin—Para.)	Ave.	Big	Ave.	Ave.	"Star becoming popular." "Martin is gaining; a few more like this, please." "Kind of story this star should have." "Very pleasing" (S.). "Scored heavily" (W.). "Excellent" (W.).
PRICE OF A GOOD TIME (Jewell Production)	Big	Extra	Extra	Big	"Very excellent" (W.). "Pleased everybody, but not easy to get them in" (W.). "Fine production, title makes some people stay away, gets others in" (E.). "Classy; wonderful production." "One of the best pictures of the season, full of heart interest, with a good moral."
PRIDE OF NEW YORK, THE (Geo. Walsh—Fox)	Big	Big	Big	Big	"This is a dandy." "Great favorite here." "Ran close second to Fairbanks 'Reaching for Moon.'" "Fast gaining in popularity in all our houses." "Great show." "Star always pleases." "Picture full of punch." "Fine picture, lots of 'kick'." "Very good picture." "Geo. Walsh is Fox's best star." "Walsh at his best, good as any Fairbanks."
RAFFLES (John Barrymore—State Rights)	Big	Big	Big	Big	"Great picture, one of the best of its kind ever seen here" (E.). "First class; big; better than expected even" (N.).
RED, WHITE AND BLUE BLOOD (Bushman-Bayne—Met.)	Big	Big	Big	Big	"Bushman and Bayne are coming back strong." "Very good picture." "Good—good business getter." "Classy picture, mighty good entertainment." "Bushman's best." "Good picture, well liked, stars are drawing better" (W.). "Very good picture."

TITLE, STAR, AND BRAND	E.	N.	S.	W.	EXHIBITORS' OWN REPORTS OF BOX-OFFICE VALUE
RIMROCK JONES (Wallace Reid—Para.)	Ave.	Big	Big	Big	"Rest of the show saved the day for this one." "Ordinary." "They liked Reid." "Good star, fair picture." "This star is new at this theatre, better second day than first."
ROSE OF THE WORLD (Elsie Ferguson—Art.)	Big	Ave.	Big	Ave.	"Her best picture so far, my people say." "Good star, poor story." "Too much art, too little behind it; does not hang together to hold interest, somehow." "Away above average. A1 product" (N.). "Photography good, picture poor" (W.). "Beautiful production, well acted, star always satisfies" (E.).
SON OF DEMOCRACY (Chapin—Para)	Big	Big	.....	Big	"Good patriotic feature for variety program; first chapter went big" (N.). "Bringing many new faces into my house—good stuff for high class house" (W.).
SONG OF SONGS (Elsie Ferguson—Para.)	Big	Big	.....	.....	"This star coming; big advertising possibilities in this one, though far from a knockout."
SPIRIT OF '17 (Jack Pickford—Para.)	Big	Big	Big	Ave.	"Very pleasing, big business" (S.). "Mawkish and obvious" (W.). "Tom Sawyer helped this star, good business" (W.). "Very fair." "Jack a comer, not much picture, but timely." "Fair picture—fair biz."
SQUARE DECEIVER, THE (Harold Lockwood—Met.)	Big	Big	Big	Big	"Lockwood always draws." "Much better than average." "Good picture." "Very pleasing picture." "Production good, star a good card." "Lockwood at his best." "Very good." "Well liked." "Good picture, didn't draw." "Excellent, like Lockwood in this kind." "Good picture." "All enjoyed this play." "Excellent comedy drama, good second day business." "Very good picture." "Kind that brings 'em back."
STELLA MARIS (Mary Pickford—Art.)	Big	Big	Big	Big	"Pickford proves herself to be an actress" (E.). "Wonderful picture, almost too much dependent on fine acting, however, not a story people can get excited over" (S.). "Too morbid for my people" (W.). "Certainly great work for this star, some contrast with last one." "Splendid picture, best Mary has ever done from an artistic standpoint—as a box-office attraction did not come anywhere near 'Rebecca of Sunnybrook Farm.'" "Mary will never do better, story peculiar; surely this one will help star's drawing power for next picture." "One of her best." "Splendid picture, but not strong enough for two weeks' run." "Mary has never equalled this one." "Double exposure stuff marvellous." "Thought it great, but our Pickford biz is slipping" (W.).
STOLEN HONOR (Virginia Pearson—Fox)	Ave.	Ave.	Ave.	Ave.	"Good story, poor photography." "Average picture." "Only fair picture—good star wasted." "Very ordinary picture." "Good picture but terrible photography, impossible to read titles." "Attractive cast, big business, ordinary picture."
STRONG WAY, THE (June Elvidge—World)	Ave.	Ave.	Ave.	Ave.	"Excellent." "Interest well sustained."
THAIS (Mary Garden—Gold.)	Extra	Extra	Extra	Extra	"Record for the house—wonderful production, remarkable achievement even for Goldwyn" (S.). "Big business, but not as good second day" (W.). "Well liked, big business at advanced prices." "Wonderful—went over some of their heads" (E.). "A knockout" (S.). "Pleased some, others thought it rotten; costume stuff don't please here—extraordinary business" (N.). "Weather awful—business great" (S.). "Story not liked" (S.). "Did not please but drew tremendous business." "Excellent." "Big business, but did not please average fan." "Not liked by our audience." "A very good picture." "Went over big on name, many adverse comments." "Sure got the money."
TOM SAWYER (Jack Pickford—Para.)	Big	Big	Big	Big	"Bully picture, had us guessing to handle the crowds." "Excellent—pleased greatly." "The kind we need more of—play it." "Everybody liked this picture." "Great—a winner." "Intend to repeat this one, when weather gets warmer, and believe will set record." "Great picture." "His best—pleased greatly." "Very fine; this kind of subject will put Jack Pickford on the top." "One of the best we have had recently, very fine."
UNDER SUSPICION (Bushman-Bayne—Metro.)	Ave.	Ave.	Big	Ave.	"Fair picture."
UNEASY MONEY (Taylor Holmes—K.E.S.E.)	Big	Big	Ave.	Ave.	"High class comedy, our patrons enjoyed it." "Seems to strike a popular chor —good picture." "Very good picture."
UNTIL THEY GET ME (Pauline Hart—Tri.)	Ave.	Ave.	Ave.	Ave.	"Excellent." "Unknown star hurt the picture." "Good picture, but didn t draw." "Good." "Pleased—star not known."
UP OR DOWN (Geo. Hernandez—Tri.)					"Very poor picture" (N.). "Fair, that's all" (N.). "Fair production" (W.) "Rotten" (W.). "Entertaining comedy drama" (W.).
VOLUNTEER, THE (Madge Evans—World)	Ave.	Ave.	Ave.	Ave.	"Fine picture." "Not real big drawing card, but one of the most pleasing to date." "Not attractive for downtown house; kiddie picture." "Great picture for houses running World—Madge Evans not liked here."
WIDOW'S MIGHT, THE (Julian Eltinge—Para.)	Ave.	Ave.	Ave.	Ave.	"Very good picture." "Clean, excellent novelty." "Fine, one of his best." "Eltinge best in this so far." "Better business than last one, Eltinge improving as draw." "Stories of this star too much alike" (E.).
WILD STRAIN, THE (Shipman, Whitman—Vita.)	Ave.	Ave.	Ave.	Ave.	"A fine picture, no star to draw." "Slow at beginning—as a whole fine." "Excellent production."
WINDING TRAIL, THE (Viola Dana—Met.)	Ave.	Ave.	Big	Big.	"Star growing more popular with each release" (S.). "Not liked" (E.). "Very pretty picture" (W.). "Good business this" (S.). "Fair—did not make hit with our audience" (N.). "Very unusual picture, peculiar ending. Good" (W.). "Very fine, excellent plot, Dana's work great." "Good Western setting picture." "Better than the average Metro."
WOLVES OF THE RAIL (Wm. S. Hart—Art.)	Big	Big	Big	Big	"Would have broken record but for blizzard" (W.). "Good as Hart has done lately, railroad stuff splendid." "Hart 'fans' seemed to like this one." "Hart as the bandit—'nuf sed." "Very good Hart subject." "Excellent." "Fire chief camped on our trail during entire showing—enough said."
WOMAN AND WIFE (Alice Brady—Sel.)	Ave.	Ave.	Big	Ave.	"Star a good favorite" (S.). "Enough, to say—'Up to Select standard'" (S.). "A very good picture" (N.).
WORLD FOR SALE, THE (Blackton—Para.)	Ave.	Ave.	Big	Big	"A very funny picture to make out, poor drawing card" (E.). "Not much picture for Blackton" (S.).

FLASHBACKS

These "Did Their Bit" Above Average Last Week

Auction Block (Goldwyn Rex Beach Special)—"Great."

Broadway Arizona (Olive Thomas—Triangle)—"Satisfaction to record 3 shows Sunday, held up three days—she is clever."

Car of Chance (Franklyn Farnum—Bluebird)—"Many liked him better in this than Fairbanks."

Come Through (Jewel Special Production)—"Best ever, will repeat." "Drew well—liked—Rawlinson popular." "Fine suspense drama." "Best ever shown here."

For Liberty (Gladys Brockwell—Fox)—"Went over big, drew big business."

Garden of Allah (State Rights)—"Got the crowd all right, some not satisfied, others thought fine. Outside of the sandstorm subject drags."

Gift o' Gab (Jack Gardner—Perfection)—"Extra good."

Her Silent Sacrifice (Alice Brady—Select)—"Good—extra big business, week run."

Idle Wives (Universal Special Production)—"Wonderful for high-class audiences."

Italian Battle Front (State Rights)—"Wonderful production."

Little Patriot (Marie Osborne—Pathe)—"A real show for any high-class house."

Modern Musketeer (Fairbanks—Artcraft)—"Best thing Fairbanks has done with Artcraft."

One Hour (Foursquare)—"Wonderfully good."

Pay Me (Jewell Special Production)—"Gripping and plenty of action."

Redemption (Evelyn Nesbit—State Rights)—"Good drawing attraction and patrons all pleased."

Son of His Father (Charles Ray—Paramount)—"Made a hit."

The Whip (State Rights)—"Big biz." "Best yet." "One of the best of its kind I ever had in my house—big drawing card—many thrills and exciting situations."

Zeppelin's Last Raid (U. S. Exh. B. Corp.)—"Fine picture, extra big business."

Exhibitor Service Bureau

How Omaha Boosts Pictures

Sunday Issues Show Evidence of Seeking to Give Interesting News as Well as "Readers"

WITH the number that marked the inauguration of the Exhibitors Service Bureau we discussed in these pages the methods of arousing the advance interest in pictures. One of the conclusions that we reached was that the greatest way that this could be done was through the co-operation of the newspapers. We are opposed to the plan of actually advertising a picture far in advance for the reason that we believe it kills your current attraction and that, as we have said to you many times in these columns, you should sell your today show first.

But if you and the other theatres of your community are patronizing your newspapers as you should, and your papers are intelligently co-operating with you this is comparatively easy. These days with the thousands of motion picture fans a great percentage of the readers of newspapers are interested in motion picture NEWS. They want to read little stories about the stars, to hear of their activities, to hear in advance of the pictures that they are working on, in other words to have the gossip from the other side of the celluloid.

Last week we spoke of the fact that a great many exhibitors did not think that they were getting helpful publicity unless each little paragraph mentioned the name of their particular theatre. *That is the sorriest mistake that was ever made.* Every time the star that regularly plays at your house is mentioned in the newspapers of your home town it helps you, and the paper that regularly prints news of this sort is doing more real good for you than if, in a couple of columns, of short items about plays and players your theatre's name were repeated a hundred times. In one case the people will read the matter with interest. In the other they will see that it is rank free advertising and ignore it.

There are lots of exhibitors who will laugh at this statement, but let us tell you that the more you encourage the papers of your town to run real photoplay departments, to print the news of the picture world without regard to the immediate benefit on any particular picture that you may have, the more you are insuring your future and the more you are building up your business day after day. We called attention last week to the fact that the average exhibitor was satisfied if his newspaper gave him a gradiose reading notice about his production and let it go at that. He believes that the newspaper has done its full duty by him and, presumably, by the public. We do not think so and conversely we do think that the average newspaper, even in this time of the high cost of print paper, is willing to do its full duty if the exhibitors will get together and intelligently point out what they want and evidence their financial support by their advertising.

One purpose of this series of articles is to encourage the newspapers to get out better photoplay departments, and at the same time to urge the exhibitors to encourage the papers that are trying to do this, by liberal advertising, not alone for the value of the display itself, but for the business building news matter that the newspaper will carry.

Consider this point. Suppose you picked up your paper day after day and read glorifying articles about Bill Jones and that you knew that this matter was being printed merely because Bill was spending a certain amount of money with the paper each day. You'd pretty soon stop wasting your time reading about Mr. Jones. And suppose, to carry it further, that you knew a certain page of the newspaper was devoted to this sort of stuff. You'd be pretty apt to skip the page. Now this may be a rather far-fetched comparison with the motion picture department that carries only reading matter for the advertiser and carries it in any old shape that the exhibitor sends it in. Of course there is a certain percentage of the people who are enough interested in pictures to wade through it, but you are not beginning to reach the number that you could bring into your theatre and certainly you are not arousing any new interest.

So when this week we turn to study newspaper and advertising conditions in Omaha we are pleased to find evidence that the papers there, to a greater or less degree, are making an effort to co-operate with the exhibitors by printing matter of real interest, business building news and that the larger theatres are supporting the papers with advertising.

There is one thing that the average exhibitor rarely takes into consideration. After all the only thing that a newspaper has to sell is advertising, and circulation is income making just in the ratio that it increases the advertising rates. Therefore in making its plans a newspaper cannot figure on occasional or spasmodic displays, but must count on an average general expenditure. *Therefore it is important that the motion picture theatres shall be regular in their advertising before they can expect the newspapers to regularly devote a department to them.* We ourselves feel that most papers are not giving the attention to motion pictures that the public interest merits, but after all the business element has to enter into the consideration here as in everything else.

Now let us look at the situation in Omaha. In 1910 it had a census population of 124,096. It is in a prosperous section with considerable territory for its appeal. When we take the newspaper situation there we find a state of affairs that exists in few cities. There are three newspapers, the *Bee,* the *News* and the *World-Herald.* Both the *Bee* and the *World-Herald* get out both morning and afternoon editions, but they are not really separate papers, for though the first page is always changed a considerable portion of the body of the morning paper is carried through the afternoon edition. That applies to the motion picture news matter and the motion picture advertising. We have illustrated this on the opposite pages. The two right hand reproductions in the center row are from the morning and evening editions of the *Bee,* for the same day. It will be noted that both the motion picture advertising, the motion picture reading notices, the cartoon and some of the news matter is the same in both editions. Therefore to all intents the two editions of the *Bee* and the *World-Herald* can be regarded as single papers. The *News* is exclusively an afternoon paper on week days. All three issue Sunday editions.

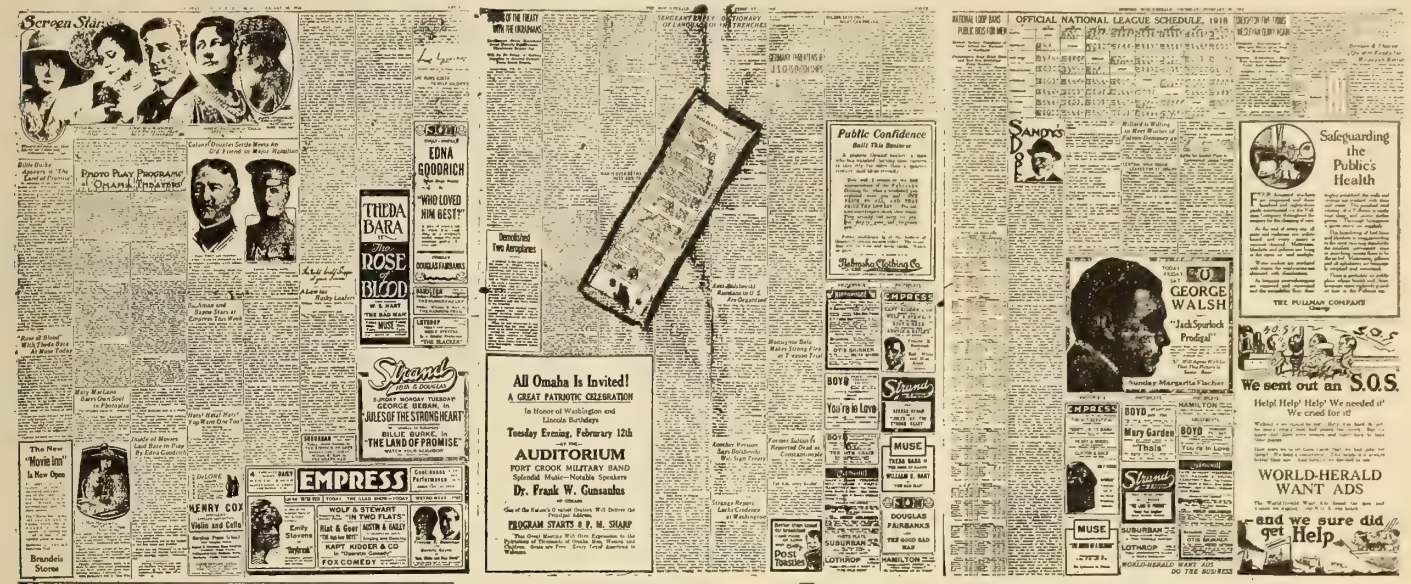
There are now twenty-seven motion picture houses in Omaha. Of these 15 advertise regularly on Sunday in one or more of the papers, and four use space now and then, while seven feel that they can get along without advertising at all. Nine of them use display matter, that is in the regular news part of the paper, on weekdays while seven others advertise in the classified section more popularly known as "want ads." And let us say here that while advertising in the classified section appeals to some theatres because it is cheaper and does some good, twice as much spent in running a small ad together with the other theatres would do four times as much good. Yet, in contradiction of that, we'll admit that in the days when we conducted a motion picture department there was one exhibitor who had managed to get a contract with the classified page and refused to leave there to join the other theatres on the ground that he was satisfied where he was.

In the first place let us say that in the city the size of Omaha we do not believe that there is a theatre that could not afford to advertise regularly every day even if they used only five agate lines, just enough to give the name of the house, the title of the picture and the name of the star. No matter whether your house is a neighborhood affair or not, there are lots and lots of people

(Continued on page 1571)

Putting the "CO" in Newspaper Co-operation in Omaha

What the three dailies of this city do for motion picture theatres. At top Sunday and two daily pages from the Times-Herald. In the center and at the lower left Sunday page and three daily pages from The Bee, and the Sunday and daily advertising of the News. See story opposite for analysis.















Seeing the Rialto with Rothapfel

SUNDAY was some busy day for the writer of these articles, and if it was busy for us what must it have been for Rothapfel. We told you that he had shown new wonders when he decided to operate the Rivoli in addition to the Rialto, but his work was lightened a little bit by the fact that the Rialto opened on Sundays and the Rivoli on Mondays. But late last week it was decided to yield to the general demand of New York audiences that new bills start on Sunday and open both houses on the same day.

So the first gala performance started at the Rialto at 2.15 and at 3 Mr. Rothapfel jumped over to the Rivoli to start things going there. Of course the show at the Rialto was just well started at that time, and one might expect the rest of it would not run smoothly without the master hand. But it did, for the simple reason that the wonderful example that Rothapfel has set and the splendid organization that he has built up is able to carry through his ideas. If nothing else is pointed out by this week's article, the point of organization is one to be considered — it means everything with the Rialto and the Rivoli, *for the work that was done at the two houses could not have been accomplished without perfect esprit de corps, in all that the expression means.*

And it could have been accomplished by no one without that almost inexhaustible energy of Rothapfel. This double opening means that he has to have his meals served in his office on Sundays and that he has to keep going back and forth between the two houses whenever some defect arises so that he may adjust it. And through the telephone he keeps close watch on both houses, always wide awake, almost — looking for trouble, we started to say. *The exhibitor who is content to put his show on and let it run could learn a great many reasons for his lack of success by watching Rothapfel at work without even seeing the presentations that resulted.*

Because news of the change of opening date of the Rivoli was received after this department had been laid out, and because last week's show at the Rivoli is reviewed on page 1576, we have to compress the two openings this week into the space usually occupied by the Rialto.

The feature at the Rialto this week is George Beban in "One More American," and it got more applause than almost any other five-reeler that we have seen put on there, largely because of the setting that the whole bill gave it. For the musical numbers through the presentation *are purely Italian.* That gave the bill the atmosphere, the motif, of which we have so often spoken. It simply surrounds the picture, a remarkably human filled with the whole spirit of Italian life and brings the appreciation of the finer points closer home.

"Capriccio Italien," by Tschaikowsky, is the overture, and though Dr. Riesenfeld also had to attend to leading the chief numbers at the opening of both houses, he was in fine form and the interpretation brought great applause. The dome is in blue and the proscenium arch in gold for this number, with the orchestra flooded with red light. Carrying out the effect still further, the side panels show scenes in Venice.

For the second installment of pictures of Yellowstone Park, two numbers of the Woodland suite are played, and this is followed by Annie Rosmer singing the bird song from "I Pagliacci."

Rialto Animated, as well as that at the Rivoli, opens with an editorial requesting the audience not to talk, especially during the presentation, especially the musical numbers, and at both houses it got an appreciative hand. This and the pictures of opening the Hog Island shipyard are shown with "Guard of Honor" march and are followed by pictures of rolling mills turning out shipbuilding material, for which a one-step was played. This is followed by a clever animated cartoon on keeping temperature at 68 degrees to save coal, and "What Kind of an American Are You?" accompanied it. A light ballet is played with pictures of the Denishawn dancers. Then come two little inserts that were cleverly put together, pictures of the dog show, and then one of the "Animal Friends" series, pictures of a group of performing dogs at work. Fairbanks's rodeo and a new mail-catching device for trains are shown with "Wild and Woolly," and then comes a clever Hi Mayer cartoon, "At Palm Beach," with "By the Sea." Clay modeling pictures of Mother's Liberty Loan were most effective. First the figure of the mother is shown, which works into a baby, that of a young boy, then a young man, and finally a soldier. It got great applause. Recruits at Camp Logan going about their strenuous training are displayed to "This is the Life," and the Animated closes with an effective cartoon showing democracy crushing out the Kaiser in the form of a dragon trying to take the whole world in his grasp.

Just before the feature M. Desire La Salle effectively sang the prologue from "I Pagliacci," while the effective lighting with the center of the dome in dark red, with blue around it, and the proscenium arch in red. After the feature the Rialto chorus made a big hit with "Funiculi—Funnicala," another Italian composition.

Happiness is the motif of the bill at the Rivoli this week. The feature, Jack Pickford and Robert Gordon in "Huck and Tom," radiates with humor, and the same can be said of almost every other number on the bill.

Rivoli's overture is "Southern Rhapsody," and for the first time since we have been writing these articles the overture is played with the full white-lighting effect. "Making of a Plotless Picture" is a clever Robert Bruce-Educational with many beautiful shots and it is shown with the third number of Schubert's Symphony.

Then follows Miss Helena Morrill singing "Kiss Me Again," from "Mlle. Modiste," which is artistically rendered in the garden scene.

Rivoli's first Animated picture is demonstration of the Browning gun shown to "Guard of Honor" march, followed by New York's eighty-four-mile gale, for which a one-step is used. Studies in astronomy prove most interesting, and Herbert's "Air de Ballet" is used and pictures of naval aviators followed with "Jack Tar" march. "Birds of Prey," including eagles and owls, brought many laughs, and for it "Spirit of the Ogres" is used and then pictures of General Garibaldi, shown to "Garibaldi March" for a big hand. The Animated closes with a big burst of enthusiasm with Pathe silhouette pictures of King Albert reviewing the Belgian troops. The first bar of "Brabissone" is used, and then "March Lorraine."

This patriotic setting follows quite perfectly into Greek Evans and the Rivoli male chorus singing "Over There," while the setting is New York Harbor and the Statue of Liberty. One may imagine how much applause it gets, especially after the pictures of the heroic Belgians. Following the feature, which delights the audience, "Three Little Maids from School" is sung most effectively. The three singers are in costume and a Japanese setting is used. A Metro Drew comedy winds up this exceedingly happy bill.

This Week at the Strand

THERE is a genuine treat of old time music arranged by Managing Director Harold Edel at the Strand this week. One novelty is appearance of the Strand ladies' quartette, which sings "My Old Kentucky Home," "Carry Me Back to Old Virginy" and "Old Folks at Home." With this the set showing a river and a Greek temple is used. John Finnegan sings "Come Back to Erin" and for good measure adds "I'm Falling in Love With Some One," from "Naughty Marietta."

"Carmen of the Klondike," this week's feature, is a very strong drama and is made particularly effective by the snow-storm effects which were used on the side panels just as the rain effects were employed last week.

After the overture, "Die Meistersinger," the Strand Topical opens with Paramount-Bray pictures of the motorcycle in the war, the Kiladea volcano and an interesting picture showing the torpedo in action. The remainder of the weekly is Hearst-Pathe. These are the tests of the Browning gun, naval aeronauts and then the powerful tribute to King Albert mentioned under the Rialto.

Except for the volcano pictures in the Topical there is no scenic this week and the comedy is "The Matinee Girl," one of the James Montgomery Flagg series.



Striking lobby effects used by the Star theatre, Everett, Wash., on the showing of "The Honor System." Note the way in which the lobby was turned into a prison corridor. This theatre is using painted sets similar to this on all productions and the management finds it most profitable.

How Omaha Newspapers Are Showing Their Co-operation With Exhibitors

(*Continued from page* 1568)

who, if they know that one of the papers carries a real directory of the picture theatres, will look there for the attractions daily, and a lot of people will go to the neighborhood house who won't walk around to find what is there or who won't preserve a program for that purpose. *And a permanent motion picture directory so carried is a good circulation builder and circulation holder for any paper.*

The directory style of advertising is valuable to the smaller theatre and the neighborhood house. For the larger downtown house we believe that the best advertising is the sort that while it has an individuality of its own different from day to day, we except that in such cases as New York and Boston and other cities where there are a large number of papers to be used and where the rate is high, preventing the theatres from using more than a few lines of space.

One thing that we like about the advertising of the larger theatres of Omaha and that is, especially in the Sunday papers, they use different styles of advertising in the different papers. This is true of the Strand and the Sun, particularly. Another thing that we like about these two theatres is that they do not confine their adverising to a Sunday splurge, but that they break out during the week with large space when they have a new picture which they believe is worth going too strong. For instance, in the upper right hand of the reproduced pages from the World-Herald there is a large ad of the Sun theatre which appears in the Sunday issue announcing George Walsh in "Jack Spurlock, Prodigal." Similarly in the two pages from the morning and evening editions of the Bee, the Tuesday of the same week, there is one of the big advertisements of the Sun on Douglas Fairbanks in "The Good Bad Man." Strand theatre follows the same policy, evidently using the largest copy during the week as is shown by one of the pages from the Bee reproduced at the left of the lower row. Here almost two full columns are used. Most of the Strand theatre advertising is unique and many of the specimens have been reproduced from time to time under "Your Idea and Ours."

Now let's take a look at what the theatres are doing and what the papers are doing in the way of co-operation. At the top of the jage of reproductions are three pages from the World-Herald, the one at the left being the Sunday motion picture page. Let us interrupt to say that the Omaha papers overcome one criticism that we had to make in the case of Salt Lake City. They carry regular layouts on the attractions for the week. There is nothing that looks more sloppy than a bunch of individual cuts, especially if they carry the lettered brand names or emblems that so many of the producers are insistent upou putting on their matter and which no paper that really tries to be of the best will print. They are bad enough for the small daily and the country weekly, but still some of the producers seem to think there is no reason why they should not be allowed to smear their trademark all through the news section of a motion picture department because they can get away with it in some few instances.

Headed "Screen Stars" and carrying a layout of players who will be seen at the local theatres during the week, the World-Herald starts out to supply a motion picture page, but falls down by including extraneous matters and cuts that have no reference to pictures. This may be an exceptional case, but any department of any paper that starts out to be something and then stops before it gets there is not getting the best results. This paper devotes a separate head to the attractions at the local houses and then prints quite a few little stories about plays and players, the sort of reading matter that is constructive. Six regular motion picture houses and one that shows both pictures and vaudeville are presented in the advertising. During the week it carries display ads from five regular picture houses and the combination house. The reading matter given in the daily paper consists of short paragraphs for each house printed in agate, and, in the editions before us, buried at the bottom of the page.

The *News*, the Sunday page of which is shown in the center of the lower row has an attractive layout to the eye. Only three large theatres and one neighborhood house use the News, yet three use larger space here than in the other Sunday papers. The main portion of the Sunday page is devoted to the attractions for the week and the remainder to short stories about the players. During the week, so far as we can see the News devotes no matter to the pictures. The portion of the column we have indicated in the page at the lower right-hand corner is devoted to the legitimate houses. Four picture theatres and the combination house use this paper regularly, although the Sun is not represented in the issue reproduced.

The Bee seems to have the bulge on the advertising, and certainly it makes far the best showing in the way of co-operation with the exhibitor. The Sunday page which is shown at the left of the center row is a real page and something that ought to interest the fans and yet it is the sort of page that any newspaper can give its readers if it will and the exhibitors will encourage it to do so. Twelve motion picture houses and the combination house use space in the Sunday issue reproduced. Both the Sun and the Strand use smaller space in this paper and in the World-Herald on Sunday than they do in the News, preferring to use larger space in these two papers through the week.

The Bee starts its page off with a layout on the stars and then leads the page with a news story and follows this with reading notices for the local houses. Under the heading, "Exposures," a considerable part of the page is devoted to little news items about the stars and about coming productions, without mentioning the names of the theatres at which they will be seen. This is interesting fan food.

(*Continued on page* 1577)

Your Idea---and Ours

ESPECIALLY in cities where the newspapers insist on jamming all of the advertising on one page, it is very difficult to attract attention to a particular display. However, the Park theatre, Boston, solves this problem intelligently. All



of the displays for this theatre are especially designed, and the same design is not used in more than two newspapers.

In the first place, they are so designed that there will be a white space entirely around the display, thus setting it off. Again, the name of the theatre is always displayed stronger than anything else, and then there is a word from Manager Soriero concerning the bill, little sentences that are looked forward to with interest by the discriminating patrons of Boston.

Double bills are largely the custom in Boston, which explains two pictures being displayed with almost equal prominence. This is a splendid style to adopt for advertising in cities where there are many newspapers, where space is expensive and where individuality is necessary. The display is two columns wide and four and one-half inches deep.

Nothing daunts the exhibitor who has the glint of confidence in his eye.



IF you think that you have a good deal to say about a picture and that you ought to say it, here's the way to do it. The display is that of the Valentine theatre, Toledo, O.

The ad. as reproduced doesn't tell the story unless first you know that the space used was six columns wide by fourteen inches deep, which, of course, made it the dominating thing on the page. Note further that the designer has used two sets to rules to emphasize the white space and that he has made the main announcement of the star and the title in such big type that it strikes one in the eye immediately.

Now we have commented adversely on box effects, but in this case they are used as they should be used—to cut off separate ideas. They at once give notice that they do not refer to the main feature, that they are separate announcements.

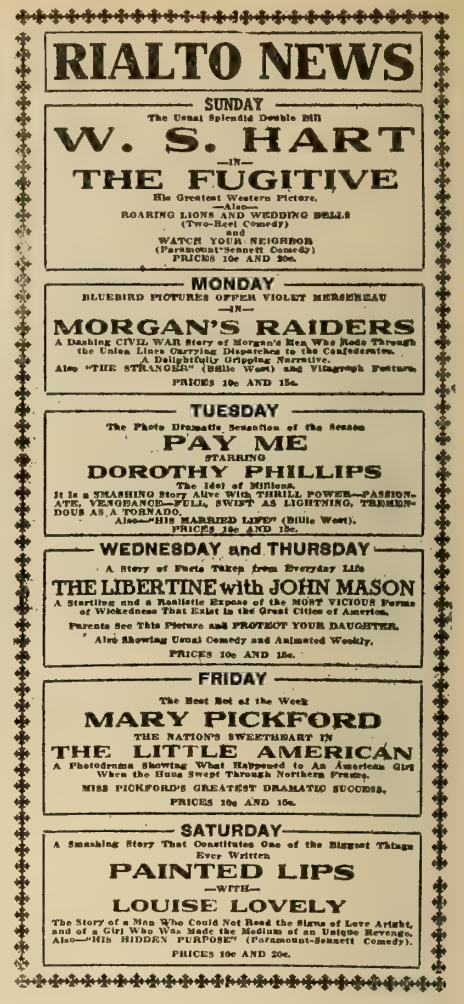
Remember that the circus may get away with the florid style of advertising, for the reason that the circus comes but once a year, but you've got to be in business at the same old stand every day in the year.

CLEVELAND, OHIO, is one of the homes of good newspaper advertising. We are constantly printing reproductions of displays of some of the houses there The one this week is that of the Metropolitan, which always used the distinctive border with the letter "M" in the corners.

Here there is an excellent employment



of the Ben Day background effect and a half tone. The star is properly brought out and the comedy is given the relatively proper prominence. There is one thing especially to which we would call your attention and that is the artistic lettering that is used in reference to the orchestra. It has a classy effect and it gimes the reader immediately the impression that there is tone to the theatre itself. A lot of managers do not appreciate that in the minds of a considerable part of the public the character of a house is determined



by its advertising. And it is just as proper that should be the case as that the clothes a man wears should leave an impression of the man's character.

WITH the question, "What do you think of this?" the advertisement reproduced below is sent to us. We feel sure that it was not sent by the man who designed it. Briefly, what we think is, that it is a very bad piece of work from every angle and that the only slightly redeeming thing about it is that the designer has given a few lines more space to the Sunday announcement than to any of the others. This display would have made a fair house program. It is the sort of advertising that has no place in a newspaper, with the possible exception of the case where the only organ available is a weekly.

We have many inquiries from exhibitors who are changing daily wanting to know how they can extend their runs and how they can get the people to their theatres oftener. Not only does the Rialto, Jacksonville, Fla., give the whole program for the week, inviting the people to take their pick as to WHICH show they will see, but it advertises the Friday show as "the best bet of the week." It is almost equivalent to telling folk to stay away the rest of the time. Such advertising is more like a fruit stand display than intelligent exploitation.

Keep going ahead. A possible collision will take care of itself.



HERE is one of the best advertisements that we have seen in many a day, and it is from the Liberty theatre, Portland, Ore. The main portion of the display is in hand work with a cut out of Charles Ray made from one of the newspaper stills. The heavy lines representing the fence bring new attention to the figure of Ray. We are just a little doubtful if the design wouldn't have been even more striking if the drawing of the calf had been left out.

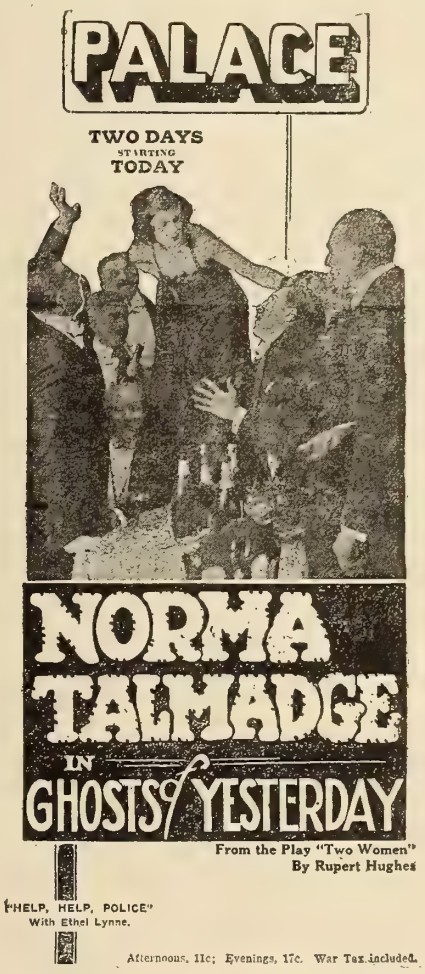
Of course, the main announcement is left to the pictures, together with the name of the star and the title. But for those who want to know a little more about what the picture is about there is a catchy line below the cut that appeals. "In cahoots with a good time" is a phrase that will bring a smile and that will be convincing, but like other things it doesn't want to be overworked.

Anybody can smile in fair weather, but the guy who can wade through the mud and rain and still grin is the fellow who is likely to get there first.

AN excellent combination of cut and type is represented in the display of the Palace theatre, Wichita, Kan., on "Ghosts of Yesterday." There has been a fine sense of values evidenced in this layout.

The main part of the advertisement is formed from a striking scene from the picture, which tells more to arouse the curiosity of the public than all the high-flown descriptive matter that the manager could dig out of the press books. First, the cut attracts the eye and that centers the reader's attention on the display and the name of the star and the title, which through the black and white effect are brought out so prominently that they come in with the first sweep of the eye. Then the fact that the play is from the Rupert Hughes book is dropped in as a minor statement, with the announcement of the comedy broken into the border in a way that guarantees it being seen.

And how much better is the small type



announcement of the prices than something like "Positively No Raise in Prices," the old familiar legend that no longer convinces anyone.

Convince yourself that you are "IT" by making yourself "IT."

WHEN we got through looking at this display we hunted for the announcement of the first, second and third prizes for the reader who would guess what it was all about. It is the work of the Colonial theatre, Albany, N. Y.

Not only does it violate all good advertising rules about selling today's show first, but it is so confusing that one would have to have an intimate acquaintance with the stars to know what picture referred to what announcement. While you and we, because the motion picture industry is our



business, may know, which feature do you suppose that the ordinary reader would suppose the upper center cut illustrated? There is not a single one of the cuts used that display that could not refer to at least two of the features. Even the Mary Pickford cut at the bottom might be taken in connection with the Pauline Frederick announcement.

Good advertising is the sort that convinces the reader that what you are offering him today is what he ought to have. When you make too many announcements you confuse him, but when you convert the whole thing into a puzzle you have gone the limit in bewilderment.

A theatre is known by the patronage that it KEEPS.

WE have had several occasions to comment on the advertising of the Butterfly theatre, Milwaukee, because the designer of these displays undertakes to try to say too much. Of course, liberal space is used—six inches across seven columns, and at the top of the page, a commanding position—but still mere space does not give any excuse for the crowded effect.

But for one thing, here is a good advertisement. The thing that keeps it from being a hundred per cent creation is the repetition of the fact that "Woman and Wife" is taken from the story of "Jane Eyre." Why not say a thing just once, but say it so convincingly that it wins its way home. This display would have been improved if the space under the cut of Alice Brady had been devoted to telling something about her. The box at the right of the display is good and will aid in bringing business.



Rothapfel's Answers to Exhibitors

Mr. Rothapfel Will Answer Here any Questions Regarding Problems in Exhibition. The Only Conditions Are That the Questions Must Not Bear on the Merits of Particular Pictures or Services and That They Must Come Through the NEWS. Address Your Inquiries "ROTHAPFEL ADVICE, EXHIBITORS' SERVICE BUREAU, MOTION PICTURE NEWS."

XLV—I understand that conditions in New York and conditions in a town like this, a lumber milling center of 12,000, are very different. I am changing my bill every night, and of course the main object is to get as many different people into my house as often as possible each week. Don't you think that I would be making a mistake by giving too long a show? And wouldn't the ideal bill for me be a feature and a comedy or a news reel or a serial, making not over seven reels at the outside? People go to bed early here, and after ten o'clock my place is deserted so I cannot put two two-hour shows into the evening. What would you suggest as the ideal bill for me, and how can I so vary this bill as to seem to be giving the people something different.—CYPRESS.

YOUR condition is one fraught with difficulties and I am going to give you advice which may prove dangerous. You must use your own head in accepting it. It is dangerous to tell anyone to rush a picture, but 12½ or 13 minutes per reel may give better results than 15. This is true in most cases, but of course there are exceptions.

If you use serials, try a good scenic, a topical, and either one or two reel features. Small stuff is popular. But you MUST give two shows, and *give them attractively.* One show, unless your house is very large, cannot be profitable. Remember that shows lasting longer than two hours rarely prove a success.

XLVI—We have a population of about 5,000 and no competition. Our house seats 240 and is pretty well filled most of the time. The music is furnished by an automatic instrument, and I have been thinking of putting in instead a small orchestra of three or four musicians. Do you think the music would be superior to the piano and would you advise me to make the change? If so, what instrument would you suggest?—NORTH CAROLINA.

I AM glad you are trying to improve your music. A small orchestra is decidedly to be preferred over an automatic piano. A violin, piano and an organ is the best combination of three instruments. A violin, piano and 'cello is very good. For a very small house with lots of comedy pictures, a violin, piano and drum will prove effective. I certainly do advise you to make the change. But of course you must let everybody know you are going to do so. *Advertise that business is so good that you have decided to hire three musicians to furnish music during the pictures.* I am glad indeed that you are trying to make your show better. Keep trying. That's the way to get ahead.

XLVII—What would you do if you were in my place? Six months ago I bought this theatre which consists of an old store room made over into an alleged theatre. There is no foyer or any place for display or advertising. There is only a medium-sized corner door, a large plate glass window filled in with the back of the office and booth. There is a small office and projection room above it, a side exit door and plain alabastine walls. The floor is level and I have only 200 chairs. The machine is old but in good order and the screen very poor. The player piano and two hundred records are beyond words.

Power for making the light is generated by a gas engine and dynamo across the street from the show. The theatre was opened about eight years ago, when all you had to do was to open the door and let them in and open the door and let them out. But since that time the people have gotten wise and demand more. This is a small, genteel town with nothing to draw from but a normal school and the resident population. I am trying to give the people a high grade show for 10 and 15 cents. The business had run down until the last night the owners showed to an audience of five. I bought it knowing how bad a fix it was in and what a hard job it would be to bring it up to a standard show house.

We are eleven miles from a railroad and have to pay for film delivery. The school has a lyceum course, private theatricals, literary folk games and athletics, all free, so it makes it hard to get a pay crowd when there is something free at the school.

I have been trying to run a daily change program. My trade is beginning to come back, but the people have to use economy, and since all the daily papers have been yelling economy it seems that our people take it too

I simply cannot bear the idea of being thought a quitter. I cannot afford to do heavy advertising through posters, heralds, etc., and there is only a weekly paper. I seem to have plenty of friends and no competition except the free shows at the school. But the town is so small and there is no pay roll for public works or factories and I am rather discouraged. I really would like to be able to make a high class show house that would entertain and instruct. Any help that you may give me will be appreciated.—F. S. J.

FIRST of all, change the name of the theatre, and let it be generally known that it is entirely under new management. Change the appearance of the exterior as much as you can, so that the new enterprise will lose the associations of the old.

Now you simply *have* to advertise. It doesn't make much difference *how* you do it, as long as you *do let people know that you are offering a good entertainment.* From a financial point of view the best show in the world is as poor as the worst if nobody knows it is being given. If you can't afford much printed publicity in the shape of posters, hand-bills, newspaper notices, etc., get your friends to talk your show up among the people.

It doesn't cost much to buy a pot of paint and some large sheets of paper, and to get some one with a little artistic ability to make very neat and attractive posters containing a brief message from you and announcing your program and ideas. Put them in the windows of every town store. Tack them up in the post-office, and outside the bank, and in the railroad station—even if it is eleven miles away. Get the whole vicinity talking about you and your show. *Don't be afraid. You say you're not a quitter in your letter. Prove it.*

But you must have some valid foundation for your advertising. Get features that will appeal to the people in the neighborhood. *Don't go above the heads of your people, and certainly don't go below them.* As a general thing, avoid the grewsome, the sensational, the melodramatic, the very serious, and choose the light, the clean, the whimsical, the *human,* for your features. I see you have a normal school. Get into touch with the faculty. If you can, ask some of the most influential teachers to help you in the selection of your programs, saying that their experience makes them qualified to judge what is good. If you are the least bit diplomatic you may still have your own way while appearing to let them have their finger in the pie. As for your program, make it full of life and snap. Educational subjects will probably go good. Show a feature, a weekly, a scenic (I will say something of music a little further on) and a comedy. Get some interesting animal studies. People like them. Use your judgment. Of course the people have learned "to demand more."

Improve your projection. If your screen is as you say, "very poor," you must contrive or get a better one. Really all you have to do is to give a flat wall two coats of plaster and top it with a coat of alabastine, bordering the rectangle with red or blue cloth, or, if possible, get a good screen preparation. Why not *buy* a screen? There are several good ones on the market which you might purchase on the installment plan. There is no excuse for poor projection. You might even get a projection machine on the installment plan.

Even if the daily papers are "yelling economy," I don't see how they can prevent your success if you only put the right stuff across and advertise it. Why not see the editors of the near-by papers and talk things over in a very diplomatic way and ask for a little publicity. Be ready to favor them in any way possible. I don't believe the papers are specifically urging economy in the direction of amusement activities. It's pretty *general* propaganda, and it ought not to trouble you.

As for that player-piano and records which are "beyond words," as you put it, I would advise you to sell it and get a piano and a pianist, one who has a knack for improvisation and who knows all the familiar melodies and can adapt his music to the pictures. *If you can't get a piano and a pianist, have no music at all. Make your surroundings so refined, quiet and in good taste that music is not necessary. I did it at one time, and was very successful.*

Improve the appearance of your theatre. Add some home touches. Think hard. Isn't there some way in which you can make your theatre look more homelike, more comfortable, more attractive? You are a woman. Pretend the theatre is your own parlor or sitting room. Don't make it *too* ornate, but simple and comfortable. *Be sure you light it.* Have lamps—if no power use kerosene lamps with pretty shades—something different. Try some incense—joss sticks or perfume—to prevent the air from becoming thick.

And then when you've done all this, or rather when you are about to do it, ADVERTISE. I've discussed advertising in my first paragraph above. I now repeat for emphasis, LET THE PEOPLE KNOW THE IMPROVEMENTS YOU HAVE MADE. Let the knowledge of your shows cover the neighborhood like the dew in summer time. *Now* go to it.

Getting Patronage Through Bargains

This is the ninth of our series of articles, "The Diary of a Successful Exhibitor," by an exhibitor who tells each week what he is doing to develop his house, the lessons that he learns and the errors that he discovers. It is a frank discussion of the pleasures and evils of exhibition in a town of 15,000, and the tips contained here will probably be of value to managers in all sections.

By a Successful Exhibitor

SHORTLY after this first competitor of mine had been killed off the managers of the other two houses began to wake up to themselves and start efforts to get back some of the business that they had lost. One of the first evidences that made its appearance was the free pass, or the half-priced ticket. Almost every week the people would be flooded with tickets that admitted them to see the pictures for five cents. At first these other theatres got the crowds and my business felt the falling off, but I was not worried. I had not come to the point of losing money, and I knew that every time my rivals put on stunts of this sort they were losing.

It had been the custom in my town before my advent to show the first episode of every serial practically to every one who wanted to come in. It has been their theory, and I know that the practice is even recommended by some of the producers, that the thing the manager wants to do is to get the public to see the first episode and that all who saw it will flock back to the theatre to see the remainder. I believe that with serials as with any other class of pictures that this is a mistaken idea and that the showman who works on any other principle than convincing his patrons that the show he is giving is worth the price he is charging is making a mistake.

As I said, this reduced rate business hurt me some for the first few weeks that it was tried, and some of my patrons asked why the other theatres were able to give the reduced price and that I could not do the same thing on occasions. In every instance I replied that I tried to see to it that my show was worth the price that I charged and that I could not afford to lower prices. When they asked how the other fellows could afford this, I did not enter into an argument about the comparative merits of the three theatres or knock the other fellows. I simply replied that I supposed that they needed the business. In the opening of these articles I told you how I made the showings on my first day absolutely free, but by invitation. That was a real "occasion"; there was something to celebrate. It is a thing that a house can do once, and only once. At later times I occasionally invited members of a certain society or organization to see a special picture, but when I did this I always arranged to show this picture to them *outside* my usual hours for showing. Of course, on account of the way the railroad schedule was arranged, it often resulted in my having to pay additional rental to get the film in time for these special showings, but the way I look at things of this sort is that *it is not a question of a decline in the profit on that day, but the effect on the policy of your house.*

I have often heard the argument made that a motion picture theatre is a business just the same as a store. That is true to an extent. There are reasons for bargain sales in stores. They are usually held for the purpose of cleaning up old stock or over-orders or for the purpose of raising money. The motion picture theatre has no old stock to sell, only the present offering. And the motion picture theatre that tries to raise money by bargain offers today is just as surely killing business for tomorrow. The theatre that is getting people into its house on the theory that the patrons are getting something for nothing is going to have a harder time each week getting them, even if the same ruinous policies are kept up. I believe that these statements apply everywhere, but I know that they did apply in my town most strikingly. So when the other theatres began this reduced price plan I wasn't in the slightest worried about how it would turn out in the end, but still I wasn't collecting any huge profits on my business and the most of the money I took in was going back into the theatre, but I was interested in watching the present day developments and so kept a close eye on the business of the two houses. Within a couple of weeks I could see that the public itself waited for the nights when there would be reduced admissions to attend those theatres. Of course, there is a considerable element of the population that is satisfied with attending the theatre once a week, and when the other house got them, even though I knew they were not making money on the proposition, it did hurt me to some extent.

Now one of the first things I was interested in was the way this was going to affect my Saturday afternoon custom, the people I was getting from the country through the sort of advertising that I have told you about. The first Saturday showed a falling off of a dollar on the matinee business and the second Saturday matinee my business was above normal. Not only did my competitors fail to hurt my business out-of-town, but they were losing more money than they took in, because Saturdays during school season was the time that you had to count on getting the custom of the children and when all the theatres were well patronized by them. When you cut the price in two for all the regular patronage you hurt.

I knew that the reason this cut rate business had not hurt my out-of-town patronage was because through my advertising the people had made up their mind that they wanted to see the pictures that I had announced for that day and that *they came with the intention of seeing those pictures, and no mere cheaper admission would swerve an appreciable number from that purpose.* So, if that sort of advertising applied to the country folk, there was no reason why it would not apply to my house. So I put just a little more emphasis on my advertising and used a little more space in advance of the days that I knew my competitors would cut their prices. You can see the logic of this immediately. The cut price fellows could not afford to have it known all week that they would cut the prices Friday and thereby invite the public to wait until Friday, but, without detracting much from the desire to see my current show, I could attract attention to a special picture that would be seen Friday. I agree with the advice of the advertising expert of the NEWS, that it is a bad thing to detract from the interest in your current show by advertising some future one but where you have to meet a certain peculiar state of affairs on some certain day I have found it advisable.

Three weeks after the fourth theatre had closed one of the others began to advertise. The owner of the newspaper called my attention to the fact, and added confidentially, "But I am seeing that he doesn't get too far on the credit side of the books." This theatre used about the same space that I did, but you could see all through his advertising that he was doing this with the idea of killing me off. Every picture that he had was "stupendous" or "amazing" or "the greatest picture ever made." I was very much pleased with this advertising. I knew that it would fool a lot of people at first, and fool them good and hard. A couple of months of this sort of advertising and the manager made up his mind that it did not pay to advertise.

And then he did the next thing that he

(*Continued on page* 1577)

MADE HIS BETTER

That's the Way That Successful Exhibitor Met Competition

IN this article Successful Exhibitor tells how he met the opposition in his town. In the last issue he told you how he took over the first of the houses to go by the board and closed it up.

Now he tells you about the ruinous competition that his surviving competitors undertook. He sat still in the boat, though his receipts were being cut, and devoted his attention to giving the best show possible. Finally one of the houses went out of business and the other took it over.

Then Successful Exhibitor started out to see how he could better his show. His story has a lot of meaning to every showman.



Here is a splendid display made by the Schade theatre, Sandusky, O., when there were shown the pictures of Gen. Glenn's five months old army in training. The construction of part of one of the buildings at Camp Sherman where the pictures were made attracted unusual attention. It was a clever idea of Manager George J. Schade and splendidly executed.

Rivoli Shows How Scenic Can Make Broadway Sit Up and Take Notice

THREE months and a half ago "Seeing the Rialto with Rothapfel" told how he had put on a scenic showing Niagara Falls and how he had played with it Elder's "Pomp and Circumstance" march, rearranged to suit the picture and the wonderful effect it has on the audience. It takes the perfection of exhibition to show a similar picture with the same music and make it appear so different that it strikes real students of exhibition as something distinctly new. Yet he did this at the new Rivoli when he showed different pictures of the great falls, "Niagara in Winter and Summer" and used the same music, though differently arranged and with a number of effects added. And he did it so splendidly that all Broadway has been talking about it for the week.

Most exhibitors would have done one or two things. They would have followed exactly the same plan that they used in the showing of the first Niagara picture or else they wouldn't have dared to repeat something that appeared so similar. Not only rearrangement of the music, but the water effects that were shown in the side panels, the sound of rushing water and falling volumes *made this short film stand out as a picture that will cause more talk than two-thirds of the features presented in the ordinary way.* And that is the reason why the exhibitor who does things the ordinary way and wonders why he cannot get results out of pictures needs to think hard all the time and do things differently.

Rivoli is adding new wonders as it "gets broken into harness" and if every exhibitor in the country could see this house it would be worth wonders to him. One exhibitor wrote to ask us "Would it be worth while to come to New York to see the Rivoli and the Rialto?" He lives only a few hundred miles away, and we wrote him, "Yes." If he lived around the globe he would write him "Yes" just as emphatically. *It will pay in the new vision it will give, in the ideas that it will stir in every brain.*

"Les Huguenots" is the overture and with the lights in the ceiling red and gold in the proscenium arch over the orchestra, the introduction to this is played before the full Rivoli chorus is revealed singing "A Mighty Fortress Is Our God," Luther reformation hymn. This was a note of grandeur and it was carried through the scenic that followed, especially with the organ effects and the rolling drums. Following these two majestic touches came a light and pleasing dance by four young girls, "Toreador et Andalouse" with a Spanish village setting and the lights fittingly in red.

Attractive new animated titles mark all the introductions included in the Rivoli Animated, which opens with the Camp Upton boys' parade. Now pictures of this parade were also used at the Rialto, but here they were given a different treatment. First the music of a uar of trumpets and drums, with the bugle calls echoing now and then, and first were shown pictures of the boys as they started to camp and then came the parade as it appeared on Washington's birthday. The music was first "Somewhere in France" and after the repeated trumpet calls it turned into "Over There." These were Universal and were followed by a cartoon showing the Administration and the Critic, represented by Wilson and a small goat. Finally nature pictures of fowl colonies in Oregon followed, shown to an original characteristic caprice and then another patriotic touch was added with dynamiting ice to launch ships for which the accompaniment was "Good Old U. S. A." which continued through a cartoon pledging its aid, "We Must, We Can, and We Will." The audience was again stirred with pictures of the dreadnought presented to England by New Zealand, shown with whistle effects and "Admirals All" march. Then came Pathe pictures of the Castle funeral, with all lights out and the organ playing, the drums rolling and bells tolling. "Nevaire Raise" was the music for the wonderful Universal pictures of liquid fire, and then the Animated passed into preparation for the next number with pictures of African tribesmen starting to battle for France, shown to "In the Soudan."

What can be done with a feature was evidenced with the presentation of "The Sign Invisible," for which a special score had been prepared. We regret there is not space for a full description, but there are some splendid storm effects achieved, and there is one point where a girl is playing "Abide with Me" that the singer's voice is introduced with wonderfully impressive effect.

After the feature, which is intensely dramatic, comes a light effect in "The Glow Worm," sung by four young women members of the Rivoli chorus. These were shown seated in the rose arbor while the glow-worm effect was carried out by electric flashes they held in their hands, and by the glow-worms whose lights appeared in trelises.



Two patriotic settings used at Shea's Hippodrome, Buffalo. The one at the right was employed on Washington's Birthday and that on the left on Lincoln's

Franklin Sets Mark in Patriotic Settings for His Stage

ART of instilling patriotism in motion picture theatre audiences has seemingly been mastered by Manager Harold B. Franklin of Shea's Hippodrome, Buffalo. During the past several months Mr. Franklin's scenic artists have centered their efforts on stage settings of a patriotic nature, these secenes showing thrilling events in American history "over here" and "over there."

February had the birthdays of the two great Americans, Lincoln and Washington. These dates gave Manager Franklin an opportunity to set up two excellent scenes, one depicting Lincoln in a heroic pose and the other showing the familiar episode of the Father of his Country crossing the Delaware.

Both of these settings drew forth unbounded applause whenever the curtains were drawn disclosing the scenes, which is usually at the climax of some patriotic overture. "The American Patrol" was played during the first part of Lincoln week and Victor Herbert's "American Fantasie" accompanied the Washington setting.

In connection with the Washington setting Manager Franklin "pulled" a publicity stunt in the Buffalo Evening News, where he linked a photograph of the setting up with the W. S. S. campaign. A three-column cut of the scene cut of the scene was published with the following story under it:

"'Washington Crossing the Delaware,' a picture familiar throughout the length and breadth of the land, is greeted with tremendous applause at every performance this week in Shea's Hippodrome. The picture is made in silhouette, splendidly colored and occupies the entire space of the picture sheet with the inscription:

"'Washington stopped at nothing to achieve victory.

"'War Savings Stamps mean victory and prosperity.'

"The Government needs unlimited capital to supply the needs of her fighters; and it is up to her stay-at-homes to lend their quarters to help out. War Savings Stamps are miniature Government bonds. Buy! Buy! Buy!

"Manager Franklin announced today that through the courtesy of Michael Shea every employee of Shea's Hippodrome was to be presented with a thrift-book and stamps to encourage saving."

Diary of Successful Exhibitor

(*Continued from page* 1575)

had left to do—*cut his price of admission.* This was the beginning of the end. He was finally able to get some reduction in his film rental, but you can generally figure that when an exchange reduces your rental on a poverty plea, or rather on a disguised plea of poor showmanship, it is going to conclude that most anything will do you and that you are likely to see the results of it in the service that you get. The most of the stories about exchanges trying to build up the rundown theatre; but, so far as I have been concerned, the most of this appears pleasing fiction. The final result of this man's effort was a sheriff's sale, and my remaining competitor took over the house. This was the interesting experiment that I wanted to see tried.

The first effect this announcement had on me was to arrange to spend a week in the exchange city and to see all the best pictures of services that were not being booked in my town. I wanted to see whether there was any way in which I could better my program. I didn't try to get any of my competitor's services from him, but I had scarcely dropped into the office of the manager of one of the exchanges that furnished me with pictures when I was told that my competitor had made a bid for these pictures. "Why don't you let him have them?" I suggested.

How Omaha Newspapers Show Cooperation with Exhibitors

(*Continued from page* 1571)

There is something here to hold the reader's attention. We would be glad to see what this motion picture editor could do with two pages, yet the Bee has gone beyond the ordinary rule and has devoted more than half the page to reading matter.

During the week the Bee carries the display ads of nine motion picture houses and the combination house, and this paper devotes liberal space to reading notices every day running the legitimate matter first and then the motion picture matter. This matter is confined to reading notices.

Managers everywhere would do well to call the attention of their newspapers to the situation in Omaha and show what the papers are doing, show that all the papers are doing on Sunday more than give mere advance notices and printing this short, interesting matter that is worth while to the reader and to the theatre. He might point out further that the paper that is doing the most is getting the most in return. He could point out that the man interested in motion picture matter would certainly buy the Bee in preference, because it contains not only more news matter, but more advertising.

Incidentally, we understand that the Bee is the only one of the papers that employs a man to give his sole attention to amusements and motion pictures, and that this man prepares the copy and even the reading notices for the smaller houses, going to the exchanges to get their bookings and taking care of all their troubles and that from time to time he brings many ideas from other papers to the attention of the larger houses. This is the sort of co-operation between a newspaper and theatres that is worth while and beneficial to all concerned.

Ready Made Ad-Talks

Franklyn Farnum Has Dual Role in "The Rough Lover"

(Bluebird Five-Reel Production)

Franklyn Farnum, the smiling comedian of Bluebird Photoplays, comes to the screen of the ——— theatre on ——— in "The Rough Lover." In this newest of Bluebirds Farnum has a dual role and gets away with it as only a star as versatile as Farnum could. Juanita Hansen, who has been appearing as Farnum's leading lady in his recent productions, is again seen as the sweetheart heroine, and radiates her striking beauty to the great delight of her audiences. Other members of the cast who contribute to the successful presentation of this rollicking comedy are Catherine Henry, Fred Montague and Martha Mattox. In the story Richard Bolton is deeply in love with Helen, a worthy descendant of the famed beauty of ancient Troy. But as a lover Richard is a first class mathematician. He figures that the winning of Helen lies in the mere solution of the algebraic equation: R plus H equals One. But if Richard's love is not returned by Helen, he is after all the object of the unsolicited affections of the Countess. Indeed, so persistent is the Countess and so demonstrative that one day, when Richard is attired in his bathing suit, he is obliged to swim under water for a considerable distance to avoid her. He reaches an island where "Breeze" Bolton, heavyweight champion, is training. Now "Breeze," oddly enough, is Richard's perfect double. Richard persuades him to swim over and make love to the Countess—a dangerous thing for him to do, for "Breeze" promptly transfers his attentions to the more attractive Helen, who thinks he is Richard. "Breeze" finally runs off with Helen, who soon discovers that he is not Richard and starts screaming with all her might. The real Richard rushes to the fray and so hard put to it is "Breeze" that he has to jump off a cliff and swim for his life.

"The Rough Lover," with Franklyn Farnum, at the ——— on ———.

Alice Brady Seen as Society Butterfly in "Spurs of Sybil"

(World Film Five-Reel Production)

The charming and popular star, Alice Brady, will be seen in a new World-Picture Brady-Made, "The Spurs of Sybil," on ——— at the ——— theatre. In this picture the young actress appears in a totally different role from any in which she has recently been seen. The story is that of a girl who goes forth into the cold, cold world to win her spurs by earning her own living for an entire year. It is jammed full of surprises and thrills, running the whole gamut of human emotions. Louise Winter is the author and Travers Vale directed the production. John Bowers, John Davidson, Iseth Munro, Justine Cutting, Eugenie Woodward, Herbert Barrington and Richard Clarke are included in the cast. Sybil Drew has been brought up as a "poor relation" by her wealthy aunt. The latter feels that the life Sybil has been leading has made her unhappy and discontented, so she sends her out into the world with $125 and instructions to earn her own living for a year. Sybil's pride is aroused and she is determined to make good. The first thing she does is to take an apartment at the Plaza Hotel! Rather an unusual thing for one who has only $125 to last a whole year, but Sybil does it through sheer ignorance of the ways of the world. But, her money running low, she is soon forced to leave the Plaza and seek less expensive quarters. Adventure follows adventure in quick succession. She is seen by Dr. Ross Alger, an enterprising, good-looking young physician, and he is immediately attracted to her. But he sees her several times in compromising situations, which lead him to think she is a crook. However, Sybil weathers all the perils that beset her and wins her spurs, but not all in the manner one would expect. Young ladies, especially, not only those who have to earn their own living, but those who do not, should make it a point to see this picture.

Alice Brady in "The Spurs of Sybil" on ——— at the ———.

Clara Kimball Young Wears Prison Garb in "The House of Glass"

(Select Five-Reel Production)

"The House of Glass," Clara Kimball Young's latest and, critics say, her greatest starring vehicle, is announced for presentation at the ——— theatre on ——— In this sensational film drama, based upon the famous play of the same name by Max Marcin, Miss Young rises to dramatic heights hitherto unattained even by this brilliant star among stars. As Margaret Case Miss Young plays the role of a stenographer who, although entirely innocent of complicity in the crime, is arrested as the accomplice of Burke, whom she is about to marry and who has stolen, without her knowledge, some seventy thousand dollars' worth of jewelry. After a year and a half in prison she is paroled, but breaks the parole and goes West. There she meets and marries a prominent railroad man named Lake and for ten years they live together without his learning of her past. Promotion finally brings Lake to New York where, shortly afterward, a young employee is arrested and convicted for stealing from the railroad company. A detective, coming to the house to confer with Lake on the case, recognizes Margaret. She, likewise, recognizes the officer and knowing that the old charge will be raked up tells the story of her hidden past to her husband. Lake tries to call the detective off and while the latter is at Lake's house the butler announces the Governor of the State. Lake, without disclosing Margaret's identity, asks the Executive for her pardon. This the Governor agrees to grant when Lake himself agrees not to press the charge against the young clerk, in whom the Governor is interested. The cast supporting Miss Young is a notable one, including Corliss Giles, who was leading man in "Shirley Kaye" and "The Marionettes"; Edward Kimball, the star's own father, whose work in "Magda" won him high praise; Norman Selby, better remembered as "Kid McCoy," a former pugilistic idol; Pell Trenton, James T. Laffey, Josie Sadler, William Waltham, Peggy Burke and Doris Field. The direction of the production reflects the highest art of Emile Chautard.

Clara Kimball Young in "The House of Glass" at the ——— theatre on ———

Wallace Reid and Kathlyn Williams Co-Stars in "The Thing We Love"

(Paramount-Lasky—Five Reels)

A story of war without war's horrors is "The Thing We Love," in which Wallace Reid and Kathlyn Williams will appear on the screen of the ——— theatre on ——— An actual plot, inaugurated by German agents in this country, is said to have provided H. B. and M. G. Daniels with the theme for the story, which tells how a strong young man and his sweetheart were able to thwart the plans of the plotters. The production is a notable one in every respect. Both Mr. Reid and Miss Williams are recognized stars of the screen, the former being particularly remembered for his notable work as leading man with Geraldine Farrar in "Joan the Woman." The picture was directed by Lou-Tellegen, famed as the director of Madame Sarah Bernhardt in her first photoplay, and also as her leading man on the stage. The cast includes such sterling artists as Tully Marshall, Mayme Kelso, Charles Ogle and Billy Elmer. Harvey Thew wrote the scenario. Margaret Kenwood, daughter of the president of the Kenwood Manufacturing Company, is engaged to Rodney Sheridan, the young vice-president of the company. Both are avowed pacifists. At the outbreak of the European war Kenwood pledges his factory to the manufacture of munitions. Rodney refuses to assist, resigns his position and plunges into anti-war propaganda. Kenwood, enraged, frames a charge of embezzlement against Rodney, and has him sent to Sing Sing. With his life practically ruined he blames the Government for his plight. Through it all Margaret remains his staunch and trusting friend. Released from prison he is drawn into a plot of German agents, directed by Kenwood, to blow up a munition plant. However, he is diverted just in time by the eloquent words of a loyal American citizen of German parentage. Kenwood's part in the plot is revealed and his corruption so affects both Rodney and Margaret that they are converted from their pacifism and as he marches away under the Stars and Stripes she is seen, tearful, but bravely applauding his patriotism.

"The Thing We Love" is announced for ——— at the———.

READY-MADE AD-TALKS PUBLISHED IN LAST WEEK'S ISSUE

March 9, 1918.

FEATURES

TITLE OF PLAY	PRODUCER	
"Wild Women" -	Universal	5 reels
"Powers That Prey"	Mutual	5 reels
"The Floor Below"	Goldwyn	6 reels
"Cavanaugh of the Forest Rangers"	Vitagraph	5 reels
"The Great Adventure"	Pathe	5 reels
"Little Red Decides"	Triangle	5 reels
"Six-Shooter Andy"	Fox	5 reels
"The Cast Off"	Foursquare	7 reels
"Morgan's Raiders"	Universal	5 reels
"Daddy's Girl"	Pathe	5 reels
"A Madison Square Arabian Night"	General	2 reels
"Heiress For a Day"	Triangle	5 reels
"The Shoes That Danced"	Triangle	5 reels
"The Shuttle"	Select	5 reels

Beautiful Kitty Gordon Seen in Effective Role in "The Wasp"

(World Five-Reel Production)

Willard Mack, author of many Broadway stage successes, penned a screen masterpiece when he wrote "The Wasp," which is the attraction on ——— at the ——— theatre. Kitty Gordon, the internationally famous beauty, is seen in the leading role of Grace Culver, a part said to be particularly suited to her splendid talents and good looks. The action of the story rushes along at a high rate of speed. It tells of the efforts made by a German spy to put out of commission the big munitions factory owned and operated by John Culver. By a peculiar train of circumstances Grace Culver, daughter of the owner of the factory, who, because of the stinging nature of her remarks about her friends and things in general, is called "The Wasp," is caught in the spy's plot. A new chauffeur has appeared at her house, informing her that her regular driver is sick and has sent him to take his place. Grace bids him take her for a long ride and on the way he becomes rather "fresh"—so much so, in fact, that she informs him that he is discharged the moment they return to New York. On the return trip, as they are passing the Culver factory, they are held up by a mob who have been incited to a strike by Wagner, the German agent. The chauffeur is imprisoned in a cellar and Grace and her maid are locked in an upper room of the same building. The women overhear a conversation of the plotters who talk of a secret tunnel. Making escape she goes to the cellar where the chauffeur is imprisoned and informs him of the tunnel and the conspiracy to blow up the plant. Together they crawl into the tunnel where they soon are imprisoned by a terrific explosion. Face to face with probable death they find that they are in love with each other. Strange, indeed, but nevertheless true. Moreover, after Fate extricates them from their predicament, they marry. The "chauffeur" in reality is—well, why not let the screen tell the rest of the story? It's unique. Lionel Belmore directed the production, and an excellent cast is seen in support of the star.

At the ——— on ———, "The Wasp," with Kitty Gordon.

"The Trimmed Lamp," Another of O. Henry's Wonderful Stories

(General Film Two Reel Production)

"The Trimmed Lamp," another of the Broadway Star Feature series of O. Henry short story masterpieces translated to the screen, will be shown at the ——— theatre on ———. By many "The Trimmed Lamp" is considered O. Henry's best story. The element of suspense predominates, working up to a smashing climax which carries a tremendous moral lesson. Nancy and Lou are chums—came to New York together from the same town and live in the same rooming house. Lou works long hours every day in a laundry, but has become the object of the ardent and honest devotion of Dan Owens, an electrician. Nancy, at less pay, works in a Fifth avenue millinery shop, and dreams of marrying a millionaire. Her dreams seem likely to be realized when she is invited by Mrs. Van Alstyne Disher to a dinner party at a glittering cafe and there she meets Reggie Van Skittles. But when he proposes a nice little apartment uptown she refuses him. In the meantime Dan proposes to Lou but she puts him off with an evasive answer. Now it so happens that Fate—and Reggie—lead Lou along the primrose path and Dan leads Nancy to the altar. An odd turnabout, but told in O. Henrys inimitable and masterly manner. Mildred Manning, Alice Terry and Elmer Peterson are included in the splendid cast, which interprets the story under the direction of George Ridgwell.

"The Trimmed Lamp," an O. Henry story, at the ——— theatre on ———.

AD TALKS vbgkqj etaoin scshrdlu

"Marrying Off Dad," One of the Judge Brown "Kid" Stories

(General Film Two-Reel Production)

Another of those delightful "kid" stories by Judge Willis Brown, "Marrying Off Dad," is announced for ——— at the ——— theatre. Everybody loves a bad boy, so long as his heart isn't bad, and that's the reason the stories of boy life, written by the Chicago municipal judge, have such a human appeal. They are true to life, for he seems to get the boy's angle as few writers of stories about boys have been able to do. "Marrying Off Dad" is a story about Sam and Frank Grant, two motherless youngsters, who are caught playing hookey and are

taken to court by the truant officer. The judge, after soundly lecturing the father for allowing the boys to do the housework, orders the boys to get a housekeeper. After viewing a number of applicants at an employment agency they find an attractive Swedish girl who consents to take the place. She immediately begins to boss things about the house and arouses the ire of the father. The boys, fearing that they will lose her, consult a friend, Flora Walker, and with her help they outline a campaign whereby they may be able to save her to the family. Their scheme is successful, so much so that their father falls in love with her, eventually marrying her and settling the housekeeper problem indefinitely.

"Marrying Off Dad," one of Judge Willis Brown's boy stories, will be told on the screen of the ——— theatre on ———.

Belle Bennett in "A Soul in Trust," Appealing Love Story of South

Triangle's latest production, presenting Darrell Foss, Belle Bennett, Lillian West, Grover Franke, J. Barney Sherry, Lee Hill, Lizzie Davis and William Dyer, is "A Soul in Trust." Catherine Carr wrote the story. G. P. Hamilton directed. Dabney Carter, last of a famous old Virginia family, and Courtney Maitland, society belle of the South, are married. A few months later Carter leaves his bride to join some friends who are hunting in the mountains. Returning to his lodge he enters a room occupied by Nan Barker, an untamed girl, who receives him with open arms. In the morning Carter realizes what he has done and returns to his bride. He is elated when told that an heir is expected but his joy is marred when he learns that Nan Barker will soon be a mother. He leaves for the mountains with the intention of repairing as far as possible the wrong he has done the girl, but on his way he falls from his horse and receives injuries that cause his death. Carter's widow is doubly bereaved when her infant son dies. She learns then of Nan's plight and pays her well for the right to adopt her son and bring him up as Dabney Carter, Jr. Nan Barker becomes a woman of the world and soon is able to match her wits with men of wide experience. She is hired by a land grabbing syndicate to cause the downfall of United States Senator Franklin, who is blocking a crooked deal. She goes to Washington and there meets the Senator's secretary. He is a tool in her hands and does her bidding. Their criminal deeds are revealed and the youth turns on her as the instigator of the crimes. The woman's identity is disclosed when Mrs. Carter, calling on her adopted son, recognizes the woman as Nan Barker, the mother of the youthful secretary. Nan Barker, to save her son further humiliation, drops out of sight, and Mrs. Carter becomes the wife of Senator Franklin as a result of the meeting under tragic circumstances, in his office.

"A Soul in Trust," with Belle Bennett in the featured role, will be seen on the screen of the ——— theatre on ——— of ——— week.

Noted Russian Artists Seen in Russian Drama, "The Beggar Woman"

I. I. Mozukin, the noted Russian actor, and Mme. N. A. Lesienko, of equal fame on the Russian stage, are seen in Pathe's late release, "The Beggar Woman," a Russian Art Film production. The story begins with the triumph of Mary Mar, a beautiful prima donna, whose marvelous voice charms all Petrograd. Among the ardent admirers of the wonderful singer is Sergius, a poet and literary lion of Russia. Sergius worships at the shrine of the popular goddess from afar. But one evening he is persuaded to invade the mysterious region behind the footlights. From the moment Sergius and Mary Mar are introduced the world becomes brighter. Sergius is invited to join a select gathering at the prima donna's home after the opera. Soon he tells her of his love. But he refuses to be numbered among her mere admirers. All of the other suitors are told to stay away from the singer's home. Only Sergius is welcome. The superficial glitter and tinsel of the opera lose their flavor. Mary Mar announces that she is to become the wife of the poet. Magnificent entertainments are given in honor of the favorites of Petrograd. Inspired by the love of Sergius, Mary Mar becomes even more attentive to the needy, the sick and the unfortunate. She visits the sick child of a former member of her chorus. In the poverty-stircken hovel she contracts the dreadful disease of smallpox. Sergius calls at her home and, defying the terrible risk, demands to be permitted to see her. But he is not admitted. He awaits her recovery in miserable seclusion. A month passes. The singer is on the road to recovery. The attending physician orders every mirror removed. He forces her to wear a veil "to shield her eyes." She must not suffer any shock.

A new operatic star is in the ascendancy. Rumors that Mary Mar will not return to the stage bring hosts of creditors. Her most intimate possessions are sold at auction. Everything is kept secret from Sergius until the announcement of the auction sale is published. He hurries to the home of his financee. Sergius crushed the veiled woman in eager arms. Then she lifts the veil.

JUST PICTURES?

Or Do You Know About Them Before You Show Them?

EVERY exhibitor ought to see every picture before he shows it. That would be the ideal arrangement, but of course in the majority of cases that is impossible. If he could see them he would be in a much better position to tell his patrons about them, to exploit them intelligently and therefore get better box office results.

But if he cannot do this he should follow the MOTION PICTURE NEWS reviews and reports carefully and he should use these Ad Talks not alone as reading matter in the newspaper but as pre-showing information. We wonder how many people simply admit that they are good things and then pass them by, and how many systematically clip them and file them away or index them for reference.

What does Sergius see? What does he do? "The Beggar Woman," with I. I. Mozukin and Mme. N. A. Lesienko in the featured roles will be seen on the screen of the ——— theatre on ——— of ——— week.

Billie Burke in "Eve's Daughter," Screen Version of Popular Play

(Paramount Five-Reel Production)

Billie Burke returns to the screen of the ——— theatre on ———, to the joy of ——— patrons. Miss Burke's starring vehicle this time is "Eve's Daughter," the play by Alicia Ramsey which Grace George appeared in recently on Broadway and which has been adapted to the screen by Margaret Turnbull. The story deals with the adventures of a girl who has been strictly brought up and, following the death of her father, decides to have her "fling" with the meager fortune he leaves her. The supporting cast could well be called all-star. Lionel Atwill appears in the part of the scheming villain, which he created in the stage production. Thomas Meighan, as usual, is leading man and others in the cast are William Riley Hatch, Florence Flynn, Harriet Ross, Lucille Carney, Mary Navaro and Henry Lee. The picture was produced under the direction of James Kirkwood. Cut off with a paltry fifteen thousand when she has expected a million, Irene Simpson-Bates breaks right out at his death, determined to spend all the money as quickly as possible. She naturally acquires a number of expensive friends, among whom is Courtenay Urquhart, who after a brief courtship persuades her to elope with him. John Norton, a young lawyer formerly employed by Irene's father, learns of the elopement and knowing the unscrupulous character of Urquhart determines to save the girl whom he has long loved from herself and the designs of her wicked suitor. By means of a faked cablegram to Urquhart, stating that his rich uncle has died and that he must sail for England at once. Norton succeeds in thwarting the contemplated marriage, and just as Urquhart is leaving after vainly pleading with Irene to accompany him, Norton enters, tells Irene it is all a ruse, and holding out his arms calls her "home." She goes.

Billie Burke in "Eve's Daughter" is the attraction at the ——— theatre on ———.

"Nobody's Wife," with Louise Lovely, Story of Mounted Police Chase

Hart Hoxie, Alfred Allen, Betty Schade, Louise Lovely, A. G. Kenyon and Grace McLean have the principal roles in Universal's late production, "Nobody's Wife." Find the woman, is the first rule in every police headquarters in every part of the globe when a criminal is wanted. Alec Young was wanted. He had committed murder six years before. The police had no picture of Alec, but they did know that dancing Pete was his girl and that she had been seen around Nugget. Jack Darling was the handsomest man on the force and was given the assignment to get Young. Not knowing just exactly where Dancing Pete lived, Jack blundered into a cabin where a remarkably pretty girl seemed to be living alone and proceeded to make violent love to her. By the time he found out his mistake, the lovemaking had made great progress and Hope Ross had consented to help Jack out by permitting him to say he was her husband when he went to the saloon to ask for milk for Hope's baby. It really was her sister's baby, but fear of Jack had impelled Hope to claim it as her own. Jack found Dancing Pete all right and made a date with her. When he kept it, as he thought seceretly, two persons were watching: Hope, with jealous heart, and Sheriff Carew, whom Jack had met in the saloon. From cover, as he supposed, the sheriff shot and wounded Jack on the arm. Hope had seen it all. Failing to force Dancing Pete to confess, Jack lets her go and ransacks her trunk. Here he finds a photo which convinces him that the sheriff and Alec Young are the same. To trap him in the locality, where he was such a power, was another matter and he decided to make the sheriff betray himself. Jack plans to hold up and rob the safe with the sheriff's connivance. The plan works. The sheriff is discredited, but escapes, and to save himself and to get revenge, rushes to Hope's cabin and makes her act as his shield from the posse's bullets. Eventually he is forced to surrender and then, to the surprise of all, it comes out that Hope is nobody's wife.

Charles Ray in Something Different— "The Family Skeleton"

Charles Ray leaves the "boob" behind in his latest Paramount production, "The Family Skeleton," written by Bert Lennon and produced under the supervision of Thomas H. Ince, by Victor Schertzinger for the Paramount program. The story is a humorous account of the struggle of a young millionaire against an imaginary inherited craving for drink. He is cured by a chorus-girl sweetheart through a trumped-up kidnapping episode. In the supporting cast are seen Sylvia Bremer, Andrew Arbuckle, Billy Elmer, Otto Hoffman and Jack Dyer. Mr. Ray has the role of young Billy Bates, heir to the Bates millions. He believes that he has inherited his father's tendency for drink. He proceeds to test his theory. His friends predict his ruin and Billy does his best to have their prophecy come true. Poppy Drayton, a pretty chorus-girl, comes to the rescue and plots with "Spider" Doyle, a local prize-fighter, to bring Billy to his senses. "Spider" abducts Poppy, as per contract, and the fight is on. Billy succeeds, after sobering up, to rescue Poppy and takes her to his home. He sits by the table and watches her, waiting for "Spider" and his gang to come. He spies the whisky decanter and is about to indulge for the first time in several days, when he hears Poppy calling his name and he wakes to the realization that there is something worth living for besides drink. From that time on, Billy takes the "cure." "Spider" turns up later, and in a fight that follows "Spider" gets the beating of his life. The plot is explained afterwards and they both laugh good-naturedly at the joke, but "Spider" admits that he did not expect any such treatment when he entered the scheme to reform Billy.

At the ——— theatre on ——— of ——— week, Charles Ray in "The Family Skeleton."

Alice Joyce in Strong Drama "The Song of the Soul"

"The Song of the Soul," Vitagraph's late production featuring Alice Joyce, will be seen on the screen of the ——— theatre on ——— of ——— week. "The Song of the Soul" was written by Shannon Fife, who is responsible for some of the screen's biggest successes, and was produced by Vitagraph under the direction of Tom Terriss. In the supporting cast are seen Percy Standing, Walter McGrail, Bernard Siegel, Barry Randall, Edith Reeves and Stephen Carr. Miss Joyce has the role of Ann Fenton, wife of a presumably prosperous and respected business man. Detectives visit her home and inform her that her husband is charged with bigamy. Then she learns that her husband is a gambler. The husband, fearing the law, leaves Ann with her little son. Seven years pass. Ann's boy has been adopted by a farmer and she is driven from the town as a bad woman. She goes to the city and becomes assistant to a noted surgeon. The doctor loves her and she accepts his proposal of marriage. In the meantime she pays visits to her son and seeks to free him from his adopted parents. She does not want her husband, the doctor, to know that she has been married and has a child. She gets permission to bring the child to her new home. Her first husband appears and attempts to bribe Ann, threatening to expose her if she does not intercede for him. Dr. Evans, Ann's husband, is the owner of a building in which Ann's former husband runs a gambling resort. Ann's former maid is held in bondage by her former husband's partner in the gambling resort. She resents the actions of her lover and is killed by him. Before she dies she calls Dr. Evans and tells him the story of Ann's life and convinces him that she is not at fault. Ann's former husband comes to her home to demand her assistance and while he is there Dr. Evans enters. Ann confesses to him and is forgiven by him.

Live News from the Producers

Goldwyn Surmounts Difficulty

Shortage of Electricity Threatened at One Time to Upset Production Schedule, But Goldwyn Resourcefulness Won Out

THROUGHOUT the months of December and January and most of February the Goldwyn studios at Fort Lee, N. J., the shortage of electricity, due to the coal famine, threatened seriously to retard the productions then under way, if not altogether to discontinue them. However, the obstacle was surmounted and the difficulty is now a thing of the past.

There was but one thing to do, Goldwyn executives concluded. If in co-operation with the Government not enough electricity could be had at the Fort Lee studios, then studios must be had in sufficient number to make possible every company's work being done on time. Accordingly, two other studios, completely equipped, were rented. The Norman Talmadge studio in West Forty-eighth street and the West End studio in One Hundred and Twenty-fifth street were chosen.

With three modern studios at its disposal, Goldwyn distributed its companies in a way to accomplish the greatest amount of work in the shortest space of time, one star leaving a studio to make way for another; the settings best suited to one studio being built there until the star could be accommodated elsewhere.

In this manner Madge Kennedy could act intimate scenes at the One Hundred and Twenty-fifth street studio while a large set was being built at Fort Lee for the Italian restaurant which plays a prominent part in "The Danger Game." Mabel Normand, at the Fort Lee Studios, occupied herself with the charity bazaar in "The Floor Below" while other work was being planned for her at the Norma Talmadge studio. The mulberry-colored drawing room, built for the Mae Marsh play at Fort Lee, would be abandoned for the day in order that Miss Marsh might do some snow scenes in the neighborhood while Mabel Normand and Madge Kennedy had the benefit of the lights.

Thus did the foresight and resourcefulness of Goldwyn bridge the lapses made necessary by unusual conditions.



Looks Like Another Quarrel! Mabel Normand and Tom Moore in Goldwyn's "The Floor Below"

Ella Hall Tops Universal List

"BEAUTY IN CHAINS," an Ella Hall Production, heads the Universal list for the week of March 11. Featured along with the star in this production, the story of which is based upon a Spanish novel, "Dona Perfecta," written by B. Perez Galdos, are Emory Johnson, Ruby Lafayette and Gretchen Lederer. The cast also includes Winter Hall, Harry Holden, Maxfield Stanley and George McDaniel. The production was directed by Elsie Jane Wilson from a scenario by E. J. Clawson.

The Nestor comedy for the week is entitled "I'll Fix It," and introduces a former Universal star in a new role. The star is King Baggot, and in spite of the fact that he played for more than five years with the Universal Film Manufacturing Company, this is the first time that he has ever been released in the Nestor brand. The film was made in an uptown apartment house, and so realistically, it is said, was a dummy dropped out of a window, that a woman across the courtyard telephoned for the police and an ambulance.

The week's L-KO release is the third of Mack (Ambrose) Swain's series of two-reel comedies, titled "Ambrose and His Widow." W. K. Fredericks had the direction under the supervision of J. G. Blystone.

The news reels for the week are Animated Weekly, No. 15, Current Events, No. 44 and No. 62 of the Screen Magazine. This issue of the magazine contains the first installment of a series on "The Making of a Newspaper," and shows the manufacture of print paper from the time the trees are felled in the forest to the time the huge rolls of paper are brought into the newspaper offices on trucks.

Pauley Again Associated with Hodkinson

Raymond W. Pauley, who was treasurer of the Paramount Pictures Corporation during the time that W. W. Hodkinson was the president of that corporation, is again actively connected with Mr. Hodkinson as the treasurer of the W. W. Hodkinson Corporation. Mr. Pauley is one of the early pioneers of the motion picture industry. Before the forming of Paramount he distributed the productions of Famous Players in the Pennsylvania and southern New Jersey territory. When Mr. Hodkinson founded the Paramount Pictures Corporation Mr. Pauley was made treasurer and held that office until Mr. Hodkinson tendered his resignation, when he went with Mr. Hodkinson to Triangle.

Mr. Pauley is one of the best-known figures in the industry and his connection with the W. W. Hodkinson Corporation brings together once more two men who are known from coast to coast as advocates of the square deal.

Metro and Hopkins in New Agreement

A co-operative program, it is announced by Metro, has been arranged between Arthur Hopkins, the theatrical manager, and Metro Pictures Corporation in regard to the plans of the Russian star, Mme. Nazimova, in the way that Metro has already co-operated with the Charles Frohman estate in regard to Ethel Barrymore, and with the firm of Oliver Morosco in regard to the yearly program of Emily Stevens.

When Mme. Nazimova opens at the Plymouth theatre March 11 in Ibsen's "The Wild Duck," three Metro stars will be playing Broadway engagements simultaneously.



Bessie Love, Winsome and Shy, Makes Her Pathe Debut March 10

Vitagraph Jumps Into Serial Action

William Duncan Begins Chapter Play to Follow "The Woman in the Web"—Several Weeks to Be Spent in Bear Valley —Two Serial Companies Working

VITAGRAPH during the past week put its foot against the serial accelerator and gave the pedal a lusty push, with the result that things in the serial line, as far as Vitagraph is concerned, will pick up considerably.

William Duncan, star and director of "The Fighting Trail" and "Vengeance—and the Woman," two Vitagraph serials, has begun work on another chapter play which is scheduled to follow "The Woman in the Web." Albert E. Smith, president of Vitagraph, announced that Duncan and his company have gone to Bear Valley in California, where they will stay for several weeks to get exteriors for the fifteen episodes of the new production.

Released in July

The title of the new picture and the cast which will appear with Duncan have not been announced, but a statement is expected shortly. It is planned to release the new Duncan serial about the middle of July, its run starting immediately upon the completion of that of "The Woman in the Web."

With Duncan at work on this new serial, Vitagraph now has two serial companies producing simultaneously, and this probably will be made a permanent policy of the company, in view of the fact that Mr. Smith has already announced that Vitagraph would provide exhibitors with a serial episode for each week of the year. Mr. Duncan only recently put the finishing touches on "Vengeance—and the Woman," having produced thirty serial episodes in less than a year.

William Duncan, Vitagraph cites, has come to be recognized as being at the very front in the ranks of serial stars, his work in "The Fighting Trail" and "Vengeance—and the Woman" stamping him as one of the most daring men on the screen. Because of his feats, he has been called "The Sandow of the Screen."

Although Duncan's fame on the screen rests largely on his work in the two Vitagraph serials, he had previously established a reputation as one of the favorite leading men by his performance in such Blue Ribbon features as "Aladdin from Broadway," "Money Magic," "Through the Wall," "The Last Man" and in the special Vitagraph features, "The Badge of Courage" and "God's Country and the Woman." It was after he finished playing in "Aladdin from Broadway" that Duncan was selected by Albert E. Smith to play the hero role in "The Fighting Trail."

Handled Big "Mobs"

At times he had under his direction, Vitagraph says, as many as one thousand persons and some of the stunts called for by the script were the most difficult imaginable. Such things as dynamiting a mountain, wrecking railroad trains, climbing up and down the face of a cliff, etc., were almost everyday occurrences with Duncan. But despite the magnitude of his dual task as actor and director, he finished the serial seven days in advance of the date scheduled for its completion.



William Duncan, Making a Vitagraph Serial

After a brief rest, Duncan and his company began production of Blue Ribbon features, written from the Wolfville tales of Alfred Henry Lewis. Within a short time, Duncan produced two five-reel subjects, "Dead Shot Baker" and "The Tenderfoot," starring and directing as he had done in "The Fighting Trail."

With these performances to his credit, Duncan produced "Vengeance—and the Woman" in record time, and he now has begun the production of a third serial in less than a year. Duncan's output, which is among the most excellent in photoplay production, is a splendid tribute to the man's capacity for work, he having played and produced an average of more than a reel a week for a year.

One of Duncan's greatest assets is his ability to labor without wearying, some of his performances being truly remarkable. During the making of "The Fighting Trail" it was recorded that Duncan worked twenty-four hours without stopping. He was anxious to complete an episode of the serial and he worked three companies of players in shifts of eight hours each, but he did not let up except to snatch a bite to eat.

Works Night and Day

Starting in at daylight one morning, he was still at it the next morning and it was exactly thirty hours from the time he left the studio until he returned. In this connection, a story is told of Duncan by his studio associates. One morning during the making of "Vengeance—and the Woman," a caller at the Vitagraph studio in Hollywood asked W. S. Smith, studio manager, if he knew where Duncan was at the time. Mr. Smith replied: "No, I don't. He hasn't been here for two days and there's no telling where he is at the moment, but wherever he is, he is working."

This capacity for work has been characteristic of Duncan ever since he joined the Vitagraph Company more than three years ago, and the man's courage has been the marvel of those who have observed him in action. No risk has ever been too great for him to take when he saw an opportunity for a good dramatic effect and he has essayed the most hazardous feats without a qualm. His success in portraying these feats of daring is due, in no small measure, to his wonderful physical equipment. He is an all-round athlete, possessing wonderful strength, and he keeps himself in perfect condition at all times by his boxing, wrestling and gymnastic work. In addition, he is a fine horseman, a skilled rope climber and an expert shot.

Inspires Fellow Workers

He also has a wonderful capacity for inspiring others and it is said of him that the cowboys and others associated with him in the Vitagraph serials register so well in their stunts because they are willing to follow anywhere that Duncan leads them.

In connection with his announcement that Duncan had started work on his third serial, President Smith of Vitagraph said that he had every confidence that this serial would be even more thrilling than the others which have gone before and he also expressed the belief that it would give Vitagraph four of the strongest serials ever produced for the screen.

"Our serial department," he said, "has now come to be one of the most important branches of our production. We are planning to have two serial companies at work at all times in order to assure exhibitors a continuous service in this division of photoplay entertainment. The success which we have had with "The Fighting Trail" and "Vengeance—and the Woman" has been extraordinary, and we are convinced that we have found the secret of serial-making.

Alice Brady Completes Russian Feature

Alice Brady is completing, Select announced last week, "The Bride's Revenge," a story of Russian love, adventure and intrigue, which will be distributed by Select Pictures Corporation. Miss Brady's leading man in the picture is Frank Morgan, who also appeared in "The Knife." Charles Miller is directing the feature, this being his first time at the megaphone with Miss Brady.

The next picture in which the star will be presented will be under way, it is said, within a few days, under the tentative title of "The Phantom Feud." The director and supporting cast have not been chosen.



Gladys Brockwell, Center, is Starred in "The Devil's Wheel," an Exciting Moment of Which is Shown on the Left. On the Right is a Ball Room "shot" of "Rough and Ready," With William Farnum. Both Are William Fox Productions

William Fox Names Three New Pictures

THREE new photoplays were titled last week by William Fox. One is the divorce propaganda picture which is tentatively set for release as a Standard production April 7, and the others are special features.

"The Blindness of Divorce" is the title decided on for the divorce propaganda picture. This picture was made in Hollywood, Cal., by Director Frank Lloyd. In the cast Bertha Mann plays the part of the neglected wife of a rich man. She is divorced by him and becomes Claire, the proprietor of a fashionable gambling resort. The part of John Langdon, her husband, is played by Charles Clary. The part of the couple's daughter, Florence, who has been raised in the belief that her mother is dead, is played by Rhea Mitchell. Bertram Grassby plays the unnamed co-respondent in the divorce proceedings.

The new picture Gladys Brockwell has made has been titled "The Devil's Wheel." This picture is the special feature release for the week of March 17. The title is based on the story of a system devised by a French Marquis to beat the roulette wheel. The scenes are laid in France and the love of Gladys Brockwell for the leader of Apaches figures prominently.

"A Camouflage Kiss" is the title selected for the new picture June Caprice is making and which is scheduled for release as a special feature April 7. "Hooverisms" and "food barons" figure in this new play and the plot hinges on a kiss in the dark, or, as it has been called, "A Camouflage Kiss."

Morrison Termed Screen Antithesis

James Morrison, who plays the role of the coward in one of the episodes of "Over the Top," the Greater Vitagraph production of Sergeant Arthur Guy Empey's war book, is considered by Vitagraph the antithesis of the screen character in real life. Morrison is down at Camp Wheeler, outside Macon, Ga., engaged in making trench scenes with Sergeant Empey, Lois Meredith and other members of the company, and consequently, he was not in New York in time to join the military class at the West Side Y. M. C. A., which was started a week ago. However, a place has been reserved for him, a telegram from the young actor having been read at the meeting last Monday night asking that he be enrolled.

Pathe Forces Active on the West Coast

THE PATHE forces at Los Angeles have been augmented by the arrival of Fannie Ward and George Fitzmaurice who went West for the production of Sir William Young's play, "A Japanese Nightingale." Mr. Fitzmaurice directed Miss Ward in her first Pathe play, "Innocent."

Frank Keenan is at work under the direction of Ernest C. Warde, in Gilson Willets' adaptation of Sir Henry Irving's greatest success, "The Bells." The leading role of Mr. Keenan's first Pathe Play, "Loaded Dice," has been greeted as the best part he has ever had, but Pathe expects that the famous character of Mathias in "The Bells" will prove an even greater role.

Bessie Love has started on the production of a story by William Addison Lathrop, the working title of which is "A Little Sister of Everybody." George Fisher, who for some time past has been leading man for Bessie Barriscale, has been chosen as leading man for Miss Love in this picture.

Bryant Washburn is now engaged on another feature, having just started work with director William Worthington on a mystery story of the Southwest. Rhea Mitchell, leading woman with William S. Hart, in the days when Mr. Hart was coming to his fame in western drama, and later starred in a number of vehicles, has been engaged as the leading woman in this picture. George Fields has been engaged for the "heavy" role.

Proctor Joins World

George Du Bois Proctor, widely well-known newspaper man and scenarioist, has joined the scenario staff of the World Film Corporation and will begin work at once on stories for World stars. Mr. Proctor is one of the best known men in the business and comes to World Films with a long line of successes to his credit.



"Amarilly of Clothes-line Alley" Is Mary Pickford's Newest Artcraft Feature

Elsie Ferguson at Work on Ibsen Play

At the Famous Players-Lasky studios at Fort Lee, N. J., Elsie Ferguson has begun the production of Ibsen's "A Doll's House" for Artcraft Release. Maurice Tourneur is directing it, and according to reports recently received most satisfactory progress is being made.

Henry King Directs William Russell

Henry King, who has been directing Mary Miles Minter features for American-Mutual, will in the future pilot the productions in which William Russell will appear at the head of his own company. The features will be released through Mutual.

Metro Player Expects to Be U. S. Aviator

An actor who expects to fly in France has virtually been loaned to Metro by the War Department in the person of Eugene Pallette, says a Metro announcement. After Mr. Pallette had been cast for a part in the forthcoming Metro production, "The Night Riders," in support of Viola Dana, he notified B. A. Rolfe, chief of productions of Metro's western studios, that he had enlisted in the United States aviation corps and expected to be called at any moment to begin schooling in the art of flying. He was not called for three weeks, however, so was able to work in the production.

Cecil DeMille to Produce "Old Wives for New"

The next Cecil B. DeMille special production for Artcraft will be an adaptation by Jeanie Macpherson of "Old Wives for New," a story by David Graham Phillips in which the noted writer dealt with the divorce question.

Mr. DeMille is now giving his personal attention to the assembling of the negative of "The Whispering Chorus," the special Artcraft picture produced by him. A private showing will be given at the Iris Theatre, Hollywood, Cal., to permit the members of the company and their guests to see the picture.

A system has been inaugurated whereby Miss Macpherson and Wm. C. DeMille will alternate in writing scenarios for these special productions, which will be produced under the personal direction of Cecil B. DeMille, Director General of the Famous Players-Lasky Corporation.

Bessie Barriscale Finishes New Paralta

"Maid o' the Storm" was completed last week at the Paralta studios in California, where it was staged under the direction of Raymond B. West. Both the play and the screen version of the story are from the pens of J. Grubb Alexander and Fred Myton, who collaborated in writing it.

In the "Maid o' the Storm" Miss Barriscale is said to undergo a complete and striking transformation in costume and character.



Hedda Nova, Vitagraph Beauty, in "The Woman and the Web," a Serial



Frank Currier and Stella Hammerstein Have Been Cast in Support of May Allison, Whose Curly Head and Cheery Smile Will Occupy the Star Position Throughout Metro's All-Star Production Called "Social Hypocrites"

Hodkinson Cites Coincidents

Calls Attention to Descent Upon Industry of Four Co-operative Plans at Once—Business Awakens to Exhibitor

"IT is a rather peculiar coincidence," said an announcement from the W. W. Hodkinson Corporation this week, "that four different co-operative plans for the distribution of pictures are being offered to the exhibitors at just this time when W. W. Hodkinson is re-entering the industry as a distributor of film productions. Since the industry was in its infancy Mr. Hodkinson has been known as the foremost factor in advancing the interest of the exhibitor, but prior to this time he has been working under the handicap of being associated with interests that held a controlling stock in the organization with which he has been associated. He now has a free rein, and it is of unusual interest to watch the unfolding of a plan which Mr. Hodkinson has been developing in his own mind for a number of years.

"For the first time in seventeen years the manufacturers and distributors have come to the realization that the exhibitor is of supreme importance and that any proposition not including him is foredoomed to failure. The various elements now seem to recognize this and are devising ways and means to reach the exhibitor on a co-operative basis. The Hodkinson policy of co-partnership has been studied by many of the foremost exhibitors of the country, all of whom consider it bullet-proof and claim that it will revolutionize the method of distributing pictures.

"One of the basic principles in Mr. Hodkinson's plan is the dividing of the larger portion of distribution profits with the exhibitors with whom he is doing business. He believes the exhibitor should be considered a partner in his organization, and as a partner he should participate in the profits of the co-operative organization.

"Mr. Hodkinson is now making a tour of the Western Coast, closing contracts with progressive exhibitors. He is in San Francisco at the present time and expects to leave for Dallas, Tex., the last of the week. From there he will go to New Orleans, Atlanta and then back to New York, stopping off only for a day or so in Washington."

World Organizes Its Studio On New Basis

IN continuance of its avowed policy of giving the World exhibitors the greatest possible value for their money, the World Film Corporation has organized its studio accordingly. Wastage has been cut out wherever possible, and, instead of crediting these gains to the profit side of the ledger, all the gains are being put right back into the pictures themselves, it is said. It is not for the purpose of immediately increasing its own earnings that the World is eliminating all extravagance, but for the purpose of making better and better pictures—thereby building a solid foundation for bigger and better business.

One of the first steps in the studio organization has been the establishment of a central purchasing department through which the material for all the various productions will be secured. In this way all overlapping purchases are eliminated and better prices are secured through the larger quantities bought.

An estimate bureau has also been installed whose function it is to estimate on the cost of a production and see to it that the production cost is kept within reasonable bounds of that estimate. The exhibitors will be particularly interested in this as it means that there will be no extravagance wasted on some few scenes with the result that other portions of the film have to be skimped. All the money needed will be spent where needed—no part of any film is to be skimped in the slightest degree—but all the money will be spent to the best possible advantage in bringing out the strong points of the story and in building dependable, consistent box-office pullers for the exhibitors.

All stock companies at the World studio have been dispensed with.



Madge Kennedy, Mabel Normand and Mary Garden Will Next Be Presented by Goldwyn In "The Danger Game," "The Floor Below" and "The Splendid Sinner," Respectively

World Reaps Harvest on Offer

Exhibitors Flood Home Office with Letters in Commendatory Vein—Some Look Upon It as Life-saver of Business

"THE exhibitor ain't got any heart. You can do everything in the world for him and it don't make no impression on him. He's a cold, clammy fish, and it's a waste of time and money to do anything for him."

World Film wonders how often this statement has been made about the exhibitor. How many concerns have apparently believed it and acted accordingly in their dealings with the exhibitor? And yet, how whole-heartedly, how enthusiastically the exhibitor responds when something actual and definite is really done for him.

These remarks are brought forth by the nation-wide response given by exhibitors to the "World Plan" of giving, for the duration of the war, gratis bookings each week equal in number to the bookings contracted for. Since the single announcement made by World Pictures of the epochal plan the branch offices and the home office of the concern have been simply flooded with commendatory letters from the exhibitors praising the World for this concrete evidence of its firm intention to build a firm foundation of concord and co-operation between the World and the exhibitors for all time to come.

Here are extracts from some of the letters:

World Pictures by giving this service gratis is certainly helping the exhibitors out in a big way.—Arcade theatre, Camden, N. J.

I think your offer is a Godsend and World Plan should be appreciated.—Powell Theatre Company, Ponca City, Okla.

It seems too good to be true. I never heard of such a thing. May you be the first into Heaven.—Thompson Amusement Enterprises, Mexico, Mo.

I sure appreciate this new lease of life.—Olympic theatre, Lebanon, Ind.

A wonderful step. It sure will be a life-saver to me. I wish to extend my thanks and appreciation.—Bijou and Iroquois theatres, Bridgeport, Ill.

We are glad to be a customer of the ONE exchange that is doing its utmost to help the exhibitors at a time when it is needed most.—Colonial theatre, Taylor, Tex.

Better than any other film company has done.—Fox theatre, Buhl, Idaho.

By this noble act you have welded together a warmer feeling between the World Film Corporation and its many customers, and on this act your customers will stand by you to the last.—Family theatre, Ionia, Mich.

Lasky Gives "Wild Youth" High Praise

Shortly after Jesse L. Lasky arrived in California, recently, he witnessed a showing of J. Stuart Blackton's "Wild Youth," which had just been completed at the Hollywood Studios of the Famous Players-Lasky Corporation, and which will be released March 18. Mr. Lasky is loud in his praise of Mr. Blackton and the cast appearing in this photoplay which is the third of the productions to be taken by Mr. Blackton from the works of Sir Gilbert Parker.

"Mr. Blackton has been very fortunate in securing a story of this calibre," said Mr. Lasky. "Translated into screen terms, by Beulah Marie Dix, who has had a long string of successes to her credit, the play presents a vivid picture of the conflict between youth and age, youth being typified in the story by the characters played by Louise Huff and Jack Mulhall, and age represented by the role created by Theodore Roberts. At the same time a beautiful allegory is carried through the play, in which youth and age are presented by a series of strikingly beautiful dances."

Big Houses Book "Price of Folly" Series

Following the booking of Pathe's "The Price of Folly" series of eight two-reel dramas, starring Ruth Roland with Frank Mayo, by the Loew theatres in New York, a number of other houses have arranged to present this picture, among the latest being the Park theatre in Boston.

A recent program of the Park included Baby Marie Osborne in "The Little Patriot," Toto in a two-reel comedy, Hearst-Pathe News and "The Price of Folly."

Among the players appearing in the various dramas of "The Price of Folly" series, in addition to Ruth Roland and Frank Mayo, are Neil Hardin, Ruth Lackaye, Mollie McConnell, Daniel Gilfether, Philo McCullough, Frank Erlanger, Lillian West, Gloria Payton and Charles Dudley.

Miss Minter's Next Subject Selected

Mary Miles Minter's next starring subject, which will be directed by Edward Sloman, is from a story by Jeanne Judson and will be started under the working title of "The Church Window Angel." It is the first of a new line of stories to be selected by Will M. Richey, scenario editor of the American Film Company, who is endeavoring to secure the very best stories from well-known writers for future Minter vehicles.

Miss Minter has completed the seventh production of her present series, entitled "A Bit of Jade," under the direction of Edward Sloman, who is said to have secured many beautiful bits of scenery for this picture at the lake at Hope Ranch, heretofore unavailable for picture-making.

George Walsh Recovers

Announcement is made from the Fox offices that George Walsh is recovering from the accident which befel him after he had finished "Jack Spurlock—Prodigal." Walsh broke three ribs in a cross-country run and has been in the care of a trained nurse for some time. He soon will begin work on a new Fox picture.

Blackton Leases His Brooklyn Studio

J. Stuart Blackton, it was announced last week by Famous Players-Lasky, has leased his studio in Brooklyn to another organization, and will confine his activities to California in making pictures for Paramount release.

When Commodore Blackton signed a contract to produce a series of personally supervised features for Paramount, he constructed a large studio in Brooklyn, and it was there that the interior scenes for "The Judgment House" and "The World for Sale" were made.

The next picture was "Wild Youth," demanding summer scenes in the big outdoors, and New York was in the icy grip of what turned out to be a severe winter. The Commodore decided to move the company to the western coast, and availed himself of the use of the Lasky studio at Hollywood, Cal., which was proffered by Jesse L. Lasky.

Childhood Story to Rescue of Goldwyn Director

According to Goldwyn, Frank Powell, director of Rex Beach's newest motion picture, "Heart of the Sunset," can thank Jane Miller, who in private life is Mrs. Powell, and Frances Hodgson Burnett for the safe return to American soil, after a brief sojourn in troublous Mexico, of himself and a company of eighteen players. Mr. Powell is much obliged to Mrs. Burnett for writing the little sugar-and-honey classic of girlhood called "Jewel," and to Jane Miller for unearthing a copy of it from her trunk at a moment when it was very much needed.

It seems that the Mexican State president became suspicious of the actions of the company and after they had returned to their hotel on this side of the Rio Grande telephoned to Director Powell for a copy of the story being filmed. Here Mrs. Powell and Mrs. Burnett came to the rescue. From the bottom of a trunk the director's wife resurrected a copy of Mrs. Burnett's "Jewel," which was sent at once by special messenger to His Excellency. Powell would like mightily to know what the Senor said when his interpreter told him what "Jewel" was all about.

Canada's Censor Approves Jaxon Serial

The official stamp of approval of two governments has now been given "A Daughter of Uncle Sam," the Jaxon serial, reports General Film Company. A few weeks ago the United States Censor's office witnessed a run-off of the first few episodes of the serial and passed it with the department's approval.

The Canadian chief press censor, Col. Ernest J. Chambers of Ottawa, has gone a step farther and broken an office record by issuing a letter highly recommending the General's spy serial. This is said to be the first picture ever to receive an indorsement from the Canadian government, and Canadian exhibitors are elated as the result of the official stamp of approval.



Billie Burke in "Eve's Daughter," a Paramount Picture, Nearly Falls Under the Cunning Wiles of Lionel Atwill, the "Heavy"

Miss Clark in Dramatic Role

"Rich Man, Poor Man," is Title of New Picture Started—Pauline Frederick Finishes New Production

ACTIVITIES within the walls of the Famous Players-Lasky studio in Fifty-sixth street, New York, have been very pronounced recently, and at the present time three feminine stars are there on productions for forthcoming release. These players are Marguerite Clark, Pauline Frederick and Billie Burke. Miss Frederick's feature was completed last week.

"Rich Man, Poor Man," is the title of the play on which Marguerite Clark has begun production at the Fifty-sixth street studio, and in which she has a strictly dramatic role. If publicity counts for anything this Paramount picture will make its appearance in the picture houses of the country under auspicious conditions, for in addition to the popularity of the star, "Rich Man, Poor Man" should be well known throughout the United States, it is promised. The story was written by Maximilian Foster and published as a serial by the Saturday Evening Post. It was then issued in book form, and a large number of editions have been printed.

J. Searle Dawley, who produced the Bab series, is directing "Rich Man, Poor Man." Mr. Dawley's last picture was "The Lie," for Artcraft release, starring Elsie Ferguson.

Pauline Frederick finished the final scenes of "The Resurrection" last week, which were taken in the settings of the big prison yard as the condemned prisoners are on the eve of their departure for Siberia. The handling of this production for Paramount release is said to reflect great credit upon Director Edward Jose and his assistant, Daniel Pennell, for notwithstanding the magnitude of the work, the big ensembles of people, the inclement weather and the countless unusual details that arise in the making of a spectacular subject of this character, the work has progressed smoothly and in record time.

Billie Burke is still working on the interiors of her new Paramount picture, "Let's Get a Divorce," the photoplay written for her by Anita Loos and John Emerson, and expects to finish this week. Backgrounds were secured in Florida for the exterior scenes, and these are being matched with interiors. Miss Burke has personally assisted in the selection of the settings and furniture, and as the young bride in the story, with a trousseau of extraordinarily pretty clothes, the general ensemble of the picture will no doubt, be beautiful and artistic. Director Charles Giblyn, who has charge of the production, predicts that Miss Burke's work in this photoplay will cause favorable comment, as the story is a comedy-drama.

M. J. Sullivan Is Mutual's New N. Y. Manager

M. J. Sullivan, formerly of the National Biscuit Company, has been appointed manager of the New York office of the Mutual Film Corporation and assumed the duties of the position February 18. Since last March Mr. Sullivan has visited all of the Mutual branch offices in the United States and Canada as a special salesman.

Texas Guinan Comes East Once More

Texas Guinan, Triangle player, was last week reported on her way East from the Triangle Culver City studios, this being her third trip since she joined the Triangle forces a few months ago.

Her most recent picture is "Another Foolish Virgin," which was directed by E. Mason Hopper.

Chaplin Picture Soon Ready

Several New Faces to Be Seen in Comedian's Initial Production for First National Exhibitors' Circuit

CHARLEY CHAPLIN is now in the home-stretch of the production of "A Dog's Life," his initial First National Exhibitors' Circuit picture, working day and night on what he claims will be the greatest comedy he ever turned out.

Although the comedian is carrying out the same policy with his present contributions to the film world as he has in the past, that of not making public in the slightest degree the nature of his story until the subject is well on its way to the exhibitors, it may be said that it is quite different from anything he has heretofore attempted. Not alone will it contain his usual comedy antics, but he is said to have also added touches of pathos very much similar to those evidenced in "Easy Street" and "The Vagabond."

Several new faces will be seen in the forthcoming Chaplin picture, as well as the well-known features of Edna Purviance. Fred Starr shoulders the character that usually fell to the late Eric Campbell and Zasu Pitts, who portrayed the sympathetic slave in Mary Pickford's "Little Princess," will be new to Chaplin followers.

Close to one hundred people have been used in the making of the picture, and the greater part of the action takes place in interior "sets," affording the star plenty of scope for unique comedy situations.

Following the first release, it is planned to issue a Chaplin subject on an average of about every six weeks until the eight comedies, as contracted for, shall have been released.

Hayakawa Forms Own Producing Company

SESSUE HAYAKAWA, according to advices from the West Coast this week, is to head his own company of photoplayers in productions which he will himself stage. Manner of release has not been decided upon, according to announcements.

Mr. Hayakawa's most recent pictures have been released by Paramount, and the star has a large following throughout the country.

It is claimed that unlimited capital has been placed at Mr. Hayakawa's disposal, and studio arrangements have already been made which are sure to furnish every facility for the perfect production of the class of photodramas which are to be filmed. Eight features a year will be made, it is said, and the stories will be the best obtainable.

In the matter of players, nothing has been made known thus far with the exception that the feminine lead will be a player well known in emotional and dramatic screen work. The cast will be good in proportion, it is claimed.

Mr. Hayakawa, in connection with his decision to make his own features, said: "I am proud, indeed, to head my own company, and I am going to do my best to go over the top in making productions that will appeal to the patrons of the houses where the great photoplay art is displayed. I want to make pictures that all the people will enjoy and make them so well that they will be of a lasting character. Wait for results. These I am confident will be perfectly satisfactory."

Sessue Hayakawa's organization has been formed under the name of the Haworth Pictures Corporation and its headquarters are in the H. W. Hellman Building, Los Angeles.

Paralta Companies on New Productions

ACTIVITIES on the Western Coast, according to a Paralta announcement last week, are keeping the Paralta studios as busy as the proverbial gopher on the tin roof. Robert Brunton, director of productions, has outlined the forthcoming program of features which are now being made, or are to be started in the immedi-

According to the statement Bessie Barriscale, Louise Glaum and Henry B. Walthall will be working at the same time with

Louise Glaum will make her debut as a Paralta star in "Intelligence," which was written by Monte M. Katterjohn, and which deals with a theme of international relations, intimate glimpses of the modern war and of the little known military caste. After this, Miss Glaum will appear in "Snapdragon," from the pen of Horace Hazeltine, which appeared in story form in a magazine. The third picture in which she will appear was especially written for her by the Paralta staff author, Julian Louis Lamothe. She will be directed by Wallace Worsley.

Bessie Barriscale is now working in "Maid o' the Storm," written by J. Grubb Alexander and Fred Myton. This production will be finished within a few days, when she will start upon another, which is now ready.

"With Hoops of Steel," in which Henry B. Walthall is working at present, will be finished shortly. The story is of the western type and presents Mr. Walthall in a characterization far different than any in which he has appeared heretofore, it is said. Upon the completion of this production, he will start on one that has been prepared for him by Jack Gilbert and Denison Clift, and which will be directed by Eliot Howe.

Excavations for the foundation of some of the remaining buildings yet to be constructed at the Paralta studios are under way.



Alice Brady, Select Star, Is Bringing Another Russian Drama to the Screen

Select's Business Good, Says Derham

J. A. Derham, Comptroller for Select Pictures Corporation, returned this week after a visit to several of the branches of that company and reports a very satisfactory financial system in operation throughout. "Business is picking up all along the line," says Mr. Derham, "and Select's exchange managers are seeing to it that we get our full share, and a little bit more."

Shirley Mason to Visit Greater N. Y. Houses

Arrangements are being made for personal appearances by Miss Shirley Mason, the Edison star, at first runs in the Greater New York district when the new Japanese feature, tentatively called "Aliens," is released by Perfection Pictures.

At the personal showings the star will wear Japanese costumes, appearing often in character where dressing-room facilities are available. The exquisite colorings of her trousseau in the role of a Japanese bride have never been seen outside the Edison studio, the fourteen fabrics and costumes having been specially designed for her by Oriental artists, it is said.

Seelig with Triangle

H. Seelig, former newspaper man and magazine writer, has been added to the Triangle scenario staff. He is specializing on two-reel comedies.



William A. Brady Promises That the Atlantic City Mystery Surrounding His Big Captive Balloon Used in "Stolen Orders," Will Shortly Be Solved. Montagu Love as an Aviator is Shown in the center. June Elvidge and Mr. Brady Are in the Group on the Left, and Miss Elvidge is surrounded by an "Army" on the Right

U. S. War Officials to Review "Over the Top"

Sergeant Arthur Guy Empey and the members of the Vitagraph Company who are appearing with him in "Over the Top" returned to New York Thursday after two weeks spent at Camp Wheeler, near Macon, Ga., taking scenes for the production.

Under an agreement entered into between President Smith and representatives of the War Department, the Vitagraph Company is to screen the trench scenes for the benefit of officials just as soon as the print can be made and before the action is incorporated in the finished production. It also was arranged that the completed picture should be shown to the officials of the War Department for review before it is released for public exhibition.

President Smith says that "Over the Top" is now in its final stages and the picture will be finished within a very short time.

Blackwell Renews Contract with World

Carlyle Blackwell, after recovering from his recent indisposition, has renewed has contract with the World Film Corporation for an extended period of time and will shortly be co-starred with Evelyn Greeley in a new production, of which Dell Henderson is the director. This will signalize the coming to World Films of Mr. Henderson, who will direct Miss Greeley and Mr. Blackwell in a series of features.

Belle Bennett Adopts Submarine Base

Miss Belle Bennett, Triangle player, has officially adopted the San Pedro submarine base, and will hereafter be the godmother of the organization, looking after the interests and comforts of the boys. The formal adoption was filmed at the submarine base.

The first scene in the adoption reel showed Ensign Cook presenting Miss Bennett to Captain Poundstone, commander at the base.

Brady Filming "Stolen Orders"

Huge War Balloon and Hydroaeroplane Figure in Screen Version of Drury Lane Spectacle Now in Production

RECENT visitors to Atlantic City who ventured to the farther end of Longport, a desolate point jutting out into the ocean from the extreme end of the island, found it fenced off and numerous "No Admittance" signs in evidence. All they could see was a big building, inside of which was a huge balloon into which was being forced some 25,000 feet of hydrogen gas.

What the onlookers outside the fence didn't know was this balloon is to play a prominent part in the filming of "Stolen Orders," the big feature based on the Drury Lane melodrama "Sealed Orders," which William A. Brady is making with a cast that includes Kitty Gordon, Carlyle Blackwell, Montagu Love, June Elvidge, Madge Evans, George McQuarrie and numerous others. "Stolen Orders" will be the first of Mr. Brady's feature productions recently announced. As "Sealed Orders," when produced at Drury Lane and later here at the Manhattan Opera House, was replete with action and possessed unusual pictorial values, the screen version is said to promise many unique and highly interesting features.

Mr. Brady has been at Atlantic City supervising the production of "Stolen Orders" and giving to its every detail his personal attention. With him have been Harley Knoles, Montagu Love, June Elvidge and many others.

Another incident in "Stolen Orders" which is expected to reach a high water mark in public interest is that in which a hydroaeroplane figures in a most thrilling rescue.

Production Activities at Lasky Studios

RECENT activities at the Lasky Studios in Hollywood evidence the fact that there has never been a time when production work there was at a greater height, or when pictures of more representative character have been under way.

Jack Pickford and Louise Huff are at work upon "Sandy," their newest Paramount subject under George Melford's direction, but before this reaches the screen there will be two other Pickford-Huff photoplays—"His Majesty, Bunker Bean" and "Mile-a-Minute Kendall." Sessue Hayakawa, supported by Florence Vidor and Jack Holt, is doing a new picture which will follow "The Honor of His House." James Young is directing.

The title of Wallace Reid's new film, "Marcel Levignet," has been changed to "The House of Silence." Reid, with Ann Little as his leading woman, is working under Donald Crisp's direction in this photoplay which will be his starring vehicle from Paramount following "The Thing We Love," featuring Reid and Kathlyn Williams. It is a detective story, taken from Elwyn Barr's "Marcel Levignet."

J. Stuart Blackton begins work shortly on "Missing," his second California-made picture. Meantime, "Wild Youth," recently completed, was shown at the studio projection room and given the highest praise. It has been declared a masterful production by Jesse L. Lasky. The featured players include Louise Huff, Theodore Roberts, Jack Mulhall, Adele Farrington, James Cruze, and others.

Over at the Morosco Studios, Vivian Martin is finishing up her new Paramount film, "Unclaimed Goods," with Rolin Sturgeon directing.

Griffith Picture Shown to Pomona

D. W. Griffith's latest film spectacle, which is said to make "The Birth of a Nation" look like "a split reel," to use the words of the publicity expert, was given a first showing before a Pomona, Cal. audience recently. The feature was received well, according to reports.



William Desmond, Triangle's Dashing Hero, Holds Back the Pirate Crew at Point of Sword in "The Sea Panther"—and Eventually Wins the Girl

Laemmle Would Coax Them In

Universal Head Plans Series of Special Subjects to Interest Chronic Stayaways—Films to Be Free to Exhibitors

IN the hope of attracting to motion picture theatres those people who are not in the habit of attending photoplay houses and eventually making them regular patrons, Carl Laemmle, president and director general of the Universal Film Manufacturing Company, is now giving his attention to the filming of special subjects calculated to interest the stayaways.

The first drive will be directed toward the automobilists. Since the majority of car owners are people in moderate circumstances—that is, people who cannot afford chauffeurs and are therefore compelled to run and care for their own automobiles—suggestions that will help them save money are sure to be eagerly welcomed.

It is Mr. Laemmle's idea to have experts in the automobile and automobile accessory field tell car owners, via the moving picture screen, how this may be brought about. Since tires form one of the largest items of expense in connection with running a car, they have been made the subject of the first of these special releases, the title being "Over the Roads to War." Recently completed, it portrays the causes back of the wonderful mileage which our army and the armies of our allies are obtaining out of their tires.

Owing to the assistance given to Universal by the entire automobile industry, the cost of producing "Over the Roads to War" has practically amounted to nothing. For this reason the exhibitor is to be given the benefit of the saving effected to the extent of receiving the film rent free. Application to the nearest exchange controlled by this film organization will bring the subject to the theatre, together with advertising helps.

Pathe Serial Shown 'Round the World

Through arrangements concluded by the export and trading department of the Pathe organization, "The Hidden Hand" serial, starring Doris Kenyon, Sheldon Lewis, Arline Pretty and Mahlon Hamilton, will be shown throughout the world.

Contracts have been closed for the presentation of this picture throughout the Far East, China, Singapore, Straits Settlements, India, Philippines, East Indies, Japan, Australasia, Mexico, West Indies, Brazil, Argentina, Uraguay, Paraguay, Chile, Peru, Bolivia and the other South American Republics, England and its colonies, France, Italy, Spain, the Scandinavian countries: Sweden, Denmark and Norway.

"The Hidden Hand" is a serial in fifteen episodes, written by Arthur B. Reeve, author of the "Craig Kennedy" stories, and Charles A. Logue.

Wanda Petit Changes Name for Fairbanks

Wanda Petit, well-known feminine lead, has changed her name to Wanda Hawley at the request of Douglas Fairbanks, it was announced last week by Famous Players-Lasky. Miss Hawley has been cast opposite Fairbanks in his next Artcraft picture to follow "Headin' South," released February 25. The new story has not been named.

Allan Dwan is both author and director of the new picture.

"In the Spring" Secured by Triangle

Following the release of "The Shoes That Danced," a new drama by the same author has been secured by Triangle. "In the Spring" appeared in Collier's Magazine, and is a mystery story of the New York police force, showing life in the Italian underworld.

Joe King is cast as a police inspector, who falls in love with Margery Wilson, whom he believes is a reformed crook. Under the direction of Raymond Wells, this play is well under way, and includes in the supporting cast Francis McDonald and Aaron Edwards.

American to Make All Russell Pictures

Samuel S. Hutchinson announces that all pictures to be made by the new William Russell Productions will be done at the American Film Company Studios, at Santa Barbara. The technical work will be done at the laboratories of the American Film Company, at Chicago.

William Farnum Completes Fox Feature

According to announcements from the office of William Fox this week, William Farnum has completed "Rough and Ready," his newest de luxe production for the Fox program, and is preparing to return to California.

Mr. Farnum's most recent film, "Rough and Ready," was directed by Richard Stanton in the Fox studios and at Port Henry, N. Y., in the Adirondacks. The story is one of the East and West and is interpreted by a large supporting company. Mr. Farnum appears in the role of a man who seeks the solace of the snowy trail to escape thoughts of the past.

During his stay in New York—Mr. Farnum has been here almost a year—he has made three photoplays, "The Heart of a Lion," "Les Miserables" and "Rough and Ready," in the order named. It was in December, 1915, that William Fox sent his first company of photoplayers to the Pacific Coast. William Farnum headed that group. He remained in California until April, 1917, and made a dozen productions during that period.



William Farnum as He Appears in "Rough and Ready," a William Fox Standard Picture

Advance Offerings of the Programs

Four Chapin Features in March

First Called "My First Jury," Followed by "Tender Memories," "A President's Answer" and "My Native State"

FAMOUS PLAYERS-LASKY CORPORATION last week announced that four features of the Benjamin Chapin series, "The Son of Democracy," released under the Paramount trademark, will be offered during the month of March. As it took Mr. Chapin five years to produce the ten two-reel features which constitute the series, or an average of six months for each one, the releases during March will give to exhibitors two years of production work condensed in eight reels.

The publicity campaign conducted by the Famous Players-Lasky Corporation covering this series included national magazines and daily newspapers. The novelization, by Alfred Payson Terhune, published in a large syndicate of papers headed by the New York World, has acquainted millions of readers with "The Son of Democracy."

"My First Jury," released March 4, is described as a comedy-drama, showing Abraham Lincoln, the boy, defending a funny little pickaninny accused of stealing a white rooster. After a swift chase, Jim, the colored boy, is captured with the fowl under his arm, and he is about to be roughly handled by the angry youths when Abe intervenes and suggests that the trembling captive be given a fair trial by jury.

"Tender Memories," released March 11, is built around early incidents in the Civil War. A soldier lying in an unmarked grave recalls to Lincoln the pathetic story of how his mother, Nancy Hanks Lincoln, was buried in the wilderness without a funeral ceremony, and Lincoln tells of his efforts to get a minister who finally performs the rites.

"A President's Answer" is released March 18, and offers a war story. A Southern soldier is made prisoner, kills his brutal Northern guard and is sentenced to death. The boy's parents appeal to the President, and a typical Lincoln answer saves the boy. The difficulties under which the President labored during the conduct of the war and the hostility of Secretary of War Stanton to the merciful policies of Lincoln are clearly illustrated.

"My Native State" is the story of Abraham Lincoln's grandfather, and is released March 25. There are Indian fights and stirring adventures, in which Abe's grandfather is killed by the redskins. An Indian girl saves the lives of two children, one of whom later became the father of Abraham Lincoln.



Doris Lee Is the Winning Girl Who Has Appeared with Charles Ray in Two of His Most Recent Ince-Paramount Features

Two Toto Comedies a Month from Pathe

Vice-President and General Manager J. A. Berst announces that beginning April 14 Pathe will release two Toto comedies a month instead of one, as heretofore.

Paul Tessier, manager of Pathe's branch at Albany, received an unsolicited letter from John J. Walker, manager of the Lincoln theatre, Schenectady, praising Toto in "The Movie Dummy," asking for information as to the next Toto released and also requesting the best prices on repeat days of all Toto comedies.

William Desmond Plays a Dual Role

In "The Marriage Bubble," forthcoming Triangle picture, William Desmond portrays a dual role, being cast as Marty Conrad, a Montana millionaire, and Peter Trenholm, dissipated son of an aristocratic but financially embarrassed family. This society-comedy has been adapted from the story by W. Carey Wonderley, and was directed by Walter Edwards under the supervision of Thomas H. Ince. Anna Luther, Maude George and Florence Dagmar have important roles.

Protest at Drews' Plans for Stage

Metro announced this week that the intention of Mr. and Mrs. Sidney Drew to retire from the screen and devote their time to the spoken drama has called forth a storm of protest. One of these came from S. L. Rothapfel, of the Rialto and Rivoli, New York, who wrote, in part, to Metro as follows: "In writing you this letter, I grant you permission to give it all the publicity you think it deserves. It concerns the Drews in their well-known characters of Henry and his spouse Polly. I hope their intention to presently retire from the screen will never materialize. I have run these comedies at the Rialto and the Rivoli each and every week for the past six months, and I am in a better position to judge their merits than any other exhibitor in America."

Jack Holt Appears with Dorothy Dalton

In "Love Me," her Paramount picture, following "'Flare-Up' Sal," to be released next month, Dorothy Dalton is said to be supported by a strong cast of players, with Jack Holt, who has appeared with success in so many important Paramount pictures, playing opposite her in the role of Gordon Appleby.

Change Made in Vitagraph Schedule

Albert E. Smith, president of the Vitagraph Company, makes the announcement that it has been necessary to postpone production of George Barr McCutcheon's story, "The Man From Brodneys," which had been chosen for Earle Williams, and instead the players, under direction of Tom Mills, will be seen in "Sealed Lips." The corrected list of Blue Ribbon features as given out is as follows:

April 1, "Little Miss No-Account," featuring Gladys Leslie. Director, William P. S. Earle.

April 8, "The Business of Life," featuring Alice Joyce, under direction of Tom Terriss.

April 15, "The Girl From Beyond," featuring Nell Shipman and Alfred Whitman. Directed by William Wolbert.

April 22, "A Bachelor's Children," featuring Harry Morey with Florence Deshon. Directed by Paul Scardon.

April 29, "Sealed Lips," featuring Earle Williams with Grace Darmond. Director, Tom Mills.

The Vitagraph statement relative to the change in the list states that the company tried in vain to get a yacht such as was needed for "The Man from Brodney's."



Harold Lockwood Has Completed "The Landloper" for Metro, While Viola Dana Contributes "Breakers Ahead" to the Program. Edith Storey Stars in "The Claim"

Fox Schedules Five Specials

Jewel Carmen Leads Off March List in "Girl with Champagne Eyes"—Peggy Hyland New Feature on March 10

FIVE special features are scheduled for release by William Fox during the month of March, according to an announcement this week. The stars included are Jewel Carmen, who heads the list; Peggy Hyland, Gladys Brockwell, Virginia Pearson and George Walsh.

On the 3rd the release is Jewel Carmen in "The Girl with the Champagne Eyes." In this production Miss Carmen takes the part of a girl pickpocket. She sends an innocent man to jail, repents, earns his forgiveness and finally reforms and marries him.

March 10 the release is Peggy Hyland in "The Debt of Honor." This is the first picture Miss Hyland has made for Fox. It has a spy interest and a war plot, says the announcement from the Fox offices.

Supporting Miss Hyland are Irving Cummings, Frank Goldsmith, Hazel Adams and Eric Mayne. The story is by Eve Unsell, the direction by O. A. C. Lund and the photography by Joe Ruttenberg. Many of the scenes in "The Debt of Honor" were taken at New Orleans.

"I am sure that exhibitors will welcome Peggy Hyland to the list of our stars," said the announcement from the Fox offices. "She has been on the stage in England and began her motion picture career there. She made so big a hit that an American producer sent for her to do some particularly special film work here. She got a big welcome on this side of the water. Mr. Fox watched her for a long time and was so well pleased with her that he signed her as soon as her old contract was up."

March 17 the release is Gladys Brockwell in "The Devil's Wheel." Many of the scenes in this production are laid in Paris and the story revolves around a system evolved by a Marquis to beat the roulette wheel. The daughter of the Marquis is played by Miss Brockwell, who is made the heroine of a band of Paris Apaches.

Virginia Pearson in "A Daughter of France" is the release for March 24. As the title would indicate it is a war play. The scenes are laid along the battle front and Miss Pearson plays the part of a beautiful French girl who is attacked by invading soldiers.

The release for March 31 is George Walsh in "The Kid is Clever." This, it is said, will be one of the best pictures George Walsh has made. Announcement from the Fox offices is to the effect that it is full of sparkling comedy and surprise situations.

Russian Art Film Heads Pathe's List

A FIVE-REEL Russian Art Film, starring Ivan Mozukin and Mme. Lesienko, heads Pathe's program for the week of March 17. The same week witnesses the release of the second episode of the new Pearl White serial, "The House of Hate," and another Toto comedy.

The title of the feature is "The Beggar Woman," and it is said to be one of the most remarkable dramas yet released on the Russian Art Drama program and features Mme. Lesienko as a songbird, whose golden notes chime over Petrograd. The literary lion of Russia, who writes in verse of youth and love, is played by Ivan Mozukin.

Gripping scenes and a tense situation, where Lesienko goes to a former chorus girl's home to comfort her after the death of her child. For the moment she forgets that time is flying. Little does she realize that a huge audience is waiting at the Opera House to hear her sing. Suddenly it dawns upon her. She rushes madly to her car and instructs the chauffeur to drive like mad. Then comes the accident. Then the announcement that the operatic star is unable to appear on account of sudden illness spreads in the immediate neighborhood. The news of the singer's malady is quickly circulated, and the next day friends gather at her bedside. "Madame can never sing again," is the doctor's edict.

"The Tiger's Eye" is the title of the second episode of "The House of Hate," in which Pearl White is starred with Antonio Moreno as leading man.

Toto's two-reel Rolin comedy is titled "Fare, Please," and in it the little comedian plays the part of a street car conductor. Harold Lloyd appears in "Here Come the Girls," a one-reel comedy.

A split-reel travel and educational is made up of Picturesque France (The Cauterets), Pathe colored, and "Children's Dances," also Pathe colored and made with the famous ultra-rapid camera. An International Cartoon, an Educational split-reel and Hearst-Pathe News, No. 24 and 25, are also on this program.

Alice Brady Film is Again Titled

Another change of name has been decided on in regard to Alice Brady's latest Select production, which has been going forward under the working title of "Ruthless Russia." The new title will be "At the Mercy of Men," and has been embodied in all orders on lithographs, cards and folders advertising the picture.

"At the Mercy of Men" was arranged for the screen by Paul West and was directed by Charles Miller.

"Revelation" Booked for Loew Theatres

"Revelation," the Metro production with Nazimova, which has been running at the Lyric in New York, is booked for sixty days' showing on the Loew Circuit of theatres after its run at the Lyric.



Mary Miles Minter Is Said To Be Her Charming Self in "Powers That Prey," an American-Mutual Feature

Five New Jaxon Comedies Now Ready

The release of the sixth series of Jaxon Comedies has now been completed with "Which Was Lucky," a one-reel subject dealing with the weird adventures of two trouble finders. General Film now releases a new series of Jaxon Comedies consisting of five subjects: "The Official Maneuver," "What Occurred on the Beach," "An All Fools' Day Affair," "Beating Him to It" and "Forced Into Matrimony."

No Rest for Winsome Ann Pennington

The production of "Sunshine Nan" is said to have proved a trying experience for Ann Pennington, who plays the title role in the Paramount picture to be released March 11. The strenuosity of the part and the cold weather prevailing while the exteriors were being filmed convinced the star that the path of the motion picture actress is not strewn with roses. So she hied herself to Palm Beach for a rest, but no sooner had she arrived there than she was joyfully hailed as a new recruit for Red Cross work by a prominent society leader of New York.

Many Order Vitagraph-Drew Reissues

Walter W. Irwin, general manager of the Vitagraph distributing organization, received reports from the company's branches last week which showed that bookings on the Vitagraph Drew comedies already have started coming in in large volume. Announcement that the company was preparing to reissue these subjects was made last week, and Mr. Irwin says that this was followed immediately by the signing up of contract which places these one-reeers in the programs of theatres all over the country.

The Vitagraph library contains scores of these comedies, which are to be re-edited, retitled and reprinted. The first release is scheduled for March 11, the title of the picture being "Their First Quarrel."

"Life Mask" Promises Mystery to Last

WHAT Petrova Picture Company announces as a novel procedure adopted by executives of the company in connection with the third release starring Madame Petrova, should give exhibitors an opportunity to exploit the picture in an original manner. "The Life Mask," which is the title of the feature, is by an unknown author.

In producing the picture, which was directed by Frank Crane, it was decided to so film the various scenes as to leave the spectator thoroughly in doubt regarding the outcome of the story until the word "finis" was written at the end of the play. Further developing this idea the discovery was made that it was possible to so produce the Petrova production as to make it an out and out mystery story or to film it as a straight melodrama of considerable suspense. In order not to sacrifice the natural strength of the story told in "The Life Mask" the executives of the Petrova organization have decided to leave it optional with the exhibitors as to whether this picture shall be either one of the above named types.

To this end a prologue, entailing the use of a little less than a hundred feet of film has been made, in which the various leading characters are introduced and the finger of suspicion cleverly pointed at all by a few well-worded sub-titles. Following this preface, the story proper begins, running unbroken to the close of the picture. Thus by the simple expedient of eliminating the prologue when presenting "The Life Mask," exhibitors may show their patrons a highly interesting society melodrama minus the element of mystery. If, however, they desire to attract the attention of their audience by leaving to them the probable solution of the story, the introductory phases of the picture may be run in conjunction with the play proper, thereby appealing to the patron's mind to work out the intricacies of the plot.

It is believed by Petrova to be the first time on record that this procedure has been adopted to furnish exhibitors with a novel source of exploitation. In furtherance of the scheme special aids will be prepared by the newly established Service Department of the Petrova Picture Company to enable the showman to take full advantage of the plan.

"The Desired Woman" Listed for March 11

AS the Vitagraph Blue Ribbon feature for the week of March 11 President Albert E. Smith has scheduled "The Desired Woman," featuring Harry Morey and Florence Deshon. In addition to these stars the cast includes Eulalie Jensen, Julia Swayne Gordon, Jean Paige and little Aida Horton. The production was made under the direction of Paul Scardon and is pronounced by Mr. Smith one of the most finished features the company has offered to exhibitors this season.

"The Desired Woman," described as "straight drama," was made from the novel of the same name by Will N. Harben, writer of Southern stories and a member of the National Institute of Arts and Letters. Many of its scenes were made in the hills near Atlanta, Ga., the original locale of the story, and others were filmed at Jacksonville, Fla., where Director Scardon and his company were busy for several weeks.

In point of story, direction, setting and cast, Mr. Smith says that "The Desired Woman" will take rank with the best photoplays on the market today. The story was especially selected for Mr. Morey and Miss Deshon, and the role portrayed by Morey is declared to be one of the best that he has ever had.

An outstanding feature of the picture is said to be a chase of moonshiners by U. S. Revenue agents and a battle between the two forces. Another striking feature, according to the outline of the story supplied by the Vitagraph offices, is the unusual finish. The story has a happy ending but is said to be handled in an entirely original manner.

Goldwyn Sets Mary Garden Picture Ahead

MARY GARDEN'S second Goldwyn production, "The Splendid Sinner," will be released throughout North America on March 24, instead of on April 7, as was first announced.

This sudden change of plan by the Goldwyn organization is due to Samuel Goldfish's desire to increase exhibitor prosperity instantly in all parts of the country, the Goldwyn statement says.

Miss Garden in "The Splendid Sinner" follows the Mabel Normand picture on March 24, and then two weeks later comes what Goldwyn says is the most unusual production in which Madge Kennedy has appeared since she made her screen debut. The title of this new picture is "The Danger Game," and one will probably infer from the title that the story is melodramatic. It is being directed by Harry Pollard, who joined the Goldwyn organization when Director Edward Dillion met with an accident through a fall on the ice. Goldwyn thinks it safe to predict that there was never before as fascinating a cinema burglar as Madge Kennedy, and that her following will delight in seeing her in a departure from the bridal veil productions.

To satisfy the curiosity manifested over the theme of Mary Garden's second picture, Goldwyn states that it is "the story of a woman who sacrificed her honor but won a dramatic and sensational redemption, with martyrdom and the affection of a nation as her final reward." The guess has been made that this is a vampire production with Miss Garden in the role of a vampire such as has never before been seen on the screen, but this is said to be not an accurate guess even though the public has had some basis for its suspicion.

Desmond in Triangle Feature

March 10 Program Headed by Seventeenth Century Romance of the Caribbean—"The Hard Rock Breed" Also Released

A STORY by Kenneth B. Clarke called "The Sea Panther," which appeared in the Saturday Evening Post, has been adapted for the screen by Triangle and is scheduled for release March 10. In this seventeenth century costume play, which depicts the adventurous days of Captain Kidd, William Desmond is featured in the title role as the Beau Brummel of a bloody pirate crew, who dices and duels for the life and favor of Molly Tarplay, a daughter of the Carolinas. Mary Warren as Molly supports Mr. Desmond in her initial role as leading woman.

The story follows the adventures of Paul Le Marsan, gentlemanly freebooter, known as "The Sea Panther." With a band of merciless cut-throat pirates, he falls on the British ship Lady Devon, aboard which is Molly Tarplay, en route to join her uncle, Proprietary Governor of the Carolinas. The demand of the crew for the captive maiden is met by the flashing blade of their captain. In the Bahamas, where the prisoners are taken, Molly is forced to share Le Marsan's home, and is overwhelmed by the barbaric splendor of her surroundings. She begins to love her captor, who protects her from Braga, fellow pirate, in a duel to the death. Le Marsan realizes that an outlaw cannot win a niece of the Governor of the Carolinas, and risks all to take her to her destination. When all are ready to embark the captive crew smuggle themselves on board the ship and overcome the pirates. But in his hour of need Molly proves her loyalty and saves Le Marsan from an unkind fate.

"The Hard Rock Breed," also scheduled for the week of the 10th, deals with the lives of the men who tunnel through huge mountains in their efforts to advance civilization. Realism in every detail was demanded by Director Wells in the production of this picture, and the huge quarries of the Colton Company were secured by Triangle for the location work. Jack Curtis and J. Barney Sherry are the two typical "hard rock" men, who started life on a par, Sherry rising to the presidency of the company and Curtis, through drink, remaining where he started. Margery Wilson, last seen in "Flames of Chance," is Shiela Dolan, who helps Livingston make good. Aaron Edwards has a prominent role as Shea. The cast also includes Marion Skinner, Lee Phelps, George Chase, Louis Durham and Thornton Edwards.

The Keystone Comedy for the week is "Did She Go Wrong?" and features Harry Gribbon and Claire Anderson. An industrious criminal plays his game so crookedly that he "double crosses" himself.

"She Didn't Do It" and "Wives and Worries" are the one-reel Triangle Komedies which complete the week's program.

To Release "Broncho Billy's" Weekly

IN response, it is claimed, to an ever-increasing demand, George K. Spoor announces the immediate weekly release of the Essanay "Broncho Billy" pictures of the hills and plains. Thus will come back to the screen one of its so-called idols of other days.

Mr. Spoor is now engaged in selecting the best of the series of Broncho Billy one-reelers and announces the titles of the first ten. They are: "Broncho Billy's Leap," "Broncho Billy and the Rattler," "Broncho Billy's Close Call," "Broncho Billy and the Settler's Daughter," "Broncho Billy's Indian Romance," "Broncho Billy, a Friend in Need," "Broncho Billy's Wild Ride," "Broncho Billy's First Arrest," "Broncho Billy and the Rustler's Child," and "Broncho Billy's Last Deed." A great demand has been anticipated and plenty of new prints have been prepared to meet it, it is stated. The pictures have been re-edited and equipped with new sub-titles. Not only is the film itself to be all new but so also are the paper and accessory advertising matter.

Exhibitors may book the Broncho Billy films through the George Kleine System and are invited to inspect each picture at any Kleine office.

Coincident with the foregoing announcement comes another to the effect that Essanay will also put out new prints of their "Snakeville Comedies" which ran in harness with the Broncho Billy films. They are one-reelers and will be released one a week through the General Film Company.

Universal Serial Reaches Japanese Theatres

"The Voice on the Wire," Universal's Ben Wilson-Neva Gerber serial, produced by Stuart Paton, has reached Japan, where it is said to have scored an instantaneous success and promises to be shown in all the leading motion picture theatres of the Land of the Rising Sun.



Victor Moore Is a Knowing Professor in "Some Professor," a Klever Komedy

Paramount Names March Short Releases

The Paramount short releases for March include four installments of the Benjamin Chapin series, "The Son of Democracy," entitled "My First Jury;" "Tender Memories," "A President's Answer" and "Native State." Each of these pictures is a chapter of America in the making, in two reels.

Among the comedies are two of Mack Sennett's, "Sheriff Nell's Tussle," released March 11, and "Those Athletic Girls," released March 25. Arbuckle contributes "The Bell Boy," on March 18.

The Burton Holmes Travelogues take the audiences from China to Alaska with "On the Way to the Front with the Chinese Labor Corps," March 4; "The Alaska Cruise," March 11; "A Summer Day in Skaguay," March 18, and "Over the White Pass," March 25.

Fifteen separate subjects are shown in the four releases of the Paramount-Bray They include "In the Moonshine Country," "Stage Women's War Relief," "Magic for Home Use" and a cartoon, "Pinkerton's Pup's Portrait," released March 4. The release of March 11 includes "War and the Motorcycle," "Hawaii and Her Natives" and a cartoon by Wallace Carlson. In the March 18 release is presented "Rose Culture," "Uncle Sam's Coin Factory," "Physical Culture Terpischore" and a cartoon, "Hornets of the Sea," showing the workings of a submarine and its torpedoes, by J. F. Leventhal.

On March 25 the subjects are "Lumbering for Wartime," "Hawaiians and Their Strange Customs," "Women in the World of Work" (showing unique interior decorating), and a cartoon, "Bobby Bumps," by Earl Hurd.

Thrills Promised in Pickford Film

Jack Pickford's next appearance in "Huck and Tom," or "The Further Adventures of Tom Sawyer," which was arranged for him from Mark Twain's story by Julia Crawford Ivers, will disclose the young player in one of his most thrilling subjects, Famous Players-Lasky declares.

One of the outstanding features of this picture is said to be its remarkable lighting effects and the general manner in which the photoplay was staged under the direction of William D. Taylor, who also staged "Tom Sawyer." Homer Scott is responsible for the photography.

The picture was set for release March 4.

"Some Professor" Stars Victor Moore

Klever Pictures, Inc., released on February 25 Victor Moore in his latest Klever Komedy, "Some Professor," written by Robert James and directed by Harry Jackson.

The scenes of this comedy are all laid in a seminary grounds, with a bevy of pretty seminary girls which adds lots of "pep" to the fast comedy action. Moore is supported by D. L. Don, Emma Littlefield, Charlotte Gray and Harry Foy.

Short Subjects in Review

By Clara DeLissa Berg

Forest Fires and Newsprint

Universal Screen Magazine No. 62 is an excellent example of the reel which while conveying news and information of importance is nevertheless so full of "pep" that it will add life to any program. Most startling are pictures of a forest fire, showing how it is started by the carelessly thrown match, how it gains headway despite the quick work of the Forest Ranger in telephoning news of the smoke on the horizon and the efforts of the fighters who pile up dirt and dynamite trees in its path. A fire-gutted town and hundreds of homeless people point the needed lesson.

The first number of the Screen Magazine's serial, "The Making of a Newspaper," shows logs on the way to the pulp mill and the conversion of the pulp into sheets of newsprint. The process is an interesting one and is well described in the short, clear titles.

Of timely interest is the work of the rookie aviator at a private training at Wilmington, Delaware, from his "reception" to the time when he "scrapes the clouds in search of imaginary Boches."

For the children are the trained dogs who jump through barrels and dance graceful fox trots.

Universal Screen Magazine.
Universal Film Mfg. Co.: March 15.

Relics of a Vanished Race

We are not sticklers for information. We fight shy of it, as a matter of fact. And especially do we deplore the long and obscurely worded "explanation" sometimes found on the so-called educational film. But when we are presented with anything as curiosity-provoking as the Cliff Dwellings of the Mesa Verde Park, and are not told where the Park is and, much less, anything at all about the vanished race that built the impressive palace and fortress tower shown in the pictures, we wish that a little of the effort and money presumably expended in procuring the film had been spent in its editing for the screen. The title man, not having the information at hand to supply the needed background, has sought to make up for the deficiency by a certain facetiousness which is not only not funny but in questionable taste. Such fine photographic material deserves much more intelligent treatment.

The above occupies the second part of the current Pathe split-reel scenic. The first half has to do with the ascent of a glacier in Mt. Rainier Park by a party of men and plucky young women. The amusing experiences of the climbers and the views of the beautiful Park, with snowclad Rainier as the climax, form a pleasing and entertaining subject.

"Rainier National Park" and "Mesa Verde Park."
Pathe Exchange, Inc.: March 10.

Down the Ages

Every now and then, in one of his inteersting studies of animals, Mr. Ditmars shows some creature that, as he hints, is a lineal descendant of a stone age monster.

Taking this as his text, Mr. Ditmars, in his latest issue of "The Living Book of Nature," traces life in its development from early plant and strange animal forms, many of which survive with some modification today, to the crude beginning of civilization in the art of the cave man. First an imaginary portrait of the diplodocus, a lizard ninety feet in length, is shown, and then his actual skeleton. The hyrax, which looks like a rat but is actually an ancestor of the hippopotamus, and the anthropoid apes, our own reputed progenitors, bring the story down to the present age. The reel, which opens with a spouting volcano and boiling mud, characteristic of our world in the making, closes with the emblem of our hard-won civilization.

"Evolution."
Educational Films Corp.: March.

Making Newspaper in Screen Magazine

Universal's Screen Magazine, No. 62, released March 15, shows as its principal feature the first installment of "The Making of a Newspaper," which will be presented in the magazine as a serial in three installments. The first chapter takes up the manufacture of the raw paper from the logs, through the different processes, until it reaches the storage room of the newspaper office.

Other subjects are "Making an Aviator," "Animal Friends—Darwin Was Wrong!" and "What a Careless Hunter in the Woods Can Do."

What the News Weeklies Offer

"Valets, Inventors, Clerks, Teachers, Occulists, Reporters—all Yankees," as Universal Current Events No. 42 has it, they marched off last September to the training camp at Upton. Now, on Washington's Birthday, we see them in this reel and in Hearst-Pathe News No. 18, a splendid body of uniformed men, stalwart and trim, marching through the snow before the throngs of friends and well-wishers that turned out in New York to greet them.

These two weeklies also give cheering pictures of our American soldier boys playing Santa to the little orphan children of France, to whom the toys and goodies are like gifts from heaven.

One of the most spectacular pictures shown for some time in a weekly forms the climax of Universal Current Events No. 42, released February 23. It pictures how the French, driven by necessity to retaliation, employ the deadly "liquid fire" on its inventors. There is a moment of dramatic suspense as the gas tanks are lifted from the truck and set on the ground facing the enemy lines. Then the venomous jet of flame shoots forth, instantly swelling to black, whirling masses of smoke. With the exception of some striking views of a volcanic eruption in New Zealand and the customary newspaper cartoons, this issue of Current Events is entirely devoted to subjects taken in France, including those noted above and pictures at the graves of the first American soldiers to fall on foreign soil.

Universal Animated Weekly No. 13, released February 27, contains matters of interest to Americans in pictures of the muscle-building games and exercises enjoyed by our boys in training at Camp Logan, views and close-ups of the oil wells that are to supply in many ways our shortage of coal, a flag-raising at Hog Island shipyard, recently the subject of much newspaper comment, and pictures of the brave women who are soon to put their training and skill as nurses to the test in the war hospitals of France.

Hearst-Pathe News No. 17, released February 23, pays tribute to Vernon Castle in scenes at the famous "Little Church Around the Corner," where the funeral was held, and in a picture of Captain Castle himself taken at the aviation field in Texas where he lost his lite. The efficient machinery employed in making the billions of cigarettes that are going "over there," poilus enjoying a holiday frolic in the snow, and the greedy habits of the live stock kept for the Marine Commissary at Paris Island, S. C., are other features of this interesting reel.

Mutual Weekly No. 9, released February 24, gives due footage to the unusual work being done by women in these war times. In California the practical ones build, paint and paper the houses being used by the local Red Cross, while their daring sisters drive automobiles at a racing clip around the track at Ascot Park. The Rodeo in San Francisco, stage-managed by Douglas Fairbanks, affords views of the popular star and his famous smile, and fine shots of bucking bronchos who find not even a whirlwind finish too much for their riders. Boxing and wrestling matches by the marines at Mare Island form a pleasant interlude, and the reel ends with an interesting picture of a bridge developed by French engineers that can be easily swung into place by one man.

Moonshiners

The 110th release of the Paramount-Bray Pictograph contains material of an unusually interesting character, with a very funny cartoon for a good laugh at the end.

Continuing its studies of the Southern mountaineers, the Pictograph camera man here gives us glimpses of the "moonshiners" that seem to persist despite the efforts of the law. Here, in the crudest sort of distilleries, "one thousand miles from anywhere," they are seen engaged in their illicit trade. And still defying orders, they drag the muddy streams with seine nets for fish. Yet nothing but pity is aroused for the poor creatures in their backwater of civilization.

The women of the screen and stage are giving as much time as their busy lives permit in doing war work. Here are pictures taken at the headquarters of the Stage Women's War Relief, where women known throughout the land for their charm and talent buckle down to the practical business of making helmets and vests for our aviators from discarded kid gloves.

The cartoon is the contribution of C. T. Anderson and shows what happened when "Pinkerton Pup" sat for his portrait.

Paramount-Bray Pictograph No. 110.
Paramount Pictures Corp.: March 9.

Fairy Dances

Pathe's scenic release for the week of March — is a split reel in color the first half showing scenes about the town of Cauterats, in the French Pyrenees, the second being pictures taken by the ultra-rapid camera of children dancing the tarantella and jig.

The beautiful mountainous country of southern France affords picturesque views of rushing mountain streams bridged by arches that date back to Roman towns. Cauterets itself is famous for its hot sulphur spings to which come twenty thousand visitors each season to test its curative powers. The bath houses and casino are handsome edifices of stone, in contrast to the shoddy buildings that mar American watering places.

The little girls who dance before Pathe's magic camera seem to float in the air like sprites. If the owners of this marvellous device would only take the hint and give us a real fairy picture made by its means!

The Splendor of Niagara

The power and majesty of Niagara, whether pouring its thundering torrents over the sheer rock or sliding silently under icy fetters, is again given screen presentation in "The Thunderer of the Waters," released by the Reiben Films Corporation. Decorative titles, bearing quotations from the many writers who have paid eloquent tribute to this marvel, introduce identical views of the river and falls in summer and winter. The Cave of the Winds, the mounting clouds of spray from a point just to the side of the cataract, the rapids and whirlpool, form a series of splendidly impressive shots. Presented at the Rivoli theatre to the accompaniment of majestic music and a rolling of drums, the spectacle was of satisfying splendor.

"The Thunderer of the Waters."
Reiben Films Corporation: March 4.

Wild Creatures at Play

Opening with a superb waterfall that drops in three cascades of exquisite beauty, "Where Rolls the Oregon," Commissioner Finley's latest release, pictures wild life in the forests of the Northwest in a manner that is novel and distinctly pleasing. One group of pictures shows the lone fisherman and the speckled beauties that lurk in tantalizing numbers in the stream at his feet. The camera has caught them as they swim with mocking laziness beneath the water, and snapped one fellow as he slipped from the hand that was detaching him from the hook and made his escape to freedom.

Deer browze peacefully in the forest till startled into flight by the click of the camera, bear cubs chase each other up a tree, and an impudent and greedy squirrel uses his bulging cheeks to defy the laws against food hoarding. Last on the screen are a pair of bald eagles on their lofty nest.



Nazimova, the Metro Star, is Presented in "Revelation"

An invitation to—

H. A. Aitken, of Triangle
J. A. Berst, of Pathe
Wm. A. Brady, President of the National Association of the Motion Picture Industry
William Fox
Ricord Gradwell, of the World Film
Samuel Goldfish, of the Goldwyn
D. W. Griffith
S. S. Hutchinson, of the American
Tom Ince
Lee Ochs, President of the Moving Picture Exhibitors' League of America
Richard A. Rowland, of the Metro
W. N. Selig
Mack Sennett
Albert E. Smith, of the Greater Vitagraph
George K. Spoor, of Essanay
and last but not least
Adolph Zukor

The Universal Film Manufacturing Company invites all of the producers named above (as well as other producers too numerous to mention) to CLOSE THEIR STUDIOS AND MAKE ALL OF THEIR PICTURES AT UNIVERSAL CITY, CALIFORNIA.

. . . .

This we regard as the most practical step toward eliminating waste and duplication and thus bringing down the cost (and therefore the renting price) of all moving pictures produced in this country.

. . . .

Universal City is acknowledged to be not only the largest but the best equipped studio in the world. It can easily be made to accommodate ALL OF THE PRODUCING COMPANIES IN THE UNITED STATES.

. . . .

Its equipment is the finest that can be had. . It represents the investment of vast fortunes in cash as well as years of study, experimenting and improving—all with a view to making the best possible pictures at the slightest possible cost.

. . . .

It is ready for you to use immediately. Simply close your own studios, send your producing staff to Universal City and START MAKING PICTURES WITHOUT THE LOSS OF AN HOUR OF TIME; and without having to divert your mind from producing to the worries attendant upon running the mechanical end of the studio business.

. . . .

Several suggestions have been made by various men in the trade as to the best method of effecting needed economies in picture making. Some have suggested mergers, but there are so many obstacles in the way of satisfactory mergers that much time will be lost before any merging can be done on such a scale as to help the whole trade.

. . . .

Under our plan, as suggested above, the economies can be made effective IMMEDIATELY. The closing of the large and small studios represented by the above list of names would so reduce the cost of picture producing that all producers taking part in the movement could IMMEDIATELY turn part of their savings over to the exhibitors in the form of *lower rental prices.*

Universal City contains EVERYTHING you can possibly need to make the finest pictures in the history of the trade. It is complete. It is convenient. It is far too large for the needs of any single concern. If, by chance, it should need more artificial lighting equipment than it has at present, we could remove the lights from your own closed studios and transfer them to your stages at Universal City. The same idea could be applied to props, scenery, electrical equipment and so on, although the equipment already on hand is vast.

. . . .

We invite every producer to give this the most serious thought. We ask each and every one to realize what a boon such a move would be to the whole trade, provided enough of you take advantage of the offer.

. . . .

We invite Mr. William A. Brady, as president of the National Association of the Moving Picture Industry, to use his good offices to bring about this tremendous good for the whole industry.

. . . .

We invite Mr. Lee Ochs, as president of the Moving Picture Exhibitors' League of America, to use his good offices to help accomplish this almost limitless economy by which THE EXHIBITORS WOULD BENEFIT DIRECTLY. In no other practical manner that we know of can he do so much to HELP THE EXHIBITORS AT A CRITICAL TIME IN THEIR AFFAIRS.

. . . .

We are ready to arrange the most reasonable rates for the rental of space and facilities at Universal City—and naturally the more producing companies the more reasonable the rates.

. . . .

War conditions have caused all producers to give more serious thought to their producing costs than they have ever done in past years. A year ago we do not believe such an invitation as this would have met with favor; but now WE BELIEVE IT TO BE THE MOST LOGICAL, THE MOST NATURAL AND THE MOST PRACTICAL SOLUTION OF THE BIG PROBLEM THAT CONFRONTS THE WHOLE TRADE.

. . . .

If we have seemed selfishly to reserve the great benefits of Universal City to ourselves in the past, it was only because we have never felt that the time for real co-operation was ripe until now.

. . . .

Those of you who have suffered from annoying restrictions placed upon studios, either in New Jersey, New York or the city of Hollywood, California, may be pleased to know that there are no such restrictions in Universal City where we are virtually "a law unto ourselves."

UNIVERSAL FILM MANUFACTURING COMPANY
Carl Laemmle, Pesident, 1600 Broadway, New York
"The largest film manufacturing concern in the universe"

—close your studios and make all your pictures in Universal City

The "NEWS" advertisers believe YOU worth while; justify them.


Coming with a Roar!
"The LION'S



Coming with a Roar.—The biggest thriller of the year. COMING

—the Universal serial that will stand the public on end. COMING—the serial with the biggest serial drawing Star in pictures—MARIE WALCAMP—reckless, dashing, daring, utterly fearless MARIE WALCAMP—brilliant Star of "THE RED ACE" and "LIBERTY" that packed thousands of theatres all over the world. The Serial of timeliness. The serial with "the wallop"—the serial that will set the pace and that will establish new records in thousands of theatres. WATCH and WAIT for the big new Advertising and Publicity Campaign book. You'll get your copy shortly. It tells everything. Wire now for reservation. A word to the wise is sufficient.

Book thru your nearest Universal Exchange or communicate with the UNIVERSAL FILM MN'FG CO., Largest Film Mn'fg Co. in the Universe, CARL LAEMMLE, President, 1600 BROADWAY, NEW YORK

Profit by Englands Lesson



Great Britain has learned by a very severe lesson that the people must have something to take their minds off the gruesomeness of war. Great Britain's answer to her people has been film comedies as well as plenty of musical shows, etc. Let America learn from England's experience and *LET US PROFIT BY THAT EXPERIENCE.* We must keep our people amused.

In this necessity, *call on L-KO comedies.* L-KO comedies are funny enough to make even a mummy laugh. Without plot or semblance of plot, without continuity or story,—but with side splitting situations and punch; high pressure comedians, with gobs of pretty girls and oceans of "pep" L-KO comedies are your best bet. Play all the comedies you can and let L-KO head the list every week. BEGIN NOW.



Book thru your nearest Universal Exchange or communicate with the

UNIVERSAL FILM MANUFACTURING CO.

Largest Film Mn'fg Co. in the Universe

CARL LAEMMLE, PRESIDENT

1600 BROADWAY, NEW YORK

Talented Children in "The Blue Bird"



Tula Belle and Robin Macdougall Are the Youthful Stars of "The Blue Bird," an Artcraft Spectacle

NEVER was the Belgian poet Maeterlinch's message of happiness more appropriate than during the present war period, according to an Artcraft announcement, and for that reason Artcraft's production of "The Blue Bird," under the direction of Maurice Tourneur, is considered especially timely. Tula Belle, aged eight, and Robin Macdougall, ten years old, are intrusted with the chief parts in the screen version of this masterpiece of literature, and that the selections were well made will readily be conceded, it is said, by everyone who sees the production, which will be released on Easter Day.

Jesse L. Lasky, vice-president of the Famous Players-Lasky Corporation in charge of productions, in bringing out the importance of these children in conveying Maeterlinck's ideals in "The Blue Bird," said: "Tula Belle and Robin Macdougall, under Mr. Tourneur's expert direction, make the famous poet's great thoughts clear to those of their own age as well as older people. With them the audience will journey through scene after scene of symbolical magnificence. Through the magic of the Fairy Berylune they will witness the soul of all things become visible. The cat and the dog, gifted with speech; milk, transformed to a beautiful feminine figure; sugar, in grotesque shape, and light, personified by a lovely girl radiantly costumed. These and many others are made more realistic through the work of the youngsters, as directed by Mr. Tourneur.

"In addition to being a renowned poet and dramatist, Maurice Maeterlinck is conceded to be the greatest philosopher of modern times and the most convincing exponent of the immortality of the soul. It is a significant fact that since the world war the greatest newspapers and magazines have published articles on grave subjects by the noted author.

"The great attractiveness of the Maeterlinck play lies in the fact that it is in reality a cheerful drama of life, pointing the way to true happiness. In searching for the Bluebird—meaning happiness—the children view life from every angle and eventually find that true happiness lies in the humble home from which they started their journey."

General Releases "Shame" Seven-Reeler

THE distribution of "Shame," John W. Noble's seven-reel production, has been taken over by General Film Company, the deal including the rights in the entire United States, with the exception of New York City. An energetic sales campaign is to be launched immediately by General, which predicts that it will be one of the notable money makers in the feature class this year.

The story of "Shame" treats of the world's unjust condemnation of a girl whose motives are of the best, the theme involving the attitude of society toward the innocent children of no name. Zena Keefe is the star and Niles Welch her leading man.

"Shame" is claimed to be the masterpiece of Director Noble, who produced "Romeo and Juliet," "The High Road" and "The Awakening of Helena Ritchie." More than four months were spent in producing the film, editing and preparing it for presentation.

Miss Keefe plays the part of an innocent victim of circumstances in the prologue. Then, as she reappears as a girl of another generation, the picture unfolds a strikingly effective train of adventures, mirroring faithfully a graphic ordeal full of tears and smiles, ending with justice done the heroine.

A wide range of advertising aids, including 1, 3, 6 and 24-sheet posters, ten 8 x 10, eight 11 x 14 and two 22 x 28 lobby photos, and three styles each of one and two column cuts is available for exhibitors, besides other material.

Dorothy Dalton Stars in "Unfaithful"

"The Unfaithful," two-reel picture, scheduled by Triangle for March 31 release, features Dorothy Dalton, and was directed by Charles Miller under the supervision of Thomas H. Ince. The play, written by Lambert Hillyer, is dramatic in incident and plot. Included in the supporting cast are Charles Gunn and Charlotte Vermont.

"The Cross Bearer" Held for Easter Week

The release date of Montagu Love's newest World Picture, "The Cross Bearer," has been changed from March 24 to April 1 because of the fact that Cardinal Mercier is the central character and a large number of Catholic organizations prevailed upon World Pictures to make it a post-Lenten release. This picture is said to have the endorsement of King Albert of Belgium.

Well-known Players in Bessie Love Picture

Several well-known players who have appeared in previous Pathe pictures are seen in the cast surrounding Bessie Love in her first Pathe Play, "The Great Adventure." Among them are Flora Finch, who was in many Vitagraph comedies several years ago and who has had prominent parts in several Pathe features lately; Chester Barnett, who is Miss Love's leading man, was seen recently in "Over the Hill," and Donald Hall, who was Mollie King's leading man in "The On-the-Square Girl," plays the "heavy."

"The Great Adventure" is built around Miss Love's personality. It is a story of a little country girl who was sure that if she got her chance she could become a great theatrical star.

New Human Emotions Are Scheduled

It is said that something new in the way of emotion, a human sentiment which has never before been appreciated from the standpoint of dramatic value, will be introduced to the inarticulate drama in the Paralta play, "Within the Cup," starring Bessie Barriscale, which will be released shortly through the W. W. Hodkinson Corporation.

Bluebird for March 11 Is "Hungry Eyes"

The Bluebird release for the week of March 11 is "Hungry Eyes," in which Ruth Clifford and Monroe Salisbury are featured. This picture was originally known as "His Wife from Arizona."

"Hungry Eyes" is a typical Julian production in that this Bluebird director has turned out a feature which has for its locale the West of former days. In addition to Julian, Salisbury and Miss Clifford, the cast of "Hungry Eyes" contains Gretchen Lederer, W. H. Bainbridge, A. H. Barros, Arthur Tavares, George McDaniel and Rita Pickering.



Monroe Salisbury and Ruth Clifford Appear in "Hungry Eyes," for Bluebird

In the Independent Field

Sherrill Speaks on Direct Plan

William L. Sherrill, Recently Elected President of Producers and Exhibitors-Affiliated, Comments on Plans of New Organization

WILLIAM L. SHERRILL, president of the Frohman Amusement Corporation and recently elected president of the Producers and Exhibitors-Affiliated, in speaking of the plan of this new organization said in a recent interview:

"The plans which we eight independent producers have drawn up after careful deliberation and much forethought, have been adopted in an earnest and sincere effort to bridge the gap which ever seems to be growing bigger, between producer and exhibitor.

"The Producers and Exhibitors-Affiliated, we have termed our direct booking plan—affiliated—because we are working together, we are aiming toward the same goal, that of better and finer pictures, and we are sharing the profits. It is the first time that the exhibitor has been given an opportunity to share more of the gains of a production. Hitherto he has been obliged to pay a set price for his films, and to get his profits as best he can.

"By our plan all revenue derived from distribution in excess of the minimum quota in each state shall be divided between the manufacturer making the particular picture and the exhibitors in each individual state using that picture. Already we feel that the success of the project is assured. Exhibitors throughout the country have hailed the plan as the ultimate solution of their difficulties.

"I have just completed a trip to the Middle West. The attitude of exhibitors wherever I went was most gratifying. Their interest manifested their co-operation assured. We are forging ahead rapidly. We are making great progress in rounding up the territories in every section of the country and we feel confident that before long our direct booking plan will be in splendid running order. The exhibitor is willing to do his share. We are anxious to do ours. We promise them a fair deal, hearty co-operation and productions of a high order, made by men whose position in the moving picture field is unquestioned."

The independent producers who have banded together to reduce the high cost of films are: Herbert Brenon, William L. Sherrill, L. Lawrence Weber, Harry Rapf, Lester Park, I. E. Chadwick, Joseph A. Golden and Shubert, Hammerstein and Ince.

Spanuth Pleased with Success on Tour

Tingling with a big idea, which he says will prove to be something absolutely new in picture production, H. A. Spanuth, president of the Commonwealth Pictures Corporation, returned to the Chicago headquarters of his concern last week after an extended tour of the country in the interests of "The Frozen Warning" featuring Charlotte, the ice queen.

In speaking of the new project Mr. Spanuth said that he had sold the rights to his picture to representatives of the First National Exhibitors Circuit for nearly the whole United States. He said on his return to Chicago:

"You know," he said, in speaking to a representative of Motion Picture News, "my trip has been a success from any angle you look at it. I sold the rights to my Charlotte picture to every man I had decided would be the agent I should most prefer to handle it for me in his respective territory, and I conceived an idea that is going to be a winner.

"We are going to begin our production work again next week, and instead of big features, we are going to make two-reelers. But not ordinary two-reelers. They are going to be most extraordinary—and that's the secret. They will be as different from the two-reelers we know as day is from night. These productions are to be called Spanuth's Original—but the mystery will not be explained nor details given, not even in the ads, until the pictures are ready for screening. This new innovation we plan to put out at the rate of two a month and the exhibitor will find it a splendid service, I am sure, to use with his regular features in rounding out a first class bill."

Anna Case to Start First Picture Soon

Miss Anna Case, operatic star, is enjoying a restful week at Atlantic City after a successful concert tour of the larger cities in the South and West. She is scheduled to appear in Chicago, Milwaukee, Boston and Philadelphia and will return to New York during the month of March to begin work on her first feature picture under the personal direction of Julius Steger. A story entitled "The Golden Hope," which combines the atmosphere of the West with the modern social life of New York, has been secured by Joseph M. Schenck for the screen debut of Miss Case.



Bernarr Macfadden Produced "Zongar" to Show the Need of Physical Preparedness in American Youth

Nine Changes Ordered in "Zongar"

Nine changes have been ordered in Bernarr Macfadden's physical culture picture, "Zongar," by the Pennsylvania State Board of Censors. Mr. Macfadden, as head of the Physical Culture Photo Plays, has filed a protest with the Board. In his letter of protest to the censors he says:

"'Zongar' is a physical preparedness drama. It stands side by side with every effort which is now being made to win the war. In the beginning of this war four-fifths of our men were rejected as defective by the army physician. You cannot view 'Zongar' without squaring your shoulders, without drawing in a deep breath. It teaches a lesson of splendid manhood, strong capable womanhood. The National Board of Censors passed this play in New York not only without criticism, but we were congratulated because of the splendid character of the play throughout."

Hyde with Superfilm, Washington

Wallace Hyde, formerly connected with Perfection Pictures of the George Kleine system, has become Baltimore representative of Superfilm Attractions, for Sidney B. Lust of Washington, D. C. The Superfilm Attractions are handling the Hoffman Four Square pictures, Billy West and the Hart, Fairbanks, Keenan and Talmadge reissues.

THE INDEPENDENT FIELD TICKER

Territorial Sales Reported During the Past Week

Production	*Buyer*	*Territory*
"Race Suicide" (Joe Farnum)	Fred B. Murphy, United Film Service, Inc., Boston	New England Territory.
"Parentage" (Frank Seng)	Fred B. Murphy, United Film Service, Inc., Boston	New York State.
"The Birth of Democracy". "Mother" "Loyalty" "The Modern Lorelei" "Peg o' the Sea" "Who Knows" "The Public Defender" (Modern Feature Photoplays, New York)	Fred B. Murphy, United Film Service, Inc., Boston	New England Territory.
"The Cold Deck" "Today" "The Mad Lover" "Wrath of the Gods"	Keystone Distributing Corporation, Philadelphia	Eastern Pennsylvania, New Jersey.

New Organization Launched

United Picture Theatres of America, Inc., Formed—Lee Ochs, Charles and Milton Rosenthal Executives—Co-Operative Plan

LEE A. OCHS heads the newly organized United Picture Theatres of America, Inc., as president. Offices have been established in the Mecca Building, 1600 Broadway. Louis F. Blumenthal is treasurer, Charles M. Rosenthal, secretary, and Milton M. Goldsmith, general counsel. C. R. Seelye, formerly connected with the sales and managerial departments of Pathe, Vitagraph and World Film is identified with the new organization. The organization plans to interest the exhibitors throughout the country in co-operative buying.

Mr. Seelye will leave New York March 6 on a nation-wide tour in the course of which he will organize the distributing branches of the co-operative agency. Three days later President Ochs will begin his visits to the more important cities where he will address the exhibitors in public meetings now being arranged.

Already a considerable number of the more influential managers of picture circuits in the East have declared their adherence to the plan, it is said. Messrs. Harry Crandall of Washington and Frank A. Keeney of New York have already voiced their approval of the movement.

The plan of the United Picture Theatres of America, Inc., is to divide the cost of film negative pro rata among as large a proportion of the exhibitor forces of the United States as it may be possible to align in an organization identified with exhibitor personnel and exhibitor sentiment. Exhibitors are to be graded into five classes, according to first and second runs, etc., money earning capacity and the like. The first grade will pay one-tenth of 1 per cent of the cost of the negative. Each lower grade will pay proportionately less till a unit in the last grade pays only one one-hundredth of 1 per cent of negative cost. If any profit on these transactions remains to the United Picture Theatres, it is paid back to the individual picture theatre proprietors who are stockholders in the general enterprise. The organization pledges itself not to start business until 2,000 booking days are secured.

Southwest Exhibitor Likes Ivan Product

Arthur Glare, manager of Hippodrome theatre, Dallas, Texas, wrote the following letter to the True Film Co., Dallas, which speaks well for the success of Ivan features in the Southwest territory:

"This house closed the most satisfactory engagement of the present season with your picture, 'Babbling Tongues,' which I can recommend as one of the best plays ever presented at this house."

Belgium Woman Praises "The Belgian"

Sister Mary Ignatius O'Kavanaugh, prominent church woman of Belgium and a special representative of Cardinal Mercier, engaged in relief work in this country, was the guest of honor at a special presentation of Sidney Olcott's production, "The Belgian," given for charitable purposes in Cleveland under the joint auspices of Mr. Olcott and Frank G. Hall, of the U. S. Exhibitors' Booking Corporation, by which the picture is being distributed.

Sister Mary was stationed in a little border town in Belgium when the Germans invaded the kingdom and she lived through the bombardment of Liege.

She sent Mr. Olcott the following letter:

"I want to tell you how keenly I enjoyed the privilege of seeing a private screening of your photoplay, 'The Belgian.' It certainly is a wonderful presentation of many things I witnessed in that unfortunate country during the first four months of the war.

"(Signed)

"Sister M. Ignatius O'Kavanaugh,
"Louvain."

Sawyer and Lubin Close for Territory

A deal was closed last week between General Enterprises, Inc., and the Federal Film Company of Boston, which gives to the latter concern the entire New England rights to "The Liar." This is a six-part society melodrama, starring Jane Gail and Stanley Walpole, directed by William H. Haddock. Following this sale Messrs. Sawyer and Lubin closed negotiations for the disposition of their feature, "Mother" to the Regal Films, Limited, of Toronto, Canada. This organization, which also controls the entire Canadian territory for the General Enterprises, Inc., picture, "The Warrior," will exploit the George Loane Tucker film in the eastern and western parts of the Dominion. Various buyers of "The Warrior," starring Maciste, the hero of "Cabiria," have found it necessary to order additional prints of the Italian war spectacle in order to take care of requests from exhibitors for repeat bookings. The Westcott Film Corporation of Minneapolis have requested a third print of "The Warrior" for this purpose as has the Jordan-Brewster Film Corporation of Seattle, Washington.

Reginald Barker Has Had Successful Career

Reginald Barker, director of "Carmen of the Klondike," the Selexart production, which will be the initial release of the State-Rights Distributors is responsible for the first William S. Hart pictures, "On the Night Stage" and "The Bargain."

He has directed Sessue Hayakawa in "The Typhoon" which was perhaps one of the Japanese actor's first great success. His first work was for Thomas H. Ince. Four weeks after he arrived at Inceville he was on the pay roll, and almost immediately began turning out the successes which had so much to do with the reputation built up by that studio.

Sterling Launches Big Drive

H. R. Ebenstein, General Manager, Sterling Pictures Corporation, to Visit All Exchange Centers —Big Drive On

H. R. Ebenstein, manager of sales for the Sterling Pictures Corporation, of which Arthur F. Beck is president, has left for a ten-weeks' trip covering all exchange centres. He expects to place with exchange men throughout the country, the productions handled by the Sterling Pictures Corporation. Mr. Ebenstein left with a trunk full of sample prints of the different features controlled by Sterling.

Mr. Ebenstein said before leaving: "The 'Sterling System' combines a certain arrangement between the manufacturer and Sterling Pictures Corporation, and the independent exchange. It does not mean the sale of feature rights—neither does it mean the direct percentage arrangement under which some features have been released. Realizing that the manufacturer needs cash in order to continue manufacturing productions, and likewise realizing that the independent exchange cannot continue laying out cash covering high production cost and big profit to the manufacturer, the Sterling Pictures Corporation has stepped in as a middle factor whereby a happy medium is struck, and both the manufacturer and local distributor are able to operate successfully.

"It is not the intention of the Sterling Pictures Corporation to confine their operations to the distributing of features only upon the 'Sterling System.' They will handle other features on the basis of an outright territory sale. At the present we have found a very big demand for releases under the 'Star Series' plan. In addition to the Alma Hanlon series and the Jean Sothern series, consisting of six productions each, they have added to our list a series of three features, each starring Anna Q. Nilsson, and a series of four feature productions, each starring Catherin Calvert. We have likewise taken over the George Loane Tucker production, 'I Believe,' and acquired from the France Films, Incorporated, 'The Natural Law,' featuring Marguerite Courtot. We are closing this week for another big production.

"It will be the policy of the Sterling Pictures Corporation to offer their exchanges not only a consistent output, but the nature of their organization demands that they continue to supply their affiliated exchanges at periodical intervals. This will practically eliminate the necessity of their exchanges going into the open and competitive market for features."

Gerard's Picture to Open on Broadway

"MY FOUR YEARS IN GERMANY," produced under the direction of William Nigh from Charles A. Logue's screen version of former Ambassador James W. Gerard's story of the same name, will open at the Knickerbocker theatre, Broadway, New York, Sunday, March 10th. It is announced that the run will approximate ten reels. Special musical score has been arranged by Hugo Riesenfeld, musical director of the Rivoli and Rialto theatres. If Mr. Gerard's condition permits he will be present at the opening and give a short introductory address. He is at present recovering from an illness. Persons prominent in naval, military and civil life are scheduled to be present.

Millions of copies of Mr. Gerard's book have reached the hands of readers. An illustrated souvenir volume has been issued, containing still photographs from the important scenes of the picture and a foreward by the author. A portrait of Mr. Gerard is contained. Mr. Gerard's latest work, "Face to Face With Kaiserism," sequel to "My Four Years in Germany," is now running in many of the principal dailies of the country. There is a large variety of paper from twenty-four sheets down; heralds, lantern slides, advertising cuts and publicity readers.

Pierre Key Comments on "The Cast Off"

Pierre V. R. Key, Foursquare Pictures, comments upon the Foursquare release featuring Bessie Barriscale, "The Cast Off," in the following interview:

"The human-interest element of the Thomas H. Ince picture, and its admirable simplicity were responsible for the purchase of this picture by Mr. George Backer, and in securing it for distribution our organization has a subject in every way worthy of the ideals of the Foursquare corporation.

"No photoplay I have seen in a long time so perfectly illustrates the type which is certain to increase in number, as the industry becomes older. The story is direct, clearly set forth and without any disagreeable moments. C. Gardner Sullivan, a master of his craft, has builded naturally and simply, and Miss Barriscale and her colleagues, under Raymond West's direction, seem to have performed their tasks with intelligent appreciation of the things Mr. Sullivan sought.

"It is not that 'The Cast Off' is a Foursquare picture which prompts this commendation; for such procedure, often, is in questionable taste. But it represents so completely those excellences for which the ablest men in the profession are striving that it is gratifying to observe that the exhibitors are a unit in their endorsement of the picture."

Twede Dan's Third Comedy Liked

A private screening of the third of the Jester Comedies releases, "All 'Fur' Her," was given recently and those present proclaimed it on a par with the first two, "The Recruit" and "His Golden Romance," it is announced.



Sybil Carmen and Edwin Forsberg "Cabareting" in the Frank A. Keeney Feature, "A Romance of the Underworld"

Keeney Leases Pathe Studio

Frank A. Keeney Distributing Company announces that it has leased the Pathe studio, at Park avenue and 144th street, one of the best and most modern equipped studios in the East. The first production of the Frank A. Keeney Pictures Corporation, "The Romance of the Underworld," starring Catherine Calvert, was commenced in the Biograph studios. Last week, the company was taken to the new quarters to complete the production. The Frank A. Keeney Distributing Company was formed to exploit the product of the Frank A. Keeney Pictures Corporation.

The Pathe studio was built originally for a dance hall. It was later remodeled by Eugene Sanger for a studio. Pathe acquired it later. The Edison company installed recently an entire new lighting system in this studio at a cost of $15,000, it is said.

"A Romance of the Underworld," Keeney's first production is complete so far as the camera work and the taking of scenes is concerned. Director Kirkwood is now assembling it. It will be released in six reels. Mr. Kirkwood will on the completion of this picture commence work on the second production which will be a screen version of Guy Bolton's photoplay, "Marriage." Mr. Bolton is co-author of the stage successes, "Oh! Boy," and "Oh! Lady, Lady."

Anne Luther Has Successful Career

Anne Luther, who has the role of Beatrice Covington in Graphic Film Corporation's late production, "Moral Suicide," commenced her career before the camera under the direction of D. W. Griffith. Miss Luther mounted the ladder of success in the screen drama in a short time and became a recognized star.

In "Moral Suicide" Miss Luther plays the part of Beatrice Covington, the daughter of an old California millionaire, who, losing his moral sense, sinks into the depths of degradation from which he is rescued by her.

W. H. Announces First Barriscale Release

W. H. Productions Company announces that the first Bessie Barriscale superfeature, to be distributed on the state rights market, will be entitled, "Satan's Pawn." The story is based upon Francis Molnar's play, and was produced by Thomas H. Ince. Bessie Barriscale, it is said, does some of the best work of her career in this production.

Co-starring with Miss Barriscale in "Satan's Pawn" is Edward Connelly, known as one of the most able artists of the speaking stage. His interpretations of difficult roles in dramatic successes of two continents have earned for him the approval of critic and public alike. His success in "Marse Covington," known as the only serious thing George Ade ever did, was big. His most recent stage triumphs were scored in "Every Woman" and "A Good Little Devil." His recent character depicture of Rasputin in "The Fall of the Romanoffs," created a great deal of favorable comment. Mr. Connelly's impersonation of the devil in modern clothes, in "Satan's Pawn," is said to be one of the most powerful character drawings ever seen on the screen.

Clara Williams has a strong part in this production. Her latest work was in "The Bargain," "The Italian," and recently in "Carmen of the Klondike." Rhea Mitchell is seen also in this production.

"Mother" to Play Loew Circuit.

Following the announcement made last week by Arthur H. Sawyer and Herbert Lubin that the New York City and state rights to their production, "Mother," had been acquired by the Modern Feature Film Company, Charles H. Striemer announces that the picture has been booked by the Marcus Loew Circuit.

Mr. Striemer, manager of the Modern Feature Film Company, with offices in the Godfrey Building, states that arrangements have been made whereby "Mother" will open on the Loew time on Thursday, March 14. The initial presentation in New York of the General Enterprises, Inc., feature will occur at the New York theatre.

"Mother," features Elisabeth Risdon, at present appearing in the leading role of the Broadway success, "Seven Days' Leave." It was picturized by George Loane Tucker from the novel of the same name by Eden Philpots. It is in seven reels.

Netter Buys Two Selig Productions

Leon D. Netter, Masterpiece Film Attractions, of Cleveland, Ohio, returned last week to the Cleveland office after a five-day visit to New York. He brought with him prints of Wm. N. Selig's latest productions, "The City of Purple Dreams" and "Who Shall Take My Life," which he will exploit in Ohio and Kentucky through his Cleveland and Cincinnati exchanges.

Lillian Walker Forms Own Producing Co.



Lillian Walker, the Original Dimpled Comedienne, Heads Her Own Company for Release Through Producers and Exhibitors, Affiliated

Lillian Walker has formed her own company, which will be known as the Lillian Walker Productions, it is announced. Her pictures will be released through the Producers and Exhibitors-Affiliated. Her first picture, the title of which has not yet been decided upon will be finished in about four weeks.

Miss Walker will produce straight comedy and comedy-dramas.

Miss Walker said: "All my pictures will have pleasant endings and mothers need not warn their daughters to keep away from the theatres at which they are being shown. Neither sex-problems nor the trials and tribulations of the underworld will play any part in them, but the plots will be clean, wholesome and pleasant. I feel my pictures ought to appeal to every sort of person, from the tired business man down to the little child."

Miss Walker is doing "her bit" for the government in two ways. First, she has just completed a patriotic picture which will be called "Miss Camouflage." This picture is intended for war propaganda and will be shown at all the camps on both this side and abroad. In it Miss Walker plays the part of a soldier's wife. The scenes were taken with the entire company including the officers of the 308th regiment and give a realistic portrayal of camp life.

The scene of Miss Walker's second patriotic venture is her farm in Saratoga, N. Y. called "Sunnybrook." There she is carrying out Hoover's instructions to the *n*th degree. She has her own cows, chickens, pigs and horses on her 252 acres.

Bee-Hive Active with West Comedies

THE March 15 release of the King-Bee Films Corp. starring Billy West is entitled "The Scholar." On April 1 King-Bee will release a Billy West comedy entitled "The Messenger." It is now in the making at the Hollywood Studio of the King-Bee Films Corp.

Julius Singer in charge of the booking of the Bee-Hive Exchange, selling Billy West King-Bee Comedies in greater New York, announces the bookings of the Billy West two-reelers in all the theatres of the Consolidated Amusement Enterprises, which includes the "Tiffany," "Penn," "Village," "York," "Drury Lane" and the Seventy-second street "Playhouse." All these theatres are in greater New York, and will show all the releases of Billy West King-Bee Comedies.

The Marcy theatre, one of Brooklyn's leading photoplay houses, starts a big "drive" on Billy West King-Bee Comedies next week. The first offering will be "His Day Out." The management are distributing throughout Williamsburg two hundred 1 sheets, announcing the coming of each King-Bee Comedy. They have booked Billy West in all future releases and will feature him every two weeks.

"The Messenger," is the name of the next Billy West comedy now in the making. It is an original idea; and Director Gillstrom thinks it will land as many laughs as can be jammed in a two-reel comedy.

Starting with the clever Billy West King-Bee Comedy "His Day Out," Feb. 25, 26, 27, Fox's Auditorium will feature this clever comedian in all the King-Bee comedies to be released in the future.

Julius Singer, sales manager of the Bee-Hive Exchange handling these comedies, says that "His Day Out" has brought in an increase of thirty per cent on the previous month's business, and that when they release "The Stranger," "The Rogue" and "The Orderly" they will have to move into larger quarters to accommodate the "rush" for these "profit-makers," as he terms the Billy West Releases.

The Terminal theatre, Newark, managed by Wm. Fox, will play Billy West in "His Day Out" for a week's run, and has contracted to use two of the King-Bee releases a month.

Magnet Film Gets More W. H. Releases

The Magnet Film Exchange, which acquired recently the New York rights to W. H. Productions Company's feature, "The Two-Gun Man" in "The Bargain," have also secured the rights to William S. Hart's "The Bandit and the Preacher" and "The Hell Hound of Alaska," and the Twenty-eight Mack Sennett Keystone Comedies.

The series of Keystone Comedies will be released shortly, the first of which is entitled, "A Small Town Bully," starring Mabel Normand, Mack Sennett, Roscoe Arbuckle and Owen Moore.

Jacob Wildberg, Treasurer of Foursquare

The latest newcomer into the field of motion picture activity is Jacob Wildberg, capitalist and manufacturer, who still retains his interests in his own concerns, but who will be actively identified with Foursquare Pictures as treasurer of that independent organization, as well as a large stockholder.

Mr. Wildberg becomes associated with Foursquare Pictures through George Backer, a friend and business colleague of many years' standing.

"Mickey" Praised by Theatrical Man

Alfred E. Aarons, general manager of Klaw & Erlanger's theatres, attended a private review of Mabel Normand in "Mickey" recently and wrote Western Import Co. the following letter, commending the production:

"'Mickey' is the greatest commercial proposition I have ever seen in the amusement field. It will be a sure fire hit. Very rarely, I believe, can a man make a statement of this nature before a production has been tested out by the public, but this picture breathes success, and the ultimate result can be seen beforehand. I make this statement freely—and you can go as far as you like with it.

"Outside of its commercial value, it is a wonderful, artistic and interesting picture. It possesses every quality that could be put in a photoplay, and its preparation shows infinite care and study. It is the product of a master. It truly depicts human life and accentuates every situation to its real possibilities.

"Mabel Normand as 'Mickey' clearly shows her versatility and supremacy as an actress. She portrays the many characters which the part calls for to the highest degree of artistry."

Daniels & Wilson, Inc., music publishers, are putting out a composition entitled "Mickey," dedicated to Miss Normand, it is announced. The song is based on the Mack Sennett $300,000 photoplay, which will be released shortly by Western Import.



Here's "Mickey," Smile and All, as Mabel Normand, Appeared in the Picture Which Western Import is Handling



"My Four Years in Germany" Is Slated to Begin a Run at the Knickerbocker Theatre in New York March 10

"Tarzan" to Run in Sixty-Five Cities

HARRY REICHENBACH reports that the First National Exhibitors Circuit will on April 2 inaugurate "Tarzan Week," during which time sixty-five prints of "Tarzan of the Apes," the National Film Corporation of America's production which will be distributed through the First National Exchanges, will play first-run houses in sixty-five principal cities of the United States.

"Tarzan" continues its successful run at the Broadway theatre, it is said, with constantly increasing business and with capacity audiences even on off nights as Monday and Friday. Mattinee business is beyond even the expectation of the producers and the engagement has been extended for another two weeks to bring the run up to the release date.

The National Film Corporation in conjunction with First National Exhibitors, have arranged for a huge talking sign at Broadway and 47th street and each first run house in the country is getting a number of flashes. The releasing company arranged for five thousand flashes which read:

"Tarzan of the Apes" at Bridgeport April 2. "Tarzan of the Apes" at Philadelphia April 2, and so on taking in turn each house that has booked the picture thus far. Harry Reichenbach of National arranged this because of the hundreds of letteers pouring into the Broadway theatre from throughout the country asking what date the picture will come to their cities.

The business manager of the Terre Haute Post wrote:

"We ran 'Tarzan of the Apes' in story form three years ago and it got us more circulation than anything we have ever printed. We had people coming to our office trying to beg, borrow or steal the advance chapters. We believe we can say for you that any theatre in Terre Haute will not have capacity enough to accommodate the crowds which will want to see 'Tarzan.' We regard Tarzan as one picture which we will want to father.

"(Signed) R. H. Gore,
"Business Manager."

Through A. L. Burt and Company, publishers of the re-issued books, arrangements have been completed for the decoration of over ten thousand drug stores, book store and stationery store windows while over five thousand papers have arranged to republish one of the Tarzan stories previous to the release date.

Independent Concern for Baltimore

The Variety Pictures Corporation has been incorporated under the Maryland laws with an authorized capital of $25,000. It is the purpose of this concern to handle state rights pictures and comedies for the Baltimore exhibitors, and as a side line will also handle mounted posters. Offices are located at 210 N. Calvert street, Baltimore. Milton Caplon is president and general manager and J. Louis Rome, manager of the Broadway theatre, is the counsel.

News Notes from Canada

New Brunswick May Remove Censors

It is reported that the Premier of New Brunswick is considering the removing of three out of four of the provincial censors, and allowing all films to be passed upon by one man, as is done in Nova Scotia. This would mean that pictures already passed by the Ontario and Quebec Boards would be free of further cutting, for it would not be considered necessary to re-examine these. The Woman's Council have long been agitating for women on the Censorship Board, and it is thought that the action of the Premier may have been decided upon as one way out of the difficulty.

The film men are said to be hoping that there is a basis of truth in the rumor.

Draft Takes Musicians from Theatres

The recent draft under the Military Service Act of the Dominion is playing havoc in musical circles. It is extremely hard to secure really capable musicians familiar with the motion picture work. Just a few days ago the draft caught a number of musicians from the St. Denis theatre orchestra in Montreal. The Regent and the Allen theatres in Toronto have also felt the draft.

Alberta Exhibitors Miss Point of Joke

The exhibitors of the province of Alberta are said to be real peeved over somebody's action a few days ago. Some association signing themselves as the Committee of Motion Picture, Vaudeville and Legitimate and Film Exchanges, sent telegrams to Alberta exhibitors advising them of the rumor to close all theatres in Canada for three days a week. The Alberta exhibitors want to know who the parties are that are responsible for the telegram. The telegram consisted of 101 words, and was sent collect, causing the exhibitor at the other end of the wire to pay charges of $2.00.

St. John Women Seek to Close Theatres

Spurred on by a recent move of the St. John schoolboard in closing schools earlier each day to save coal, the W. C. T. U. of that city passed a resolution urging the Government to close all places of amusement for one or more days each week.

This precipitated a battle which has been raging, mostly through the press, for several days.

Manitoba Faces Near Isolation

Is Predicted That the Eighty Theatres in Province May Close When Films Are Shut Off—No Comedies Expected After March 4

THERE is a possibility, according to late advices from Winnipeg, of Manitoba being without a single motion picture theatre in the near future. The eighty houses within the province may close on account of the fact that the dozen film exchanges in Winnipeg will refuse to supply them with films.

The members of the Canadian Film Exchange Managers' Association held a meeting recently in their quarters in the Kennedy block, at which they reaffirmed their intention of refusing to bring a single comedy film into Manitoba after March 4. This includes all comedies of all brands, with the exception of the next Chaplin comedy, which is soon to be released. As to the future of the Chaplins, it is a matter of doubt; his subsequent releases will be governed by circumstances.

Furthermore, the film men made known their ultimatum, which is: A one-man provincial censor board, instead of the present board of three members, consisting of two women and one man; a board of appeal, whose services shall be voluntary, consisting of one representative from every organization in Winnipeg, such as the Y. M. C. A., the Y. W. C. A., the Knights of Columbus, the Masons, the Builders' Exchange, the Trades Assembly, the Social Service Council, the Women's Council, the Ministerial Association, etc.

Should the Department of the Provincial Treasurer, under whose wing the amusements department of Manitoba is existing, refuse to grant this ultimatum, the exchanges, acting under orders from the producers of their brands of pictures, will withdraw their offices altogether from Manitoba.

With the closing of the 80 motion picture houses in the province would come the throwing out of work of 800 house attaches, with a consequent loss of $25,000 per week in salaries. The Winnipeg City Light and Power Department would lose from $1,000 to $1,200 weekly in electric light bills from this source.

The present status of the motion picture business in the province has been brought about through the feeling among the exchange men that the provincial censor board has been for a long time acting in an unfair and unreasonable manner as regards the films which have been brought in for showings; especially is this so as regards the comedies. The film men assert that the majority of the comedies submitted to the censors have been rejected in their entirety and that always the reason given on the rejection slip was "vulgar and suggestive." They hold that the pictures are neither vulgar nor suggestive, at least, in the majority of cases where they have been condemned.

Apparently, judging from the ultimatum which was decided upon at Thursday's meeting, the exchange men have come to the conclusion that the situation as regards the censoring has not improved.

It was pointed out at this meeting that the theatre ticket tax, which goes into operation the first of April, will prove decidedly unsuccessful in the event that there are no motion picture houses in Manitoba to provide the most of the expected revenue from patrons.

Monday Closing Settles Into Its Stride

The first heatless Monday for the theatres of Central Canada passed off with the usual quietness that was anticipated, on Monday, February 18. The business on Tuesday, following the general shutdown the day before, proved to be splendid in the various cities. In Toronto the Tuesday, February 19, business was exceptional, and the various downtown houses played to capacity business. Loew's Yonge street house had 'em lined out in front for nearly a block.

There has been trouble brewing between the various exchanges and the exhibitors of Central Canada due to the Monday closing order, but the latest reports from both sides indicate that negotiations satisfactory to both sides are being arranged. In brief, the exchanges are demanding payment for films on a two-day basis, while the exhibitors say it is unfair that they should be compelled to pay for two days, Mondays and Tuesdays when they are closed up tight on Mondays by the Canadian Government order-in-council.

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In and Out of West Coast Studios

By J. C. Jessen

Fox Studio Doings

Harvey F. Thew, who for the past year and a half served the Famous Players-Lasky Corporation as scenario writer at their west coast studios, has been engaged by the William Fox Corporation's western studios to serve in the same capacity.

Production work has been started at the William Fox western studios on the forthcoming Theda Bara spectacle, "Salome," after several weeks of preparation under the direction of J. Gordon Edwards. Some of the big scenes for this film will include replicas of the streets of old Jerusalem, the world-famous Jaffa Gate and the great palace of Herod. No expense is being spared in the filming of this feature, and it is planned it shall be even more gorgeous and spectacular than "Cleopatro," Miss Bara's most recently released Fox production. It is stated the costumes which will be seen in this production will outrival and cause more comment than did those seen in "Cleopatra." The entire supporting cast for this Bara production has not as yet been selected.

Gladys Brockwell has begun work under the direction of E. J. LeSaint, in a new picture for Fox in which she will be seen in two separate and distinct roles, which present Miss Brockwell with opportunities not afforded her heretofore. The two roles cannot be termed as dual ones, inasmuch as the star must appear as two distinct persons who in no way resemble each other. No title has as yet been made known. The story was written by George Scarborough, and Charles Kenyon prepared the screen version. William Scott and Williard Louis have been selected to support Miss Brockwell.

Members of the Tom Mix Fox Company, under the direction of Lynn Reynolds, are practically "living in the saddle" this week, they being away on locations which will represent the great plains of Arizona, New Mexico and near Los Angeles.

Paralta Paragraphs

Several hundred members of the California National Guard participated in scenes made Sunday at the Paralta Studios in Hollywood for the forthcoming Louise Glaum production, "The Iron Beast," which was previously titled "Intelligence." The soldiers were used for scenes of American soldiers marching through the streets of France on their way to the battle front. Besides the soldiers, the Paralta Company was fortunate in securing the services of the Military Band from Fort McArthur, near San Pedro, California. The entire board of directors, including Carl Anderson, John E. DeWolf, Herman Katz, Fernando M. Guinzberg, Nat I. Brown and Frank Kane, who arrived on the Coast last week, together with Robert Brunton, manager of productions, were interested onlookers during the filming of the scenes, and also appeared in several of the scenes made, playing the part of American tourists in France.

Monte M. Katterjohn, staff author at the Paralta Studios, and author of the initial starring production for Louise Glaum titled "The Iron Beast," this week received notice of Class A-1 classification in the second draft, and it is probable he will be called for service shortly.

Director Raymond B. West will soon have in production a story written by Robert Kidd and Jane Holly of the Paralta scenario staff, which will have Bessie Barriscale as the star. Julian Lamothe prepared the screen adaptation.

The F. P.-Lasky Studio

The Mary Pickford Artcraft Company has just finished "M'liss," under the direction of Marshall Neilan. At the present time it is not definitely known what story she will be starred in next.

Jack Pickford and Louise Huff will next co-star in a picture adapted for the screen from the Alice Eagan Rice book, "Sandy." George Melford will be in charge of the direction, and the principals of the supporting cast will be Raymond Hatton, James Neill and Edith Chapman.

William D. Taylor has just finished the filming of "Up the Road with Sally," which stars Constance Talmadge. A new story for Miss Talmadge is now in preparation, but as yet no director has been assigned for her next work.

Wallace Reid and Ann Little, under the direction of Donald Crisp, have just finished "The House of Silence," which was begun at the New York Famous Players-Lasky studio, and on account of the stormy weather there, was completed at the Hollywood studios. These two players will shortly begin work on a new subject now in preparation.

"The Honor of His House," starring Sessue Hayakawa, has been finished under the direction of William De Mille for the Paramount Program. This is an original story by Marion Fairfax. Mr. Hayakawa will do three more pictures for the Lasky Company, and so it is probable he will be working at the Hollywood studios for at least two more months. Florence Vidor was leading woman for Mr. Hayakawa in "The Honor of His House," and Miss Vidor and Jack Holt have been selected to appear in support of Hayakawa in his three future Lasky pictures.

Live Triangle Items

Despite the rainy weather of the past week, the producing organizations of the Triangle Film Corporation's Culver City studios, have continued with their work without any loss of time, under the five large glass-enclosed studios. Four dramatic subjects and one comedy have been completed during the past week, while eight feature companies and one comedy unit are working full blast, and three directors are awaiting new productions.

The subjects now in the cutting room are "The Law of the Great Northwest," directed by Raymond Wells, with a cast which included Margery Wilson, William V. Mong, Eugene Corey, Louis Durham, Will Jeffries and William Dyer; "Another Foolish Virgin," with Alma Rubens, Texas Guinan, Joseph Bennett and Lee Hill in the principal roles, and directed by E. Mason Hopper; "The Vortex," the Gilbert P. Hamilton directed subject, with Joe King, Mary Warren, Wilbur Higby, Eugene Burr, George Hernandez and others in the cast; the western subject, "Boss of the Lazy Y," starring Roy Stewart, directed by Cliff Smith, from the story by Charles Alden Seltzer's well-known novel; and the one-reel comedy titled "Many Happy Returns," which has Jack Livingston, Jack Richardson, Lillian West, Mae Walters and Ruth Langston as the principals, directed by H. Edwards.

"In the Spring," adapted from the magazine story by John Moroso, author of the Triangle release, "Shoes that Danced," has been put in production under the direction of Raymond Wells. The New York police force, and the life of the Italian underworld furnished the material for the story, which will have Joe King, in the part of a patrolman, and later promoted to the position of inspector.

Vitagraph News Bits

At the Vitagraph studio, Director William Wolbert is nearing the completion of "A Texan Romance," and making preparations for his next picture which is an adaptation from the James Oliver Curwood story, "A Son of Kazan." Mr. Wolbert is endeavoring to retain the same atmosphere of this great dog story for the screen, as did Mr. Curwood in his novel, by hav-

ing as much action as possible center about the dog instead of the leading players. If Director Wolbert is successful in this, something very new and unusual will be seen on the screen.

George Sergent, well known director of the West Coast film colony, who produced "The Secret of the Submarine" serial and feature films starring Richard Bennett for the American Film Company at Santa Barbara, has been engaged to make some special scenes for "Enemies Within," which is being produced in New York at the Vitagraph plant, at their western studios in Hollywood. Following the completion of these special scenes Director Sargent will produce two-reel pictures from stories by Henry Lewis, which will be released as the "Wolfeville Series."

Filming of "The Man from Brodney's," in which Earle Williams was to be the star, has been postponed by the Vitagraph Company, owing to their inability to obtain small boats and yachts, on account of the new Government ruling. Instead the Williams company have begun work on "Blind Eyes," adapted for the screen from a story by William Addison Lathrop of the same title. The story is said to be particularly well adapted to Mr. Williams' style. Tom Mills is in charge of the direction. Grace Darmond has the feminine lead opposite Mr. Williams, and Kathleen Kirkham, Ruth Garden, Pat Moore, and Kate Price, well-known for her work in Vitagraph comedies, and who has just returned to this company, make up the supporting cast.

With Pathe Players

W. A. S. Douglas, president of the Diando Film Corporation, located in Glendale, returned to Los Angeles last week from New York, accompanied by Louis J. Gasnier, president of Astra, who is here on business. Mr. Douglas brought back a contract for the production of a fifteen episode serial for the Pathe organization, which will be produced under the working title of "The Wolf-faced Man." Mr. Douglas is author of the serial, and the contract for the production of this serial is the outcome of a month's conference with the Pathe officials in New York. The serial will be of a Western type, laid in the early sixties and depicting life as it was in that period. The pioneer, frontier forts and settlements, together with the Indians, will be seen in the serial, and the facts concerning the above will be taken from history. Stuart Paton, who for some time past has been directing serials for the Universal, will be the director of this Pathe serial; George Larkin, known to the world as the "human fly," will be the featured leading man, but the entire supporting cast has not been selected. Preparation work for this serial has already begun at the Glendale studios, but the work of filming the same will in all probability not be started until about the middle of March.

Along with the contract for the fifteen episode serial, Mr. Douglas also brought back with him a renewal agreement for the services of Baby Helen Marie Osborne to work under the Pathe banner for another year.

The last scenes of the latest Baby Marie Osborne Pathe subject are being made at the Glendale studio under the title of "Dolly Does Her Bit." It is planned the negative shall be cut and edited in order that the subject may be completed and ready for release during the month of February.

Here and There

Robert Leonard has begun work on a new subject for the Universal which will have Mae Murray as the star. It is titled "Danger, Go Slow," a crook story, and will be filmed in five reels. The cast to support Miss Murray has not been selected.

Rupert Julian has finished "The Iconoclast" for Universal and is now busy editing the picture.

Director Harry Harvey, who was placed in charge of filming "The Lion's Claw" serial, owing to the illness of Jacques Jaccard, is working on the fourth and fifth episode, with Marie Walcamp in the leading role; and James Horne, who is directing the "Bull's Eye" serial, is now on the fifteenth episode.

The Lyons and Moran Universal Company has finished a one-reel comedy titled "The Vamp Cure," and will, within a few days, begin the making of another one-reeler for the Universal program.

After a few days' vacation spent at San Francisco following the completion of "The Bell Boy," Roscoe Arbuckle is now at work on his fourth comedy for Paramount release which is a travesty on the feuds between moonshiners and revenue officers in the Blue Ridge Mountains. Roscoe Arbuckle and Buster Keaton take the parts of revenue officers, and are said to more nearly resemble millionaire sportsmen in the matter of clothes. Al St. John takes the role of a young moonshiner, while Alice Lake appears as his sweetheart. Charles Dudley is playing the role of father, a veteran of many thrilling mountain feuds. In place of wearing the usual costume of the sweet-faced mountain maid, Miss Lake's wearing apparel will be of the most fashionable and up-to-the-minute type, all of which leads one to believe this Arbuckle comedy will show some new departures from the heretofore popular form of moonshine thrillers.

Two comedy companies are at work at the Sunshine Comedy studios under the supervision of Henry Lehrman, turning out laugh provokers for the William Fox program.

Theda Bara was given a decided ovation when she appeared on the stage at Clune's auditorium, Wednesday evening, February 20, following the showing of "Cleopatra," her most recently released subject. The actress was showered with flowers, and after the applouse died out and the audience became quiet, Miss Bara told of her work before the screen in a manner that greatly pleased her large audience.

Hollywood Hookum

MARCH 16, 1918 NEWS MORE NEWS

Three days of rain.

Reg. Barker is now producing "One Woman."

Double W. Hodkinson was on our streets this week.

Margery Wilson has become known as the titian beauty of Triangle lot.

We hear Hob Bosworth is doing right smart with his new vaudeville act.

Tex. Guinan has enlarged the map of the lone star state, which designates the door to our dressing room.

Jesse Lasky is still with us, having come to really appreciate the wonderful California climate. Cham. of Com. please note.

Haworth is the name of an infant film company. Ha refers to Sussue Hayakawa. The Worth, we take it, refers to quality, to be.

Al Cristie is reported to have made a comedy this week that he laughed at. Al is a very sober man and so a world beater may be expected.

Al Selig reports several new discoveries concerning the ability of a certain Fox actress. Yes Al still writes publicity concerning Theda.

Monty Katterjohn has not reported an automobile accident for ten days. His cars (meaning two or ten) have all been in the garage for that period.

Bill Parsons continues to receive very gratifying reports from his monkey picture, Tarzan, and Bill is therefore wreathed in smiles continuously.

Bill Desmond has discovered he has a new smile and promises to use it in the next release. It's not necessary to tell who tipped this off to Bill.

Colin Campbell "stole the sheet" in Chicago last week and Mae Tinee gave him two columns in the Examiner. For a quite unassuming man this was going some.

Universal City was a lonely place on a Sunny day this week. The players still on the pay roll took advantage of the sunshine for an outing on Exterior locations.

Roy Stewart is, for the sake of variety, playing in a western picture. This is the steenth wild and wooly one Roy has smiled through in as many months for Triangle.

Charlie Chaplin will have his first FNEC comedy finished in a week or two, if this week's report is correct. Carl Robinson is responsible for the above.

Lynn Reynolds has become acclimated and so is making great headway with the Mix Western. Lynn is now so proficient with the Western horse that he can guide it by the reins.

H. O. Davis is more than anxious to buy two reel comedies and so has offered $500 per accepted story. A number of our well known clerks have taken to scenario writing.

J. Stuart Blackton has discovered that California has a golf course in every direction, but vacation days are almost over for the Comador, as he is to film another Gilbert Parker story.

Tom Ince complains that he has not been successful in finding enough cold weather to warrant wearing the fur-lined overcoat the several troupes at the studio gave him for Christmas.

D. W. is still working on the elimination feature of completing his western front picture. This is to be reduced from 180,000 feet to production size, but all say D. W. is some eliminator.

Now that our Wonderful South land has been favored with a copious rain fall the Lasky Yachting and Bathing Club will hold daily tournaments in the young lake now a part of the Lasky lot. No deaths are reported as the result of the flood.

Several of hookum staff believe there is lots of news at the Fox Studio these days. They think the collection of this news requires personal visits to the plant, but the office devil tips off that Theda is now doing Sapho.

George Hernandez was one of the first boys to jump from the speaking stage into the movies. The move was made years ago when Selig first made fillums. George has lived it down. Hookum got the dope on Hernandez from Charlie Thall, who manages Liberty theatre at Camp Lewis.

Gene Allen has been practising a new Wagner selection on the piano at the Hart Studio this week and so Bill and his horse Opra troupe took to the woods. Bill came in for a smoke Wednesday because of the rain making it impossible to make pictures and that evening he entertained a host of friends with his famous glass balancing act on the edge of the round table at Hoffman Cafe. As a Western actor Bill is some juggler.

Screen Examinations

"Ruggles of Red Gap"
(*Essanay-Perfection—Seven Reels*)
Reviewed by Lisle M. Albright

IN this adaptation from the story of Harry Leon Wilson which ran serially in the Saturday Evening Post, and which was later dramatized, proving one of the most successful stage productions of its time, Taylor Holmes again has a vehicle which affords a delightful opportunity for his rare humor and clever delineation of English character. As the valet of an English nobleman who loses his servant to an American in a card game, Ruggles leaves aristocratic England for democratic America, and finds in the equal opportunity and freedom of the United States a chance to change his job as man servant for one as proprietor of a flourishing restaurant. He finds that he is no longer subject to the caste law, but is free to mingle with the best of the men. And Mr. Holmes plays the role for all there is in it.

There is, however, in this film a close second for the first comedy honors in the person of Frederick Burton, who played the part of the moth-eaten "Cousin Egbert" in the original stage presentation and who enacts the same part on the screen. And "Cousin Egbert" is certainly a card.

Lawrence Windom, who has directed all the Taylor Holmes' productions, and who is responsible for this one also, was very fortunate in having two such capable actors as Mr. Burton and Lawrence D'Orsay to support Mr. Holmes and offer suggestions based upon the legitimate stage twists of the play. Edna Phillips Holmes, wife of the star, gives a splendid characterization of "Klondike Kate," and Virginia Valli makes a charming widow.

The first two or three reels of the story do not move as rapidly might be hoped for, but this dragginess is counterbalanced by the latter half of the picture which, besides having more action, has some beautiful Grand Canyon scenes. The popularity of the story with the American public coupled with Taylor Holmes' drawing ability as a star guarantees the exhibitor a good box-office attraction.

THE STORY AND PLAYERS

The Hon. George (Lawrence D'Orsay), an English aristocrat, meets with some Americans and is initiated into draw poker, as a result of which he loses his valet, Marmaduke Ruggles (Taylor Holmes. Mrs. Effie (Lillian Drew), wife of Senator Floud, is delighted when Ruggles is "collected" and turns him over to her husband's cousin, "Cousin Egbert" (Frederick Burton), a big hearted westerner with no regard for clothes. The party returns to Red Gap, Arizona, where the Flouds head the elite of the western town, and bring Ruggles with them. Cousin Egbert, in introducing Ruggles to his friends, dubs him "Colonel Marmaduke Ruggles from England" and the local newspapers come out with front page stories about the distinguished visitor. Ruggles' perspective of life is changed. He gets the American idea, finds himself popular, and decides to go into business for himself. In the meantime, he falls in love with the charming widow Judson (Virginia Valli) and when he opens up his restaurant, he engages her to help him run it. He soon finds, however, that he would like to have her near him always to assist him, and the picture ends with Ruggles memorizing the Declaration of Independence, aided by his wife.

"Sheriff Nell's Tussle"
(*Paramount-Mack Sennett—Two Reels*)
Reviewed by Peter Milne

POLLY MORAN continues in her role of Sheriff Nell in this picture, a laughable burlesque with any number of original comedy touches. A slick city crook arrives in the town and succeeds in making honest Nell fall in love with him. He then suggests an entertainment with local talent, the while his confederates crack the safe and make off with the town's wealth. Nell, with her faithful but brainless lover, journeys to the city in pursuit of the loot and the looter and eventually they return victorious.

All the episodes are handled with a fine sense of burlesque. The entertainment offers excellent possibilities for comedy and all are well taken. The city episode offers some fine thrills with plenty of comedy as setting. Polly Moran's performance is a continuous laugh in itself and Ben Turpin and Billy Armstrong contribute much to the picture's success.

"The Beggar Woman"
(*Russian Art-Pathe—Five Reels*)
Reviewed by Joseph L. Kelley

"THE BEGGAR WOMAN" is the latest Russian Arm Film product released by Pathe. I. I. Mozukin and Mme. N. A. Lesienko are featured. It was produced under the direction of Cheslar Sabinsky in Russia. The print shown for review was not in the best of condition, revealing a scratched surface. As a drama, this Russian product is an average example. The author has been greatly assisted by convenient coincidents in unfolding his plot. There is no extra quality exposed, unless it be the excellent work of the two principal players, which raises this offering above the average program feature. It falls far below the average in condition of print and photography. The director has given the picture a good production.

The author has aroused a certain sympathy in his creation, and Mme. N. A. Lesienko upon whom the burden is placed to arouse sympathy through dramatic interpretation, meets every desire of the author and her audiences. She expresses emotion with ability. American audiences will be disappointed in her age. I. I. Mozukin, who has been seen in the past in Pathe releases of the Russian Art Film product, always to advantage, executes his part with the grace and the assurance of an artist.

"The Beggar Woman" will not create a sensation with any audience but it will be accepted as mildly entertaining and an exposition of screen work that is worth while but not an extra effort.

THE STORY AND PLAYERS

Mary Mar (Mme. N. A. Lesienko), a beautiful prima donna, is the rage of Petrograd, Russia. Sergius (I. I. Mozukin), a poet, worships her. He requests an introduction from his friend. He is invited to attend a social given by the prima donna. He tells her of his love, but insists that he cannot be a mere admirer. They are married. She leaves the social whirl, and Sergius and she are content with each other's company. Mary takes an interests in the poor class, and while attending to their wants, contracts smallpox. She is quarantined, and Sergius is refused admittance to her home.

Weeks later she recovers sufficiently to be around. The doctor has removed all mirrors in the house, fearing that she shall see her disfigured face. Her household goods and her jewels are auctioned to meet her creditors demands. Sergius knows nothing of this until he visits her later. She meets him with a veil over her face. He draws her to him, lifts the veil, and draws away in disgust. She leaves him, knowing that his love for her has been killed forever.

"The House of Glass"
(*Select—Five Reels*)
Reviewed by Peter Milne

"THE HOUSE OF GLASS" is one of the best built and strongest pictures dealing with that appealing character, the woman with the past, that has been made. It is Clara Kimball Young's triumph, if memory serves aright. In it she plays with a fine show of emotion and a rare discernment of the values comprising her character. She derives every atom of appeal from it, and as a consequence creates her Margaret Case as a realistic and sympathetic figure, one to be remembered. In this, her latest work, she had the advantage of moving in a story which was first and last capably builded. First as a play, Max Marcin was its author. He of all playwrights is known for his almost uncanny ability at putting a drama together. Whatever that drama may be, as in the case of the rather worn material of "The House of Glass," the product when completed by Marcin seems to possess the technique, the polish, necessary to send it well on its way to success. Certainly this was the case with the play and certainly his work shows in the picture, though the adapter, Charles E. Whittaker, must also receive due credit.

The picture gets away to an interesting start in the first reel, where the unfortunate circumstances that lead to the wrongful deprecation of Margaret's character are introduced. From the moment of her release from prison—on parole—until the detective succeeds in locating her, the suspense reaches heights

seldom touched by the ordinary picture. Margaret, though sharing the many successes and happinesses of the man she has married, lives in the dread of the day she knows will eventually come when she will be forced to tell her husband of the miserable episode of her former life. This constant fear in which the woman lives is remarkably well brought out by Miss Young. And the suggestion of the impending tragedy steadily piles up the interest.

Subsequent to the crux of this action, the story progresses logically to a happy ending and in this comparatively small arm of the picture the suspense is also prominently maintained. In fact, from beginning to end "The House of Glass" keeps the eyes ever riveted upon the screen. It is a rare picture in every respect.

The supporting cast is of even merit. Corliss Giles as Lake, the man of business, plays with great conviction. Pell Trenton, the crook and cause of all the trouble, and Norman Selby, better known as Kid McCoy, as the detective, handle prominent roles with ability. Edward M. Kimball and James T. Laffey are seen to advantage in character parts. Emile Chautard staged the picture tastefully and Jacques Bizuel photographed it.

THE STORY AND PLAYERS

Margaret Case (Clara Kimball Young) accepts the proposal of marriage of James Burke (Pell Trenton) unaware of the fact that he is a crook. They are about to depart to Chicago to be married when detectives intervene. Margaret is arrested and sentenced too because stolen goods are found in her trunk. After serving half her term she is released on parole and ordered to report at headquarters every week. Finally, inflamed at the injustice of the order as applied to her case, she leaves the city. Later she is found working in the office of Harvey Lake (Corliss Giles), a railroad man in Kansas City. She becomes his private secretary and rises with him in the business world and in time he marries her. Burke, released, meets her and tells her that Detective Carroll (Norman Selby) has sworn to get her for breaking parole. So when Lake gets the general managership of the railroad and moves to New York, it is with a heavy heart that Margaret accompanies him. Eventually the inevitable happens and Carroll sees her. She throws herself on the mercy of her husband, whose contempt of law-breakers is centering on the prosecution to the full limit of a clerk in his office who altered figures. The governor intercedes in the clerk's behalf and Lake, influenced by his attorney (Edward Kimball), grants leniency in return for which favor the governor's influence is brought to bear on the pardon of Margaret "Case." And so Mrs. Lake goes free.

Josie Sadler, William Waltman, Peggy Burke and Doris Field complete the cast.

"Nobody's Wife"
(*Universal—Five Reels*)
Reviewed by Peter Milne

THIS is an unusual Western number, though the hero be a member of the Northwest Mounted Police. He is commissioned to find a certain criminal, and it is through a woman that he seeks his information. Success is his only after considerable thrilling, melodramatic action tempered by enjoyable touches of romance and comedy. This is supplied by the girl who believes the hero a wicked marauder and by the hero himself, who believes the heroine married and possessed of a family of one. Hart Hoxie and Louise Lovely carry these two roles, the former's pleasing personality and the latter's prettiness making the many scenes in which they appear decidedly entertaining.

The five reels contain a number of forest scenes that offer an admirable setting. The usual Western touches in the way of saloon and dance hall and attendant action provide the proper atmosphere. There is a good thrill registered when the hero rides his horse into the barroom, holds up the crowd, loots the safe and then spurs the animal to a jump through the back window. Much, in fact, has been made of Hoxie's horsemanship throughout the picture. At least four times does his steed leap the same fence. But such minor padding is not for important notice in a picture of the pleasing quality of "Nobody's Wife." And pleasing it is, though no one can accuse it of being in any way highly dramatic. In essentials it is an average Western, but lifted above this class by nice presentation, comedy relief and performances that always attest sincerity.

THE STORY AND PLAYERS

Jack Darling (Hart Hoxie), of the Northwest Mounted Police, is commissioned to arrest Alec Young, wanted for murder. He is possessed of the knowledge that Alec's girl, Dancing Pete (Betty Schade) performs in the Nugget dance hall, and proceeds to pay her various attentions with the hope of forcing Alec to betray himself through jealousy. Sheriff Carew (Alfred Allen), of Nugget, professes a strong dislike for Jack, but the policeman is unable to get sufficient evidence to prove that he is the man he seeks. In the meantime Jack has met Hope Ross (Louise Lovely), a young lady who is caring for her sister's baby until she may arrive with her husband. Jack believes the baby hers—Hope believes Jack a bandit. Her suspicions are confirmed when he arrives at her cabin begging her to hide him and to turn various money bags over to the sheriff on his arrival. Jack has looted the Nugget safe, and a posse is out for him. But Hope hides him, and gives the gold to Carew. He, however, keeps it himself. This is the opportunity that Jack has awaited, and he confronts the sheriff with an accusation. He attempts escape, but Jack overtakes him, and not until afterward do Jack and Hope learn the truth about each other.

"Headin' South"
(*Artcraft—Five Reels*)
Reviewed by Peter Milne

"HEADIN' SOUTH," while it never approaches in either comedy value or melodramatic intensity "A Modern Musketeer" makes a pleasing vehicle for Douglas Fairbanks. Allan Dwan, director-in-chief of the Fairbanks forces wrote it for him and supervised its production while Arthur Rosson was director. Melodramatic in essentials as was his immediately previous release, "Headin' South" is never as gripping as the other, probably because Fairbanks has played his role altogether in light vein, never for the slightest length of time deigning to recognize the dangers with which the author has chosen to surround him. Hart in the same role would have turned out a bang-up western of the old style. Lacking to a certain extent in suspense, it can not be said that "Headin' South" contains as much comedy as one expects to see in a Fairbanks subject either. The serious nature of the plot precludes the entrance of comedy save for what Fairbanks chooses to introduce with business of his own. This indeed is funny and herein the strength of the picture lies. But whereas "A Modern Musketeer" was the perfectly balanced combination of comedy and melodrama, "Headin' South" has too much of one and too little of the other, regrettably to the detriment of each element.

Of course "Headin' South" is not to be dismissed so briefly. As pictures go it is more than good. Its action is fast and stimulating and the by-play between "Headin' South" himself and the villainous Spanish Joe, murderer and bandit, is as snappy and humorous as any witty piece of stage dialogue. The utter disregard of "Headin' South" of Joe's long record of crime which the latter confidently expects his adversary to recognize and tremble at reacts on the spectator in all its humorous contrast. There are a number of times, too, when he reveals his athletic ability and to true comical effect. He vaults to the saddle of his horse with graceful ease, scampers up the roof of a barn and scales a building with wonderful agility.

The locations of "Headin' South" are superb. The southern deserts of Arizona, with their giant cacti and deep views where land and sky become indistinguishable in the distance are a delight to the eye. The photography by Hugh McClung and Harry Thorp offsets them wonderfully well. Frank Campeau as "Spanish" Joe is a great villain, and Catherine MacDonald, making a ravishly pretty heroine, is on the opposite end of the slight love interest possessed by the picture.

THE STORY AND PLAYERS

"Spanish" Joe (Frank Campeau), leader of a band of Mexican marauders is wanted for murder in Canada. Along comes Headin' South (Douglas Fairbanks), well-known horse thief, who joins Joe's band, not because of any invitation tendered him but just because he wants to. Straightway there arises animosity between the two men. Joe sees his leadership dwindling fast but Headin' South gets the better of him at every turn large or small. Joe's activities are concentrated on a rich hacienda he has just captured. He eyes the fair daughter (Catherine MacDonald) of its owner with covetous eyes. On a certain night Joe's band gets wild and insists on the women of the hacienda joining them. Headin' South suggests a horse race to determine who shall get first pick and while the marauders are dashing over the desert he gets all the women started well on the way to town. Later to carry out his scheme he leads the man in an attack on the town. Joe he manages to throw into prison and then he allies himself with the townsfolk and defends the women until promised help arrives. Just as the sheriff is about to string him up along with Joe, an agent from the next town steps forth and identifies him as Smith of the Northwest Mounted, commissioned to capture Joe. So of course he goes free—and the girl he takes back to Canada.

"The Midnight Trail"
(*Mutual-American—Five Reels*)
Reviewed by Lisle M. Albright

THIS feature about to be released by Mutual and starring William Russell is a long way from being his best production. In fact, it falls down rather sharply from the standard he set in his recent productions, "In Bad" and "New York Luck." In "The Midnight Trail," Bill plays the part of a New York clubman, who gets a job as a detective, to be near a girl with whom he has fallen in love. There is a stolen necklace mystery in the story and many humorous touches, but the play is rather hard to follow through the first couple of reels.

After it gets started, however, it moves along first rate, and the sleep walking scenes, in which the heroine unconsciously opens the safe and hides her jewels, causing everybody, including herself, to think they are stolen, are unusual and interesting. The part where Bill's detective assistant crawls into the knight's armor, in order the better to watch the goings and comings of

members of the household from his place of vantage in the hall, is especially funny. This part is played by Harvey Clark, and it is to be hoped that he has larger and more important roles in the future. He certainly shows much ability as a comedian, his facial expressions being a study in themselves.

Edward Sloman directed "The Midnight Trail," and, as usual, Francelia Billington plays opposite Mr. Russell. Others in the cast are: Sydney Deane, Jerome Sheler, Carl Stockdale, Edward Jobson, Harvey Clark, Clarence Burton, Helen Howard and Alfred Ferguson.

THE STORY AND PLAYERS

Jack Woodford (William Russell), young millionaire clubman and auto racer, believes himself a Sherlock Holmes in embryo. When he catches a glimpse of Alice (Francelia Billington), the daughter of Rev. Moreland (Sydney Deane), at his lawyer's office and learns that the Rev. Moreland has been robbed of valuable jewels, he decides to get a job as detective. Jack secures a card of the detective, W. H. Irons, and posing as a sleuth, contrives to introduce himself and his faithful valet, Stride (Harvey Clark), into the rector's home, assuming the disguise of theological students.

After suspicions have been wrongly placed a dozen times, Jack one night sees Alice open the safe and take out her jewels, hide them in a vase on the mantel piece and then go back to bed. As he pulls them out, Faxon (Carl Stockdale), a suitor for the rector's daughter, comes upon the scene and catches him with the goods. Faxon has him arrested and after more confusing circumstances come to light, the mystery is cleared, Jack tells of the sleep walking incidents, divulges his real name, and the story ends with Alice in his arms.

"The Woman Eternal"

(*Shubert-Hammerstein—Eight Reels*)

Reviewed by Lisle M. Albright

THERE are pictures and pictures, but this is one of the few that rightly and without any equivocation is entitled to the rank of super-picture. It would be hard to improve on direction, photography, settings, story, or acting. "The Woman Eternal" is a masterpiece—a production that is a credit to the industry.

Featuring Elaine Hammerstein in a gripping story of the feudal days in old Kentucky, this picture, said to have been produced at a cost of $25,000 by the Shubert-Hammerstein-Ince Company for release on the new "producer to exhibitor direct" plan, makes one wonder at the ridiculous and exorbitant cost prices producers have attached to mere clap-trap stuff of the past. As compared with the present story they must either have greatly exaggerated their figures or else have spent money with the deliberate intention of seeing how little they could get for it.

It is difficult to speak of this feature without running into superlatives. Although the print that was shown was eight reels, and the intention before releasing it is to cut it down to six, it is one of those rare cases where the more reels the better. The action is fast and thrilling, and the climax is one of the most wonderful scenes ever brought to the screen. It shows a rich and beautiful girl from New York throwing her respect for the law to the winds, and reverting to the primitive on the instant as the only way to save her lover from the snarling guns of the McBriars.

Love makes this little believer in the courts as the avenue of justice, grab a gun, take the law into her own hands, and shoot to kill. Elaine Hammerstein, who plays this role, does some splendid acting, and so does "Bad Anse," whose real name is W. Lawton Butt. He is the William S. Hart type of bad man, and in this production certainly makes the noted star look to his laurels. The character types in the picture could scarcely have been chosen with more skill and discretion. Violet Palmer, Cecil Chesterton, Irville Alderson, Carleton Macy, George Cooper and Josephine Morse all distinguish themselves by their clever work.

No small credit for the success of "The Woman Eternal" goes to Ralph Ince, the director, and the man who played Lincoln in the picture. The settings, for the most part, are beautiful exteriors taken in the Cumberland Mountains, and the photography is a revelation of what a camera can do.

THE STORY AND PLAYERS

Juanita Holland (Elaine Hammerstein), cultured and wealthy New York beauty, breaks her engagement with her clubman fiance because she feels she has a mission in life. She goes into the Cumberland mountains to teach the illiterates who have lived there for centuries untouched by the rays of civilization, and still carrying on the feuds of their forefathers. The McBriar and Havey families have been bitter enemies for generations. Juanita tries to bring peace between the warring factions, but they continue their secret slayings and midnight raids.

Finally, after the killing of one of his clan, "Bad Anse" (W. Lawton Butt), head of the Haveys, gives Juanita her wish and decides to let the law take its course in this case and see if justice can be obtained through the courts. "Bad Anse" prevails upon Jeb Havey (George Cooper), son of the victim, to refrain from killing one of the McBriars in retaliation. When the case comes up for trial the murderer is convicted and sentenced to be hanged. In the meantime Juanita and "Bad Anse" have found a good deal in common and mutual admiration has developed into love. He is positive that court justice will not work in his country and, following the sentence, a premonition tells him that the McBriars will get him the following night. He goes to see Juanita and while there the house is surrounded by his enemies. He slips out the back way and in the gun fight which ensues is severely wounded, and staggers back to the cottage. Juanita is horrified to find him covered with blood, and seizing a gun she makes a number of the McBriars bite the dust. "Bad Anse" recovers and the ending is happy.

"The Wasp"

(*World Films—Five Reels*)

Reviewed by Peter Milne

WILLARD MACK prepared a peculiar combination of melodrama and comedy in "The Wasp," which is Kitty Gordon's latest starring vehicle. Her role is that of Grace Culver, a young lady who scatters remarks regarding the slavery of marriage about the lawns of the club and who is so sarcastic when conversing with the genus homo that all of them shun her as the desired but unattainable one. But along comes a rich young fellow, who masquerades as Grace's chauffeur. And so the love interest enters. From this point on the film is altogether melodramatic, Grace and the rich young fellow foiling a plot of a German spy who seeks to destroy her father's factory. All Grace's ideas on marriage and her distrust of men are lost in the melodramatic shuffle.

This is about all that can be said regarding "The Wasp," save for the fact that it is unsuccessful in combining an "ism" theme with patriotic melodrama. The first is neglected for the second and the second is not reached in good form, nor does it perform the desired function of awakening anything like an enthusiastic response from the spectator. Probably this is because the melodrama is not handled with anything like skilled carpentry. The escape of Grace and her maid from the spies and in turn their counter-spying is palpably artificial and creates no successful illusion.

Miss Gordon is her usual self in the title role. Rockliffe Fellowes, an actor of ability and note, carries the comedy role of the chauffeur, but has few opportunities to show his real talent. The support is adequate. Lionel Belmore directed and Lewis Ostland photographed.

THE STORY AND PLAYERS

Grace Culver (Kitty Gordon) dislikes her father's choice of a husband (Victor Kennard) and tells him so. Angered at his anger, she departs on an automobile trip, taking with her only her maid (Hazel Washburn) and the new chauffeur (Rockliffe Fellowes). The chauffeur proves rather familiar on the trip, but Grace doesn't know whether to be displeased or pleased at his attitude. On the way the car is attacked by strikers, incited by Brazos (Lionel Belmore), a German agent. They take Grace and her servants captive. Grace escapes and manages to hear that Brazo plans to blow up her father's factory. She is able to release the chauffeur and they attempt to prevent the plot while the maid goes for the militia. Instead, however, they are entrapped in an underground passage by a premature explosion of the bomb. Here in the earthen tomb the chauffeur professes his love for Grace. They are rescued by the militia. Grace learns that the chauffeur is in reality Harry Courtland, a rich young man, who was smitten with her at first sight. They are married and Grace introduces him to her father, who is quite satisfied at his daughter's choice.

Charles Gerry, Sadee Burbank, William Calhoun, Edward Roseman and Edward Burns complete the cast.

"The Triumph of Venus"

(*Victory Film—Seven Reels*)

Reviewed by Peter Milne

GREEK mythology was drawn upon to furnish the substance of "The Triumph of Venus," an extra length feature offered by the Victory Film Manufacturing company. The story first tells of the love of Mars and Vulcan, two of the Gods, for Venus the Goddess of Love. Subsequently are traced the stories of Venus' love for a mortal and the romance of their offspring, Nea with Pannas, a fisher youth, which Diana, the Goddess of the Chase, does her best to blast.

With three separate and distinct episodes it may be realized that "The Triumph of Venus" contains no one thread of interest. It would benefit if the first one, the story of Venus, Vulcan and Mars, were eliminated altogether, as this is poorly staged and has no direct bearing on the other two. These others could be shortened, particularly the latter, as along about the fifth reel one begins to wonder what has happened to the ending.

The main point of interest in "The Triumph of Venus" is the bevy of girls who appear as the hand maidens of Venus and the huntresses of Diana. These young ladies clad in light draperies while on land and less while in the water are expert swimmers and divers. They do all sorts of stunts in the water and truly hold the attention while so occupied. The water-stuff is, by the way, remarkably beautiful aside from the nymphs. The backgrounds displaying sylvan settings are excellent and serve better than anything else to create the proper atmosphere for the picture.

With eliminations, these pretty scenes and the entertainment in the action will be shown to their full value. There is little plot interest in any part of the picture and that which is present is obscured by superfluous footage. This disposed of, the picture will stand a much better chance of providing staple entertainment than it does now. Just what elements of popular taste are contained in a picture of this sort it is rather difficult to judge. On the stage, even in the outdoor Greek theatre, they have proven rather ticklish and uncertain propositions to tackle.

Edwin Bower Hesser is author and producer. Too much stress cannot be laid on the beauty of the water scenes and the fearless manner in which all the principals go over falls and allow themselves to be carried along between and over sharp rocks. Mount Olympus, as represented by Mr. Hesser, looks like the corner of a quarry after the blasting has been done, which is something of a pity. Nor are the Gods very well played with the exception of Vulcan (Percy Standing). But most of the action relative to the mount and the Gods comes at first and this is a part that we would suggest be forgotten about.

Venus as played by Betty Lee is at least an impressive figure. Her mortal lover, the sculptor, is well taken by William Sherwood. Diana, in modern parlance, heavy of the story, is Phyliss Beveridge, a pretty actress who played sincerely. Nea and Pannas are respectively played by Grace Hamel and Hassan Mussalli, who do very good work.

The story traces the manner in which Venus wounded by Cupid's dart is doomed to fall in love with the first mortal she meets. This is a sculptor. Their romance terminated by Diana follows, and then the story of their offspring, Nea and Pannas, is taken up. Their love is severely menaced by Diana and material forces, but at length love triumphs over all obstacles.

"The Hard Rock Breed"

(*Triangle—Five Reels*)

Reviewed by Peter Milne

THIS picture, made from a story by Frederic Bechdolt, runs over pretty familiar ground, dealing as it does with the lazy son of a big business man who is placed in charge over a group of quarry-workers to find his lot far from the easy one he conceived it to be. He learns that the men of the "hard rock breed" are not to be snubbed, and he is obliged to engage in combat, largely physical, with a disgruntled and villainous saloon-keeper who once was in his father's employ. While Mr. Bechdolt's story is quite obvious at the very start, it is not without entertainment value altogether. The basic element of struggle, the single man contending against superior odds, which suggests possibilities in the mere mention of it, is always a worthy foundation for a picture. And "The Hard Rock Breed," with this at the bottom of it, develops into a picture which at least has sustaining interest sufficient to carry it through to its finish without a disturbing number of dull moments.

Director Raymond Wells, always one to procure the proper atmosphere for his productions, sought a real quarry in which to lay the exteriors, the majority of the scenes in the picture. As a consequence, its realism is a strong point. Nor should the fine array of types introduced as quarry hands and bosses be forgotten. Jack Curtis, one of the most dependable character men in the business, does superlative work as Dolan, and Aaron Edwards, Lee Phelps and Thornton Edwards are all well cast. Margery Wilson as heroine and Jack Livingston as hero are mentioned first in the cast. Miss Wilson, however, has a very small part, while Mr. Livingston is quite obviously acting in his every scene.

THE STORY AND PLAYERS

Don Naughton (Jack Livingston), idling son of old Bill Naughton (J. Barney Sherry), a man who has fought his way up in the world by sheer push, is sent to take charge of quarry work at McCarthyville, where the men have grown restless. This is because Mike Carney (Louis Durham), the boss, has a half-interest in the Gem saloon, where he forces all his men to cash their pay checks. Carney is discharged, and Dolan (Jack Curtis) an old friend of Naughton's, whose advancement has only been retarded because of his love of drink, placed in charge until Don arrives. Dolan's daughter, Shiela (Margery Wilson) does her best to keep her father on the right path. The new hands which Don brings with him are soon scared out of town by Carney's roughnecks. A new lot is sent for, and these prove to be agitators in the power of Carney. He urges a strike. Don finds his way difficult, indeed, but soon learns how to treat the men and incidentally finds some time to give to Shiela. But the strike breaks. Don and his loyal followers present themselves at Carney's quarters, and command the men to return. They refuse. Then follows a fight in which Don triumphs. The men return to work, Don has made good as of the "hard rock breed," and has won for himself a wife.

"Eve's Daughter"

(*Famous Players-Paramount—Five Reels*)

Reviewed by Peter Milne

"EVE'S DAUGHTER," having been reared by a narrow-minded father who held that one couldn't speak above a whisper on Sundays, wanted a fling at New York life. So she took her small inheritance and took her fling, got all tangled up with a male vampire and only then permitted her persevering old sweetheart from the country to come to her assistance. So travels Billie Burke in her latest Famous Players picture. It is probably the best thing she has done, for her poses are not so obvious and the action is progressive at all times, not stopping aggravatingly to allow her to display her mannerisms. And as a consequence Miss Burke is very much more pleasing.

"Eve's Daughter," by Alicia Ramsey, wasn't a very successful play, but this has no bearing on the picture.

Margaret Turnbull, who made the adaptation, eliminated certain comedy relief that was present in the play, centering the entire action on Irene Simpson-Bates, the daughter of Eve. This action is never less than interesting and Miss Burke's personality makes much of it that would otherwise be dull a true delight. She succeeds in bringing out the plight of the aggressive girl from the country who found the ways of the city and its folk just a little beyond her understanding with both charm and appeal.

Lionel Atwill has the big male part as Courtenay Urquhart, the heavy. He gives a polished and adequate performance. Thomas Meighan as the hero is of pleasant appearance and the support renders what little it is called upon to do effectively. James Kirkwood directed and Lawrence Williams photographed.

THE STORY AND PLAYERS

Irene Simpson-Bates (Billie Burke), youngest daughter of Martin (William Riley Hatch), a harsh and conservative New Englander, rebels at her father's cruelty and narrowness. When he dies she takes the small sum of money left her and goes to New York, bent on seeing some of city life. Her admirer, Norton (Thomas Meighan), a lawyer, also goes to the city and sets up a practice, the while keeping a watchful eye on Irene. Irene proves rebellious at his almost fatherly attentions and so welcomes Courtenay Urquhart (Lionel Atwill). He professes his love for Irene and urges her to elope with him to Boston. Norton gets wind of this and follows. He happens to know that Courtenay is unable to marry until his brother's death. At the hotel Courtenay presses his attentions on Irene but, in meeting an acquaintance, she learns of his past and when Norton arrives is more than eager to return home with him.

Florence Flynn, Harriet Ross, Lucile Carney, Mary Nevaro and Henry Lee complete the cast.

"The Hidden Hand"

(*Pathe—Fourteenth and Fifteenth Episodes*)

Reviewed by Peter Milne

THERE is an amazing surprise in store for those who have believed (not without good reason) that the Hidden Hand was none other than Dr. Scarley in this episode of the serial entitled "The Unmasking." For the two villains appear on the scene together. The Hidden Hand even goes so far as to hold up Scarley and take a precious document bearing on the identity of Doris Whitney away from him. At this point the episode ends leaving it for the fifteenth and final instalment to unravel the mystery.

The opening of the two reels discloses Doris about to drop into the lion's den. She is rescued by Ramsey. Subsequently the Hidden Hand attempts to trap Doris and Ramsey but by superior cunning they succeed in getting away from him.

"THE GIRL OF THE PROPHECY," the fifteenth and final episode of Pathe's serial, "The Hidden Hand," reveals the identity of the title role, the girl of the prophecy and shows the master villain hurled to the death he had prepared for Doris. The action throughout the run of the final chapter is snappy and carried along with interest heightening with every revelation. Dr. Scarley gets possession of the will which has been discovered in the cellar of the Whitney home and escapes with it. The Hidden Hand follows the physician. Countess Sonia reveals to Doris the prophecy made by the Mad Monk of Russia. The prophecy was that a girl born in the Imperial Court on a designated day, if she live to be eighteen years of age, would be the most beautiful girl in the world. It develops that Verda Crane is the girl. "The Hidden Hand" meets death through his own plot to kill Doris.

The final episode is a fitting climax to Pathe's serial, "The Hidden Hand."

"The Girl in the Dark"
(*Bluebird—Five Reels*)
Reviewed by Peter Milne

"THE GIRL IN THE DARK" is a mystery-melodrama by Charles Edmund Walk. Because a young lady is tattooed with peculiar Chinese characters and because she wears a ring engraved with the same letters she is constantly hounded by a secret order of the yellow race. The five reels contain more action than plot, and in this respect resemble the average serial in construction. The mystery element is introduced right at the start and considerable interest is worked up over the identity of the girl and the causes which lead the Celestials in pursuit of her. It is not until the last reel that the whole thing is cleared up. The girl's father had stolen the ring—hence the efforts of the Chinamen to regain it.

With its swift action "The Girl in the Dark" offers engaging entertainment for the greater part of its length, although there are times when one wishes for more definite developments in the story to supplant the ceaseless mystery. In its essentials the picture is rather elementary. It appears as if the author had sat down to write a mystery story and had thereupon written one, with little or no substance to build upon. The stolen ring idea hardly suffices in itself for a five-reel story, and as a result the better part of the space is filled with the mysterious action referred to, which, however, is born from no basically sound situations. It is, in fact, a trite story, its appeal directed solely to those who like the baldly sensational as offered in the serial.

Carmel Myers as the girl, Ashton Dearholt as hero, Harry Carter, Alfred Allen and an assortment of Chinamen, who act better than do the usual slant-eyed fellows of the studio, carry the principal roles. Stuart Paton directed.

THE STORY AND PLAYERS

As Ferris (Ashton Dearholt) sits in his study on a stormy evening he hears cries without. A girl, Lois (Carmel Myers), is being pursued by Chinamen and assisting gangsters. He rescues her and discovers her to be marked with a peculiar Chinese sign, which also decorates the ring she wears. His valet, Ming (Frank Tokanaga), attempts to steal it, but is caught by Ferris and thrown from the house. A stranger (Harry Carter) presents himself at the door and asks to speak to the girl. The Chinese band again attacks the house and carries him away. The next day Lois is lured to their headquarters by a ruse. Ferris and the police captain (Alfred Allen) follow and demand the girl's release. The Chinese demand the ring. The patrol forces come to the rescue and take the band into custody. The stranger then explains that the ring belonged to an old Chinese order and that this was their reason for attempting to get possession of it.

"The Trimmed Lamp"
(*General Film—Two Reels*)
Reviewed by Samuel D. Palmer

BROADWAY STAR FEATURES have successfully screened another O. Henry story—this, by the way, being no mean achievement—for release through General Film. This time it is "The Trimmed Lamp," considered by many to be one of the author's masterpieces. Two girls, Nancy and Lou, chums since the day when, leaving the country town of their birth, they came to New York to earn their living, have found employment at widely different occupations. Nancy, waiting on customers in a Fifth Avenue millinery shop, dreams of marrying a millionaire. Lou, toiling long hours in a laundry, has found an ardent suitor in honest and genuine Dan Owens, an electrician. In his love she is happy until the evening when rich Reggie Van Skittles comes to the house to take Nancy to dine at the Cafe Vendome. Through the advances of Reggie, Nancy learns a valuable lesson—that personal honor is not necessarily one of the attributes of a millionaire. But Lou is envious, and when Reggie meets her on the street one day she capitulates and becomes his mistress, unbeknown to Nancy or Dan. After months of vain searching, Nancy finally meets her, arrayed in the full regalia of the type of woman she had come to be. She has chosen her way and Nancy, who once dreamed of millionaires, is the one who marries Dan.

O. Henry, in this particular tale, as in all his stories, leaves much to the reader's imagination, especially as to the events leading up to the final climax. In this instance the task of filling in the essentials has been well done. The direction is good, the photography is excellent and the work of the cast, which includes such artists of proved ability as Mildred Manning, Alice Terry and Elmer Peterson, leaves nothing to be desired. The titles, most of which are taken directly from the original story, contribute in no small measure to the spectator's enjoyment.

"The Family Skeleton"
(*Paramount-Ince—Five Reels*)
Reviewed by Peter Milne

INSTEAD of the familiar boob of Charles Ray's characterization, he is seen as a youth of great wealth in "The Family Skeleton," fighting against an imaginary craving for drink—so vivid in fact that he speedily becomes a drunkard, to be brought into the right perspective again by a trick evolved by the girl he loves. This is a new field for Mr. Ray, but all fields look alike to him. He is as realistic and as human as the foolish drunkard as he is as the gawky farmhand. His is a characterization that never fails to convince—his is a piece of interpretive acting that brings out the force of the author's argument better than mere words can tell.

But while "The Family Skeleton" is an individual triumph for its star, it is not the same triumph as pictorial entertainment. Mainly because it is largely a preachment and the author has spent considerable time planting his propaganda before he touches upon plot. If propaganda we must have let us stow it away with some subtlety in a nook of our dramatic entertainment and not flaunt it about above it until it becomes tiresome. If heredity is a fact, opines the author, the young man might just as well inherit his mother's passion for crocheting as his father's craving for drink, which would be plausible if knitting were taken internally. However, the fact that the author's central figure goes to the dogs for a while because he believes, by constant suggestion from his friends, that he will end up in the gutter or the violent ward as did his father, is well taken and brought out with some force. But the author's idea seems to have superseded his dramatic trend of thought. It is not until reel three that the plot comes out from hiding, and then it develops into rather extravagant melodrama, out of spirit with the deeper theme.

The spectator is treated to one of those surprise endings that brings to light the fact that the melodrama was no more or less than the heroine's trick to work the young man's reformation. The heroine should really have been a playwright instead of leader of the Follies chorus. But at any rate the exposing of the trick sets the spectator to thinking back and he must perforce come to the conclusion that the trick worked extraordinarily smoothly and with small regard for reality.

Sylvia Bremer appears to advantage as the heroine and Andrew Arbuckle shines in a small character part. Billy Elmer creates a humorously tough prize fighter. Bert Lennon is author, Victor Schertzinger director and Chester Lyons photographer.

THE STORY AND PLAYERS

Because Billy Bates (Charles Ray) is told so many times to beware of drink, he is driven to it. On the pretense of going to the mountains he hies himself to a Ninth avenue saloon and drinks much more than his fill. Poppy Drayton (Sylvia Bremer), of the Follies, who loves him, is advised by Griggs (Andrew Arbuckle) to interest Billy in herself that he may forget his own self for the time being. This she does. She visits the cafe and is accosted by Spider Doyle (Billy Elmer), ex-prize fighter, who reminds her of her past in Denver. Billy attempts to interfere, but, weakened by drink, is powerless. Later he overhears Spider's plot to kidnap Poppy. He insists on remaining in her parlor for the night. He indulges in a battle royal with his craving for drink and conquers in time to beat Spider in a hot fight when he arrives. Spider is so taken aback that he gives the whole scheme away and lets Billy know that it was all Poppy's frame-up. But Billy understands, and brought back to his right senses, takes Poppy as his wife.

"The Rebound"
(*Pathe—Two Reels*)
Reviewed by Joseph L. Kelley

A STRONG, heart-interest vein runs through the seventh of the series, under the general title, "The Price of Folly." "The Rebound" is characteristic of the class of drama that exposes the folly of following the gaiety incident to the night life in the city. Its exposition not alone furnishes entertainment but unfolds a lesson that all will be the better for having learned. Its theme is not new. On the contrary the story has been told and retold but it is one that will always be received with a welcome whether it be exposed between the covers of a book, in pictures on the screen or in the spoken drama on the stage.

The heroine is a young artist whose paintings have won distinction. The moral leper and the moral man come into her life and because of the weakness of the girl who sees life only as it is exposed in her immediate presence and not as it is seen in the future, she accepts the proposals of the unprincipled man and awakes to the realization of the act too late. The happy ending is written in and all ends well.

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"Huck and Tom"

(Lasky-Paramount—Five Reels)

Reviewed by Peter Milne

"TOM SAWYER" in picture form dealt only in part with Mark Twain's story of the same name, and so the producers saw fit to make another feature out of the remainder of the book. So here we have "Huck and Tom," a delightful comedy of youthful experiences, adventure and fun, breathing the atmosphere of our former days and consequently full worthy to bear the name of its distinguished and popular author. Its humor is so real in its reflection of young America's life and its spirit of adventure so sustaining that the writer is inclined to pass them by—dismiss them with the single remark, "sure-fire," and dwell with emphasis on the perfect atmosphere which Director William D. Taylor has injected into his picture.

Mark Twain laid the scenes of Tom Sawyer's activities in Hannibal, Missouri, on the Mississippi River, and whether or not the picture company journeyed there to secure the desired locations, the fact remains that more suitable ones could not have been found. From the main street of the drowsy town to the home of the Sawyer children, a typical home of a family in modern circumstances, from the ghostly old grave-yard to the painted cave, from the deserted house on the outskirts of the town to the country court room, there is never a note struck that fails to resound with realism. This atmosphere, together with the costumes of the former generation, serve to transport the spectator from his theatre chair and set him down in the Hannibal of which Mark Twain wrote, in spirit at least. And while dwelling on the merits of the production a deal would be left unsaid if the fine photographic effects secured by Homer Scott were passed by without notice.

Jack Pickford's characterization of Tom Sawyer is a duplicate of his performance in the picture of that name. Above all does he succeed in bringing out the adventurous spirit of Mark Twain's hoy hero. Robert Gordon's Huck is easily on a par

(*Continued on page* 1614)



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with Pickford's Tom—in fact, it is the more prominent in the latter part of the five reels. Mr. Gordon—one only has to recall his performance in Hart's "Blue Blazes Rawden" to realize his versatility—has succeeded in bringing the little tramp Huck into being in all his bashfulness, his arkwardness, his friendship with Tom which leads him into all sorts of adventures for which he has little taste. Edythe Chapman, Frank Lanning and Clara Horton are next in importance.

If the exhibitor has shown "Tom Sawyer," his further adventures as set down in "Huck and Tom" should certainly be served for the further delectation of his patrons, but let it be understood that the present picture is complete in every detail in itself—an ideal entertainment with or without its companion piece.

THE STORY AND PLAYERS

Tom (Jack Pickford) and Huck (Robert Gordon) make a midnight journey to the graveyard, there to apply the magic of the dead cat to some bothersome warts. The boys, to their terror, are witness to a murder. Grave robbers quarrel, and Injun Joe (Frank Lanning), a half-breed, stabs the leader after Muff Porter (Tom Bates) has been knocked senseless. Revived Joe makes Muff believe he is the guilty party. Though the boys swear solemn secrecy, Tom is called as a witness, and his story releases Muff. Injun Joe makes his escape. The boys, hunting treasure again, spy on the villain, and learn that he has committed a robbery. Becky Thatcher (Clara Horton), the judge's daughter, with whom Tom imagines himself in love, gives a party for her young friends, and they picnic near the Painted Cave. After lunch they explore the recesses of the cave, and Tom and Becky are left behind when the others drive away, lost in the cave. It is not until the next day that a party goes in search of them. Tom finds another exit by the river, and also locates Injun Joe again while he is burying his treasure. After they have been rescued, the cave is sealed. Tom does not learn of this until the next week. He then tells of Joe and when the cave is entered again the murderer and thief is found dead. Huck, to whom half of the treasure belongs, has an awful time escaping adoption by various old ladies of the village, and declares riches to be bothersome. And at this point Tom Sawyer's boyhood career comes to an end.

George Hackathorne, Alice Marvin, Helen Gillmore, Antrim Short, Jane Keckley and John Burton complete the cast.

George Kleine Short Subjects

("Broncho Billy's Leap"—Essanay. "The Matinee Girl"—Edison)

Reviewed by Peter Milne

"BRONCHO BILLY'S LEAP" makes one hark back and back and marvel at the advancement of picture production in general and Western subjects in particular. Not that it is not interesting. Far from it. To see G. M. Anderson once more doing the bad man and dashing across the screen on horse-back in five or six consecutive scenes, ever drawing nearer the runaway stage and finally leaping to the driver's seat and bringing the prancing animals to a halt, to be rewarded by Marguerite Clayton's kiss, which gives him the inspiration to throw away his black mask. The action is all very simple and leads up to the one thrill, and it must be confessed that the suspense runs pretty strong with all our modern improvements lacking. In our opinion these Broncho Billy reissues will be interesting if for no other reason than for comaprison's sake. Carl Stockdale and Vic Potel are also present.

"The Matinee Girl" is another one of the James Montgomery Flagg series. The girl falls in love with her matinee idol and after an interchange of letters a meeting is arranged. Just as all is going nicely with the girl's heart fluttering around one hundred and eleven she learns her darling is married. This makes good comedy. The subtitles are funny in themselves and the whole is done in a spirit of clean humor.

"The Sign Invisible"

(First National Exhibitors—Six Reels)

Reviewed by Peter Milne

"THE SIGN INVISIBLE" has as its central character a prominent surgeon who, because of the failure of many of his operations, loses all faith in God. The drama pictures his degradation and his regeneration. Beginning with a force and boldness of stroke that easily grips the spectator, the interest in "The Sign Invisible" is accumulated up to the denouement, after which the doctor's regeneration is complete. But the crux of the action which the body of the picture promises will be mighty in its power fails to stir the emotions to an extent corresponding with the force of that which has gone before. In what manner the unbeliever comes to a realization of the sign invisible is not altogether clear, though if one stops to figure it out he can well get the drift of the author's idea. However, the fact re-

Features---Current and Coming

Bluebird Photoplays

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Feb. 11. Hands Down (Monroe Salisbury, Ruth Clifford) 5
Feb. 18. Morgan's Raiders (Violet Mersereau) 5
Feb. 25. The Rough Lover (Franklyn Farnum) 5
Feb. 25. The Grand Passion (Dorothy Phillips Super Production)..... 5
Mar. 4. The Girl in the Dark (Carmel Myers) 5
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Universal Productions

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Feb. 11. New Love for Old (Ella Hall, Emory Johnson) 5
Feb. 18. The Flash of Fate (Herbert Rawlinson (Sally Starr)..... 5
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Mar. 11. Thieves' Gold (Harry Carey, Molly Malone) 5

Famous Players-Lasky Corp.

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PARAMOUNT PICTURES

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Feb. 4. Flare-Up Sal (Drotohy Dalton)..... 5
Feb. 11. The Keys of the Righteous (Enid Bennett) 5
Feb. 18. The Thing We Love (Wallace Reid) 5
Feb. 18. Hidden Pearl (Sessue Hayakawa.... 5
Feb. 25. One More American (George Beban) 5
Mar. 4. Eve's Daughter (Billie Burke).....
Mar. 4. Huck and Tom (Jack Pickford).....
Mar. 11. The Family Skeleton (Charles Ray).
Mar. 11. Sunshine Nan (Ann Pennington)...
Mar. 18. Prunella (Marguerite Clark).....
Mar. 18. J. Stuart Blackton's Wild Youth....
Mar. 18. Love Me (Dorothy Dalton).....
Mar. 25. LaTosca (Pauline Frederick)..... 5
Mar. 25. "Naughty, Naughty!" (Enid Bennett) 5

ARTCRAFT PICTURES

Feb. 11. The Song of Songs (Elsie Ferguson) 5
Feb. 18. Blue Blazes Rawdon (Wm. S. Hart) 5
Feb. 25. Headin' South (Douglas Fairbanks). 5
Mar. 11. Amarilly of Clothes-Line Alley (Mary Pickford) .....
Mar. 25. De Mille's "The Whispering Chorus" .....
Mar. 31. Maeterlinck's "The Blue Bird"....

Fox Film Corporation

(Special Features)

Feb. 3. The Heart of Romance (June Caprice) 5
Feb. 10. Jack Spurlock — Prodigal (George Walsh) 5
Feb. 17. The Moral Law (Gladys Brockwell) 5
Feb. 24. Six-Shooter Andy (Tom Mix)..... 5
Mar. 3. The Girl with the Champagne Eyes (Jewel Carmen)..... 5
Mar. 10. The Debt of Honor (Peggy Hyland) 5
Mar. 17. Woman and the Law (R. A. Walsh) 5
Mar. 24. A Daughter of France (Virginia Pearson) 5

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Feb. 24. American Buds (Jane and Katherine Lee) 7

Goldwyn Features Corp.

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Feb. 10. Our Little Wife (Madge Kennedy). 6
Feb. 24. The Beloved Traitor (Mae Marsh). 6
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W. W. Hodkinson Corporation

(Paralta Plays)

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Feb. 15. The Turn of a Card (J. Warren Kerrigan) 7
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Mar. 15. Humdrum Brown (Henry B. Walthall) 6

Jewel Productions, Inc.

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Sept. — Pay Me (Drama)..... —
Sept. — Sirens of the Sea (Drama)..... —
Oct. — Man Without a Country (Patriotic). —
Oct. — The Corespondent (Drama)..... —
Nov. — The Price of a Good Time (Drama).. —
Dec. — The Grand Passion (Drama)..... —
Dec. — K (Drama)..... —

George Kleine System

(PERFECTION PICTURES)

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I, Mary MacLane (Essanay)..... 7
The Unbeliever (Edison)..... 7
Ruggles of Red Gap (Essanay)..... 7

Metro Pictures Corporation

Feb. 4. Under Suspicion (Francis X. Bushman and Beverly Bayne) Metro... 5
Feb. 11. Broadway Bill (Harold Lockwood) Metro-Yorke 5
Feb. 18. A Weaver of Dreams (Viola Dana), Metro-Rolfe 5
Feb. 25. Revenge (Edith Storey) Metro Rolfe 5
Mar. 4. The Shell Game (Emmy Wehlen) Metro 5
Mar. 11. The Brass Check (Francis X. Bushman, Beverly Bayne)..... 5
Mar. 18. The Claim (Edith Storey) Metro Rolfe 5
Mar. 25. Breakers Ahead (Viola Dana), Metro-Rolfe 5

(METRO SPECIALS)

Blue Jeans (Voila Dana), Metro-Rolfe..... 7
The Legion of Death (Edith Storey), Metro-Rolfe 7
Revelation (Nazimova), Metro..... 7
The Slacker (Emily Stevens)..... 7
Draft 258 (Mabel Taliaferro)..... 7

Mutual Film Corporation

Jan. 21. In Bad (Wm. Russell), American... 5
Jan. 28. Beauty and the Rogue (Mary Miles Minter), American 5
Feb. 4. Who Loved Him Best? (Edna Goodrich) 5
Feb. 11. Jilted Janet (Margarita Fischer) American 5
Feb. 18. My Wife (Ann Murdock) Frohman 5
Feb. 25. The Midnight Trail (Wm. Russell) American 5
Mar. 4. Powers That Prey (Mary Miles Minter) American..... 5
Mar. 11. Ann's Finish (Margarita Fischer) American 5
Mar. 18. The Girl and the Judge (Olive Tell), Frohman 5

Pathe Exchange, Inc.

Feb. 3. The Other Woman (Peggy Hyland, Milton Sills, Wm. Parke, Jr.), Astra 5
Feb. 10. Loaded Dice (Frank Keenan, Florence Hillings, Guy Coombs), Pathe 5
Feb. 17. The Inner Voice (I. I. Mozukin), Russian Art 5
Feb. 24. The Naulahka (Antonio Moreno, Helene Chadwick, Doraldina, Mary Aldin, Warner Oland) Astra..... 6
Mar. 3. Daddy's Girl (Baby Marie Osborne) Diando 5
Mar.10. The Great Adventure (Bessie Love, Donald Hall, Flora Finch, Chester Barnett, Florence Short)..... 5
Mar. 17. The Beggar Woman (Mme. N. A. Lesienko, I. I. Mozukin)..... 5

Petrova Picture Company

Dec. 23. Daughter of Destiny (Mme. Petrova). 5
Feb. 1. The Light Within (Mme. Petrova). 5
Feb. 1. The Life Mask (Mme. Petrova).... 5

Select Pictures

Nov. — Her Silent Sacrifice (Alice Brady).. 5
Nov. — Secret of the Storm Country (Norma Talmadge) 5
Dec. — Shirley Kake (Clara Kimball Young). 5
Dec. — The Honeymoon (Constance Talmadge). 5
Jan. — Woman and Wife (Alice Brady)..... 5
Jan. — Ghosts of Yesterday (Norma Talmadge) 6
Jan. — The Marionettes (Clara Kimball Young) 5
Jan. — The Studio Girl (Constance Talmadge) 5
Mar. —. By Right of Purchase..... 6
Mar. —. The Shuttle 5
Mar. —. The House of Glass..... 5
Mar. —. The Knife 5

SPECIAL RELEASES

Over There (Chas. Richman, Anna Q. Nilsson) 6
The Lone Wolf (Bert Lytell, Hazel Dawn)... 5
The Barrier (Rex Beach Production)..... 7
The Wild Girl (Eva Tanguay)..... 5

Triangle Distributing Corporation

Feb. 3. Limousine Life (Olive Thomas)..... 5
Feb. 3. The Hopper (Wm. V. Mong)..... 5
Feb. 10. Captain of His Soul (Wm. Desmond) 5
Feb. 10. Real Folks (J. Barney Sherry)..... 5
Feb. 17. From Two to Six (Winifred Allen) 5
Feb. 17. Keith of the Border (Roy Stewart) 5
Feb. 24. Little Red Decides (Triangle Players) 5
Feb. 24. A Soul in Trust (Belle Bennett).... 7
Mar. 3. Heiress for a Day (Olive Thomas).. 5
Mar. 3. Shoes That Danced (Pauline Starke) 5
Mar. 10. The Hard Rock Breed (Margery Wilson) 5
Mar. 10. The Sea Panther (Wm. Desmond).. 5
Mar. 17. Faith Endurin' (Roy Stewart)..... 5
Mar. 17. The Answer (Alma Rubens)..... 7
Mar. 24. Nancy Comes Home (Myrtle Lind). 5
Mar. 24. Innocent's Progress (Pauline Starke) 5

Vitagraph V-L-S-E.

Feb. 4. The Other Man (Harry Morey, Grace Darmond, Florence Deshon)..... 5
Feb. 11. The Woman Between Friends (Alice Joyce, Marc MacDermott) 5
Feb. 18. The Wooing of Princess Pat (Gladys Leslie, J. Frank Glendon)..... 5
Feb. 25. Cavanaugh of the Forest Rangers Neil Shipman, Alfred Whitman).. 5
Mar. 4. The Song of the Soul (Alice Joyce, Walter McGrail) 5
Mar. 11. The Desired Women (Harry Morey, Florence Deshon) 5
Mar. 18. An American Live Wire (Earle Williams, Grace Darmond)..... 5
Mar. 25 The Home Trail (Nell Shipman, Alfred Whitman) 5

World Pictures

Feb. 4. Divine Sacrifice (Kitty Gordon)..... 5
Feb. 11. Whims of Society (Ethel Clayton).. 5
Feb. 18. Broken Ties (June Elvidge, Arthur Ashley) 5
Feb. 25. His Royal Highness (Carlyle Blackwell, Evelyn Greeley)..... 5
Mar. 4. Spurs of Sybil (Alice Brady)..... 5
Mar.11. The Wasp (Kitty Gordon)..... 5
Mar. 18. Wanted, A Mother (Madge Evans).. 5
Mar. 25. The Way Out (Carlyle Blackwell, June Elvidge) 5

Releases in the Independent Field

For Manufacturers' Addresses, Names and Addresses of Buyers handling films in any territory, or any other additional information write—State Rights Department, Motion Picture News

A. Kay Co.

Twenty Thousand Feats Under the Sea....
Golden Spoon Mary.....1 C
Some Barrier .....1 C
His Trial .....1 C
(Terry Human Interest Reels)
No. 1. Character as Revealed in the Face...Ed.
No. 2. Character as Revealed in the Eyes...1d.

American News Weekly

One reel each week exclusively on Army and Navy activities.

American Standard M. P. Corp.

May 5. Jones' Jonah Day (Sunshine), C..1 reel
May 7. When Justice Errs, D.....5 reels
May 12. (Educational Subject) .....1 reel
May 14. The Daughter of Darkness, Episode No. 1, D.....2 reels
May 19. Ghosts (Sunshine), C.....1 reel
Sept. 17. My Country First.....6 parts
Oct. 7. The Mystery of the Boule.....5 parts
Oct. 15. Blackmailer .....5 parts

Argosy Films, Inc.

The Celebrated Stielow Case.....6 reels
Where D'ye Get That Stuff.....5 reels
Absinthe (King Baggott), Universal Reissue .....5 reels

Arrow Film Corporation

The Deemster (Derwent Hall Caine).....7 reels

Bluebird Extraordinary

The Eagle's Wings (Herbert Rawlinson).
Hell Morgan's Girl (Dorothy Phillips).
Mother o' Mine (Rupert Julian, Ruth Clifford, Ruby La Fayette).

Brenon Productions

Lone Wolf .....7 parts
Fall of the Romanoffs .....8 parts
Empty Pockets .....7 parts

Jules Burnstein

Shame .....7 parts

Cardinal Film Corporation

Joan the Woman (Geraldine Farrar).....11 reels

Century Comedies

(FEATURING ALICE HOWELL)

Balloonatics .....2 reels
Automaniacs .....2 reels
Neptune's Naughty Daughter.....2 reels

BENJAMIN CHAPIN'S PARAMOUNT SERIES

The Son of Democracy..

Christie Film Company

Father's Bright Idea.....1 reel
With the Mummies' Help.....1 reel
The Magic Maid.....1 reel
The Milky Way.....1 reel
His Last Pill.....1 reel
The Fourteenth Man.....1 reel
Down by the Sea.....1 reel
Skirts .....1 reel
Won in a Cabaret.....1 reel
His Merry Mix-Up.....1 reel
A Smoky Love Affair.....1 reel
Honeymooners.
Out for the Coin.
Her Awful Predicament.
Crazy by Proxy.
Green Eyes and Bullets.
Betty's Big Idea.
Local Color.
Love and Locksmiths.
Hearts and Clubs.
Almost a Bigamist.
More Haste Less Speed.
Betty Wakes Up.
Stepping Out.
Almost Divorced.
Help! Help! Police!
Their Seaside Tangle.
One Good Turn.
Thirty Days.
Nearly a Papa.
Cupid's Camouflage.
Five to Five.
Many a Slip.
The Night of His Life.
Mum's the Word.
Circumstantial Evidence.
In the Dark.
Whose Wife?
The House that Jack Built.

Cinema Distributing Corp.

The 13th Labor of Hercules.

Clune Productions

Ramona .....8 reels
Eyes of the World.....9 reels

Commonwealth Pictures Corp.

Charlotte, in The Frozen Warning.

Corona Cinema Company

The Curse of Eve (Enid Markey).....7 reels

Coronet Film Corporation

LIVING STUDIES IN NATURAL HISTORY

Animal World, No. 1 Issue.
Animal World, No. 2 Issue.
Birdland Studies.
Horticultural Phenomena.

Cosmofotofilm Company

Incomparable Mistress Bellairs.....4 reels
Liberty Hall .....4 reels
The Black Spot.....4 reels
Victoria Cross .....4 reels
His Vindication .....5 reels
I Believe .....7 reels

Dixie Films

Tempest and Sunshine (Evelyn Greely)..5 reels
Just a Song at Twilight.....5 reels

Ebony Film Corporation

A Natural Born Shooter.....1 reel
Dat Blackhand Waitah Man.....1 reel
Shine Johnson and the Rabbit's Foot.....1 reel

E. I. S. Motion Picture Corp.

Trooper 44 .....5 reels

Elmont Feature Film Co.

People vs. John Doe.....6 reels
God's Law .....6 reels

Export and Import Film Co.

Robespierre .....— reels
Ivan the Terrible.....— reels

Fairmount Film Corporation

Hate .....7 reels

Flora Finch Film Co.

War Prides .....2 reels

First National Exhibitors' Circuit, Inc.

On Trial.
Charles Chaplin.
Daughter of Destiny (Mme. Petrova).
Herbert Brenon's "Empty Pockets."
The Sign Invisible (Big Mitch Lewis).

Fort Pitt Corporation

The Italian Battlefront.

Fox Film Corp.

(Standard Pictures)

The Spy.
The Honor System.
Jack and the Beanstalk.
The Conqueror.
Camille.
Oct. 18. Aladdin and the Wonderful Lamp.
Nov. 18. The Babes in the Wood.

Frieder Film Corporation

The Birds' Christmas Carol (Mary Louise).5 reels
A Bit O' Heaven (Mary Louise).....5 reels

Friedman Enterprises

A Mormon Maid (Mae Murray).....6 reels

Frohman Amusement Corp.

The Witching Hour (C. Aubrey Smith, Jack Sherrill, Helen Arnold, Marie Shotwell and Robert Conness.....6 reels
Conquest of Canaan.....5 reels
God's Man .....9 reels

General Enterprises, Inc.

Mother (Elizabeth Risdon, McClure)....6 parts
The Warrior (Maciste) (McClure).....7 parts
The Liar (Jane Gail, Stanley Walpole)...6 parts

Gold Medal Photoplays

The Web of Life (Hilda Nord, James Cruze, George Spencer).....5 reels

Golden Features

A Bit of Life.....1 reel

Grand Feature Film Company

Rex Beach on the Spanish Main.....5 reels
Rex Beach in Pirate Haunts.....5 reels
Rex Beach in Footsteps of Capt. Kidd....5 reels

Graphic Features

The Woman and the Beast.....5 reels

D. W. Griffith

Intolerance .....9 reels

Hanover Film Company

Maciste .....— reels
How Uncle Sam Prepares.....4 reels

William S. Hart

The Cold Deck .....5 D
The Two Gun Man.....5 D

Hawk Film Corporation

Monster of Fate.....— reels

Herald Film Corporation

Around the World in 80 Days.....6 reels

Hiller & Wilk, Inc.

The Battle of Gettysburg.....— reels
The Wrath of the Gods (Sessue Hayakawa).5 reels

Historic Features

Christus .....8 reels

M. H. Hoffman, Inc.

One Hour (Zeena Keefe and Alan Hale).6 reels
The Silent Witness (Gertrude McCoy)...6 reels
A Trip Through China (Brodsky's Art Pictures) .....8 reels
Her Fighting Chance (Jane Grey).....6 reels
Should She Obey? (Alice Wilson, Gene Genung and Norbert Myles).....6 reels
Whither Thou Goest (Rhea Mitchell and Orrin Johnson) .....5 reels
The Great White Trail (Doris Kenyon)..6 reels

Iliodor Picture Corporation

The Fall of the Romanoffs (Iliodor, Nance O'Neil, Ekaterina Galanta, Alfred Hickman and Conway Tearle).....— reels

Inter Ocean Film Corp.

Enlighten Thy Daughter.....— reels

Ivan Feature Productions

One Law for Both (Rita Jolivet, Vincent Serrano, Leah Baird, Pedro De Cordoba, James Morrison).....7 reels
Babbling Tongues (Grace Valentine, James Morrison, Arthur Donaldson).....7 reels
Married in Name Only (Gretchen Hartman, Milton Sills, Marie Shotwell).....6 reels
Sins of Ambition (Barbara Castleton, Wilfred Lucas, Leah Baird, James Morrison) .....7 reels
Human Clay (Mollie King).....5 reels

Jester Comedies

Feb. —. The Recruit (Twede Dan).....2 parts
Mar. —. His Golden Romance (Twede Dan) .....2 parts
April —. All "Fur" Her (Twede Dan)...2 parts
May —. The Wrong Flat (Twede Dan)..2 parts

Juvenile Film Corporation

World War in Kidland.....1 reel
A Chip Off the Old Block.....1 reel
Chip's Elopement .....1 reel
Chip's Backyard Barn-Stormers.....2 reels
Chip's Rivals .....1 reel
For Sale, a Daddy.....1 reel
Chip's Carmen .....2 reels

Klotz and Streimer

Whither Thou Goest.....5 reels
The Secret Treaty.....5 reels

Lincoln Motion Picture Company

The Realization of a Negro's Ambitions...2 reels
Trooper of Troop K.....3 reels

(Continued on page 1618)

Short Subjects Current and Coming

Educational Film Corp. of Amer.

SCENICS—EDUCATIONAL

Oct. 24. From Studio to Screen.
Oct. 31. A Trip Through Japan, No. 1.
Nov. 7. A Flying Trip Through the Hawaiian Islands, No. 1.
Nov. 14. A Flying Trip Through the Hawaiian Islands, No. 2.
Nov. 21. Me and My Dog.
Nov. 28. The Chain Gang.
Dec. 5. The Land of Enchantment (Yosemite Valley).
Dec. 12. Fishing for Fish.
Dec. 19. A Trip Through Japan, No. 2.
Dec. 26. Beside the Glimmer Glass.

DITMARS "LIVING BOOK OF NATURE"

Nov. 19. The Animals of Australia.
Nov. 26. The Smaller Monkeys.
Dec. 3. Enemies of the Garden.
Dec. 10. Our Vanishing Game.
Dec. 17. Nature's Weavers.
Dec. 24. Nature's Songsters.
Dec. 31. The Animals in Midsummer.

Fox Sunshine Comedies

Nov. 11. Roaring Lions and Wedding Bells..2 C
Nov. 18. A Milk-Fed Vamp.....2 C
Dec. 9. His Smashing Career.....2 C
Dec. 23. Damaged—No Goods .....2 C
Jan. 6. Shadows of Her Pest.....2 C
Jan. 20. Son of a Gun.....2 C
Feb. 3. Hungry Lions in a Hospital.....2 C
Feb. 17. Are Married Policemen Safe?.....2 C

General Film Company

BROADWAY STAR FEATURES (O. HENRY STORIES)

The Fifth Wheel (W. L. Rodgers, Chet Ryan, Patricia Palmer).....2 D
Compliments of the Season (Herbert Prior, Betty Blythe, Aida Horton)...2 D
The Moment of Victory (W. L. Rodgers, Chet Ryan) .....2 C-D
The Trimmed Lamp (Mildred Manning, Alice Terry) .....2 C-D
Schools and Schools (Jean Paige, Chas. Hutchison) .....2 D
A Madison Square Arabian Night (Duncan McRae, Patsy De Forrest).....2 D
The Rathskeller and the Rose (Adele De Garde, Evart Overton).....2 D
By Injunction (Chet Ryan, W. L. Rodgers, Patricia Palmer).....2 D
The Song and the Sergeant (Alice Terry, Stanley Dunn, Templar Saxe).....2 D

ESSANAY
GEORGE ADE FABLES

The Fable of the Toilsome Ascent and the Shining Table Land.....2 C
The Fable of the Back Trackers from the Hot Sidewalks.....2 C

ESSANAY COMEDIES (1 reel)

Lunch .....1 C
Nut Stuff .....1 C
He Loved Her So .....1 C
One Night .....1 C
Next .....1 C
The Soup and the Fish Ball.....1 C
A Tough Knight.....1 C
Our Little Nell.....1 C
Check Your Hat, Sir.....1 C
Wild Algy of Piccadilly.....1 C
All Stuck Up.....1 C
The Lie That Failed.....1 C
The Jazbo Sheriff.....1 C
The Lunch Grabber.....1 C

ESSANAY SCENICS

Water Powers of Western Canada.....1 Sc.
Through Canada from Coast to Coast.....1 Sc.
How Canada and the Farmer Co-operate in Grain Raising .....1 Sc.
Agricultural Opportunities in Western Canada .....1 Sc.
Water Powers of Eastern Canada.....1 Sc.
A Romance of Rails and Power.....1 Sc.
Grand Canyon of Arizona and Canyon de Chelley .....1 Sc.

CHAPLIN COMEDIES

By the Sea.....1 C
In the Park.....1 C
Work .....2 C
A Woman .....2 C
The Tramp .....2 C

GRANT, POLICE REPORTER SERIES

The Mystery of Room 422.....1 D
A Deal in Bonds.....1 D
The Sign of the Scarf.....1 D
The Man with the Limp.....1 D

A DAUGHTER OF DARING SERIES

A Race to the Drawbridge.....1 D
The Munitions Plot.....1 D
The Detective's Danger.....1 D
The Railroad Smugglers.....1 D
The Deserted Engine.....1 D

JAXON FILM CORP.

"A DAUGHTER OF UNCLE SAM" SERIAL (Jane Vance, Wm. Sorelle) 12 Episodes .....1 D

JAXON COMEDIES

Anybody's Money .....1 C
Her Fatal Shot (Finn & Haddie).....1 C
Marooned .....1 C
Sherman Was Right.....1 C
What Will Happen Next?.....1 C
Which Was Lucky?.....1 C
The Unofficial Maneuver.....1 C
What Occurred on the Beach.....1 C
An All-Fools' Day Affair.....1 C
Beating Him to It.....1 C
Forced Into Matrimony.....1 C

JUDGE BROWN STORIES

Bud's Recruit .....2 C-D
Chocolate of the Gang.....2 C-D
The Lost Lie.....2 C-D
Tad's Swimming Hole.....2 C-D
Marrying Off Dad.....2 C-D
The Preacher's Son.....2 C-D
Thief or Angel.....2 C-D
The Accusing Toe.....2 C-D
Black and White.....2 C-D
Rebellion .....2 C-D
A Boy Built City.....2 C-D
I'm a Man.....2 C-D

SPARKLE COMEDIES

Monkey-Maid-Man .....1 C
On the Love Line.....1 C
The Detective .....1 C
Smashing the Plot.....1 C
After the Matinee.....1 C
Double Cross .....1 C
The Best of a Bad Bargain.....1 C

THREE C COMEDIES

Stealing a Sweetheart (Lou Marks, Pearl Shepard, Oom Paul).....1 C
A Hash House Romance (Lou Marks, Pearl Shepard, Oom Paul).....1 C
The Hod Carrier's Million (Claude Cooper, Virginia Tracy Clark, Kenneth Clarendon) .....1 C

HANOVER FILM COMPANY

Camille (Helen Hesperia).....6 D
The Marvelous Maciste.....6 D

PHYSICAL CULTURE PHOTO PLAYS CO.

Physical Culture Magazine (Issued Monthly) .....1 Edc.

PIEDMONT PICTURES CORPORATION (SELBURN COMEDIES)

Hubby's Holiday.....2 C
Too Much Elephant.....1 C
Wedding Bells and Lunatics.....1 C
His College Proxy.....1 C

King Bee Comedies

Nov. 1. The Candy Kid.....2 reels
Nov. 15. The Hobo .....2 reels
Dec. 1. The Pest .....2 reels
Dec. 15. The Bandmaster .....2 reels
Jan. 1. The Slave .....2 reels
Jan. 15. The Stranger .....2 reels
Feb. 1. His Day Out.....2 reels
Feb. 15. The Rogue .....2 reels

SELIG-HOYT COMEDIES

Aug. 6. A Dog in the Manger.....2 C
Aug. 20. A Trip to Chinatown.....2 C
Sept. 3. A Midnight Bell.....2 C
Sept. 17. A Contented Woman.....2 C

George Kleine System

MONTGOMERY FLAGG'S COMEDIES "GIRLS YOU KNOW"

Jan. 2. The Screen Fan.....2 C
Jan. 16. The Bride .....2 C
Jan. 30. The Superstitious Girl.....2 C
Feb. 13. The Matinee Girl.....2 C
Feb. 27. The Artist's Model.....2 C
Mar. 13. The Spoiled Girl.....2 C

Metro Pictures Corporation

METRO-DREW COMEDIES

Jan. 14. Why Henry Left Home.....1 C
Jan. 21. Their First Love.....1 C
Jan. 28. Under the Influence.....1 C
Feb. 4. Help Wanted.....1 C
Feb. 11. The Bright Lights Dimmed.....1 C
Feb. 18. After Henry .....1 C
Feb. 25. His Generosity .....1 C
Mar. 4. Before and After Taking.....1 C
Mar. 11. His Strength of Mind.....1 C

Mutual Film Corporation

STRAND (BILLIE RHODES)

Jan. 15. Burglars .....1 reel
Jan. 22. Their Little Kid.....1 reel
Jan. 29. Somebody's Widow.....1 reel
Feb. 5. Her Friend Brown.....1 reel
Feb. 12. Three Times and Out.....1 reel
Feb. 19. Miss Cinderella .....1 reel
Feb. 26. Up in the Air.....1 reel
Mar. 5. Waltzing Around .....1 reel
Mar. 12. Finishing Mary .....1 reel
Mar. 19. His Quaker Girl.....1 reel
Screen Telegrams issued Sunday and Wednesday of each week

MUTUAL-CHAPLINS

Oct. 29. The Adventurer.....2 C

Paramount Pictures Corporation

KLEVER KOMEDIES (Victor Moore).

Jan. 14. Meatless Days and Sleepless Nights.1 C
Jan. 20. Out West .....2 reels
Jan. 28. He Got His.....1 C
Feb. 3. Watch Your Neighbor.....2 C
Feb. 10. Sheriff Nell's Tussle.....2 C

BLACK DIAMOND COMEDIES

Oct. 15. Nearly a Baker.....1 C
Nov. 12. A Society Scrimmage.....1 C

ARBUCKLE COMEDIES

Dec. 10. A Country Hero.....1 C
Dec. 20. Out West .....2 C

BURTON HOLMES TRAVEL PICTURES

Dec. 3. Osaka to Nagasaki.....1 Trav.
Dec. 10. Canning Time in California.....1 Trav.
Dec. 17. In Glacier Park.....1 Trav.
Dec. 24. Going to the Sun.....1 Trav.
Dec. 31. On the Farm Where the Food Comes From.....1 Trav.
Jan. 7. Sydney, the Antipodean Metropolis.1 reel
Jan. 14. A Trip to the Jenolan Caves of Australia .....1 reel
Jan. 21. Melbourne, the Magnificent.....1 reel
Jan. 28. 'Round About Melbourne.....1 reel
Feb. 4. Adelaide, Capital of South Australia .....1 reel

WHO IS NUMBER ONE? (Serial)

Jan. 7. Episode 11. The Rail Raiders.....2 D
Jan. 14. Episode 12. The Show Down.....2 D
Jan. 21. Episode 13. Cornered .....2 D
Jan. 28. Episode 14. No Surrender .....2 D
Feb. 4. Episode 15. The Round-Up.....2 D

MACK SENNETT COMEDIES

Jan. 13. The Kitchen Lady.....2 C
Jan. 27. His Hidden Purpose.....2 C

Pathe Exchange, Inc.

Sunday, March 10, 1918

The House of Hate, No. 1 (The Hooded Terror) (Pearl White, Antonio Moreno, Paul Clerges, Peggy Shanor), Astra.....2 D
The Price of Folly, No. 8 (Shifting Sands), Astra .....2 D
Look Pleasant, Please (Harold Lloyd, Bebe Daniels, Harry Pollard), Rolin.....1 C
Our National Parks (Col.), Mesa Verda Parks Trav .....1 reel
Katzenjammer Kids "Spirits" (Cart.) and "Jackie's Clothes" (Ed.), International. Split reel

Wednesday, March 13, 1918

Hearst-Pathe News, No. 22.....1 top

Saturday, March 16, 1918

Hearst-Pathe News, No. 23.....1 top

Sunday, March 17, 1918

The House of Hate, No. 2 (The Tiger's Eye), Astra .....2 D
Fare, Please (Toto, Clarine Seymour, Bud Jamison), Rolin .....2 C
Here Come the Girls (Harold Lloyd, Harry Pollard, Bebe Daniels), Rolin.....1 C
Picturesque France (The Cauterets) Col. (Pathe), Trav., and "Children's Dances," Educ. .....Split reel

Wednesday, March 20, 1918

Hearst-Pathe News, No. 24 .....1 top

Saturday, March 23, 1918

Hearst-Pathe News, No. 25.....1 top

Triangle Distributing Corp.

TRIANGLE COMEDIES

Feb. 3. Airing Their Troubles.....1 C
Feb. 3. A Safe Disaster.....1 C
Feb. 10. His Nine Lives.....1 C
Feb. 10. A Game Gambler.....1 C
Feb. 17. Their Undercover Capers.....1 C
Feb. 17. A Full Dress Fizzle.....1 C
Feb. 24. A Coward's Courage.....1 C
Feb. 24. His Nimble Twist.....1 C
Mar. 3. A Discord in A Flat.....1 C
Mar. 3. His Hidden Shame.....1 C
Mar. 10. Wives and Worries.....1 C
Mar. 10. She Didn't Do It.....1 C
Mar. 17. A Social Shock Absorber.....1 C
Mar. 17. Caught with the Goods.....1 C

KEYSTONE RELEASES

Feb. 3. A Sea Serpent's Desire (Wm. Franey, Dale Fuller, Milt Sims, Maude Wayne).2 C
Mar. 10. Did She Do Wrong (Harry Gribbon, Myrtle Lind, Frank Bond, Dora Rogers, Carolyne Rankin).....2 C
Feb. 17. His Double Life (R. Griffith, Dorothy Hager, Claire Anderson).....2 C
Feb. 24. A Tell-Tale Shirt (Fritz Schave, Peggy Pierce, C. Roberts, Baldy Belmont).....2 C
Mar. 3. A Lady Killer's Doom (Wm. Franey, Maude Wayne, Dale Fuller, Milt Sims).....2 C
Mar. 10. Did She Do Wrong? (Harry Gribbon, Claire Anderson, Frank Bond, Dora Rogers).....2 C
Mar. 17 Mud (Ray Griffith, Peggy Pearce, Max Asher, Henry Depp.....2 C

Universal Film Company

Monday, March 11, 1918

NESTOR—At Swords' Point (Harry Mann).1 C
Wednesday, March 13, 1918
L-KO—Ambrose and His Widow (Mack Swain).....2 C
UNIVERSAL ANIMATED WEEKLY—Weekly No. 15.
UNIVERSAL SCREEN MAGAZINE—Issue No. 62.
Saturday, March 16, 1918
UNIVERSAL SCREEN MAGAZINE—Issue No. 44 (shipping date March 9).
UNIVERSAL SPECIAL—The Forced Marriage (Eixteenth Episode of "The Mystery Ship" Serial).....2 D
UNIVERSAL SPECIAL—On the Brink (Sixth Episode of "The Bull's Eye," Serial).....2 D
SPECIAL—Finley Nature Studies, No. 9, "The Geysers of Yellowstone Park" and "Flower of the Orient".....Split reel
Monday, March 18, 1918
NESTOR—I'll Fix It (King Baggot).....1 C
Wednesday, March 20, 1918
L-KO—Cooks and Crooks (Gale Henry, Hughie Mack, Dave Morris).....2 C
UNIVERSAL ANIMATED WEEKLY—Weekly No. 16.
Saturday, March 23, 1918
UNIVERSAL SCREEN MAGAZINE—Issue No. 63.
UNIVERSAL CURRENT EVENTS—Issue No. 45 (Shipping date Mar. 16).
UNIVERSAL SPECIAL—The Deadly Torpedo (Seventieth Episode of "The Mystery Ship" Serial).....2 D
UNIVERSAL SPECIAL—Riding Wild (Seventh Episode of "The Bull's Eye" Serial).....2 D
SPECIAL—Finely Nature Studies No. 10 "Where Rolls the Oregon" and "Mosquito," Ed. .....Split reel

Vitagraph

BIG V COMEDIES

Feb. 4. Telephones and Troubles.
Feb. 11. Babes and Boobs.
Feb. 18. Courts and Convicts.
Feb. 25. Rooms and Rumors.
Mar. 4. Jumping Jacks and Jail Birds.
Mar. 11. Meddlers and Moonshiners.
Mar. 18. Tramps and Traitors.
Mar. 25. Stripes and Stumbles.

VITAGRAPH COMEDIES

Jan. 7. A Little Ouija Work.
Jan. 14. Seeking An Oversoul.
Jan. 21. A Four-Cornered Triangle.
Jan. 28. Their Anniversary Feast.
Feb. 4. Surprising Husband.
Feb. 11. Coals for the Fire.
Feb. 18. Sweets to the Sour.
Feb. 25. Their Godson.

VENGEANCE AND THE WOMAN (Serial)

Jan. 28. The Lure of Hate (Sixth Episode).
Feb. 4. The Wolf Trap (Seventh Episode).
Feb. 11. The Mountain of Devastation (Eighth Episode).
Feb. 18. Buried Alive (Ninth Episode).
Feb. 25. The Leap for Life (Tenth Episode).
Mar. 4. The Cavern of Terror (Eleventh Episode).
Mar. 11. The Desperate Chance (Twelfth Episode).
Mar. 18. Sands of Doom (Thirteenth Episode).

Favorite Film Features

Feb. 4. The Pirates .....2 C
Feb. 4. The Wings of a Moth.....1 D
Feb. 11. The Sacrifice of Kathleen.....2 D
Feb. 11. Art for A Heart.....1 C
Feb. 18. The Mischief Maker.....2 D
Feb. 18. Sonny Jim in Search of a Mother..1 C
Feb. 25. Old Reliable.....2 D
Feb. 25. Stenographer Troubles.....1 C
Mar. 4. An Officer and a Gentleman.....2 D
Mar. 4. Unlucky Louis .....1 C

DREW COMEDIES

Mar. 11. Their First Quarrel.
Mar. 18. A Telegraphic Tangle.
Mar. 25. His Wife Knew About It.

RELEASES IN THE INDEPENDENT FIELD

(Continued from page 1616)

Marine Film Co.

Lorelei of the Sea.....— reels

Masterpiece Drama Productions

Who's Your Neighbor?..... —

Masterpictures

LION COMEDIES

Oct. 29. Nathan Busts Into the Movies....1 C
Nov. 5. A Village Villain.....1 C
Nov. 12. Her Fatal Resemblance.....1 C
Nov. 19. An Account of a No-Account Count.1 C
Nov. 26. Hicks and Hornets.....1 C
Dec. 3. Waves and Wimmen.....1 C
Dec. 10. Fizzled Finance .....1 C

Mayfair Film Corp.

Persuasive Peggy.....— reels

B. S. Moss M. P. Corporation

Birth Control .....6 reels
The Power of Evil.....5 reels
Boots and Saddles.....5 reels
The Girl Who Doesn't Know.....5 reels
In the Hands of the Law.....5 reels
One Hour (Sequel to "Three Weeks").. ....

Ogden Pictures Corp.

The Lust of the Ages.....— reels

Paragon Films

The Whip .....8 reels

Photoplay Magazine

Screen Supplement—One-reel releases, giving intimate interviews of all the stars. (Through independent exchanges).

Popular Picture Corporation

Corruption .....6 reels

Public Rights Film Corporation

The Public Be Damned (Charles Richman and Mary Fuller).....5 reels

Renowned Pictures Corporation

The Public Defender.....6 reels
Naked Hands .....5 reels
Weavers of Life.....6 reels
Souls Redeemed .....6 reels
Mother Love and the Law.....7 reels
In Treason's Grasp.....5 reels
Should She Obey?.....7 reels

Selig Special

Beware of Strangers.....7 reels
The Ne'er-Do-Well.....8 reels
The Garden of Allah (Selig).....10 reels
Who Shall Take My Life?.....— reels

Frank J. Seng

Parentage .....7 reels

Sherman Eliot, Inc.

The Crisis .....10 reels

Sherman Pictures Corporation

I Believe .....7 reels
The Land of the Rising Sun

Julius Steger

Redemption .....6 reels

Sterling Pictures Corporation

Peg o' the Sea (Jean Sothern feature)....6 parts
A Mute Appeal (Jean Sothern feature)...5 parts
The Lash of Destiny (Gertrude McCoy feature) .....5 parts
Her Good Name (Jean Sothern feature)..5 parts
Rosie O'Grady (Viola Dana feature).....5 parts
The Cloud (Jean Sothern feature).....5 parts
The God of Little Children (Alma Hanlon feature) .....5 parts
A Mother's Ordeal (Jean Sothern feature) 5 parts
Pride and the Devil (Alma Hanlon feature)6 parts
Miss Deception (Jean Sothern feature)...5 parts
The Law that Failed (Alma Hanlon f'ture)5 parts
Great Bradley Mystery (Alma Hanlon feature) .....5 parts
The Mystic Hour (Alma Hanlon feature).6 parts
When You and I Were Young (Alma Hanlon feature) .....5 parts
The Golden God (Alma Hanlon feature)..5 parts
She Was a Dangerous Girl (Cartoon comedy) .....500 ft.
Zippy the Fireman (Cartoon comedy)....500 ft.
Zippy in a Sanatorium (Cartoon comedy).500 ft.
Zippy Buys a Pet Pup (Cartoon comedy).500 ft.
Slick and Tricky (Cartoon comedy).....500 ft.
Doctor Bunny's Zoo (Cartoon comedy)...500 ft.
The Old Forty-Niner (Cartoon comedy)..500 ft.
Mr. Coon (Cartoon comedy).....500 ft.
Mose Is Cured (Cartoon comedy).....500 ft.
Zippy's Insurance (Cartoon comedy).....500 ft.
Zippy's Pets (Cartoon comedy).....500 ft.
The Unknown (Cartoon comedy).....500 ft.

Moe Streimer

A Daughter of the Don.....10 reels

Submarine Film Corporation

The Submarine Eye.....7 reels

W. H. Productions Co.

William S. Hart as Two Gun Man in "The Bargain" .....6 reels
William S. Hart in "The Bandit and the Preacher" .....5 reels
William S. Hart in "The Hell Hound of Alaska" .....5 reels
Also Series of two-reel W. H. Hart productions.

Wholesome Films Corporation

The Penny Philanthropist (Peggy O'Neil and Ralph Morgan), D..... 5
Cinderella and the Magic Slipper (Special Children's Cast), Juv..... 4
His Awful Downfall (Rex Adams), 1,000 feet, C.
Little Red Riding Hood (Juvenile), 4,000 feet.

World Pictures

Over Here .....5 reels

EXHIBITORS' PERSONALS

ARIZONA

Miguel Garcia has severed his connections with the Consolidated Bank of Tucson, and will henceforth devote his time and energy to the management of the Gandolfo theatre at Yuma.

GEORGIA

W. K. Atkinson has succeeded R. W. Tyson as manager of the Valway and Strand theatres at Valdosta.

MASSACHUSETTS

John J. Hubbard, of Lynn, has leased for a term of years the Orpheum theatre in Danvers owned by Louis Brown.

MISSOURI

F. C. Brickey and Dr. A. C. Jacobs purchased the Lyric theatre, Boonville, from Jake Deck, Jr., recently. They took immediate possession. They intend to bring only the highest class pictures to Boonville, and may book some good road shows.

NEVADA

It is reported that the Gaiety theatre at Elko will open soon, and that Frank Grobe, of Elko, and H. R. Prouty, of Ogden, have taken a year's lease on the building.

NEW JERSEY

J. Clark Conover has been appointed manager of the Strand theatre, Red Bank, to succeed Dr. Bridge.

NEW MEXICO

W. Menheimer has assumed active management of the Majestic theatre, Deming. C. G. Salter has bought the Princess theatre, Roswell, from John Halper, and having renamed it "The Liberty," will assume its active management.

NEW YORK

George C. Starkey, of Elmira, has bought the local picture theatre from Charles Fletcher, and assumed its personal management last week.

NEBRASKA

The Commercial Club, of Haldrege, has taken over the Auditorium there, and will conduct a motion picture theatre therein.

H. A. Parrish, of Aurora, has sold the Lyric theatre in Auburn to C. A. Calkins.

Weber and Dickson Bros., of Atkinson, contemplate opening a new motion picture theatre there in the near future.

W. W. Hughes has bought the Lyric theatre at David City from J. E. McGaffin.

Frank Zehrung, former manager of the Brandeis theatre in Omaha, severed his connection with the Oliver theatre, after being its manager for twenty-five years. The Oliver was purchased by Frank D. Eager, who also owns all Lincoln's other theatrical holdings. Zehrung was president of the Western Baseball League one season and also was mayor of Lincoln.

N. G. Brewer has bought the U. S. A. theatre from George F. McCreary.

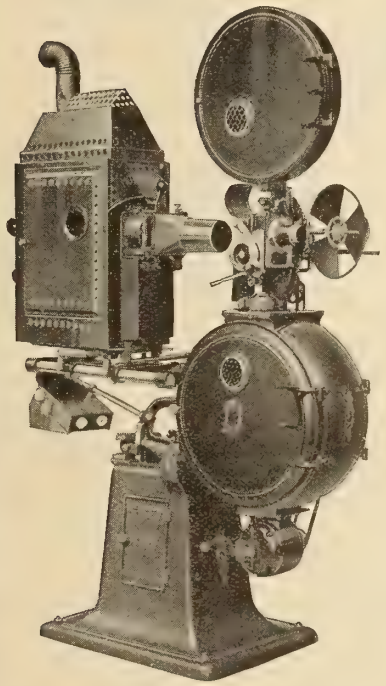
Accessory News

— SECTION OF MOTION PICTURE NEWS —

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COAL CONSERVATION —the topic of the hour.

You can help to SAVE 160,000 TONS per year.

The following vital statistics were given recently to the New York Illuminating Engineering Society, being part of a valuable paper prepared by Messrs.:

J. T. CALDWELL, Engineering Department, National Lamp Works of the General Electric Co., Cleveland, Ohio.
A. R. DENNINGTON, Commercial Engineering Department, Westinghouse Lamp Company, Bloomfield, N. J.
J. A. ORANGE, Research Laboratories, General Electric Company, Schenectady, N. Y.
L. C. PORTER, Engineering Department, Edison Lamp Works of the General Electric Company, Harrison, N. J.

FUEL CONSERVATION POSSIBLE IF ALL CARBON-ARC LAMPS FOR MOTION PICTURE PROJECTION IN PICTURE THEATRES WERE REPLACED BY INCANDESCENT LAMPS

Average run of 45 hours per week, or 2,340 hours per year.
Number of theatres in the United States, 22,000.
Total theatre-hours per year, 51,000,000.

	WATTS
Average overall wattage with arc systems	3,000
Average overall wattage with incandescent systems	900
Difference	2,100

Assuming three pounds of coal consumed per K. W. hour at the theatres, **this means a saving of:—**

51,000,000 x 2.1 x 3 lbs. of coal per year,
or 160,000 tons of coal saved per year,
or 4,000 cars of 40 tons each.

THE SHECK UNIVERSAL ADAPTER MAKES IT EASY TO CHANGE from Carbon-Arcs to the use of Mazda Projector Lamps by simply attaching the Adapter to front of any style Carbon-Arc Housing, and providing suitable current-control apparatus.

Projection with Mazda Projector Lamps by means of the Sheck Adapter not only results in tremendous savings in fuel and operating costs, but it has the following added advantages over Carbon-Arc Projection:

Better illumination on the screen.
Eliminates color bands and "ghosts".
Eliminates arc "flicker"—no eye strain.
No poisonous carbon fumes and dust to injure health of operator, and wear working parts of projection machine.
People prefer Mazda Lamp Projection.
Less fire hazard—no open flame.
No noise or hum as with carbon-arcs.
No warming-up process needed at the end of each reel.
Simplicity of operation enables operator to give closest attention to projection on the screen.

BECAUSE OF THE NEW GOVERNMENT ORDERS it is of more importance than ever before that you practice every possible economy and make improvements that will secure greater patronage for your theatre. Argus equipment will do this for you as it has for hundreds of progressive exhibitors who have already adopted the idea.

DO YOUR BIT! DON'T DELAY! WRITE today for descriptive literature and name of the distributor in your territory.

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Accessory News

SECTION OF MOTION PICTURE NEWS

Devoted to the technical branches of the motion picture industry, containing records of the latest accomplishments in the mechanical and scientific field; projection helps, inventions and suggestions; camera devices analyzed and commented upon; musical cue sheets for important feature pictures; improvements and innovations in the building and furnishing field.

No charge is made in these departments for answering questions of any nature. Correspondence is invited.

E. Kendall Gillett.....*Editor*

Alfred S. Cory.....*Technical Editor*

Operators' License

Walker Bill, New York State

FOR the benefit of those operators and exhibitors throughout the country who are interested in the legislation which is taking place in New York State, we reprint below an act introduced into the State Senate by Mr. Walker to amend the general law of New York City, in relation to licenses to operate moving picture apparatus with certain recent changes. We also comment on certain parts of the law.

"Section 1. Section eighteen of chapter twenty-six of laws of nineteen hundred and nine, entitled 'An Act in relation to cities, constituting chapter twenty-one of the consolidated laws,' as added by chapter two hundred and fifty-two of the laws of nineteen hundred and eleven, and amended by chapter one hundred and eighty-four of the laws of nineteen hundred and sixteen, is hereby amended to read as follows:

"Section 18. License to operate moving picture apparatus. It shall not be lawful for any person or persons, save as excepted in section eighteen of this article, to operate any moving picture apparatus and its connections (change in law as follows) involving the use of a combustible film in or upon the premises of any public or private building or any place of public assemblage (end of change) in a city of the first class unless such person or persons so operating such apparatus is duly licensed as hereinafter provided."

COMMENT—The change here and the result desired is simple and obvious. It means that the projection machines in every private projection room must be operated by a man with a state license. The importance of this change is evident, even though the actual danger to human life is slight, providing the building and fire laws are complied with. A fire in one of these projection rooms fills the entire building with the smoke of the burning film and immediately starts talk and criticism which is most detrimental to the entire industry. Though there are exceptions, most operators engaged for work in these private projection rooms are not experienced operators and should not be allowed to operate without a license any more than should a man in a theatre.

The most important part of the clause is the forcing of the operators who are engaged in operating in places of public assemblage, whether the theatre or auditorium, to have a license. Under these conditions the requirements for obtaining the licenses cannot be made too strict.

The question of operating machines in private homes should be left entirely up to the owner who assumes all his own risks. It is not a question for legislation of this kind under any circumstances.

The bill continues: "Any persons desiring to act as such operator shall make application for a license to so act to the mayor or licensing authority designated by the mayor, unless the charter of said city so designates, which officer shall furnish to each applicant blank forms of application which the applicant shall fill out. Such officer shall make rules and regulations governing the examination of applicants and the issuance of licenses and certificates." (To be omitted from bill.) "A license shall not be granted to an applicant unless he shall have served as an apprentice under a licensed operator, for a period of not less than six months prior to the date of the application; the application must be made in writing, and contain a verified statement to that effect; it must be accompanied by the affidavit of the licensed operator to the same effect; before entering upon the period of apprenticeship the applicant must register his name and address with the officer issuing such license." (End of omission.) (Change in law as follows:) "Such application must be accompanied by the affidavit of a licensed operator to the effect that the applicant has served as an assistant to such licensed operator for a period of not less than six months prior to the date of application, except any person who has operated a moving picture projection machine and its connections for not less than six months may present his own affidavit stating that he has so operated a moving picture projection machine and its conections in an enclosure or operating room. The licensing authority may require that the affidavit be corroborated." (End of change.)

COMMENT—This we do not consider a change for the better for we have always contended that the obtaining of a license should be made more difficult. We believe that before allowing a man to act as an apprentice he should have to pass a preliminary examination. By passing this he would be allowed to act as an apprentice for the required six months. After this he could apply for an operator's license. The change is altogether too loose and contradictory—how can a man make an affidavit that he has operated a machine for six months when he is forbidden to operate a machine unless he has acted as an apprentice. This could only be done if the applicant comes from outside the jurisdiction of the law. In this case his license obtained from another part of the country might be considered as taking the place of the apprenticeship and he could at once take the examination for a New York operator's license.

The bill continues: "The applicant shall be given a practical examination under the direction of the officer required to issue such license and if found competent as to his ability to operate moving picture apparatus and its connections shall receive within six days after such examination a license as herein provided. Such license may be revoked or suspended at any time by the officer issuing the same. Every license shall continue in force for one year from the date of issue unless sooner revoked or suspended. Every license, unless revoked or suspended, as herein provided, may at the end of one year from the date of issue thereof be renewed by the officer issuing it in his discretion upon application and with or without further examination as he may direct. Every application for renewal of license must be made within the thirty days previous to the expiration of such license. With every license granted there shall be issued to every person obtaining such license a certificate, certifying that the person named therein is duly authorized to operate moving picture apparatus and its connections. Such certificate shall be displayed in a conspicuous place in the room where the person to whom it is issued operates moving picture apparatus and its connections. No person shall be eligible to procure a license unless he shall be of full age." (Change in law as follows:) "Any person eighteen years of age or over desiring to act as an assistant to the holder of a license shall register his name, age and address on a form furnished for the purpose by the licensing authority; the said licensing authority may issue a permit allowing such person to assist a licensed operator in a booth or enclosure; but such person shall not himself operate a moving picture projection machine or its connections. The permit shall be for the term of one year from the date of issue thereof, but may be renewed yearly by the licensing authority. No license shall be granted to an applicant until he shall have served as an assistant to a licensed operator for a period of not less than six months prior to the date of the application or shall have operated a motion picture projection machine and its connections in an enclosure or operating room

(*Continued on page* 1630)

Equipment Operating — Projection — Questions Answered

The Brightness of the D. C. Arc Crater

Mr. Alexander Weiss, Cleveland, Ohio, an intelligent student of cine projection, writes as follows:

"In reference to our old subject of crater-luminosity, I still maintain the contention set forth in my former correspondence that, at high amperage the volatilization of the carbon is forcibly quickened, giving us a higher candlepower.

"I think I am able to substantiate my claim by describing some experiments I made along this line, viz.: In going back several months, I recall that one day it struck me that with practically the same carbons burning there was a marked increase in screen-illumination at an increase of from 65 amps. to 75 or 80 amps. This in spite of the fact that some of our best men in the industry have claimed there is no advantage in using anything over 50 55 amps. (D. C. of course) as all above that would be nearly all wasted. With this I strongly disagree. But to return to our subject. This incident, as mentioned above, set me to thinking and studying. But without technical knowledge and scientific instruments I naturally could not make any headway. But a few weeks ago I put the following question up to myself: If, at very low amperage using a ½" carbon below and a ⅝" above, our crater-intensity would be abnormally low, why would it not work the opposite way? I figure that if I use very small size carbons on high current it may be a solution to our very interesting argument about carbon-intensity.

"I forthwith proceeded to secure the proper carbons which were ¼" for below and 7/16" above. And here is just where the interesting part is coming in.

"Starting at 12 amps, I naturally got very little light on an 18-ft. screen, but as I increased the current to 45 amperes (*the highest I could hold a steady arc with*) it may interest you to know that my screen illumination with this combination was not only equal, but better than that of a 65-amp. arc burning simultaneously in my second lamp.

"I will not attempt to claim in defiance to scientific or natural laws that my contention is correct, but it is reasonably safe to claim that the only possible answer to this phenomena is the fact that the crater of the small carbon is being forcibly heated to a higher degree at 45 amperes than that of a ⅞" crater at 65 amperes, else where does the higher screen brilliancy come in at.

"I humbly submit this little experiment to your consideration and decision, an early answer to which will be greatly appreciated.

"Am at present trying some aperture lenses for the purpose of intercepting the light beam at the cooling plate of the mechanism and instead of leaving same to converge at a point between the film and the objective, to diverge again until it enters the objective. I will endeavor to direct the light beam between these two points in as much a parallel line as will be possible. Thus, even if I do not gain illumination it will allow me to eliminate the use of large diameter objectives and gain definition by the use of smaller diameter lenses. I will be pleased to advise you later as to results of these experiments."

Comment: As the subject of the luminosity or brightness of the D. C. arc crater with various amperages has become of interest and speculation on the part of operators, a brief survey of some of the experimental work upon the subject will form the most suitable preface to our remarks.

Fortunately for all operators who are students of their profession, the literature on electricity is enriched by an important and valuable work entitled

"The Electric Arc"
By [Mrs.] Hertha Ayrton
Publisher—D. Van Nostrand Co., N. Y.
Price, $5.00

This book is a physical treatise on the D. C. arc, which is, however, written in a thoroughly comprehensible manner throughout, and any practical operator will enjoy the reading of Mrs. Ayrton's work, for in addition to bearing out many of the practical operators' deductions concerning the action of the arc, other less known facts are also established.

Concerning the brightness of the positive crater of the D. C. arc, we find on page 65 of Mrs. Ayrton's book the following paragraphs which pertain to our subject:

"Later in the same year [1892] M. Violle [*a French physicist of repute*] published an account of some experiments he had made in order to determine the temperature of the positive carbon and the arc.

"He cut a deep trench all around the positive carbon a little way from the end [*or crater*] so that a small piece was left, only connected with the rest of the carbon by a narrow neck. When most of this piece was burnt away, and the remainder was all of the same brightness, it was shaken off and fell into a little cup, after which the amount of heat given off by it was measured in the usual way. Assuming the ordinarily received value of the specific heat of carbon, M. Violle found by this method that the temperature of the crater was about 3,500 deg. C., *whatever power was spent in the arc—whether* 10 *amperes were flowing at* 50 *volts, or* 400 *amperes at* 85 *volts.* He concluded, therefore, that the candlepower per square centimeter of the crater was the same for all arcs with the same kind of carbons.[1]

"In 1898 M. Violle made some further experiments[2] on the temperature and brightness of the [*D. C. arc*] crater. The carbons were placed horizontally, and inclosed, in order to reduce the cooling effect of the surrounding air. The temperature was measured the same way as in his previous experiments, and led to the same result, namely, that the temperature of the crater was about 3,500 deg. C. He considered that the arc [*flame between carbon tips*] itself was at the same temperature, and that this was the temperature of boiling carbon. He laid great stress on this, as may be seen from the following quotation: 'The most important result of my researches is to establish the fact that *the voltaic arc is the seat of a perfectly definite physical phenomenon, the ebullition* [*or boiling*] *of carbon.*'

"To determine the amount of light given out per square millimetre of crater he employed two methods, (1) the use of the spectrophotometer, (2) photography. They both led him to the same conclusion, *that the amount of light per square mm.* [*of crater surface*] *was constant and independent of the current* [*amperage*] *used.*"

Pursuing further Mrs. Ayrton's interesting text we encounter on page 67 the following account of the experiments and deductions of M. Blondel, likewise a physicist and photometrist of the first rank.

"In some articles published in 1893 M. Blondel[3] gave it as his experience that, although the *maximum* brilliancy of the crater *was independent of the current flowing in the arc,* yet the *average* brilliancy of the incandescent portions increased both with the intensity and with the density of the current, *until the crater was well saturated.*"

Again, on page 68 (*op. cit.*) we find:

"In 1894 M. Violle[4] renewed his inquiries into the temperature of the arc with a still larger range of current than before, namely 10 to 1,200 amperes. He found that *in all cases the temperature and intrinsic brilliancy of the positive carbon* [*or crater*] *remained constant.* The arc he employed was inclosed and he found by spectroscopic methods that the brilliancy of the arc [*flame*] itself increased as the current increased."

Coming down to more recent times, Professor Otto Lummer, a leading physicist of the present time, conducted a series of experiments on the brightness of the D. C. arc crater and the

[1] "Comptes Rendus," Vol. 115 (1892), p. 1273.
[2] "Journal de Physique," Vol. 2 (1893), p. 545.
[3] "The Electrician" (London), Vol. 32 (1893), pp. 117, 145, 169.
[4] "Comptes Rendus," Vol. 119 (1894), p. 949.

boiling temperature of carbon, the results of which he published in 1914.[5] Lummer's book is undoubtedly the most interesting work which has yet appeared on the interesting subject of the D. C. crater, and in addition to its wealth of important data it is profusely illustrated, and contains many photographs of the appearance of the boiling arc crater. We supply the following translation of Dr. Lummer's conclusions with regard to the matter in which we are here interested.

Dr. Lummer (*loc. cit. p. 37*) says:

"The experiments made with various kinds of homogeneous carbons permit the conclusion that *within wide limits, with respect to arc length and current strength [amperage], the surface brightness, and also the temperature of the positive crater is at least constant at the brightest spot of the crater.*

"This conclusion, which was arrived at after a year's experiments, and was published in the 'Leipzig Reports,' requires a qualification nowadays, inasmuch as *it is no longer strictly true that the positive crater reaches the condition of liquefaction when low amperage is employed.*"

The foregoing citations should serve to convey to the intelligent operator or student that it is quite definitely established physically that an increase in the intrinsic brilliancy of the D. C. arc crater cannot be expected to accompany increased amperage at the arc in the case of higher currents than the average working amperage of say 45 to 50 amperes.

It should be pointed out that no accurate opinions regarding screen brightness can be formed by merely comparing fields of light projected upon the lantern screen, because not only is the eye a comparatively poor judge of such matters, but also in looking at such bright surfaces as the illuminated projection screen the eye becomes rapidly fatigued, and the impressions which it conveys to the brain will generally be very misleading. Every photometrist and spectroscopist knows this, and no skilled worker attempts to make visual measurements without first resting the eyes, so that they will be in condition for best seeing before measurements are made.

Another factor which enters, in the case of everyday motion picture projection, is the efficiency of the projector optical system, or perhaps we should say its lack of efficiency—due to condenser aberration and also to misadjustment on the part of some operators. The fallacy in the conclusions of the present correspondent, Mr. Weiss, comes from just this cause; he has neglected to consider the behavior of the condenser system for different dimensions of the light source (*or crater*).

Mr. Weiss compares a 65 ampere arc with a 45 ampere arc under otherwise identical arrangements and equipment. It can therefore be pointed out immediately on optical grounds (*assuming the condenser systems of the two projectors to be identical*) that the 65 ampere arc will be much less efficiently focused by the condenser system than will the 45 ampere arc, and this would even remain true of a condenser system much better spherically corrected than the ones at present in use, unless it were spherically corrected over its entire aperture. In simple language, the smaller the luminous source the less will its reproduction by the condenser system suffer from aberration, so it is seen that the 45 ampere crater would be more efficiently utilized by a conventional condenser system than a 65 ampere crater would by a similar system. We presume that all will agree that 65 amperes forms a larger crater than 45 amperes does, and in view of what has just been stated above Mr. Weiss will find the condenser system answerable for the difference in screen illumination noticed under the experimental conditions he sets forth.

It is with considerable interest that we learn of Mr. Weiss' experiments with "aperture lenses," and we believe that our readers will join us in assuring Mr. Weiss that his report on the utility of such devices will prove welcome reading.

While on the subject of "aperture lenses," we wonder if any of the experimenters with these auxiliary lenses have taken into consideration the fact that the introduction of such a lens at any point in the projector optical system will cause a loss of from 8 to 10 per cent of the light incident upon such lens, *i. e.*, 4 to 5 per cent loss of light by reflection at each glass-air surface, the amount depending upon the refractive index of the glass of which the lens is made.

[5] "The Liquefaction of Carbon and the Determination of the Sun's Temperature." Sammlung Vieweg, Nos. 9 and 10. Published by Vieweg, Brunswick, 1914.

League Member Has Neat Slide

IN a previous communication Mr. E. B. Wood of Mattoon, Ill., a member of the National Anti-Misframe League and one of our valued correspondents, advised us that he had prepared a display slide which apprised his audiences that he was a League member and stood for better projection.



Mr. Wood agreed to send us a copy of his display slide, which has just come to hand, and as we have had numerous requests from League members that they be provided with slides, we reproduce Mr. Wood's design herewith, with the suggestion that any League member may have the same copied photographically, and made into a slide, by any professional lantern-slide maker. Those who utilize the design, in the manner suggested, should of course instruct the slide-maker to substitute their own membership number in place of the one shown in the appended design.

American Carbons Sell Well Abroad

President Paul H. Cromelin, of the Inter-Ocean Film Corporation, tells with pride of the sales his concern has made in foreign lands with the Speer carbons, an American product. Last week witnessed a shipment of 20,000 of these carbons to Argentine, and the closing of Spain and Portugal for a minimum of 250,000 a year. South Africa received 50,000 recently; India, 32,000; Peru and Chile, 20,000; Uruguay and Paraguay, 5,000; England, 50,000, and France, 30,000.

This branch of Inter-Ocean work is in charge of E. H. Kaufman, office manager of the company. Mr. Kaufman is a moving picture pioneer, dating back to 1896, when he represented the Edison Company on the road with their moving picture machines, motors, batteries and films.

Speer carbons were unknown to the foreign market, when Mr. Kaufman took up their sale for the Inter-Ocean. In his first year of handling, 1917, over one million were exported. That the three million mark will be reached in 1918 is now the indication. This is a triumph not only for the Inter-Ocean, but for America, as American carbons were practically unknown in foreign lands prior to the last year.

I. P. A. Elects Officers

AT the annual election, held at the club's headquarters on the evening of February 25, the following officers were elected to guide the destinies of the International Projection Association throughout the ensuing year:

President, Frank S. Pircher; vice-president, Morris J. Rotker; recording secretary, Edmund McD. Benheim; secretary and treasurer, Harry Scherl; board of trustees, P. Finelley (*chairman*), Harry Levine and Marcus Rattiner; sergeant-at-arms, Frank Pezzello.

On February 8 Mr. Fred Baum lectured before the association, at the usual hour, on the subject of D. C. motors, while the most recent lecturer was Mr. F. S. Pircher, E.E., who addressed the members on the subject of rheostats and Ohm's law.

SPEER

the Carbon with

A REPUTATION

SPEER ALTERNO CARBONS

for A.C. Work

AND

SPEER HOLD-ARK CARBONS

for D.C. Work

Have Proved Their Worth and Value

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Before you lay this aside write to us at once and ask us to send you a descriptive catalog of our Motor Equipment *for Power's 6A* that will save you from $28.00 to $31.00.

We guarantee the efficiency of our Motor Equipments. We have Genuine Power parts, and we are Exclusive Distributors for the Peerless *Simplex Projectors* and all supplies.

LEWIS M. SWAAB

1327 Vine Street PHILADELPHIA, PA.

Operators' Inquiries

J. Sheetz, Northampton, Pa.: "We have a Power 6A and also a Power 5. Can I get an attachment from the Power Company which will enable me to operate the two machines from one motor?"

Reply: The Power Company supplies no attachment for running two projectors from the same motor, but some operators have designed and constructed apparatus wherewith this may be accomplished. To do this in an efficient and satisfactory manner requires rather elaborate equipment, as an example of which we might mention the Walstad Projection Stand, constructed by the Walstad Machine Company of Tacoma, Washington. One of these stands would doubtless prove just what is wanted. If, for any reason, the correspondent cannot avail himself of this apparatus, he might design a device for himself and have the same constructed at a machine shop.

F. J. Steiner, Pacific Grove, Cal.: "Inasmuch as the exchanges are now charging 15c. (war tax) per reel, shouldn't there be a standard unit of measure (or length) for a reel of film? At present we mostly get 4,000 feet on five spools and are charged for 5,000 feet."

Reply: It will be found that the presentation of a multiple-reel picture is frequently much improved by ending its several parts (or reels) at suitable points with respect to the action of the subject, or story. Under these circumstances it is not always feasible to include a full 1,000 feet of film on each spool, although on the other hand, a spool (or reel) sometimes carries well in excess of 1,000 feet of film. It is clearly a fraud and an injustice, however, for an exchange to charge (and tax) the exhibitor for more footage than is actually being supplied.

No definite footage has been advocated as constituting a reel of film, largely on account of the considerations mentioned above, and for this reason it would be difficult to make the various producers and exchanges agree to a definite unit. The injustice of charging exhibitors for footage which they do not receive will probably continue until some exhibitor with the necessary means makes a test-case of the matter.

S. A. Lurvey, So. West Harbor, Me.: "What is the correct size of loop to use, large, medium or small? What is the correct position of the framing-rod, up, down or in the middle? Will framing the picture make any change in the shutter with the majority of motion picture projectors?"

Reply: When the film is in good condition a medium-sized loop will be found safest and best, although it should be borne in mind that the size of the loops will be slightly different for various projectors on account of constructional differences in the machines. If the loops are too large they will slap against the film guards, etc., making an unnecessary and annoying amount of noise, while if the loops are too small there is the danger of losing the loop when a bad join or torn place in the film passes over the sprockets. Furthermore, a short loop will under certain conditions be still further shortened when the framer is manipulated, in the case of most projecting machines, as for example when the upper loop is small and the framer is moved upward, the loop will become still smaller while the lower loop is increased in length by an equal amount. The same is inversely true of a small lower loop when the framer is moved downward, and it is easy to see that in some instances the loop may be lost entirely by manipulating the framer, necessitating the replacement of the loop in order to steady the projected picture and to avoid serious damage to the perforations of the film.

The second query is vague, because it is well known that with any standard projection machine, in proper adjustment, the projection should be satisfactory regardless of the position of the framing lever. Presuming, however, that the question relates to the proper position for the framing lever when adjusting the revolving shutter, the answer is that when adjusting the shutter the framing lever should be at the midpoint of its travel.

Provided the revolving shutter has been correctly adjusted, or "set," with the framer in the middle position, and provided, furthermore, that there is not much lost motion in the shutter actuating gears, the manipulation of the framing lever throughout its entire extent of travel will not cause the revolving shutter to get out of proper relationship with the picture aperture. It is true that the shutter travels in concert with the framing device, in the case of the Simplex machine, but the cover blade of the Simplex shutter is of sufficient extent to prevent it from failing in its function, and, in addition, the shutter of the Simplex may be adjusted, if necessary, while the machine is in operation.

W. Rogers, Sapulpa, Okla. "How is the focal length of condensers measured, and what are the proper focal lengths to use with a 7-inch lens giving a picture 8 feet 1 inch by 10 feet 10 inches at 97 feet?

Reply: The focal length of a condenser lens can be very roughly estimated by focusing the image of an infinitely distant object upon a wall, or white paper screen, and measuring the distance between the lens and the image when the latter is as sharp as it can be focused. Due to aberration the image cast by a condenser lens is never very sharp, but will be at its best (in the case of a plano-convex lens) when the convex surface is toward the object. See Mr. Arkins' article on spherical aberration in the Projection Department of February 23rd. A closer evaluation of the focal length can, however, be secured by calculation using the following formula:

$$\frac{r_1 \times r_2}{(r_1 + r_2) \times (n - 1)}$$

Expressed in simple language this formula means: Multiply the radius of curvature of the first surface of the lens by the radius of curvature of the second surface, and divide this product by the sum of the same two radii multiplied by the refractive index of the glass minus that of air. The difference in indices between crown glass and air (denoted by $n - 1$ in the formula) may be taken as 0.52 which is near enough for all condenser calculations. It is to be noted that lens curvatures are always expressed in terms of the radii, instead of the diameters, of the spheres of which the lenses represent a portion. One does not need a spherometer to measure the curvatures of condenser surfaces. Instead a number of circles of various diameters should be inscribed on separate pieces of cardboard. These are now accurately and cleanly cut out, and a portion of the remaining cardboard border makes a serviceable template or guage which can be applied to the lens surface. The radius (one half the diameter) of the circle of which each template is a segment should be marked thereon, and the radius of curvature of any condenser lens surface can then be determined by applying various templates until the one is found which exactly conforms to the curvature of the lens. In the case of a plano-convex lens only one curvature has to be measured because the flat side has an infinitely long radius, and if, for example, we found the radius of the curved surface to be 3.25 our formula would give us

$$\frac{3.25}{0.52} = 6.25 \text{ inches,}$$

the focal length of the lens.

The dimensions of the picture mentioned, viz.: 8 ft. 1 in. by 10 ft. 10 in. are not what would be expected for a 7 inch objective and a 97 foot throw; the calculated dimensions under these conditions being approximately 9 ft. 4 in. by 12 ft. 6 in. However, if the objective is, as stated, of 7 in. E. F., two 7½ condensers should be used.



National Anti-Misframe League
Pledge

AS a motion picture operator who has the interest of his profession at heart and is willing to assist in eliminating some of the evils practised in the operating-room, I promise that I will to the best of my ability return films to the exchange in first-class condition. Furthermore, I will when it becomes necessary remedy all misframes, bad patches, etc., that may be in the film which I receive and in this way co-operate with my brother operators and give greater pleasure to those who make up the motion picture audience by showing films that are free from such defects. I also promise that I will not make punch marks in film, and when film is received by me, with punch holes, I will notify the exchange to that effect so that they may use their efforts to correct this evil.

Roll of Honor

William C. Widman.....Brooklyn, N. Y.
William Roraff.....La Crosse, Wis.
Irvin Givler.....Allentown, Pa.
Harry C. Johns.....Ogden, Utah
J. Marlin Chenawith.....Morgantown, W. Va.
Fred C. Shivers.....Lexington, Nebr.
Ray Greenwood.....Battle Creek, Mich.
Otis F. McAllister.....Battle Creek, Mich.
H. A. Garrett.....Parkin, Ark.
George Schroeder, Jr.....Oak Harbor, Ohio
H. C. Frahm.....Kiester, Minn.
Wm. C. Giles.....Brownsville, Pa.
Eugene Kretzinger.....Chestnut, Ill.

Members previously recorded..... 767
Members recorded this week..... 13

Total membership to date..... 780

Notice! Anti-Misframe League Members

Membership cards are now ready and are being sent out as fast as possible. There are a number of operators, however, who have neglected to send in the desired information. If you will fill out the blank and mail to this office, button and membership card will be forwarded.

Member's name.....

Home address.....

Name of theatre where employed.....

Address of theatre and name of manager.....

This notice does not apply to those who have already sent in this information, but it is for those who have neglected doing so, many having merely given their names and name of city, without any street address, making it impossible for the post office to deliver the letters addressed to them.

More League Members Join Colors

WE are proud to announce that two more progressive members of the National Anti-Misframe League have "joined up" in response to their country's call.

These men are Mr. Robert S. Mix of Williamsport, Pa., and Mr. Leonard E. Boyce of Fayette, Ohio. Mr. Mix has chosen the army and is now stationed at Fort Slocum, N. Y., while Mr. Boyce has elected to serve in the navy.

We extend our congratulations and best wishes to these patriotic members of the N. A. M. L. and we are sure that their fellow members will also subscribe to our sentiments.

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These Standard Carbons Give Pure White Light

The White A. C. Special Carbons have been used in all parts of the country by critical operators and have met the requirements so exactly that they are now considered as standard. Claims made for these carbons are absolutely true, not a bit exaggerated, they give a pure white light, the nearest approach to daylight of any screen illuminant, and a quiet arc. If you are getting poor results on alternating current, try these carbons and compare results with the old, roaring A. C. arc.

You Will Be Well Repaid

A point to be remembered is that you need not make a single change in your equipment. Simply take out the old carbons and insert the White A. C. Specials and you will have the best light at the least expense.

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The National-Silvertip combination is well known to the majority of successful operators. It is the standard trim for Direct Current projection, giving a steady, flickerless light and carrying the high currents which are so necessary for projecting the modern film.

Write today for our folders describing these carbons

NATIONAL CARBON COMPANY, INC. Cleveland, Ohio

The Camera

Some Peculiarities of Color and Their Bearing on Photographic Work

By A. J. Bull

[This lecture, delivered before the Royal Photographic Society, London, draws attention to some characteristics of colors, which are not only of interest to color photographers, but also of importance to those who have to deal with photographic reproduction of colored objects in monochrome.—Ed. Camera Dept.]

LIGHT falling upon an object to be photographed is reflected from the surface, but we are concerned not merely with the light which is reflected at the actual surface of the object but also with the light which penetrates a little way into the substance and is reflected as it were from the inside of the material. The depth of penetration of the light may be very slight, but provided that the light penetrates the object at all and goes a little way through the substance, that light is subjected to the effect of selective absorption. If the whole of the visible light is reflected, then we say that the object is white, but it may very well happen that some of the constituents of the light are absorbed, and then we speak of the light which is sent back to the eye as colored, because it is white light less some of its colored constituents.

Colors produced in this way by selective absorption have varying properties, and I will show an experiment to demonstrate some of the differences that exist. We take a solution of potassium permanganate and place it in the path of a beam of light, and in the path of another beam we place a solution of one-tenth the strength. There is a difference in brilliancy and also in color. By stopping down the lens through which the brighter beam is passing we bring our two images roughly to the same brilliancy, and then it is seen that there is a decided difference in color: one is blue while the other is pink. Here is a case where the color of the light which has passed through an absorbing medium differs in quality with the strength of that medium.

If we now place in the path of one beam a solution of picric acid and in the path of the other beam a solution diluted ten times with water, we shall see that while the dilute solution allows more light to go through, the change in color is not so great, and if we reduce the amount of light passing through the lighter solution, we see that the difference in color produced by the effect of dilution is but slight.

If a piece of yellow film is placed half-way across the spectrum, then it will be seen that the reason why the dilution of the picric acid solution produces so little change in its color is that yellow is opaque to blue and to violet light, while it is, on the other hand, very transparent to the remaining constituents of white light. In such a case, when by selective absorption one constituent of the white light is completely removed and the remaining constituents are allowed to pass in considerable quantity, then not much change is obtained in the color, whether the solution is strong or weak.

We are aware, of course, that all ordinary colors are produced by removal of some of the constituents of white light by selective absorption; but it does not follow that this occurs very often. In a large number of cases the absorption is more or less gradual, and then the effects are more complicated.

The fact that yellow is a compound color and is produced by the abstraction of the blue-violet constituents of the white light, and that the removal of those constituents is very often complete, is a phenomenon which has many bearings on photographic work.

Safe-lights, which are used in the wet-collodion process, are a bright yellow. Wet plate work is conducted under modern conditions of process engraving in a room which is well lighted, and this is possible partly because of the efficiency of the safe-lights. It is easy to construct safe-lights which remove the whole of the blue-violet and ultra-violet light, and allow to pass all those brilliant red, yellow and green rays which give to the eye the effect of yellow. The efficiency of orthochromatic filters also is affected considerably by this point. Ordinary yellow filters for orthochromatic work are very efficient. The amount of light of longer wave-length —the red and green light—which they obstruct is very slight, but by using the dye in suitable quantities one may grade down the blue light just to the extent which is required.

I show now a photograph of some buttercups on a wet collodion plate as used by the process engraver. The brilliant yellow flowers are rendered as black, the reason being that the petals of the buttercups do not return to the camera any of the light to which that plate is sensitive, and this point is, perhaps, a little remarkable because it is only occasionally that one gets the whole of the blue and violet light so completely removed that it cannot produce any effect at all upon the ordinary photographic plate.

Now we come to a group of subjects which show this effect most markedly. These are objects which are varnished with a yellow varnish. In these cases the actual varnish lying on the top of the wood or the oil painting very often plays a most striking part in the result. The varnish is itself somewhat yellow, but the light which falls upon it is partly reflected at the topmost surface. One thus gets a considerable amount of surface reflection, much of it being regular. That light is white, it therefore contains the blue and violet constituents which affect the ordinary photographic plate, so that an object of this type, when photographed on an ordinary plate, is recorded chiefly by part of the surface-reflected light. If, however, we photograph by the longer wave-lengths, we get a record of what is under the yellow varnished screen.

I have one case in which the object can only be photographed by light which passes through it. It is a piece of old Kauri gum containing some insects. The rendering with the ordinary plate shows no sign whatever of the insects. It is the complete removal by selective absorption of all the light to which the ordinary photographic plate is sensitive which produces this result. When, however, this same object is photographed by the longer wave-lengths of red, yellow and green, then we are able to obtain a record of what is inside this substance, and the insects are plainly visible. There is always that difference between the two cases. When one is photographing an object by reflected light, then whatever kind of light is used for taking the photograph, one can always obtain some sort of result, but as in the photography of insects in amber, where the light has to penetrate through the material, if selective absorption by a yellow-colored material occurs, then it may mean that the light which is ordinarily used for photographic work is removed. Although some of these instances may seem commonplace, I emphasize them because the peculiarities of yellow are not those of many colors.

Let us now turn to the question of greens, which do not act in quite the same way as yellow. If we take any green dye and place it in the path of the light, we shall find that, while it produces its effect by selective absorption—that is to say, by the removal of some of the constituents of the white light—there is, nevertheless, the difference that it does not transmit the whole of the green light.

That is quite a common characteristic of green, more so than one might at first suppose. If the greens that occur in nature are examined it will be found that in practically every case they do not return anything like the whole of the green light which falls on them back into the air, and in many cases, especially if we were to try the experiment with such green leaves as are now (December) available, we should find that the reflection of green light only amounts to 4 or 5 per cent. In no case does the reflection of green from the green leaf amount to more than one-third. Yellow and blue make green, but the green filters for photographic work do not admit of the same efficient construction as do the yellow filters, and the reason is that we have not in the case of blues a color which acts in the same way. In the case of the blues and greens

we do not have a complete absorption of any one color and an efficient transmission of the remaining colors. We are here dealing with a class of colors which are apt to change according to their strength.

I show a photograph on the screen of a landscape in which the leaves on the trees give no evidence of detail upon the exposed under surfaces, whereas the upper surfaces are only too well exposed. Here we are dealing with the effect of surface reflection. The leaves are spread out in the way that nature has provided so as to catch as much of the suns rays as possible. The solar light, falling on this leaf, is reflected to some extent at the surface, and that surface reflection, comprising as it does every kind of light which the sun has sent to the leaf, has among its components just those particular wave-lengths which affect the photographic plate, and so this is well exposed. But the light which penetrates the leaf has undergone selective absorption. If we photograph the same object again, using light which comprises green among its components, we shall be able to photograph the detail of the undersides of leaves, and in this case we no longer have the violent contrast between the surface reflection and the dark underside of the leaf, because the green light is being photographically recorded.

There are two cases of selective absorption in marked contrast. We have, on the one hand, the case where some light absorbed is absorbed very completely, and the other light is transmitted almost in its entirety. On the other hand, we have the more common case where no one constituent of the white light is completely absorbed and no one constituent completely transmitted. It is very fortunate —indeed, there is probably a great natural law behind it—that it is in some of the useful cases that there is complete absorption and high transmission. Complete absorption is only combined with high transmission in those cases in which it is the shorter wave-lengths which are absorbed and the longer wave-lengths which are transmitted. In all other cases we have nothing so definite.

Tinting Cine Film by Means of Colloidal Inorganic Salts

(From the monthly abstract bulletin of the Kodak Research Laboratory.)

CERTAIN inorganic compounds such as the ferrocyanides of iron and uranium, lead sulphide, etc., when precipitated in gelatine in the colloidal condition are highly colored and transparent, and advantage can be taken of this fact for the tinting of lantern slides and motion picture film. For a blue tint, the film is first immersed in a 1 per cent solution of potassium ferricyanide and finally washed. The depth of tint obtained varies with the concentration of the ferric alum, the time of immersion, the time of rinsing, and the temperature of the solutions, but is practically independent of the concentration of the ferricyanide. Uranium ferrocyanide (*orange*) and lead sulphide (*brown*) tints may be obtained in a similar manner. By precipitating a mixture of iron and uranium ferrocyanides in suitable proportion, tints intermediate between blue and dark orange may be obtained. Any tint may be duplicated within narrow limits, while the wearing qualities of the film are not affected by the process. The tints are stable to light, though the iron and uranium ferrocyanides are soluble in alkali.

J. I. CRABTREE.

Spots on Film Caused by Aluminium Dust

(From the Monthly Abstract Bulletin of the Kodak Research Laboratory)

DARK spots on a sample of motion picture film submitted showed a central dark nucleus surrounded by a white incrustation (*visible on the surface by reflected light*) which, in turn, was surrounded by a ring of fog, with or without a tail. In some cases the tail was very pronounced and was of the order of one-quarter of an inch long. From the behavior of the incrustation towards acids the presence of aluminum was suspected; and it was found possible to duplicate the spots by allowing freshly scraped aluminum filings to fall upon a piece of moistened film; after allowing this to stand for a short time, the film was developed, fixed, washed and dried in the regular way. It seemed most probable that the dust particles had access to the film in the camera, and on examining a number of motion picture cameras particles of aluminum dust were found inside them. The importance of keeping the camera free from such dust is therefore apparent.

J. I. CRABTREE.

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follow nightly the swift rush of events across the motion picture screen. Are those eyes tired from gazing at blurred images? Not in your house, if you use

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They make pictures easy to watch, because they give perfect clearness, even to the edge of the screen, and make the most out of every detail of the film. As essential to good pictures as is the film itself.

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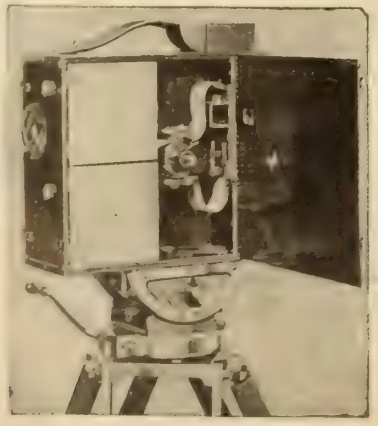
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Write for Catalog



BURKE & JAMES Inc.
Makers of Rexo M. F. Film
240 E. Ontario St., Chicago

(*Continued from page* 1614)

mains that this idea was not brought out to its fullest significance, a significance which would have meant a denouement of much more than ordinary strength.

In all other respects "The Sign Invisible" may be awarded the warmest praise. The acting is of a superior order and Edgar Lewis, producer and director, always to be counted upon for turning out a picture fairly teeming with the desired atmosphere, has not failed in this, his latest effort. While Mitchell Lewis, the great star of "The Barrier" and "The Bar Sinister," is featured on the bill, his part, though sympathetically molded to suit him, is not the most prominent. It is to Victor Sutherland that stellar honors should go if they are being allotted. His performance as the harassed surgeon is notable for its depth of feeling and for its emotional intensity in the bigger scenes. Mr. Lewis as the half-breed is fine, but with little opportunity. Mabel Julienne Scott makes a spirited figure of the heroine.

Anthony P. Kelly is author of the picture. Save for the final situation already referred to, his work is of the high caliber that marks all pictures of his authorship. The continuity and the development of the story were handled with care and good judgment. The photographic work is highly commendable.

THE STORY AND PLAYERS

Dr. Robert Winston (Victor Sutherland), a prominent surgeon, gradually loses faith in his ability as several patients die under his knife. His faith in God is completely swept away when his mother dies while he operates on her. He seeks to drown his sorrow in drink and takes himself off to the north country. Here at the trading post he meets Jeanette (Mabel Julienne Scott), daughter of the minister (William A. Williams), who when she learns of his unbelief denounces him as a sinner. Lone Deer (Mitchell Lewis), a half-breed, also at the trading post, knows and trusts Mercier and his daughter though adhering to the faith of his fathers. Gradually Winston rises in Jeanette's estimation and her interest in him serves to revive his good qualities. Lou Baribeau (Edward F. Roseman), the dishonest and oppressive factor at the post, is at length dismissed, owing to repeated complaints received by the manager. In revenge he kidnaps the girl, but Lone Deer comes to her rescue. In a fight he receives a cut in the face which deprives him of his sight and a very serious shot wound in his side. Mercier urges Winston to operate. Without faith in his success, Winston agrees to do so. He announces that Lone Deer would probably regain his sight if he lived, but that he will be unable to save him by operating. When it is finished he prays in desperate despair for Lone Deer's recovery and his prayer is answered. However, the wounded man does not regain his sight. Evidently the pronouncement of science through Winston was altered by some greater power. But Lone Deer is made happy by the return of his Indian sweetheart (Hedda Nova), thought dead, and one is left to surmise of a future happy existence of Winston and Jeanette.

"Hungry Eyes"

(*Bluebird—Five Reels*)

Reviewed by Peter Milne

WHILE beautiful exteriors and superb photography do not necessarily make the picture, they do much to make "Hungry Eyes" enjoyable and Monroe Salisbury, with his magnetic personality, and Ruth Clifford, with her prettiness and rapidly developing talent serve to make it considerably so. It is a Western and its weakest point is its story. Much of the action is played with all the intensity at the command of the performers. Mr. Salisbury in particular has a manner of flashing fire from his eyes that makes one clutch the arms of his chair at the prospect of impending danger. And yet all this action which the cast interprets so ably is derived from a half serious, half cloudy premise on which the author builds. If the cast had only something more substantial to work with, then might "Hungry Eyes" have ranked high among Westerns.

However, the five reels with their excellent backgrounds and the presence of two such capable leads are far from being void of all interest. And after all if some of the action cannot be taken as seriously as the players would have it, the effect is not so bad, for there is something of a relief in a Western keyed in lighter vein. There is plenty of comedy, too, of which Rupert Julian in an eccentric character part is the chief interpreter. Mr. Julian directed from a scenario by Eliott J. Clawson.

THE STORY AND PLAYERS

Dale Revenal (Monroe Salisbury) arrives at the Appleton ranch looking for work. He has a prison record as a horse thief, but is recommended so highly by John Silver, friend of old Appleton (W. H. Bainbridge), that he gets a job. Mary Jane Appleton (Ruth Clifford) falls in love with him as soon as she sees him, and all the tales of his prison record and a "wife and kids in Arizona" will not alter her opinion of him. Nelda (A. H. Barros), neighboring rancher, seeks Mary Jane's hand, and to please her father she consents to marry him. Dale sees the wickedness of Nelda, and insults him purposely. Nelda plans to "get" Dale. A woman, Bessie Dupont (Gretchen Lederer), whom Nelda has in his power, is told to betray Nelda into the proposed trap, but instead she tips him off. As a result he surprises Nelda. However, when Dale's back is turned he receives a bullet in his shoulder. In the meantime John Silver (Rupert Julian) has arrived to prove that all Dale's statements about a prison term are mere talk, and his "wife from Arizona" proves to be his sister—so Mary Jane is happy.

Music and the Picture

Compositions of Dramatic Value

THE Film Director, unfortunately, does not as a rule consider music in "assembling" his pictures; hence it is all the more necessary for the musical leaders to consider the pictures in adapting his music, on the principle that "Since the mountain did not come to Mohammed, Mohammed went to the mountain." Dramatic photoplay situations are in the most cases either psychic (emotional, without much action), or physical (in which emotion is expressed in movement). In "romantic" situations, where love, hatred, anxiety, despair, horror, ecstasy, etc., are shown by facial registration and with little or no bodily movement, dramatic maestosos, lentos, adagios or andantes are best employed; while in scenes of physical violence or agitation, bodily struggles, encounters, etc., agitatos, "hurries" and furiosos are the proper musical mediums of expression.

Music can properly interpret and emphasize practically every human emotion portrayed in the photoplay. And it is the place of the orchestra leader to immediately recognize the dramatic musical possibilities of a picture and to "augment and support them through the medium of his art."

The most important point for the orchestra leader is to acquire an appropriate musical library. We know that real Dramatic Compositions are hard to obtain, we also know that many publications are advertised as Dramatic Compositions, but turn out to be Dramatic in name only, but almost anything in character. Being aware of this fact, and as the Music Editor of this page, I consider it my duty to call your attention to a Series of Incidental Music which has recently been published and which I have personally used to great advantage. Every composition in this Series signifies its purpose through its title, and I sincerely recommend this edition to every musician who aims to interpret the Photoplay with appropriate music.

1—"The Cinema Incidental Series," published by the "Cinema Music Company," Columbia Theatre Building, Seventh Ave. and 47th St., New York City, consisting of ten numbers (with more numbers in preparation):

1.—The Vampire (a Dramatic Theme), by Sol. P. Levy
2.—Pathetic Andante.....by Paul Vely
3.—Dramatic Recitative.....by Sol. P. Levy
4.—Dramatic Agitato.....by H. Hough
5.—Heavy Misterioso.....by Sol. P. Levy
6.—Dramatic Tension.....by Sol. P. Levy
7.—Dramatic Narrative.....by Pauline Pement
8.—Sorrow Theme.....by Edouard Roberts
9.—Tragic Theme.....by Paul Vely
10.—Love Theme.....by Abbot Lee

2—G. Schirmer's "Photo Play Series," published by G. Schirmer, 3 E. 43rd St., New York City:

1.—Hurry No. 1.....Langey
2.—Furioso No. 1.....Langey
3.—Agitato No. 1.....Langey
4.—Hurry No. 2.....Langey
5.—Misterioso No. 1.....Langey
6.—Misterioso No. 2.....Minot
7.—Allegro No. 1.....Minot
8.—Misterioso No. 3.....Andino
9.—Agitato No. 2.....Andino
10.—Agitato No. 3.....Langey
11.—Furioso No. 2.....Langey
12.—Hurry No. 3.....Langey
13.—Andante Pathetique.....Langey
14.—Galop No. 1.....Gungl-Langey
15.—Allegro Vivace No. 1.....Langey
16.—Allegro No. 2.....Langey
17.—Galop No. 2.....Langey
18.—Allegro and Andante.....Langey
19.—Agitato No. 4.....Minot
20.—Hurry No. 4.....Minot

3—The Carl Fischer "Moving Picture Series," published by Carl Fischer, Cooper Square, New York City, consisting of fifty numbers.

1.—Dramatic Tension.....by E. Ascher
3.—Dramatic Maestoso.....by E. Ascher
5.—Dramatic Andante.....by E. Ascher
12.—Dramatic Love Theme.....by Loraine
13.—Dramatic Maestoso.....by Loraine
14.—Dramatic Tension.....by Reissiger
30.—Dramatic Adagio.....by Kretschmer
35.—Dramatic Adagio.....by Funk
37.—Heavy Dramatic.....by Ochmler, etc.

4—Carl Breil's Collection of "Dramatic Music," published by "Chappell & Co.," New York City, consisting of twelve numbers.

1.—Molto Agitato
2.—Allegro Agitato
3.—Agitato Misterioso
4.—Misterioso and Lamentoso
5.—Molto Agitato
6.—Andante Misterioso
7.—Misterioso Moderato
8.—Love Theme No. 1
9.—Love Theme No. 2
10.—Recitativo
11.—Utility Theme
12.—Marcia Funelere

General Comments

THE Young Music Co. of Columbus, Ohio, has opened an office at 146 West Forty-fifth street, where Fred Forster used to be. The firm is making excellent progress with its feature number, "We'll Follow Pershing Into Old Berlin," and the fact that it has been listed by the five and ten-cent stores is cogent proof that there must be many calls for it.

Meyer Cohen, now head of the Meyer Cohen Music Co., Inc., has songs by Bide Dudley, Leo. Wood and Blanche Merrill. "There's a Vacant Chair in Every Home Tonight," with which he started business, is a splendid number for patriotic photoplays.

L. Wolfe Gilbert and Anatol Friedland have just finished a brand new song that carries a brand new idea. It is the best song for boy and girl acts that has been published in years, and it is going to be a joy to moving picture musicians. Just what girls will do when they hear it played in ball-rooms has been cut by the censor.

Harry Tenney, professional manager for Jos. W. Stern & Co., has proved his worth by putting over "Send Back Dear Daddy to Me." The melody gives Irving Maslof the right to call himself a popular composer.

"When the Yanks Come Marching Home," by Seymour Furth and William Jerome, is filling the gap in sales left by the transfer of "Over There" to Leo. Feist.

The biggest phonograph seller on the market today is "It's a Long Way to Berlin," by Arthur Fields and L. Flatow, and published by Leo. Feist.

"FAUGH-A-BALLAGH," published by the F. J. A. Forster Music Co., Inc., is a big hit in the Middle West with performers and leaders. It is starting out to win success just as "Missouri Waltz" did some time ago. Fred Forster is still on the Coast, and he is perfectly satisfied with the reports relative to "Faugh-A-Ballagh," which has been mentioned in more than a dozen press dispatches coming from France.
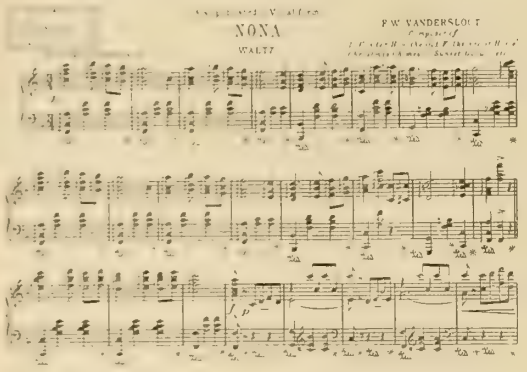
THE SOLDIERS' AND SAILORS' SONG BOOK, published by Leo Feist, is going faster than some of the hits of other catalogues. With a copy of it in hand musicians can get a good line on many of Feist's new numbers.

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Operators' Licenses

(*Continued from page* 1621)

devoted to the projection of motion pictures." (End of change.)

COMMENT—We do not believe that any man should receive a license as a full-fledged operator under twenty-one years of age. A projection machine in improper hands is a menace, though in proper hands it is absolutely safe. Therefore, we advocate that a man be of age before he is allowed to run a projector when human lives are in the balance. Let him graduate from his boyish and playful ways before taking over a job where a man with a cool head is needed. This does not always apply, but the few exceptions must suffer for they all must be governed by the same law.

The bill continues: "Any person offending against the provisions of this section, as well as any person who employs or permits a person not licensed as herein provided to operate moving picture apparatus and its connections, shall be guilty of a misdemeanor and upon conviction thereof shall be punished by a fine not exceeding the sum of one hundred dollars, or imprisonment for a period not exceeding three months, or both.

"Section 2. This act shall take effect immediately."

GENERAL COMMENT—There are three important provisions which should have been included in this act:

1. Every applicant for a license should be made to pass an examination on all laws of the state and the ordinances of the city which govern the operation of motion picture apparatus, as well as the laws which actually govern the issuance of the license.

2. The theatre license and the operator's license should be issued from the same bureau. A theatre manager should be held responsible for the action of his operator. If the theatre man breaks the law his theatre license should be taken away just as it should be if his operator is found breaking the law. At the present time, with two bureaus handling the licenses, there is a continuous "passing of the buck." There should be one supreme authority over both and this authority should be exerted according to the letter of the law.

3. When a man is found breaking the law he should have his license permanently revoked, without appeal. If he has not a realization of the importance of his position he has no business acting as a motion picture machine operator. E. K. Gillett.

"STELLA MARIS"

(Artcraft Production)
(Reviewed on page 733)

Theme: "After Sunset" (4/4 Dramatic Moderato) by A. Pryor

1—"Pathetic Andante" by Paul Vely until—T: "Sir Oliver and Cady," etc.
2—"Intermezzo" (Allegretto) by Pierne until—S: Children near wall.
3—"Ringelreihn" (Children Dance) until T: "Among the women who think," etc.
4—"La Grace" (Piece Le Genre) by Bohm until—S: Woman smoking cigarette.
5—"Dramatic Recitative" by Sol. P. Levy until—S: Chop house in view.
6—"Petite Serenade" (Allegretto) by Horton until—T: "Servants were always leaving," etc.
7—Theme until—T: "Comes Spring to lay."
8—"Whispering Flowers" (Characteristic) by Blon until—S: Boys running away with basket.
9—"Dramatic Agitato" by H. Hough until—S: Newspaper clipping.
10—"Cavatine" (Dramatic Moderato) by Bohm until—T: "Six months later."
11—"Mon Plaisir" (Valse Mod.) by Lee S. Roberts until—T: "As the weeks pass by."
12—"Three Graces" (Allegro Intermezzo) by Herman until—T: "She's just a little villager."
13—Continue pp until—T: "A consultation of England's foremost."
14—Theme until—T: "Aunt Gladys Linden."
15—Humoresque (Characteristic) by Tschaikowsky until—T: "The Surgeon's prophecy," etc.
16—"Pastel Menuet" (3/4 Allegro giocoso) by Paradis until—T: "For John Riska's sake."
17—"Sparklets" (Moderato) by Miles until—T: "For the woman who is still his wife."
18—"Tragic Theme" by Paul Vely until—T: "The passing days bring their glow."
19—Theme until S: Exterior scene—Soldiers marching.
20—"Soldiers of the King" March by Pary until—T: "And yet I do not want to believe."
21—"Venetia" (Spring Song) by Tobani until—T: "Longing to see John."
22—"Heartwounds" (Pathetic Dramatic) by Grieg until—T: "Romance born in the moonlight."
23—"Lovers' Lane" (Characteristic) by A. Pryor until—T: "Why are you so unhappy?"
24—Theme until—T: "Stella Maris journeys," etc.
25—"Sorrow Theme" by Ed. Roberts until—T: "It hurts to think."
26—Continue pp until—S: Orphan girl brushing coat.

27—"Moment Musical" (Moderato) by Schubert until—T: "By early winter," etc.
28—"Dawn of Hope" (Dramatic Andante by Casella until—T: "Dusk of the following day."
29—"Heavy Mysterioso" by Sol. P. Levy until—S: Change of scene.
30—Organ Solo to action until—S: Automobile in view.
31—"Prelude" (Heavy Dramatic) by Rachmaninoff until—T: "The years of the spring," etc.
32—Theme ff until * * * * * * * * * * END.

"THE KNIFE"

(Select Pictures)
(Reviewed on page 1187)

Theme: "Love Theme" by Herzberg

1—"La Colombe" (Allegretto Intermezzo), by Gounod, until—T: "Now that you are of age."
2—Continue to action, until—T: "Kate, is it possible that? etc."
Note.—Watch shots.
3—Silence, until—S: "Colored servant in view."
4—Organ imitation of "Mouth Organ," until—S: "Flashback to former scene."
Note.—Small colored boy playing a mouth organ.
5—"Wooing Hour," Serenade (2/4 Moderato grazioso), by Zamezznik, until—T: "Take my love with you."
6—Theme, until—T: "There's a dark cloud."
7—Silence—Tympany Rolls ad. lib. only, until—T: "The wonderful city."
8—"Valse Lente," by Schuett, until—T: "We believe that Dr. R. Manning."
9—"Dramatic Recitative," by Sol. P. Levy, until—T: "You're a stranger here?"
10—"Heavy Mysterioso," by Levy, until—S: "Interior of hospital."
11—"Ein Maerchen" (Dramatic Fantasia), by Bach, until—T: "It takes a lot to put her away."
12—"Tragic Theme," by Paul Vely, until—T: "You're sure Kate didn't say."
13—"Romance" from "King Manfred" (3/4 Andante Sostenuto), by Reinecke, until—T: "Meredith, I am in trouble."
14—"Second Movement," Allegro, from the "Romantic Overture" by Keler-Bela, until—S: "Kate gradually waking up."
15—"Dramatic Agitato," pp, by H. Hough, until—S: "Kate sees the stranger and screams."
16—Continue ff, until—T: "Dr. Manning she may need a woman."
17—"Mysterioso No. 23," by Becker, until—S: "The fight in the dark room."
18—"Mysterioso Agitato No. 33," by Becker, until—S: "After the fight."
19—"Dramatic Tension," by Sol. P. Levy, until—T: "I am going to get the truth."
20—"Dramatic Tension" (for heavy disputes), by E. Ascher, until—T: "Kate, don't you know me?"
21—Theme, until—T: "Don't let Dr. Manning, etc."
22—Heavy Dramatic Allegro to action, until—T: "God has sent me these healthy bodies."
23—Love Theme, until—T: "The balm of oblivion."
24—"Dolce Far Niente" (9/8 Mod.), by L. Hosmer, until—T: "The haunts of memory."
25—"Serenade" (6/8 Allegretto), by Saint-Saens, until—S: "Kate enters Doctor Manning's office."
26—Theme, until—T: "Dearest, I have to talk to Mr. Scott."
27—"Dramatic Theme," by Levy, until—T: "You're framing me."
28—"Prelude" (Heavy Dramatic), by Rachmaninoff, until—T: "Go back home, Mary."
29—Theme, until * * * * * END.

"FROM TWO TO SIX"

(Triangle Production)
(Reviewed on page 1185)

Spy Theme: "Heavy Mysterioso" by Sol. P. Levy

1—"Dramatic Tension," by Sol. P. Levy, until—S: "Woman enters inventor's room."
2—"Serenade" (Allegretto), by Saint Saens, until—T: "Fate plays into the hands,"
3—"Hurry No. 4," by Lake, until—T: "Maybe the police can head her off."
4—Theme, until—T: "You can catch the 3 o'clock."
5—"Canzonetta" (Mod.), by Nicode, until—T: "Margaret Worth has a mind of her own."
6—"Fifth Nocturno" (Melodious Allegretto), by Leybach, until—T: "Still thinking of him, etc."
7—"Dramatic Recitative," by Sol. P. Levy, until—T: "I'm going to hide out here until the row's over."
8—Theme, until—T: "Here is the key to the, etc."
9—"Return to Me Soon" (Allegro), by Gregh, until—T: "Please connect me with room 309."
10—"Ein Maerchen" (Dramatic Fantasia), by Bach, until—S: "Girl near door of room 310."
11—"Mysterioso Pizzicato," by Lake, until—T: "How you startled me."
12—"Dramatic Mysterioso," by Borch, until—T: "How dare you, you brute!"
13—"Mysterioso Agitato," by Becker, until—T: "I sail for Europe to-morrow."
14—"Dramatic Agitato," by H. Hough, until—T: "Of course I will do anything in my power."
15—Theme, until—T: "House detective first to respond, etc."
16—"Vanity" (Allegro Caprice), by Jackson, until—T: "I've got it all fixed."
17—"Dramatic Tension No. 1," by Reissiger, until—T: "Well, here we are, etc."
18—"Love Theme," by Herzberg, until—S: "Interior of the Baron's room."
19—"Dramatic Tension," by Andino, No. 9, until—T: "After the hasty ceremony."
20—"Three Graces" (Allegro Intermezzo), by Herman, until—S: "Metropolitan tower in view."
21—Theme, until * * * * * END.

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IMPORTANT

Cue No. 6—Phonograph Record.
Cues No. 7, 8, 9, 10 should be carefully played with all effects as indicated on cue sheet.
Cue No. 11—To obtain the proper slide effects of the trombone, this number should be played slow.
Cue No. 12—This effect is very important.
Cue No. 13—Phonograph.
Cue No. 15—Best place for an orchestra rest.
Cue No. 18—Must be played slow.

"JACK SPURLOCK PRODIGAL"

(Fox Production)

(Reviewed on page 1183)

Theme: "Le Secret" (Intermezzo) by Gautier

1—Theme, until—T: "In a small college town."
2—"College Life" (March), by Frantzen, until—S: "Young man dancing on table."
3—"Cleopatra Had a Jazz Band" (Leo Feist Ed.), until—T: "Up with your napkins, boys."
4—Continue to action until—T: "Bring on your pink elephant."
5—"Everybody Is Doing It Now" (old song hit by Irving Berlin), until—T: "Pardon me, what do you say?"
Note.—This song is not appropriate for this cue due to the bear, who predominates the entire situation.
6—"In the Land of Wedding Bells," Fox Trot (Leo Feist Ed.), until S: "Bear stopping phonograph."
Note.—Must be produced on a phonograph.
7—Silence, produce effect of scratching a record, ff followed by
8—"Sleep, Baby, Sleep" (old popular song hit), until—S: "Bear enters bathroom."
9—Silence until—S: "Walsh enters his bathroom."
10—Silence with ad. lib. effects, imitation of bear growl, until—T: "Since meeting Jack Spurlock."
11—"Slippery Hank," Rag (Vandersloot Ed.), until—S: "Bear
Note.—Play it slow
in bathroom."
12—Silence, with effect of bear growl, until—T: "What was that disturbance?"
13—Phonograph Record (Waltz), with effect of bear growl, until—T: "Are you aware that mother, etc."
14—Stop Phonograph, then silence, until—T: "The college classroom."
15—Only possible Orchestra rest, until—T: "So Jack Spurlock, star, etc."
16—Theme, until—T: "Injudicious buying, etc."
17—"Ragged Thoughts," by von der Mehden, until—T: "Gee! Governor, did I buy onions? etc."
18—"Jazzin Around," One Step (Feist Ed.), until—T: "Long before Jack's arrival."
Note.—Play very slow.
19—"Moderate Agitato" for mob scene, until—T: "Wait, I come not to praise, etc."
20—"Herzensdieb Caprice," by Popp, until—T: "Hold those reporters off."
21—"Passaialle Intermezzo," by Gregh, until—T: "Jack arrived at his office."
22—"Sparkling Eyes Morceau," by Puerner, until—T: "Jack's only rival."
23—"Ghost Dance," by Salisbury, until—T: "So Jack now had a pull."
24—"La Toupie," by Gillet, until—T: "Why! I have got enough onions."
25—"Cricket's Serenade," by Bendix, until—T: "I'll call the cops."
26—Light Hurry to action, until—T: "We'll organize a company.
27—Theme, until * * * * * END.

"KEITH OF THE BORDER"

(Triangle Production)

(Reviewed on page 1185)

Theme: "Dramatic Narrative" by Pauline Pement

1—"Menuet des Follets" (Mysterioso), by Berlioz, until—T: "Border bandits, etc."
2—"Hurry No. 4," by Lake, until—S: "Man looking at watchcase."
3—Continue pp, until—T: "Los Palos, a man made, etc."
4—"Dramatic Agitato," pp, by H. Hough, until—T: "You're wanted for killing."
5—Theme, until—T: "The loot of the prairie schooner."
6—Continue to action until—S: "Interior of saloon."
7—"Darktown Strotters Ball" (Feist Ed.), until—T: "Boys, that coyote got away."
8—"Dramatic Tension No. 1," by Ascher (heavy dispute), until—S: "Mob running out of saloon."
9—Continue ff, until—T: "After hours of riding."
10—"Reve d'Amour" (Allegretto), by Zameznik, until—T: "Lady he is bad, etc."
11—Hurry, by Becker, until—T: "Well, I am back; ain't you glad?"
12—"Dramatic Tension," by Sol. P. Levy, until—S: "The fight."
13—"Heavy Agitato" or Hurry to action until—T: "Hit the trail for Willopah."
14—Good Galop to action, until—T: "Willopah typically lawless."
15—Theme, until—T: "Are you game to pretend to be Christie?"
16—"Jasmine" (Allegretto), by Kretschmer, until—T: "And black Bart loses no time."
17—"Intermezzo" (2/4 Presto), by Arenski, until—T: "Hope can place but one construction, etc."
18—"By the River," Romance (12/8 Animato), until—T: "By the Lord, there's the real Christie."
19—"Moderato Agitato," by Becker, until—T: "Get the posse, Black Bart, etc."
20—"Lion Chase" (Grand Galop), by Koelling, until—S: "Old man arrives in Willopah."
21—Theme, until—T: "Sure that villain is Black Bart, etc."
22—Repeat "Lion Chase" (same as Cue No. 20), until—S: "Cow puncher arrives on horseback."
23—Continue ppp and very slow, until—S: "The fight."
24—Heavy Hurry or Agitato, until—S: "After the fight."
Note.—Watch shots.
25—Continue pp, until—T: "I have found your lost sister."
26—Theme ff, until * * * * * END.

"THE GRAIN OF DUST"

(Crest Features)

(Reviewed on page 887)

Theme: "Serenade" by Widor (4/4 Dramatic Moderato)

1—Silence, until—T: "In the seething canyon."
Note.—Just produce effect of Wall Street market ticker.
2—"Dramatic Recitative," by Sol. P. Levy, until—T: "Mr. Galloway will have to wait for me."
3—"Dramatic Tension" (for disputes), by Reissiger, until—T: "If you insist on the half interest."
4—Repeat "Dramatic Recitative" (same as Cue No. 3), until—T: "Are you sure you can spare the time now?"
5—Continue pp, until—T: "The long purple shadows."
6—Silence, until—T: "Dorothy Hallowell, etc."
Note.—Just produce effects of working typewriter.
7—Theme, until—T: "Ursula, sister of Frederick Norman."
8—"A la Ballerina" (Melodious Valse Lente), by Braham, until—T: "Josephine Burroughs, Norman's fiancee."
9—"Pastel Minuet" (3/4 Allegro giocoso), by Paradis, until—T: "The humble home of Dorothy."
10—Continue with Trio of "Pastel Minuet" (Melodious Moderato), until—T: "In the quietness of his apartment."
11—"By the Fireside" (Song), by Schumann, until—T: "In Norman's machine like creed."
12—"Dramatic Narrative" (Melody Moderato), by Pauline Pement, until—S: "Stenographer entering Norman's office."
13—Theme, until—T: "We are to hear Caruso."
14—"Intermezzo" from the Opera "Pagliacci," by Leoncavallo, until—T: "So the grain of dust remained."
15—Theme, until—T: "The important business."
16—"Erotik" (4/8 Lento Molto), by Grieg, until—T: "As sponsor of the new corporation."
17—"Garden of Love" (Melodious Mod. Caprice), by Ascher, until—T: "And then—"
18—Theme, until—T: "Tetlow returns from Albany."
19—"L'Adieu" (12/8 Dramatic), by Favarger, until—T: "Tetlow resolves to shatter his, etc."
20—"Dramatic Tension," by Sol. P. Levy, until—T: "I want you! want you with every drop."
21—"Dramatic Agitato," by Henry Hough, until—S: "Norman's fiancee enters with her father."
Note.—Play to action pp or ff.
22—Continue ppp, until—T: "A man does not have to be, etc."
23—"Prelude to Act. 3," from "Kunihild" (Dramatic), by Kistler, until—S: "Change of scene to girl's home."
24—Sorrow Theme (a Pathetic Melody), by Edouard Roberts, until—T: "I pray God I may never see you."
25—Continue ff, until—T: "And so with a kindly hand."
26—"Berceuse" (4/4 Lento), by Karganoff, until—T: "In the desert of remorse."
27—Theme, until—T: "In Milledgeville it was gossip."
28—"Sieste" (Characteristic Lento), by Laurens, until—T: "And then came Norman's day."
29—Repeat "Dramatic Recitative" (same as Cue No. 1), until—T: "The night of the party."
30—"Country Fair" (a descriptive Fantasia), by Volpatti, until—T: "What do you mean by bringin'? etc."
31—"Dramatic Tension" (for heavy disputes), by Ascher, until—T: "Discharge her right away."
32—Continue pp, until—T: "Out of the crucible of suffering."
33—"Sweet Ponderings" (a Melodic Sentiment), by Langey, until—T: "As a grain of dust, etc."
34—"Pathetic Andante," by Paul Vely, until—T: "The world old emblem."
35—"Bond of Love" (Waltz), by A. Roth, until—S: "Girl at piano."
36—Piano Solo improvise to action, until—S: "Change of scene."
37—Piano improvise pp, until—S: "Frenchman struggling with girl."
38—"Dramatic Agitato" to action, until—S: "Norman talking to Galloway."
39—"Dramatic Adagio," by Kretschmer, until—T: "Norman sees the girl through automobile window."
40—Theme ff, until—T: "In the sheltering hands of Fate."
41—"Melody" (Moderato), by Friml, until—S: "Norman knocking at door."
42—Tragic Theme by Paul Vely, until—S: "Clouds in view."
43—"Morning" from "Peer Gynt Suite," by Grieg, until—T: "Have you everything you want?"
44—"Aragonaise" from "Le Cid" (Dramatic), by Massenet, until—T: "Slowly but surely the daily lessons, etc."
45—Theme, to action, until—T: "I have learned the lesson."
46—Continue, watching big church bell effect, until * * * END.

THE BARTOLA

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Theatres Worth While



Two Interior Views of the Rialto Theatre, Elyria, Ohio

Elyria Proud of New Theatre

DECEMBER of last year marked the opening of the Rialto theatre in Elyria, O. It is owned by Melton Phelos and Chris. Neufer, and managed by Mr. Phelos. It is located on Second street, in the business section of the city.

Rialto is of brick and steel construction and has a seating capacity of 1,900. Indirect lighting is used, and there is a steam heating plant. The exterior design is dark gray finished with gold, and the interior is most attractive in French gray with velvet hangings. The lobby is fitted with brass frames with French gray velvet backs.

Projection is furnished by two Simplex machines which have a throw of 95 feet to a Gold King screen. The operating room is fitted with all the latest apparatus including an electric rewinder.

Special attention is being paid in the new house to music and a Baryola has been installed together with a six-piece orchestra.

One of the important features of the new theatre is the service given by the employees of whom there is a large staff. There are six girl ushers, two operators, two cashiers, maids for child and checkroom, a manager, assistant manager, advertising manager, etc. The house is a large user of newspaper space and also employs a weekly program and mailing list.

The bill is changed twice weekly, Artcraft-Paramount pictures being featured. Five shows are given each day with the admission ten, twenty and thirty cents.

The people of Elyria are proud of the new house and have evidenced this fact by their patronage. And the theatre can safely be compared with many of the best in the larger cities of the country.

Directory of New Theatres

ARKANSAS

J. N. Cobb, proprietor of the Princess theatre, Batesville, has signified his intention of opening a motion picture theatre at Lonoke.

CALIFORNIA

The permit for the Victoria theatre to be erected at No. 612 Palos Verde street, Chino, has been granted. The building will be 125 x 57 feet, and will cost about $16,525. N. O. Anderson is the owner, the Lilly-Fletcher Company, contractors. The lobby, which will face Sixth street, where the old Sadler store now stands, will be 25 x 75 feet, and will cost $3,500.

F. Joseph Ravany, of Perris, is investigating suitable locations in Corona for the establishment of a motion picture theatre. Mr. Ravany is an old exhibitor and theatre owner, having conducted a playhouse in Colton some years ago.

Eno Anderson, of San Pedro, has let the contract for the erection of a $30,000 motion picture theatre, to be erected on Sixth street, near Beacon. F. O. Adler and R. A. Pierson are the lessees. Mr. Adler has just purchased a 25 x 75 foot lot on Sixth street between Beacon and Palos Verde for $25,000, to be used as an entrance to the theatre, and will join with Eno Anderson in the construction of the building. The lease calls for a total rental of $200,000, and extends over a period of five years. The building was designed by L. A. Smith, architect, and negotiations were handled by A. E. Dishman, manager of the leasing department of Robert Marsh & Co.

Plans have been completed by Reid Brothers, architects, for the class A theatre which Samuel H. Levin will build at the southeast corner of Clement street and Ninth avenue, and operations were begun March 1. The entire building will have a steel frame and reinforced concrete walls and floors, the roof, supported by large steel trusses, being also of concrete with asbestos outer covering. It will cover an area of 75 x 150 feet, and have a seating capacity of 2,200, of which about 750 will be in the balcony. The main entrance is to be from Clement street, through an outer vestibule 30 feet wide to the foyer, from either side of which the balcony entrances will be located, starting with broad easy steps to the mezzanine foyer, and then by gradual incline to the center of the balcony from which the aisles will diverge. The exterior will be in keeping with the interior decorative treatment in an adaptation of the Gothic to modern requirements. The main entrance vestibule will be made the central feature by an illuminated marquee extending over the sidewalk. The treatment of walls and ceiling is to be simple, with a highly decorated proscenium arch and splayed sounding board, the sides of which consist of open grilles, behind which the organ will be placed. The lighting system will be complete, the auditorium to be semi-direct, combining the desirable features of the entirely indirect, but with sufficient luminosity to transmit 10 to 15 per cent. direct to room. The mezzanine floor will contain the balcony foyer, ladies' waiting and writing rooms, children's play room and nursery, men's smoking room and lounge, executive offices, and lavatories.

Work has been started on the palatial new film house for F. A. Miller on Main street, just south of Eighth, Los Angeles, announcement of which has previously appeared in the NEWS. The theatre, which is the crowning enterprise of the Miller interests in this city, will be one of the largest exclusive motion picture places in the West, having a seating capacity of about 2,500. Architectually it will be one of the most pretentious playhouses on the Coast. The theatre will be three stories high at the street front, space being provided for offices and rest rooms on the upper floors. The frontage of 90 feet will allow room for stores of generous size on either side of the entrance lobby. The structure will have a total depth of 183 feet. The facade is to be of classic design, and will be carried out in matt glazed terra cotta. There will be a handsome marquise over the entrance, which, with the lobby, will be furnished in marble. The interior will be finished and furnished in a sumptuous manner. The new film palace will stand half a block north of the present Miller theatre on Main above Ninth. Both its appointment and its arrangement will represent the result of long experience and careful study upon the part of the lessees. Harry Leonhardt, an old-time theatrical man who is associated with Mr. Miller, spent a considerable time in the East visiting the finest houses of the large cities to get ideas for the new Main street theatre.

KANSAS

A new theatre is to be erected in Parsons by Feess Bros., proprietors of the Best theatre, who, within a day or two expect to complete a sale which will transfer to their ownership the property owned by C. K. Leinbach, at the northwest corner of Washington avenue and Eighteenth street. The

Be Sure You're Right

Then go ahead, is an old motto—and a truer one never was spoken. If you travel along the lines of least resistance, you are going to end up with a bump. If you book the wrong pictures for your theatre, you are going to eat into your own pocketbook. Know your pictures—find out what is the best picture for you to show—then show it. Subscribe for

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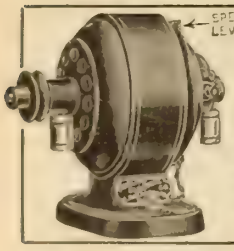
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property has 100 feet fronting on Washington avenue and 150 feet on Eighteenth street. Work of clearing the lots will begin immediately, and it is the plan of the new owners to hurry the work of construction on the building they purpose erecting as fast as possible, so that it will be ready for occupancy by May 15. While the plans for the building have not been definitely decided on, the theatre probably will have brick and lattice work sidewalls, a stucco front and frame roof. The seating capacity will be approximately 2,500.

LOUISIANA

Announcement has been made that Camp Beauregard is to have a new Liberty theatre, with a seating capacity of 1,000. It is stated that plans and specifications for the new building have been sent to the Camp Constructing Quartermaster, and it is expected that the new building will be ready for occupancy within ten days. As soon as it is ready, it is stated that various kinds of entertainments which have proven so popular at other camps will be put on.

Soldiers will be admitted to the shows and entertainments on the camp theatre passes, provided by smileage books, which have been sold throughout the United States, to be sent direct to the soldiers by name or to the camp commandants for distribuion. These passes will be available as soon as he new theatre has been completed. The entertainments will consist of the best talent of the Chautauqua field, and other real shows, including New York hits. The theatre will be 60 x 120 feet.

MISSOURI

Construction of Missoula's new theatre will begin just as soon as plans can be prepared, the directors of the Missoula Theatre Company decided at a meeting yesterday after hearing a report by Manager Gil J. Heytron, who has just returned from an extensive inspection of Eastern theatres. Architect Ole Bakke was instructed to begin at once on the plans, and bids will be called for as soon as the designs are ready. The company expects to begin building by April 1 at least, and to have the theatre ready by October 1. Into the plans will be incorporated many new ideas secured by Manager Heyfron on his Eastern trip. The most pleasing and most convenient features of the newest playhouses in the East will be adopted. The theatre will have a main and a mezzanine floor, and will seat between 1,350 and 1,400 persons. Rest rooms for women, smoking rooms for men, nurseries for children, and other unusual features will be used. The ventilating system will be modeled after that just put in the Rivoli, New York's newest and finest house. A nursery, where mothers can leave their babies under expert care and with lovely toys to play with, will be copied from another theatre. The house will be finished in silver gray and old rose.

MONTANA

The opening of the new Marlowe theatre at Butte has been postponed until April, due to the non-arrival of the seats which were ordered some time ago. This announcement comes from Levy and Oppenheimer, the lessees of the house.

NEW YORK

Plans have been filed by A. J. Corn, of Bayside, Long Island, for the rebuilding of his motion picture theatre on Bell avenue, which was destroyed by fire early in January. These plans provide for a much larger theatre than the former one, and include a gallery and a total seating capacity of 550. When completed, the theatre, which will be one of the most modern

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on the North Shore, will cost, with equipment, nearly $25,000. Mr. Corn expects to be able to start the work of rebuilding within the next few weeks, and to have the theare opening early in May.

PENNSYLVANIA

A new motion picture theatre, with all modern appointments, will be erected on the site of the old Fidelity Market House, 1524 to 1536 South street, Philadelphia. The announcement is made by its new purchaser, Abraham Max, of Camden, N. J., who is also proprietor of the Keystone theatre, South street, near Tenth.

Chamberlain Amusement Corporation will secure a five year lease on the Odd Fellows Building, on West Main Street, Bloomsburg, April 1, and will at once start to remodel the theatre and make it up to date in every respect.

UTAH

The Liberty theatre, on State street, Salt Lake City, is to undergo a number of improvements to make it more adaptable to playing vaudeville, according to Miss Dorothy Van, the manager.

Excavations will be made under the present stage for dressing rooms and an entire remodeling of the back of the house is planned. Paramount and Artcraft pictures will be shown during the course of reconstruction, it is announced.

WASHINGTON

C. P. Scates is preparing to erect a new motion picture theatre at Okanogan, which will be of hollow tile and one story high, with a second story at the front end of the building large enough to furnish two offices. The structure will be modern throughout and will have a seating capacity of between 350 and 400. Mr. Scates is giving the people of Okanogan the best the market affords in the picture line and has met with fine patronage since he took charge of the theatre several months ago. The business has outgrown its present quarters and finding new quarters necessary and none available Mr. Scates decided to build. Mr. Scates will begin to assemble the building material at once and will call for bids soon. He hopes to be able to move into the new building by the last of May.

Architect B. Marcus Priteca, Pantages Building, has completed plans for the 30 x 111 ft. moving picture theatre to be installed for John Danz on the east side of First avenue, between Cherry and Columbia streets, Seattle, to cost about $10,000. Bids are to be called for immediately.

Proposals are to be asked for Wednesday for the construction of two brick veneer and stucco residences to be erected on North Broadway near Eastlake to cost about $15,000.

A building permit for the erection of a $50,000 theatre building at South Ninth and Market streets, Tacoma, has been taken out by John S. Baker and H. F. Moore. The permit states that the building will be 90 x 120 with the entrance on Ninth street and the alley. Roland E. Borhek is named as the contractor and Dawson & Dahlberg as the contractors. It is estimated that the building, which was started last month, will be completed in five months.

WYOMING

Henry Brennan is having plans prepared for the erection of a modern and thoroughly up-to-date motion picture theatre at Glenrock.

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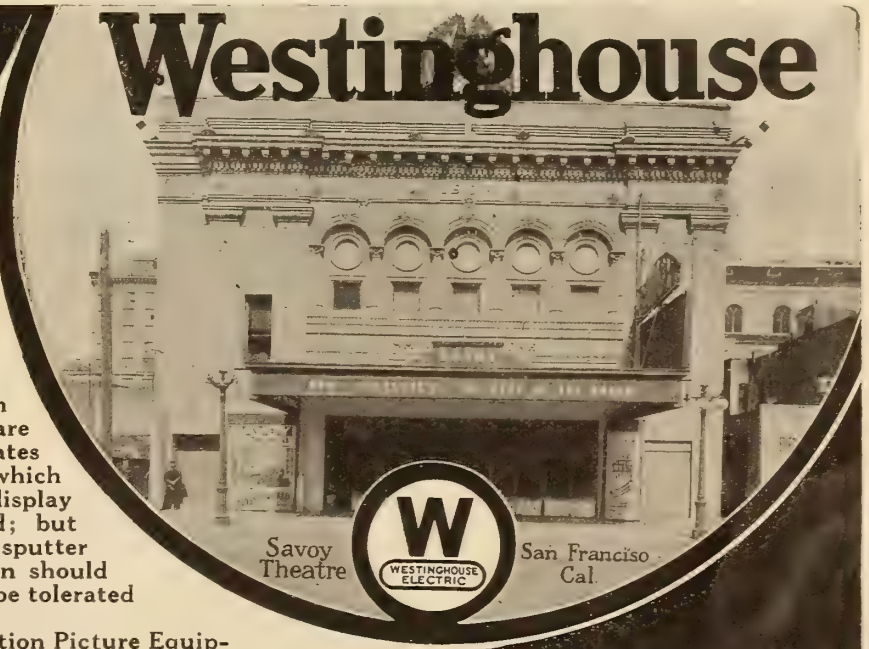
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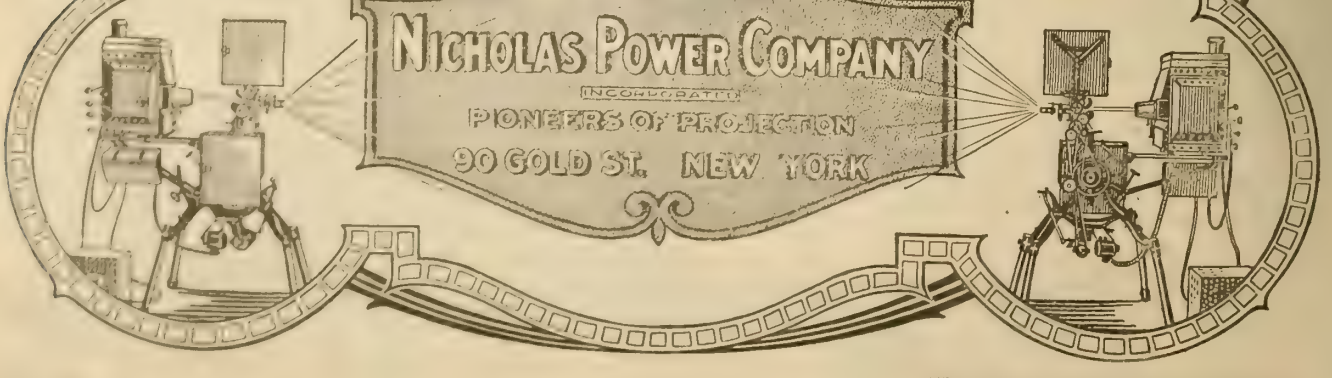
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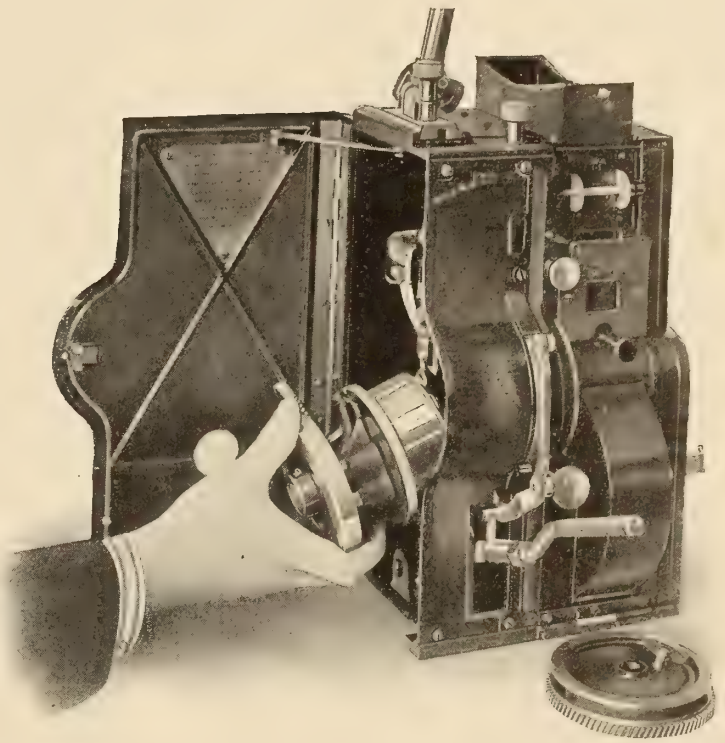


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Adapted from "Calvary Alley" by Alice Hegan Rice
Scenario by Eve Unsell. Directed by Charles Giblyn

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WILLIAM S. HART

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By J. G. Hawks. Directed by William S. Hart. Photographed by Joe August. Supervision of THOMAS H. INCE

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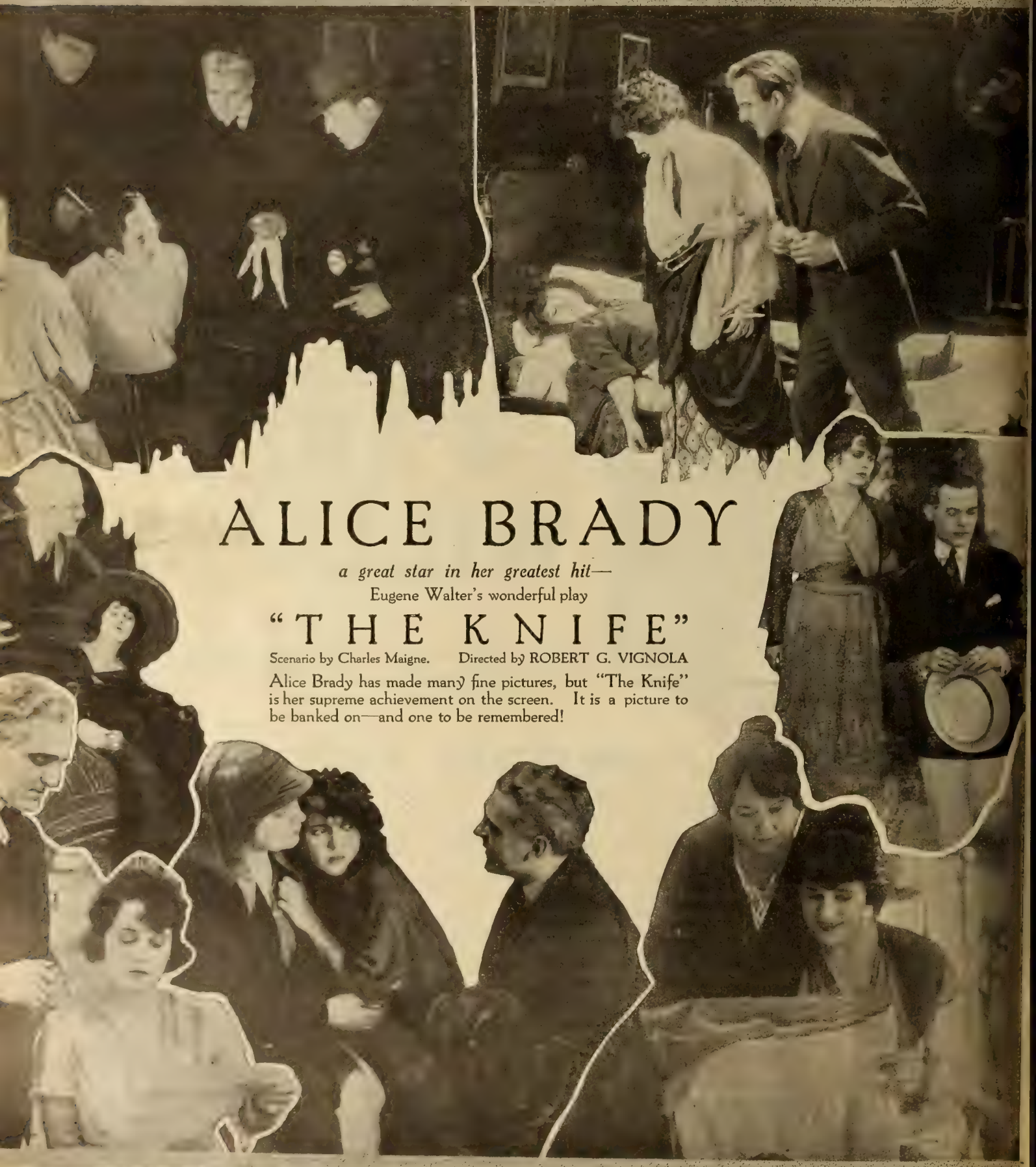
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A MAGNIFICENT emotional drama of *today;* in the spirit of today; in the gowns of today.

A star who is daring, thrilling, stormy and volcanic.

A beautiful, wonderful woman driven to *the limit of desperation.* Sacrificing her honor. Stripping herself of her wealth for the man she loves. Placing herself in the grip of an enemy of all humanity.

And *then*—a heart-stirring redemption with the final reward of martyrdom.

Only when your audiences have seen this overwhelming drama will they realize the marvel of



MARY GARDEN *in* *The Splendid Sinner*

by Kate Jordan
Directed by Edwin Carewe

Released everywhere on March 24—to bring the public flocking into your theatres. A lavish special production released to all Goldwyn *contract customers* at their regular rental prices.

GOLDWYN PICTURES CORPORATION

SAMUEL GOLDFISH, *President* EDGAR SELWYN, *Vice President*
16 East 42nd Street New York City

Goldwyn Pictures

Here's the Box-Office Angle That No One Can Fail To See!

OUR THOUSANDS of exhibitors played Mary Garden in her Goldwyn and golden "Thais" with a profit for their houses.

Mary Garden came up to all expectations and and promises. She disappointed no one. Everybody knew her. Everybody was eager to see her. The public swamped the box-offices to gaze upon one of the world's greatest women.

House records were smashed everywhere. So tremendous is her drawing power that she conquered zero weather, snowed under all competing pictures booked against her and she wiped out the losses of Garfield Mondays by bringing turn-away patronage on other days.

Goldwyn goes publicly on record that "The Splendid Sinner" is a many times greater story and production than "Thais."

Any exhibitor can figure in a minute how wonderfully THIS Mary Garden production will help his house, thereby launching his season of Spring-time prosperity.

Wire the nearest Goldwyn office *instantly* about a contract.



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REX BEACH PICTURES



REX BEACH'S *Screen Classic of the Great Southwest*

HEART of the SUNSET

Directed by Frank Powell

Now Ready for Immediate Release

THE greatest romantic melodrama ever made in an American setting; filled to the brim with love interest, adventure and acts of heroic daring. Bigger and more thrilling than "The Spoilers," or "The Barrier," and more breath-taking than "The Auction Block."

OFFERED to exhibitors everywhere for their immediate profit under individual contract as a single attraction, and not rented in connection with any other productions. Goldwyn knows that this great seven-reel production will outdraw any previous Rex Beach Picture.

Telegraph at once for information and prices to the nearest Goldwyn office. This Rex Beach production is available only through the offices of the

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REX BEACH PICTURES



Do You Know the Thrilling Story of HEART OF THE SUNSET

DO YOU KNOW of beautiful Alaire Austin, ranchwoman and heroine of the Border, who was loved by Dave Law of the Texas Rangers and by crafty General Longorio, the Mexican leader, and who could never forgive her own dissolute husband?

Do you remember when Texas was on tenterhooks over war with Mexico, when the bluejackets swarmed into Vera Cruz backed by the guns of Uncle Sam's fleet, when the rebel raiders "shot up" American towns along the Rio Grande?

Would you like to know what is the most terrible death in the world, as conceived by General Longorio? Do you remember the time when even the Church and its revered priests were not safe from insult and attack at the hands of the marauding Mexican bands?

Would you like to see how a vain and ambitious man decides between taking a beautiful woman or the Presidency of his country? All of these things contribute to the red-blooded, stand-your-ground-and-shoot action of *"the picture of a thousand thrills."* "Heart of the Sunset" is ready for *immediate release.*

GOLDWYN DISTRIBUTING CORPORATION
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COMING!

AMERICA'S FAMOUS PROTEAN ACTOR

EDMUND BREESE

IN HIS OWN SENSATIONAL PHOTO-ENIGMA



THE

MASTER CROOK

WITH A POPULAR CAST OF 100
HEADED BY

ALMA HANLON

TERRITORIAL BUYERS:-
GET IN LINE!

HARRY RAVER
1402 BROADWAY N.Y.



OLIVE TELL *in*

"The GIRL and the JUDGE"

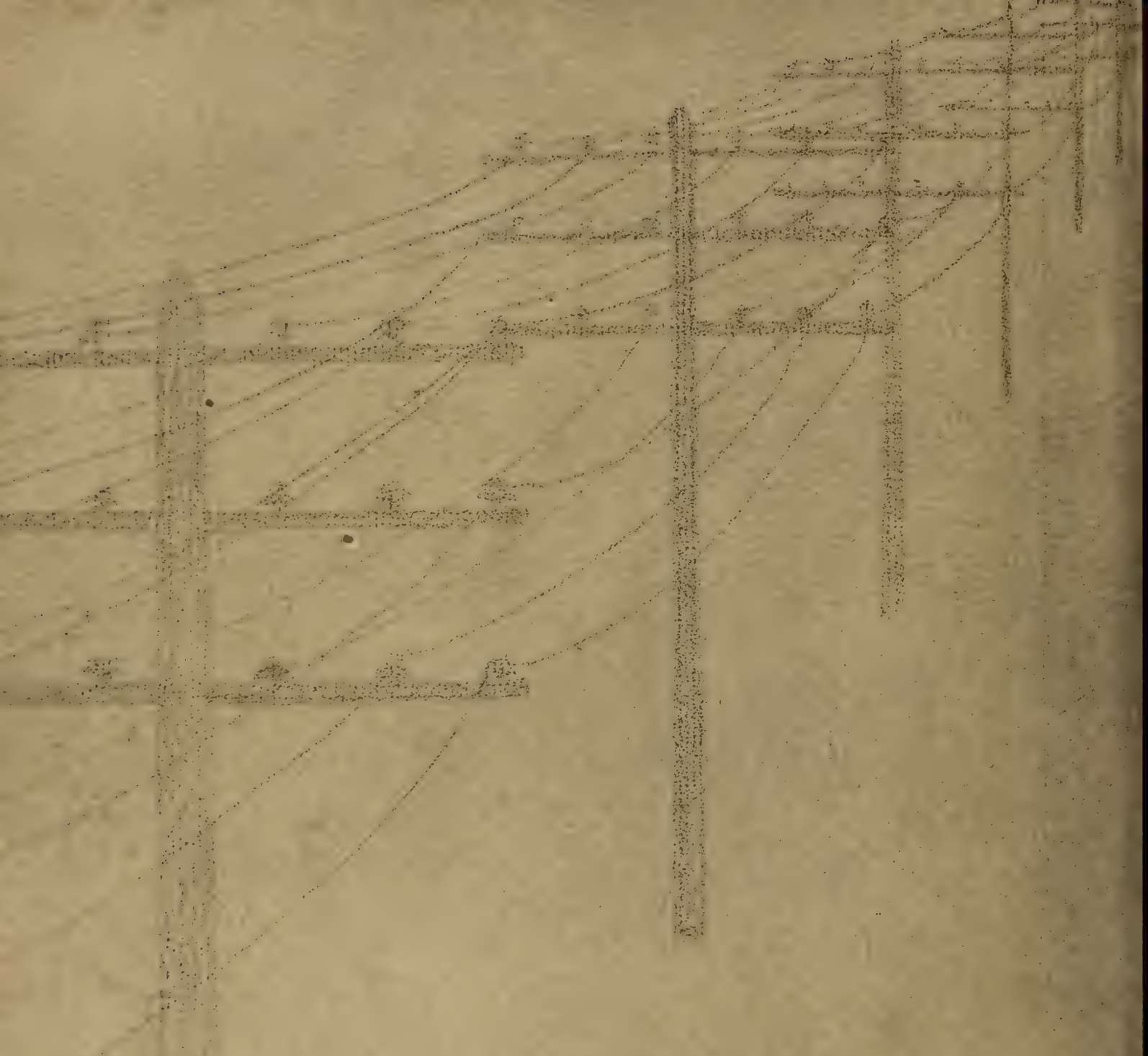
Stately, gracious beauty of the Broadway stage-supported by Mr. David Powell

A FROHMAN STAR IN A FROHMAN PLAY

His sweetheart a prisoner at the bar of his court

Produced by
EMPIRE ALL STAR CORPORATION

Available March 18 at
MUTUAL FILM EXCHANGES



SCREEN TELEGRAM

A twice-a-week news reel of quality —

ALL OFFICIAL FOREIGN AND WAR FILM SOURCES

Available at all Mutual Exchanges

Mutual pays the war tax



PRODUCING
"THE IRON BEAST"—By Monte M. Katterjohn
"THE SNAPDRAGON"—By Horace Hazeltine

LOUISE GLAUM PRODUCTIONS CORPORATION
PARALTA PLAYS, INC.
6 West 48th Street, New York City

IT is easy enough to criticise.
An empire can be wiped out over night
by criticism.
But of what avail is
Bolsheviki destruction?
The thing to do is to build up
a solid foundation, stone for stone,
while you tear down the old useless shell.
At the same time, let us be sure
that "business goes on as usual"
while the changes are being accomplished.

(signed) Wm. W. Hodkinson.

"Hodkinson Service"

PROGRESS — INTEGRITY — PERMANENCE

in the Motion Picture Industry

The First Four Paralta Plays

J. Warren Kerrigan *in*
"A Man's Man"

Henry B. Walthall *in*
"His Robe of Honor"

Bessie Barriscale *in*
"Madam Who?"

J. Warren Kerrigan *in*
"The Turn of a Card"

"HODKINSON SERVICE"
at all General Film Exchanges

These and all other Paralta Plays are not to be obtained anywhere else.

W. W. Hodkinson Corporation

527 Fifth Avenue, New York City

GENERAL FILM COMPANY

THE THRILL SERIAL FOR PATRIOTIC AUDIENCES

A DAUGHTER of UNCLE SAM

The Serial That Will Set Them Cheering!

JANE VANCE
as the heroine.

Wm. Sorelle
as the military hero.

A story of enemy plots exposed—the war against intrigue and conspiracy at home.

12 EPISODES
ONE-REEL EACH

Produced by
Jaxon Film Corporation
New York

Distributed Exclusively by General Film Company, 25 West 44th Street, New York City

CANADA.
DEPARTMENT OF THE SECRETARY OF STATE.
OFFICE OF CHIEF PRESS CENSOR.

IN YOUR REPLY, PLEASE REFER TO C. P. C.

Ottawa, Ont., February 21, 1918.

Dear Sir.-

I am much obliged to you for the privilege afforded me this morning of witnessing a screening of the first four episodes of the Motion Picture Play,"A Daughter of Uncle Sam".

I wish to statethat I see no objection whatever from a War Censorship standpoint to this feature, and on the contrary I consider that this picture is calculated to have a most useful influence. It is a reasonable presentment of a certain phase of war conditions, is well screened and calculated to convey to the public an idea of the risks which Countries at war with the German Alliance run, owing to the activities of enemy agents.

I have the honour to be
Sir,
Your obedient servant,

Ernest J. Chambers
Colonel,
Chief Press Censor for Canada.

A. L. Gorman, Esq.
General Film Co.,
43 Bleury St., Montreal, P.Q.

(The letter, copy of which is inserted in this advertisement, shows the approval given "A Daughter of Uncle Sam" in official quarters.)

Many a packed house is directly traceable to an advertisement in the "News."

GENERAL FILM COMPANY

THE STAR THAT NEVER SETS

YOUR PATRONS
NEVER TIRE OF
SEEING

CHARLIE CHAPLIN

in
ESSANAY-CHAPLIN
COMEDIES



Book Him in

"HIS NEW JOB"

"THE TRAMP"
"IN THE PARK"
"THE CHAMPION"
"A WOMAN"
"BY THE SEA"
"A JITNEY ELOPEMENT"
"WORK"

★ ★ ★ ★

THE FINAL WORD IN COMEDIES IS ESSANAY MADE

"THE JAZBO SHERIFF"
"ALL STUCK UP"
"THE LIE THAT FAILED"
"WILD ALGY OF PICCADILLY"

A NEW ONE EACH WEEK

Essanay

Distributed Exclusively by
General Film Company

GENERAL FILM COMPANY

"BY INJUNCTION"

An exquisitely human Western story
by O. HENRY

Imagine a bunch of wild cowboys " plumb sot " upon giving the kids of Yellowhammer a regular old-time holiday treat—with the result that they found a surprise romance.



Other Splendid O. Henry Westerns Available

The Hiding of Black Bill
A chance discovery of a whimsical bandit's retreat.

One Dollar's Worth
The tangle of three pairs of sweethearts with a counterfeit coin.

The Lonesome Road
How marriage feminized Perry Rountree and made him a whirlwind of prowess.

The Last of the Troubadours
Perhaps the most dynamically wrought piece of irony and humor of all.

BROADWAY STAR FEATURES

Distributed Exclusively by General Film Company
25 West 44th Street, New York City

If you like the " News," write our advertisers; if not, tell us.

GENERAL FILM COMPANY

Photoplays which strike your audiences right

THE JUDGE BROWN STORIES

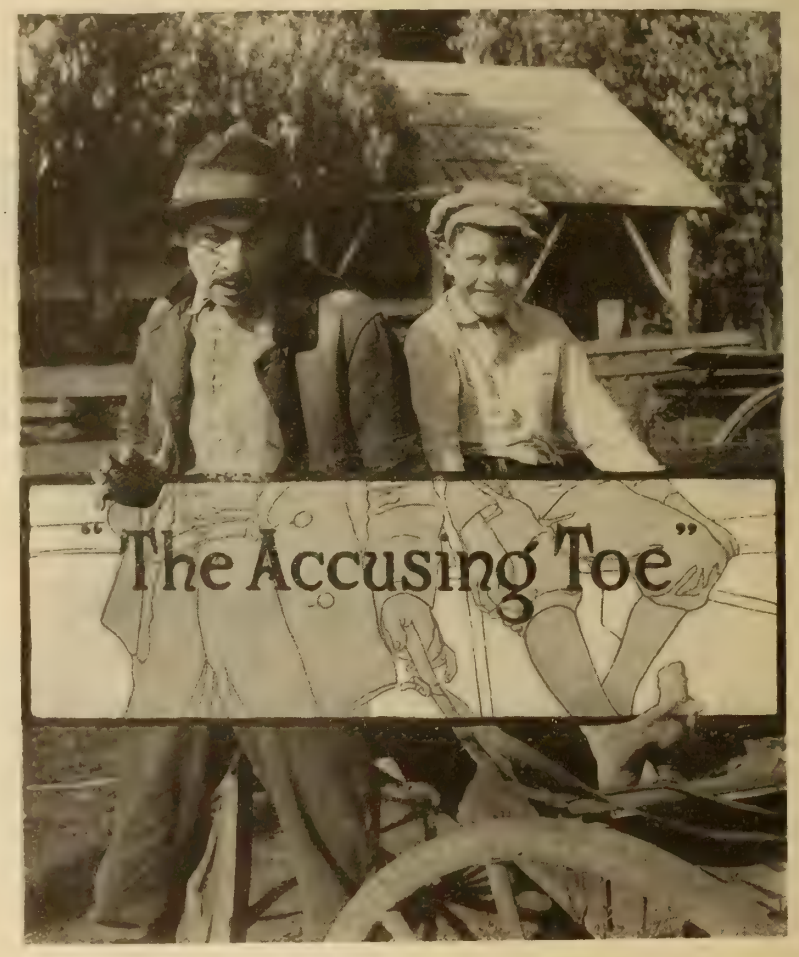
A Refreshing Perspective of Life's Humor and Drama as Seen with the Eyes of Genuine Youth

Vastly Keen and Vastly Delightful

Pictures That Make Your Box Office Carol

Written by
JUDGE WILLIS BROWN

Produced by
BOY CITY FILM CORP.
Culver City, Calif.



Wharton Jones and Master Dale Faith

Scene from "The Accusing Toe," the story of a boy whose wistful opposition to a disliked suitor for his mother's hand took the form of a "haunting" campaign.

"BUD'S RECRUIT"
"CHOCOLATE OF THE GANG"
"THE LOST LIE"
"TAD'S SWIMMING HOLE"
"THE PREACHER'S SON"
"THIEF OR ANGEL"
"THE ACCUSING TOE"
"THE REBELLION"

Distributed Exclusively by General Film Company
25 West 44th Street, New York City

GENERAL FILM COMPANY

JOHN W. NOBLE'S
Photoplay of the Hour

"SHAME"

with

ZENA KEEFE



Zena Keefe in "SHAME"

A Story of the World's Unjust Condemnation of the Innocent Children of Erring Parents

An Appealing, Sympathetic Intensely Dramatic Big Feature

With NILES WELCH, Joyce Fair, Paul Doucet, Lionel Belmore, Fred Stall, Jack Dunn and John Davidson

HERE IS A FILM THAT WILL DRAW YOUR PUBLIC
AND HOLD IT EVERY MINUTE

(A timely angle of war-time social conditions forms the prologue to this powerful production)

Produced by **DUPLEX FILMS, Inc.** New York

Available at exchanges of General Film Company in the United States and General Film Company, Ltd., in Canada

General Film Company does not impose the 15c charge on any of its releases

It's a Boost for Home Pride and for You to Say "I Saw Your Ad. in the Central States."

GENERAL FILM COMPANY

Coming!

"Bud" Duncan, Dot Farley and Kewpie Morgan

in

CLOVER COMEDIES

(Single-Reel Riots of Fun Instigated Weekly)

"BUD" DUNCAN: The diminutive laugh-maker, formerly of the highly successful Kalem "Ham and Bud" comedy team, originator of the sure-fire role of tabloid human punching bag.

DOT FARLEY: Magnetic star of a dozen popular comedy brands, famed for her inimitably ludricous "vamp" burlesques.

A TRIPLE "KNOCKOUT"

Get down at once on the booking sheet for the series of CLOVER COMEDIES. The first three will be

"From Caterpillar to Butterfly"
"Rip Roaring Rivals"
"The Wooing of Coffee Cake Kate"

Produced by The **NATIONAL FILM CORPORATION** DENVER COLO.

Distributed Exclusively by General Film Company

25 West 44th Street, New York City

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers

"INTER-OCEAN FORESIGHT"

(Little Talks With Foreign Buyers—No. 4)

By



IF you never knew that foresight was a vital element in Inter-Ocean's dealings with its foreign customers, let us disillusion you right now. We give satisfaction because we put ourselves in the customer's place. We picture ourselves standing in the shipping office in HIS town while the clerk takes a look at the shipments that have come in that morning, and finally announces: "Something for you, Mr. Film Man!" Is the film in perfect condition, through perfect packing by the shipping department of the American exporter? Are sufficient posters included in the shipment? Will there be invoice trouble, or has the shipper properly attended to *that*, too? The result is that our customers receive fine treatment and complete satisfaction and "stick to Inter-Ocean!" Another result is that the best advertising Inter-Ocean can get comes from the people who have dealt with us, and who write us in warm appreciation of our work:

COLONIAL FILM EXCHANGE
PORT-OF-SPAIN, TRINIDAD

Cable address
"Rosenthal"
Trinidad

We are highly satisfied with the film, its condition and your foresight in sending posters and the proper invoice for custom's purposes. We appreciate this all the more since it is so seldom that American film handlers ship films to foreign parts in the proper way that you do.

Yours very truly,
COLONIAL FILM EXCHANGE

G.-.Rosenthal

READY FOR THE FOREIGN BUYER

52 ***World Films*** *(Brady-Made) a year; featuring Ethel Clayton, Clara Kimball Young, Alice Brady, Carlyle Blackwell and June Elvidge; 24* ***Paralta Plays*** *a year, featuring Bessie Barriscale, J. Warren Kerrigan, Henry B. Walthall and Louise Glaum; the great features* ***"Whither Thou Goest," "Today," "Mad Lover," "Hunting Big Game in the Frozen North," "The 13th Labor of Hercules;"*** *the surefire comedy brands,* ***Vim, Black Diamond, Bingo, "Charley"*** *(Mabel and Fatty) cartoons.*

INTER-OCEAN FILM CORPORATION
PAUL H. CROMELIN, PRES. & GEN'L. MGR. — 220 W. 42nd ST. NEW YORK CITY

"We Operate Everywhere"—Largest Distributors of Films in Foreign Fields

William Fox
presents
R.A.WALSH'S
drama

WOMAN AND THE LAW

Staged by
R.A.WALSH

Based on the sensational Jack De Saulles case - the most interesting domestic tragedy ever known in New York



The wife who killed her husband
because the law deprived her of her child

"WOMAN AND THE LAW"

STANDARD PICTURES

Turning thousands away at the
LYRIC THEATRE
Broadway & 42 St
New York



Released to exhibitors
Sunday March 17

BOOK NOW AT ANY BRANCH

The gay Broadway manner who wrecked a home which resulted in a great American tragedy

FOX FILM CORPORATION

MUTT AND JEFF UNITE WITH FOX





BUD FISHER'S
famous animated cartoons-

First Release March 24
THE DECOY
500 feet of sure-fire fun
issued weekly

CONTRACT AND DETAILS AWAIT YOU NOW
at all Fox branch offices

NOW is the time to sell laughs
FOX FILM CORPORATION


Coming
William Fox
presents
VIRGINIA
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in
A DAUGHTER
OF FRANCE
FOX SPECIAL FEATURES
ONE A WEEK
52 A YEAR
WILLIAM FOX PRESENTS
GEORGE WALSH
IN
The KID IS CLEVER
Coming
William Fox
presents
JUNE
CAPRICE
in
A CAMOUFLAGE
KISS
Coming
William Fox
presents
JEWEL
CARMEN
in
THE BRIDE
OF FEAR
FOX FILM CORPORATION

The Motion Picture Industry

has undergone many changes during its lifetime. But from the very first, **one name** has been a synonym not only of **enterprise** but of **stability** — a name known in every quarter of the globe - - - - - - - -



GAUMONT

Pictorial News Service

As necessary as the daily paper. **Gaumont News Service** covers the world. It is comparable only to the Associated Press dispatches of the newspapers.

A better plan of distribution soon will enable every theater to show - - - - -

The News Reel of Real News



Gaumont Co.

PARIS . FLUSHING, N. Y. LONDON



"IN RESPONSE TO THE DEMAND IT HAS BEEN DECIDED TO RELEASE: TWO TWO-REEL TOTO: COMEDIES EACH MONTH BEGINNING APRIL 14th

NOW READY "A ONE NIGHT STAND". COMING: "FARE PLEASE"

How can an advertiser continue advertising? By giving YOU value.



MR. EXHIBITOR!

We have told you the full and truthful story of the new Pathé serial

"THE HOUSE OF HATE"

We have called your attention to the extraordinary box office value of

PEARL WHITE

We have shown that the phenomenal success of her past serials should be exceeded by this, since it has a better story, written by the man who wrote "The Exploits of Elaine;" better production, with the most costly feature sets; better direction, by the man who directed "The Fatal Ring" and who wrote the scenarios of all three of her greatest serial successes; and a better leading man, for she has been given a star who is one of the most popular in the business—

ANTONIO MORENO

And we have said: All the facts demonstrate that beyond doubt this is

GREATEST PEARL WHITE SERIAL!



NOW IT IS YOUR MOVE!

The mere announcement of a new and bigger Pearl White serial has been followed by a raft of bookings from exhibitors who have "cleaned up" on her in the past and KNOW that she, in a Pathé serial, is the BIGGEST of all box office attractions.

The release date, March 10th, is near at hand. If you want the best business-getter of 1918 you must act quickly. Ask the nearest Pathé exchange to screen for you the special information reel—the first episodes. ANY exhibitor who sees them will recognize the one best bet in pictures today.

"THE HOUSE OF HATE"

Produced by ASTRA
Directed by GEO. B. SEITZ
Written by ARTHUR B. REEVE and CHAS. A. LOGUE . .
Scenarios by B. MILLHAUSER

"Some Serial!"

The HIDDEN HAND

Is some serial and has gone over big with us. --It has packed them in. MRS. C.E. WOOD, WOOD THEATRE DAYTON, OHIO

The four star serial is a four-ply winner. It belongs in your theatre.

with

DORIS KENYON

SHELDON LEWIS, ARLINE PRETTY *and* MAHLON HAMILTON



PATHÉ



Each chapter is a two reel drama, complete in itself, full of thrills and heart interest. It's not a serial but a series with a big-box office star

RUTH ROLAND *in* The PRICE of FOLLY

EIGHT CHAPTERS OF TWO PARTS EACH



At the zenith of artistic and box-office value

PETROVA PICTURES

"DAUGHTER OF DESTINY"

Ask the men who have shown it

"THE LIGHT WITHIN"

Watch the box-office reports

"THE LIFE MASK"

(A·MARCH·RELEASE)

"Who killed Woodruffe Clay?"

PETROVA PICTURE COMPANY

Frederick C. Collins, Pres.

Exchanges of FIRST NATIONAL EXHIBITORS' CIRCUIT

A Release We're Proud of and a money-maker!

FIRST NATIONAL EXHIBITORS CIRCUIT

"First National" Attraction



Lone Deer's great fight



Lone Deer Protects Jeanette



Lone Deer's life hangs by a thread

Mitchell Lewis in

"THE SIGN INVISIBLE"

An Edgar Lewis Production

Packed Rothapfel's Rivoli for a Week and delighted everyone

ANOTHER BIG MONEY-MAKER!

Herbert Brenon's Masterpiece

The Fall of the ROMANOFFS

"Tremendous subject, well handled—has unforgetable characters and incidents; holds interest throughout."—Wid's.

"Among the many excellences to be found in 'The Fall of the Romanoffs' Herbert Brenon's eight part picture novel based on the Russian revolution, one attribute stands out in bold relief—the swift onrush of events."—Edward Weitzel in Moving Picture World.



"Truth is not often so dramatic as fiction, but in this story of the most remarkable by-product of the war, all the essential historic and histrionic elements were present, awaiting only the skilled hand of a producer like Mr. Brenon to fuse them into the most impressive pictorial form."—New York Sun.

"King of the movies."—Rev. Thomas B. Gregory in New York American.

NOW a "First National" Attraction

Notice That We're Getting the Big Ones!

Good Enough for the "First National"—Good Enough for You

Many a packed house is directly traceable to an advertisement in the "News."

¶ Coming up from the clouds of pessimism which have shrouded the film business for months past

TARZAN OF THE APES

is sweeping tornado like across the continent enveloping all in its sweep.

¶ 5,000 newspapers are publishing "TARZAN" stories or will begin publication within a few weeks.

¶ Ten thousand drug stores, eight thousand book stores, five thousand stationery stores are decorating their windows to reap the reward of the films popularity.

¶ Capacity audiences still crowd the Broadway Theatre where the prices are six times as great as at picture houses. And the engagement has again been extended.

¶ Marcus Loew, B. S. Moss, S. Z. Poli, have all booked for their entire circuit to open at the same time, within half a block of each other, on release date April 12.

¶ Magazines and periodicals are coming out with page after page of pictures and stories.

¶ Fans are writing in by the thousands inquiring for the release dates in their cities.

NO FILM CONCERN ON EARTH COULD AFFORD TO PURCHASE FIVE PER CENT OF THE PUBLICITY AND ADVERTISING "TARZAN OF THE APES" HAS HAD, WILL GET AND WILL FORCE FREE OF CHARGE.

"TARZAN"

Is the outstanding event, the revivifying incident of the motion picture business. It breaks the monotony of conventional pictures and time worn stories.

And say the NEW YORK PAPERS:

"Even if all the drama were removed from 'TARZAN OF THE APES' it would still be the best picture ever thrown upon a screen."

YOU CAN BOOK NOW

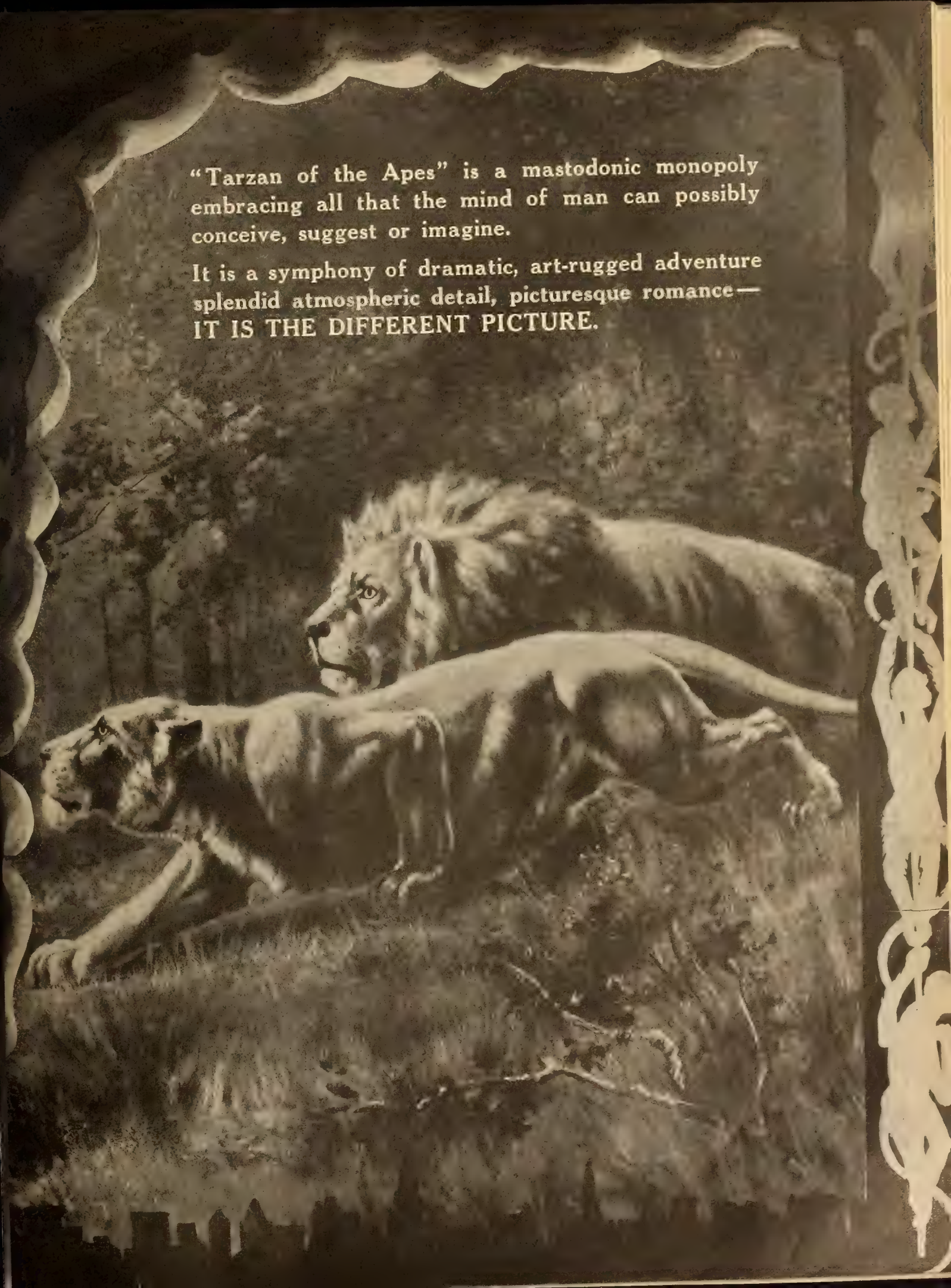
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First National Exhibitors' Circuit, Inc.

OR

National Film Corporation of AMERICA

1604 BROADWAY, NEW YORK CITY


"Tarzan of the Apes" is a mastodonic monopoly embracing all that the mind of man can possibly conceive, suggest or imagine.
It is a symphony of dramatic, art-rugged adventure splendid atmospheric detail, picturesque romance—
IT IS THE DIFFERENT PICTURE.

These are pleasant days

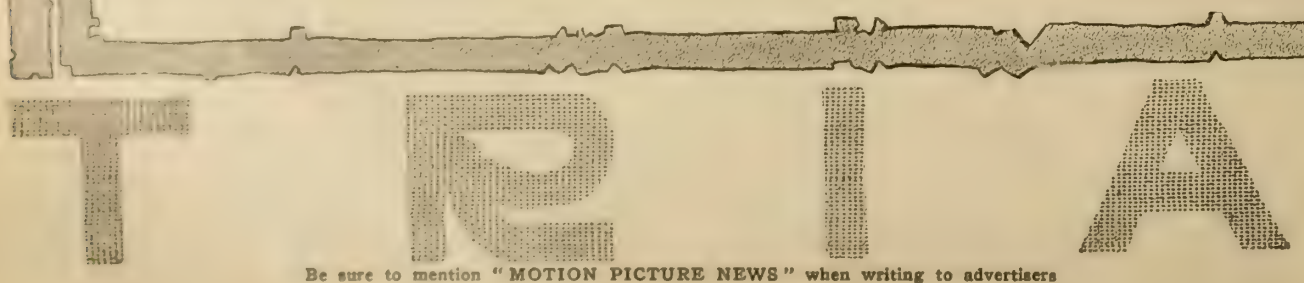
An air of congeniality hovers over Triangle these days.

Exhibitors come and go, talk of the Triangle pictures that have made their mark in filmdom, discuss new methods of increasing business and meet in a spirit of mutual co-operation and helpfulness which has contributed not a little to the success of the large Triangle family.

Enthusiastic letters of commendation for Triangle's policy have been coming in. Exhibitors enjoy sitting down and writing a word of satisfaction over the fact that Triangle is dealing with them on a fair and square basis; that Triangle has borne the burden of the reel tax, that the pictures are right and register so profitably at the box office.

The visits of Triangle salesmen at various theatres are pleasantly spent. The welcome of the exhibitor is a genuine one. He likes to sit down and discuss pictures and policies with the Triangle man. Business has lost its sterner side and has become mutually pleasant and profitable on both sides of the fence.

The crowning fact of it all is that Triangle pictures and Triangle policies have been proving profitable to exhibitors.



The fallacy that a picture must have a hundred thousand dollar or a five hundred thousand dollar star has been very thoroughly exploded. Too many stories have left Triangle and proven theatre fillers of the first order to permit this false theory to stand. Exhibitors have found that it isn't necessary to pay such enormous, forbidding prices for films that there is nothing left on the profit side of the ledger.

Were Triangle a company owned by Triangle exhibitors and run co-operatively by them according to their own ideas—proven practical by the box office test—it could not meet the demands of exhibitors more perfectly, more successfully or more profitably.

Triangle business is increasing every day. Exchange managers write bright, cheery letters with great regularity, filled with the spirit of optimism and usually enclosing contracts. A quiet spirit of enthusiasm runs through the whole great Triangle organization. There is not much noise, bluster or making of great claims. But "still waters run deep."

These are pleasant days.

Do you not think it might be profitable for you to become a member of the great Triangle family?

TRIANGLE DISTRIBUTING CORPORATION

1457 Broadway, New York

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President

R. W. LYNCH
Vice-President

FRED KENT
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Y. F. FREEMAN
General Manager

NGLE

UNITED PICTURE THEATRES OF AMERICA INC

Exhibitor Cooperative Buying Is Wholesale Buying

Why buy at retail when you can secure wholesale price with

The United Picture Theatres of America, Inc.

If you have only two or three days to offer, you pay the maximum prices and are compelled to accept any terms or conditions that may be imposed. If you have a circuit of 30 or 40 days, your terms are better and the prices are lower.

BUT—

When you as a member of a national cooperative organization buy *nationally,* you are then part of a unit that controls 2,000, 3,000 or 4,000 booking days, and your purchasing power in the market is increased several thousand fold.

Isn't it obvious that *you can cut the price of film 30 to 50 per cent,* at the same time obtaining favorable terms, checking waste and extravagance, and thereby enabling the producer to make you *better* pictures?

That is in a nutshell the United Picture Theatres Plan. Write us for details today.

United Picture Theatres of America, Inc.

1600 BROADWAY NEW YORK CITY

UNITED PICTURE THEATRES OF AMERICA INC

Cooperation Has Proved a Practical Success

Ask any person who belongs to a cooperative movement whether it has benefited him or not.

The United Picture Theatres of America, Inc.

Does not offer an untried plan, but applies to films nationally the methods of cooperative societies

Local exhibitor circuits all over the United States are demonstrating that *cooperation works.* In Great Britain the circuit is the standard, and the lone, unattached house the exception.

Vaudeville, drama and burlesque long ago learned the lesson that in concerted action there is strength. The U. B. O. house, the Klaw & Erlanger house, the " burlesque wheel " theatre derive advantages from union that they could never attain separately.

Just as they have eliminated waste, obtained uniform excellence of production and the utmost price-economies, so can you. EXHIBITORS OF AMERICA, SAVE YOUR BUSINESS FROM DISASTER AND PLACE IT PERMANENTLY ON A PROFIT-MAKING BASIS BY UNITING IN A NATIONAL COOPERATIVE ORGANIZATION WHICH YOU YOURSELVES WILL CONTROL. Write today.

United Picture Theatres of America, Inc.

1600 BROADWAY NEW YORK CITY

As "Bill" Says:—

Laugh and the world laughs with you—Weep and you weep alone.

DON'T BE A WEEPER

Join the Jester Comedy Club and send your patrons away laughing



AMONG THE FIRST RUN MEMBERS OF

JESTER SUPER COMEDIES

FEATURING

TWEDE-DAN

THE INTERNATIONAL MIRTH MAKER

Loew's Theatres, New York; Empress Theatre, Omaha, Neb.; New Grand Central, St. Louis; Arcade Theatre, Jacksonville, Fla.; Strand Theatre, San Francisco; Strand Theatre, Spartanburg, S. C.; Strand Theatre, Birmingham, Ala.; Signal Amusement Co., Tenn. and Ga.; Garden Theatre, Paterson, N. J.

If you, Mr. Exhibitor, have not booked Jester Comedies, it behooves you to get busy as time waits for no man.

Feb.—"The Recruit"
Mar.—"His Golden Romance"
Apr.—"All 'Fur' Her"
May—"The Wrong Flat"

ALL TWO PARTS—RELEASED MONTHLY



Booked on the "SHOW YOU" policy through the following Exchanges:

For State of New York and Northern New Jersey:
Photo Drama Co. (Ben Title, rep.), 220 West 42d St., New York City, N. Y.

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Standard Film Exchange.

For St. Louis, Mo.:
Standard Film Exchange.

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KENTUCKY

PARENTAGE
A MESSAGE

Can now be booked in *Ohio* and *Kentucky!!!*

"PARENTAGE" is already booked at the following theatres in *Ohio* and *Kentucky:*—

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CLEVELAND ....*Standard*
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LOUISVILLE, *Mary Anderson*
DAYTON .....*Strand*
YOUNGSTOWN ...*Liberty*
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AKRON .....*Strand*
CANTON .....*Strand*

The managers of the above theatres are well known for their shrewd, solid, farseeing judgment when it comes to real box office values. That's why "Parentage" goes into these houses, recognized as showing ONLY THE BEST!!

If *you* have not already booked "Parentage" in your town—**better beat your neighbor to it!!**

To Exhibitors of OHIO

"PARENTAGE" fits well into OHIO because it's a darned good feature and—

It centers its story in a typical Ohio town.

Hobart Henley, its director, comes from Cincinnati.

Martin G. Chandler, co-author, comes from Chillicothe.

William Ireland, internationally famous cartoonist of the **COLUMBUS DISPATCH,** declares "PARENTAGE"—**"The Uncle Tom's Cabin of the Screen."**

> ***"Parentage" is the greatest photoplay — bar none — ever produced for breaking into the family circle; family patronage is permanent trade.***
>
> ***"Parentage" was written especially for those who do and those who do not cherish baby shoes; you have both kinds at your theatre.***

"PARENTAGE" has proved a tremendous success wherever shown, because of its unusual entertainment value and the wonderful human note dominating the unfolding of this great message.

Linked with this—an unusual number of ad-helps, every one carrying seat-selling power, to help you put the picture over.

Address all communications to

PARENTAGE

Room 1211, 33 West 42nd Street, New York City

Memo—

To Mr. Johnston.

Subscription Receipts:

Week ending January 30th	$464.00
February 6th	357.00
February 13th	253.00
February 20th	244.00
TOTAL	$1,318.00

James L. Judd
Circulation Manager.

Renewals tell the story
of trade journal supremacy
---- Advertisers should
be interested in analyzing
these subscription orders

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BERLIN VIA AMERICA

BY

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A STORY OF LOVE, INTRIGUE, LOYALTY AND PATRIOTISM

READY FOR RELEASE TO STATE RIGHT BUYERS ABOUT APRIL 1ST.



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THE FRANCIS FORD PRODUCING CO., INC 1476 BROADWAY, N.Y.

STANDARD ENGRAVING CO. N.Y.

To Proprietors of Picture Houses

Help Starving



Little Children

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Will *You* organize a special Button Day for this fund, set aside, if possible, a week for the sale of The Button, and by the aid of your generous Patrons, save some thousands of helpless little ones from slow starvation.

Messrs. Bastian Bros., Woolworth Building, New York, will supply *you* with any quantity of buttons, 5,000, 10,000, 20,000, or even smaller quantities. (Use official paper when ordering).

Proceeds of sale and donations to be sent *direct* to Alexander Brown & Sons, Bankers, Baltimore. No money to be sent to Messrs. Bastian Bros. for buttons. The buttons are sold from 5 cents upwards.

In this appeal to America, the land of prompt decision and hustle, it needs no apology to remind them that "He gives twice who gives quickly."

President, Cardinal Mercier.

Vice Presidents, N. Van de Werre, Princesse Albert De Ligne, Comtesse Philippe d'Oultremont, A. De Bueger, G. Van Der A. A. Boissevain.

Treasurer, Mother Mary Duggan, Holly Mount, Bury, England.

Bankers, Messrs. Alexander Brown & Sons, Baltimore, U. S. A.

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TO-DAY—*Starring* Florence Reed

and

THE MAD LOVER—*Starring* ROBERT WARWICK and ELAINE HAMMERSTEIN

to meet the

Overwhelming Demand for

BIG BOX OFFICE ATTRACTIONS



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Exclusive State Rights Sales Agents for

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BRONCHO BILLY

(Reg. U. S. Pat. Off.)

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REVIVIFIED!

In the world famous dramas of the hills and plains. Single reels that carry a strong punch and thrilling action.

PHOTOGRAPHY—NEW PROCESS—1000% BETTER

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Broncho Billy and the Rattler
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Broncho Billy, A Friend In Need
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Booncho Billy's First Arrest
Broncho Billy and the Rustler's Child
Broncho Billy's Last Deed

ESSANAY

George Kleine System, Distributor

Perfection Pictures

Motion Picture News

Vol. 17 No. 12. March 23, 1918

The Week in the Film World at a Glance

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WM. A. JOHNSTON, *Pres. and Editor.* HENRY F. SEWALL, *Vice-Pres.* E. KENDALL GILLETT, *Sec. and Treas.*

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GEORGE K. SPOOR
presents
A GREAT PICTURE
ASK WHEN
TAYLOR HOLMES in
A PAIR OF SIXES
DISTRIBUTED BY THE GEORGE KLEINE SYSTEM .
George K. Spoor Says:
This is the greatest picture in which the famous comedian, Taylor Holmes, has appeared. He is supported by an all star cast, including Maude Eburne and Alice Mann. I am convinced it is the best farce comedy yet screened. It's a show. If you are a showman you will please your patrons by booking this picture. Arrange your dates NOW!
Essanay
Perfection Pictures

MAR 14 1918
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"When you see it in 'The News' It's News"

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

"The Exhibitors' Medium of Communication"

Volume 17. No. 12 March 23, 1918

"Exhibitor to Exhibitor"

"EXHIBITOR to Exhibitor" reviews are announced in this issue.

And we consider them of such importance to the exhibitor and producer that we are telling on this page why we have inaugurated them.

Last week we announced a big step forward.

An advisory board of editors, composed of about twenty prominent exhibitors—men who have enthusiastically greeted the new idea and who will work.

Plus the advertising and presentation aid that will be given their fellow showmen the purpose back of this board is, broadly speaking—better pictures.

These exhibitor editors will form the necessary connecting link between the men who make pictures and the public which sees them.

These exhibitors will interpret the public wants and communicate them to the producer—through the columns of this paper and just as directly as though they conferred in person with the producer each week.

* * *

BETTER pictures is also the idea back of "Exhibitor to Exhibitor" reviews.

We have employed a man to look at pictures through exhibitor eyes. That, ostensibly, is the purpose of all trade paper reviews, but in the present case the man is an exhibitor himself—a successful one. He has made an intensive study—for years, of box-office values and objectives.

He will give, tersely and with utter frankness, a definite box-office appraisal and classification. He will also give the picture's selling points and make practical suggestions on "putting it over."

We looked a long time before we found the right man and we can recommend him fully. Turn now to page 1714 and see if we are right. The service, by the way, is just starting. It will be amplified and made more scientific.

Such an exhibitor-reviewing service will, we believe, make for better box-office pictures. It will indicate definitely the kind of pictures wanted and the elements in them which are not wanted.

We offer, furthermore, to all producers—and we are glad to say that the invitation has already been generally accepted—the advice and co-operation of this reviewer in the editing and assembling of pictures.

AN "Exhibitor to Exhibitor" service could naturally not pass by the necessity of presenting—when the picture demands it—a suggestion as to advertising methods.

Such suggestions will be a part of these new reviews, when—we repeat—the pictures made them of value.

But no attempt will be made to drag "clever" advertising ideas in by the heels when the picture does not warrant nor deserve special advertising treatment.

The exhibitor, for example, owning a three-hundred seat house, will not be told to advertise "The Man Higher Up" by engaging an aviator to fly about over his village for a week before his showing; or to hire the local ministers' association to parade the streets with sandwich banners, or to expend fifty dollars on costumes for his ushers and tickets takers when his one-day showing of a picture holds out a possible profit of one-fifth that.

Suggestions almost as ridiculous—and not infrequently more so—appear to be quite the acme of brilliance to the bright young men now breaking into print in some quarters with advertising "assistance."

But an "Exhibitor to Exhibitor" review service will have little room for the far-fetched, the clownish and the suicidal.

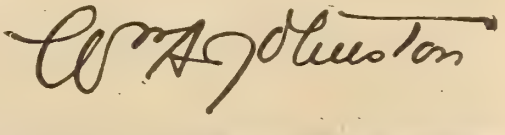
* * *

WE have made mention of the fact that this week the "Exhibitor to Exhibitor" service is just starting, that it will be amplified and made more scientific.

Our aim in this regard is a definite one—our plans are being molded carefully and will be evidenced in a week to week gradation until that aim is reached.

We will not rest content until the pages of the "Exhibitor to Exhibitor" reviews reach the form that will render them—alone—a complete index of all the information that the exhibitor can desire on any picture.

The nucleus on which we will build is presented this week. But even in that start—since it has been made with a definite knowledge of the demands of exhibitors as shown by their letters to us—we feel certain that they will find the answer to their desires—a review service that *tells briefly, in plain language,* the quality of a picture, the class of audience that it will satisfy, the methods of handling that it demands.



Speaking Editorially:

Hats Off to Virginia

AS we go to press the good news is wired from Richmond, Va., that the projected state censorship died a natural death, March 10, with the adjournment of the state legislature.

"Good news" scarcely expresses it.

What Virginia has done with censorship will react directly and effectively upon the entire South and to a lesser degree upon the entire Union.

Our sincere congratulations to Mr. Jake Wells, and the loyal, hard-working State League of Virginia exhibitors.

The industry owes them a big debt of gratitude. They did their own fighting, neither asking nor getting the industry's support save in a few personal instances.

Moreover, in addition to their signal victory over censorship, they succeeded in their fight for a reasonable license law, securing the adoption of a bill that will save Virginia exhibitors many thousands of dollars.

With the burial of Virginia censorship let us also put in the grave the silly charge that Jake Wells wanted state censorship.

Mr. Wells merely made the same statement to the exhibitors of Virginia that William A. Brady gave to the National League in Chicago two years ago, namely, "Censor yourselves!"

That is all he asked for. He warned the state exhibitors against the wild cat picture, the occasional picture made intentionally sensational and disgracefully exploited by the irresponsible few, the real enemies of the industry and of the legitimate exhibitor. He asked the exhibitors, themselves, to censor such a picture and its promoters out of the business—as they can and should do.

It seems unnecessary to defend Mr. Wells. He, himself, has never deigned to reply to the baseless charge. The conclusion of events in Virginia is probably the answer he contemplated.

Laugh or Cry?

SHOULD the audience leave laughing or crying?

The old-fashioned idea is to send the people out with a laugh. Hence the comedy at the end of the show.

An experienced showman writes us that the schedule should be reversed. When people leave with a laugh they forget; when they leave thoughtful or sad they remember the play and continue to talk about it, which gives the theatre much word-of-mouth advertising.

What do you think?

Lift Them Out of Themselves

THE same showman also refers interestingly to a recent editorial in which we suggested that light dramas and especially novelties were strongly in line now because they took people's minds off war.

"Very good," he says; "but any kind of a strong play will have the same effect. What is needed—now more than ever—is something that will 'lift people out of themselves.'

"You can do that with many types of plays. Make them think, feel, hate! Don't depress them—that's all."

Why Do They Do It?

A TEXAS exhibitor writes an interesting letter on conditions in his section and incidentally goes on to ask:

"Why, when I have all I can do to make one theatre pay in this town, do newcomers persist in breaking in every time I reach that point? They will come along with lower prices and long shows for a few months, then reach the end of their rope and silently close up and leave town. Meanwhile, I have been standing a loss—merely because the theatre is a side issue with me—and then I practically have to begin all over again."

Why do they do it?

We can't answer. When exhibitors find newcomers always willing to sink shoestring bankrolls in attempt after attempt to make two theatres grow where one is sufficient, we always think——

Of the producer who enters blissfully into an overcrowded field, drops a comparatively bigger bankroll, finds that he has an unmarketable product in a market that is no market—and then quietly passes away.

Why do they do it?

Advertising on the Screen

IS there a place on the screen for advertising? Assuredly there is, but when is screen advertising in its place?

We are in receipt of a complaint from an exhibitor regarding the practise of spreading advertising gospel by means of the topical weekly.

The exhibitor wants to know why he should pay the manufacturer for something for which the latter has received payment as advertising.

The producer's standpoint is that advertising has its place providing it is presented in a manner that makes it real entertainment.

Much can be said on either side.

Wish we knew what the patron would say.

Page Mr. "Uncle Sam"

OUT in Seattle they are planning a motion picture ball and exposition which the sponsors hope to see grow into a national event.

The idea is to turn the revenue over to war relief purposes.

Which isn't a bad idea. We have never known just where all the thousands spent on picture shows went so if the shekels must be spent why not give them to Uncle Sam?

The Man in the Sticks

HE'S in again. Who? The Man in the Sticks, of course. This time he wants to know——

"Why do the picture makers quote the glowing opinions of New York daily papers in advertising their pictures when New York means nothing to me out here in Oskaloosa even if the opinions were unbiased—and in addition I know that the advertising department isn't any further distant from the editorial room in New York than it is out here in this burg."

The Man in the Sticks is a cantankerous cuss, isn't he?

Serving It with Speed and Ginger

STANLEY MASTBAUM has left us. A sturdy and valiant skipper has been swept from the deck of his ship in the midst of a storm.

That's the only picture we can think of in the loss of Stanley Mastbaum. The picture of a skipper who had been with his ship from the laying of the keel through many a voyage of calm and storm—a man who would hold to the deck and fast to the wheel to the last—who would find equal glory in weathering the storm or the joy of life in combat and struggle with the storm.

Snatched away by Fate.

* * * *

THE editorial page stops to tell you all about our new "Exhibitor to Exhibitor" review service this week—which leaves us little to say further than to advise a close following of the department from week to week.

It starts off well—but still brighter are the plans we have in view. So watch it from week to week—through various changes until within a few weeks you see the full results of plans that are engaging the entire attention of our MOTION PICTURE NEWS organization.

We told you we would have another new department this week. It will be found on page 1760. The purpose is two-fold—the one a covering of the studios at first hand with intimate little bits of news and gossip, the second a service to exhibitors in presenting them with material ideas for use in theatre programs and for their local newspaper editors.

Preserve these pages from week to week. Then you will always have on hand clipping material that will arouse interest in coming productions.

* * * *

PAUL BRUNET is to direct Pathe activities in America.

We wish we could give you a personal view of the new "man behind the rooster."

But we can't.

This Brunet seems to have been too efficiently busy through his long association with the Pathe organization to have had time to bask in the trade paper limelight. Our only mental picture of him is a good-natured, likable character as seen at Pathe's own social affairs.

So all we can do is to tell you the things that others have said about him since the news of his elevation broke on Friday.

And we can't do that, either. For it would take more than this page, all of superlatives, to record all the expressions we have heard in the past few days regarding the business genius and personal qualities of Paul Brunet.

Page 1707

* * * *

THERE'S another story in this week's issue of MOTION PICTURE NEWS that we would like to start talking about on this page—but have to refrain for the same reason. There wouldn't be room for anything else.

"What Kind of a Fellow Is—Selznick?" asks Wm. A. Johnston on page 1711. And then he answers the question in bang-up fashion.

But a page isn't enough to give you an intimate view of Lewis J. Selznick. For, in all around, picturesque, humanness Lewis J. has no rival in this great and glorious picture industry.

It would have been the same in any other field that the Select head might have chosen.

As an evangelist he would have out-Sundayed Billy Sunday in human interest, as a politician he would have out-Teddied Roosevelt in front news page value, as an auto manufacturer he would have crowded Ford back to the blueprints.

* * * *

WE don't know when an exhibitor organization election has been held that caused us as much gratification as the choice of Sydney Cohen to head the New York State League.

Clean-cut, intelligent, and a pioneer in cooperative moves for the benefit of all exhibitors, Mr. Cohen gives every promise of being a leader who will take firm hold of the reins and secure for New York exhibitors a strong organization and the results that strong organization is certain to attain.

Some things we can assure you. Sydney Cohen will not deal in proclamations, resolutions, and long-winded letters that arrive nowhere. He is a business man, and if there is a business solution to an exhibitor problem he will secure it in a business way.

The successful manner in which his own exhibiting affairs have been conducted, and those of the New York Exhibitors Board of Trade are sufficient proof of these promises.

* * * *

WE wish that words could only impart to you some of the enthusiasm over the new Exhibitors' Advisory Board felt by the prominent members. Already two, Messrs. McCormick and Newman, have been visitors at MOTION PICTURE NEWS' office to confer on the plans—visitors from far off Indianapolis and Kansas City.

And Rothapfel, in New York, he's a regular brass band for enthusiasm.

Something of the plans of the board and a few of the additions to its membership are told in this issue on page 1720. Follow this advisory board of exhibitor-editors closely. We will have more to say next week regarding the plans and pretty soon the board will be going hot and heavy.

* * * *

THERE are other things of interest to you in this week's NEWS. For example:

We offer the fourth in our series of "Practical Plays for Busy Producer with His Honor Mr. 'Props'" as the subject for Hal Reid's ammunition this week. Be sure to read it.

Then there's the first trade paper review on "My Four Years in Germany," the film version of Ambassador Gerard's book. Missed the showing ourselves, but we are sure that it is some picture from the way Peter Milne enthuses. And Peter doesn't enthuse very easily, either.

By the way, we haven't heard any press agent yarns about the sale at fabulous prices of the German and Austrian rights to "My Four Years in Germany," "The Kaiser," "The Eagle's Eye," or "Lest We Forget."

Wonder if the "two bits" in our pocket will buy that batch?

Practical Plays For Busy Producers; No. 4



Director—"What? Me look over his accounts? Say, what do you think I am-a bookkeeper?"

The Property Man

By Hal Reid

CAST OF CHARACTERS

SLAM BANG—THE PROPERTY MAN
WOTT TA' 'ELL—HIS ASSISTANT
TEMPERMENTALIO—THE DIRECTOR
TAKEITEASY—TECHNICAL DIRECTOR
[illegible]—STAGE DIRECTOR
[illegible]—A NEW HAND
[illegible]—THE ELOPER-VICTIM
CARPENTERS, STAGE HANDS, ETC.
SCENE: STUDIO STAGE
TIME: [illegible]

DISCOVERED

Slam Bang, Property Man, and Wott Ta' 'Ell, His Assistant.

Slam

[illegible] of dat nut director, he wants me ta git him a flock of live sheep fer a studio scene.

Wott

Aw! He's crazy.

Slam

Sure he is, 'er he couldn't be no direckter, anyways de bosses won't hire 'em lessn dey acks nutty—a direckter witout temperment, sixty plunks a week; one wit it, six hundred en' fifty.

Wott

Well, dis guy is kink of dem all.

Slam

Let him rave! Let him rave! I'll git 'im de sheep all rite, all rite, 'en when Ezemon de boss gits de swindle sheet expense account, he'l trow seven kinds of fits.

Wott

Dat guy is usta dat. Say, you know dem solid mahog'ny doors we rentid?

Slam

Sure; what about dem?

Wott

Dey's all broke—busted!

Slam

Broke?

Wott

Yes, de hand carved panels is all smashed to smithereens.

Slam

Well, wot duh yuh tink of dat, broke, 'en me rentin dem fer twenty-fife per cent off de price of dem, seven hunderd 'en eighty dollars, en' de agreement was dat eff dey got broke de boss hasta pay full price fer dem—ain't et awful?

Wott

Ain't it?

Slam

(Looking about to make sure they are alone.) When did youse break dem?

Wott

Las' nite when de bunch was all gone, I shoved dem offer en' dey fell rite on the stage en' broke demselfs.

Slam

En' now de boss 'ull haff ta pay de seven hundred en' eighty, en' de guy what owns dc doors wont do a ting but hand me a hunderd en' fifty fer mine en' yores fer breakin' 'em. He didn't want 'em, he tole me he has bin tryin' ta' git rid of dem fer de last four years.

Wott

Dat guy is all to de merry, he is.

Slam

Is he? Well, you said it!! We has bin doin' business fer effer sence I was wit de Graphivite Company. Why, say, he has paid me more money dan I gits in me pay envelope.

Wott

Is dat 'shofe on de taxi payin' up O. K. now?

Slam

Well, I guess yes, twenty-fife per cent on all he gits from de company. I tole him I'd fire him if he didn't.

Wott

Who broke dat golden white set of firniture we rentid?

Slam

It was an accident. I waz walkin' by dat bunch of stuff, en' bumped me shoulder aginst some scenery leanin' against de wall en' it fell on de furniture en' "blooey," it waz all smashed.

Wott

En' de boss 'ull haff to pay dat guy.

Slam

Four hundert en' sixty plunks, en' we cash in sefenty-fife. (He yawns.) Say, what's de matter wit de "eats?"

Wott

De "eats" iss all waitin' in the property room.

Slam

Wot we got today?

Wott

Tenderline steaks, mushrooms, celery, pickle walnuts, cheese, lemon pie, club san'wiches, chickin san'wiches, sardines, pound cake, hard boiled eggs, strawberries en' cream, en' two bottles of champane.

Slam

(Disgustedly.) Iss DAT ALL?

Wott

If yuh want anyting else I kin git et en' charge et to "Props" fer de bankit scene in dis rotten picter dat phoney direckter is tryin' ta make, like you tole me to do wit de stuff we already got.

Slam

Oh! I guess it u'll do fer today. (Yawns.) Some class—hey kid—dese pickters with banquet scenes in 'em. I jest starf ta deth, when his Nibs is ravin' troo one of dem, don't I?

Wott

Our sherry wine iss most all gone.

Slam

Git two bottil more en' charge dem to "Props."

Wott

You said it!

(*Enter suddenly Tempermentalio, the director.*)

Tem

(Calling.) Props! Props!

Slam

Dats me.

Tem

What became of that fifty yards of blue silk velvet I ordered for the draperies for this scene?

Slam

Search me, I toined it over to yore teck-nick director.

Tem

He says he sent it back to you to keep until the set is ready.

Slam

Aw, where does he git dat stuff? Nutting doin' on dat puttin' it up ta me. I give et to him, en' dat's all dey is ta it.

Tem

Well, I've got to have it. I'll see him and ask him again.

(*Tempermentalio exits.*)

Slam

(Lays back and laughs.) Oh, me! Oh, my! Where does weez go from here?

Wott

What's de laff?

Slam

Aw, nuttin'. But ef youse'll keep your lamps open next Sunday youse'll see Mame, me rag, en' her mudder, wearin' silk velvet dresses fit fer empresses.

(*Enter Putitoff, stage director, with Forsye Wallie.*)

Stage Director

(To Slam.) Slam, this is Forsye Wallie, a friend of mine. He is going to work here, second assistant props. Break him in.

Slam

All right. (To Forsye.) Git busy en' clean up dat set offer dere. Put de furniture en' rugs over in de corner dere.

Forsye

All right. (Forsye turns and hurries to the other set. Gets *really* busy. Works hard and fast, cleaning out the set.)

Slam

(To stage director.) How dey comin', pal?

Stage Director

All right, Slam. I've got no complaint to make.

Slam

(Looking at Forsye. Pointing at him.) Gawd's sake! Look at dat cyclone over dere. He's near got dat set cleant out already. (Yelling.) Hey, youse, come here.

Forsye

(Stops working and comes to Slam.)

Slam

Wot ta 'ell you doin'?

Props: *—"Gwan! The boss says we got to 'conomze so I'm carvin' the boat for the shipwreck scene wit' me penknife! Har! Har! 'Conomy!"*



Forsye

Doing what you told me, cleaning out that set.

Slam

(Almost tearfully to stage director.) Lissen to him. Lissen to him! (To Forsye.) Does youse want ta ruin all of us?

Forsye

I—I—I don't understand.

Stage Director

Let me tell him, Slam.

Forsye

(Anxiously.) Have I done anything wrong? I was working as fast as I could.

Slam

(Wails.) Lissen to him! Lissen to him! He'll be de death of me. Woikin' as hard as he could.

Stage Director

(Patting Slam on shoulder.) Take it easy, pal. He's new. I'll fix it. (To Forsye.) Listen, Forsye. If you want to hold this job down, never be seen working fast, never rush, never hurry. It is against the rules of the men working here. Never do anything quickly. If you do, the boss may see you and expect us to do the same. Kill time and then kill more time. Nobody never hurries in motion pictures. Never do anything during the day but "stall." Put it off until evening. Then do it after regular hours. Then you'l get "double time." Double pay for overtime. See? Pretend to be busy, but don't be. Get me?

(*Continued on page* 1714)

Cohen Is N. Y. State President

Exhibitors' League in Convention Chooses New York Man to Head Organization—Vote to Assist Liberty Loan Drive

THE annual convention of the Motion Picture Exhibitors League of the State of New York was held at the Hotel Astor, in New York City, Tuesday and Wednesday, March 5 and 6. There was a large attendance of delegates from Greater New York and as far north and west as Cohoes and Schenectady. Sydney Cohen, of New York, was elected president. The annual per capita tax was increased to $4.00 and it was voted to assess a special tax of $5.00 on each theatre as a fund for organization expenses for the coming year. It was also decided to set aside one day of each week for the purpose of aiding the next Liberty Loan drive. The following is an official report of the proceedings:

TUESDAY, MARCH 5

Meeting started at 11:45 with President A. Buettner in the chair. The roll call was answered by delegates from Manhattan, Brooklyn, Bronx, Albany, Schenectady, Poughkeepsie, Yonkers, Troy, Cohoes and Binghamton. Mr. Buettner opened the convention with an address referring to the progress and conditions of the motion picture industry.

After the reports of the officers were made and the financial statement of the treasurer read, a vote of thanks was offered to the Tri-City League for the spirit in which they responded to the call for $10.00 to aid the State in carrying out its work.

Secretary Howard made his report, and at its conclusion donated to the State organization the sum of $933.80 due him.

Mr. Roberts, president of the Schenectady local, moved that the convention go on record extending a vote of thanks to Mr. Howard for his generosity and good will, which was duly seconded by Chas. Steiner, of the Sunshine theatre, New York City, and the motion was carried.

The president then appointed the following committees:

Credentials:—Thomas Howard, chairman; Messrs. Vindegrad of Bronx, Hollander of Brooklyn, Elliott of Albany, and Wolff of Manhattan.

Law and Legislative:—J. Manheimer, chairman; Messrs. Chas. O'Reilly, Gerson, Zeizer, Cole, Sanders, George Cohen of Poughkeepsie, and McCarthy.

Grievance Committee:—John Whitman, chairman; Messrs. Chas. Steiner, Rothman, Rich and Silverman of Schenectady.

By-Laws:—Henry Cole, chairman, and all the secretaries of the various locals of the State; Messrs. Berman, Ascher, Apple and Muller.

Resolutions:—Sydney Cohen, chairman; Messrs. I. Hartstall, Gerson, Chas. Haring and Grossman.

After appointment of the committees the convention took a recess until 11 a. m. Wednesday.

WEDNESDAY, MARCH 6

Mr. Howard, chairman of the Credentials Committee, reported the various delegates in good standing, except Queens, which were given a few days' grace in which to pay their per capita tax. The delegates representing Manhattan were: Messrs. Gerson, O'Reilly, Chas. Haring, Manheimer, Edelstein; I. Hartstall, Thomas Howard.

The chairman of the Resolutions Committee reported out a resolution, that motion picture theatres set aside one day of each week to aid the Liberty Loan drive; that the time and place of the next convention be held subject to the call of the Executive Committee. The balance of the resolutions can be obtained at the headquarters, 218 West Forty-second Street.

Charles Steiner, chairman of the Ways and Means Committee, reports a resolution that the per capita tax be increased to $4.00 per annum and that a special tax of $5.00 be charged to each theatre as a fund for organization expenses for the current year. This was duly carried.

The convention took a recess at 1:30 and adjourned for a luncheon served to the delegates present and to the principals, exchangemen and film magnets. An invitation was also extended to Miss Rose Nerenstone and Miss I. Berman, assistant to the State secretary and local secretary, respectively, to attend. After the luncheon was served nominations were in order, and without opposition Sydney Cohen was elected president; Mr. Zucno of Albany, 1st vice-president; W. A. Zeizer, of Troy, 2nd vice-president; Rudi Sanders of Brooklyn, 3rd vice-president, and L. A. Buettner, the retiring president, 4th vice-president. John Whitman was elected treasurer. The office of secretary was contested. Mr. Elliott nominated Thomas Howard, present secretary, which nomination was seconded by Mr. Zeizer. Rudi Sanders nominated Mr. Berman. Mr. Howard then got up and stated that he had been secretary long enough and that they should give an opportunity for somebody else to get in, and for the further reason that a new broom always sweeps clean, declined the nomination. So Mr. Berman had no opposition and he was duly elected. Mr. Hilkeimeier was re-elected for sergeant-at-arms. The convention then elected delegates to the National convention, which will be held in Boston next July. The following delegates were elected: Thomas Howard, Chas. Haring, J. Manheimer, Ike Hartstall, Edelstein, Vindegrad, Cole, Roberts, Elliott, Sanders, Grossman, Lederer, Stockhammer, Gerson, L. Levine, Buettner, Whitman. Alternates: Gus Koeingswald, D. Weinstock, B. Lyons, Chas. Steiner, Wm. Hilkeimeier, A. Zuckman, M. Soloman, McCarthy, Powers, H. Haring, Bigall, Goodman, Marress, Hollander, Shapiro, Silverman, Mrs. Eitmeyer.

You are not going to war. The men who are need all the comforts you can give them. Help them get cigarettes. That is your patriotic duty. If you aren't helping in the "smokes" campaign, get busy—now. Don't be a slacker!

Indiana League Directors Meet

A meeting of the board of directors of the Indiana Motion Picture Exhibitors' League was held in Indianapolis March 5 to discuss the details incident to arranging for the state meeting of the league, which is to be held in Indianapolis the latter part of the month. The league is attempting to obtain closer co-operation among its members through the organization of a booking agency for Indiana with headquarters in Indianapolis. The directors include A. C. Zaring, Fred Mack and B. V. Barton, of Indianapolis; Frank Rembusch, of Shelbyville; Ray Andrews, of Muncie; Hugh O'Donnell, of Washington; Hugh Kornblum, of Evansville; L. A. Keating, of Terre Haute; H. H. Johnson, of Lafayette; C. Quinby, of Fort Wayne; W. J. Wold, of Gary, and C. Allart, of La Porte.

Seelye Goes West in Interest of United

C. R. Seelye, vice president and general manager of the United Picture Theatres of America, Inc., announced Monday before starting West for a tour of the principal exchange centers of the country that by the end of the week one hundred of the highest grade exchange men in the United States would be enlisted under the United banner.

A. S. Abeles, formerly New York exchange manager for Pathe and more recently special representative, is now in charge of the New York United office, with Aaron Korn assisting. Mr. Korn leaves Paramount after two years of successful service.

F.I.L.M. Club Elects

The F. I. L. M. Club of New York held its annual election of officers at a recent meeting and the following officers were elected: I. Chadwick, Metro, president; William E. Raynor, Pathe, vice-president; J. A. Hammell, General, second vice-president; Miles A. Gibbons, K. E. S. E., treasurer; Samuel Zeiler, Universal, sergeant-at-arms; C. B. Hoy, secretary.

It was decided to hold three business meetings a month and one social session. The first social session is announced as a dinner for the members and their gentlemen friends to be held at Healy's on March 20. It was decided that the F. I. L. M. Club make these social sessions functions of importance and of variation.

Carey Wilson, of the First National Exhibitors' Circuit, was elected to membership.

Johnny Hines Signs Contract with World

Johnny Hines, the young comedian who appeared with Marie Dressler in "Tillie Wakes Up," has signed a long-term contract with World Pictures and shortly will be co-starred with Madge Evans.

World Pictures also announces that Evelyn Greeley, who recently appeared as a star with Carlyle Blackwell in "His Royal Highness," has been induced to renew her contract.

Paul Brunet Takes Pathe Management

Now Holds Title of Vice-President and General Manager of That Organization—Has Been with Company Over Three Years—Names No Plans

PAUL BRUNET, who for the past two years has been comptroller, assistant treasurer and a director of Pathe, was elected vice-president and general manager of the organization at a meeting of the Board of Directors on March 7.

Mr. Brunet's association with the Pathe Exchange, Inc., dates back for three and a half years, to the time the old Eclectic Film Company was distributing the Pathe product. During all that time he has been in close touch with the financial and exchange ends of the business, and his system of exchange control has been responsible for a marked increase in efficiency, Pathe declares.

Well Organized Department

Mr. Brunet's department at the Pathe Exchange administrative offices has admittedly been the best organized and directed of all the various departments. This, Pathe says, is due to his efforts and ability, which have made the Pathe system of accounting among the best in the business.

For the past two years, in addition to his duties as comptroller, Mr. Brunet has been assistant treasurer and a director in the company.

At this time Mr. Brunet has no statement to make regarding the policies which he will pursue. He declares, however, that Pathe Exchange, Inc., will be in closer touch with the world organization of Pathe.

Berst Withdraws from Pathe Organization

J. A. Berst, at the meeting of the Board of Directors of Pathe Exchange, Inc., on March 7, resigned as vice president and general manager of the organization. He had contemplated this action for some time, it is said.

In speaking of Mr. Berst, an announcement this week said: "Mr. Berst is generally recognized as one of the biggest and ablest men in the industry. His long experience in the business in this country, dating back to 1904, combined with executive ability and foresight, has given him complete mastery of the problems of all of the phases of the business, including manufacturing, producing, distributing and administrative.

"A fair deal to all, has been Mr. Berst's policy, and there is no man more respected by his employes and business associates.

"Mr. Berst was born in Paris, France, and began his business career as a boy with Charles Pathe, then just starting in the business with which his name is identified all over the world. In this, Mr. Berst's first position, he was called upon to do everything from manufacturing to selling, for up to 1896 he was Pathe's only employe.

In 1904 he was sent by Charles Pathe to the United States to develop the market here for Pathe films. The stock of films he brought with him was small, and some of them were only about fifteen feet in length. He rented offices on Twenty-third street, New York, and sold his stock himself. His infant business prospered—so much so that he engaged a cashier and an office boy. His efforts brought such results that in 1908 it was decided to install a factory equipment at Bound Brook, N. J., where the main Pathe American factory has ever since been located. The year following the big studio in Jersey City was built, and production of American pictures on a large scale begun.

In December of 1913 Mr. Berst resigned and became treasurer of the General Film Co. Early in 1915 he accepted the vice-presidency and general managership of the Selig Company. Then he became the president of the General Film, which office he resigned early in 1916 to become vice-president and general manager of Pathe.

Select's N. Y. Exchange Gets More Territory

A readjustment has just been made of the territory served by Select's Boston and New York exchanges. Under the new arrangement the western Connecticut territory, embracing the district lying west of the Connecticut river, will be served from the New York exchange.

In taking over the new district, Branch Manager Henry Siegel made such arrangements that there will be no interruption whatever in service to the exhibitors affected. L. W. Adler, office manager of the New York exchange, spent several days in Boston going over records and making arrangements necessary to the transfer.

Lease Plimpton Studio for Doris Kenyon

THEODORE C. DEITRICH, president of De Luxe Pictures, Inc., has leased the Plimpton Studio at Yonkers, where "The Street of Seven Stars" will be made by Doris Kenyon at the head of her own company. The studio is one of the best in Westchester County and has recently been completely outfitted by Horace G. Plimpton, with every requisite for the making of high-class motion pictures.

Miss Kenyon has just returned from a vacation spent at Palm Beach and it is expected that actual work on "The Street of Seven Stars" will commence this week. Together with her director, John B. O'Brien, her leading man, Hugh Thompson and ten other members of the cast, the star has gone to Lake Placid where the week will be spent making exteriors. Other exteriors will be made later on in the South, probably in New Orleans. Work in the studio will start on March 18.

Mr. Deitrich has engaged Lloyd Lonergan, formerly vice-president of the Thanhouser Company and for many years associated with that organization, as studio manager. E. C. McCarthy, recently of the Pathe forces, will be his assistant.

Film to Teach Morality Lesson to Soldiers

A film calculated to carry to the soldiers and sailors in Uncle Sam's service a striking lesson on the perils of immorality was recently completed at the Metro studios in New York. The picture was produced through the co-operation of the Surgeon General of the United States Army and the Commission on Training Camp Activities and will be shown at training camps, on shipboard and at all the United States naval and military stations here and abroad. The production consists of two parts, a single reel of clinical pictures showing the ravages of the various diseases caused by immorality, being followed by a three-reel play titled "Fit to Fight," which was written and ably directed by Edward H. Griffith, of the War Department Commission on Training Camp Activities.

The Surgeon General and the commission are indebted to the Metro Pictures Corporation for the free use of their studio and properties, to the Edison Company, which loaned Raymond McKee, the star of "Fit to Fight," and to Mr. McKee, Harry Gripp, Paul Kelly, William Wadsworth, Jessie Stevens, Corporal Robert Hamilton and Private Samuel Burbank, who gave of their time and best efforts as members of the cast; also to the American Social Hygiene Association and the Goldwyn Pictures Corporation, which co-operated in producing the clinical film prefacing the play.

The film is not for sale and will not be shown except as above stated.

"Parentage" Released in Ohio and Kentucky

"Parentage," Hobart Henley's production, is announced for release in Ohio and Kentucky territory. Among the theatres in those territories which have booked the feature are: Walnut, Cincinnati; Standard, Cleveland; Majestic, Columbus; Temple, Toledo; Mary Anderson, Louville; Strand, Dayton; Liberty, Youngstown; Fairbanks, Springfield; Strand, Akron, and the Strand, Canton.

This is the first opportunity that the exhibitors of Kentucky and Ohio have had of booking "Parentage" since its New York premiere at the Rialto theatre, several months ago. The theme deals with the influence environment has upon the character of children.

Campaign for Sunday Opening

Allied Committee Organized to Push Bill About to Be Introduced in New York State Legislature

THE allied interests of the motion picture industry have launched a vigorous campaign to amend the State penal laws of New York to permit the exhibition of motion pictures on Sunday, and to that end a bill is about to be introduced in the State Legislature.

An Allied Motion Picture Committee of the State of New York was organized at the offices of the National Association of the Motion Picture Industry on Thursday, March 7. This committee is already pushing a strenuous campaign throughout the State to gain the passage of the measure.

Following are the committee members: John Manheimer, chairman; Frederick H. Elliott, executive secretary of the National Association of the Motion Picture Industry, secretary; W. A. Zeisler and Charles L. O'Reilly, assistant secretaries; Max Spiegel, secretary; Mitchel H. Mark Realty Corporation, owners of the Strand circuit of theatres in the State, treasurer. Mr. Manheimer is president of the Motion Pictures Exhibitors' League of New York State, Local No. 1, and Mr. O'Reilly is first vice-president of the same organization.

The committee is lining up every one of the 1,200 exhibitors of the State behind the bill. At the Hotel Ten Eyck, in Albany, probably on Thursday, March 14, an important get-together meeting will be held. At this time the complete organization of the State campaign will be mapped out.

Already an active newspaper campaign has been started and the allied committee is making a systematic effort to put every important newspaper in the State behind the bill to amend the laws regarding Sunday motion picture exhibitions.

The allied committee makes it clear that the bill, as proposed, presents the opening of Sunday motion picture theatres as a matter of local option. Specifying 2 p. m. as the opening Sunday hour, any possible confliction with religious services is eliminated. The bill, as now proposed, is substantially the same as the bill introduced last year in the State Legislature by Assemblyman Clarence J. Welsh, of Albany. This bill had the emphatic approval of the State conference of mayors.

Harry Davis Opens Grand in Pittsburgh

The Grand theatre, Pittsburgh's new million-dollar motion picture palace, was opened March 8 by Harry Davis in a manner befitting the beauty and magnificence of the house.

The new Grand seats 3,000 people, and there were five persons for each of these seats on the opening day, meaning a paid admission from more than 15,000 people.

Marguerite Clark, Famous Players-Lasky star, was present in person at the opening, accompanied by Adolph Zukor, president of Famous Players-Lasky. Miss Clark made a speech of dedication via the screen while she sat in the audience. Later she spoke a few words. Mayor Babcock of Pittsburgh also addressed the audience.

The Douglas Fairbanks-Artcraft feature, "Headin' South," was the attraction at the opening, and this was surrounded by a fitting program of music and shorter subjects.

It is said the Grand will book Paramount and Artcraft pictures, as features, exclusively.

Bradley Engaged to Direct Beverly Bruce

Beverly Bruce, who announced last week that she would enter the producing field, announces this week that she has engaged Willard Bradley whose story, "Letitia-for-Happiness," has been accepted for Miss Bruce's first production, to direct her. She announces that a studio has been engaged.

Mr. Bradley is the author of many successful photoplays and has written a book on the motion picture scenario, "The Shadow Shop." He is now engaged in writing the continuity for "Letitia-for-Happiness."

Bill Gives N. Y. State Sunday Shows

Sunday motion picture shows will be legalized and can only be prevented by ordinances adopted by local municipalities by a bill just introduced in the New York legislature and which is said to have good chances of passage.

The measure, which is backed by 1,200 theatre owners, film producers and allied interests, gives the locality the right to determine whether Sunday shows shall be allowed and where no action against them is taken they may operate.

About 600 of the 1,200 motion picture houses in the State are not allowed to operate on Sundays. As a result the loss to the Government, in war taxes, it is pointed out, is $500,000 a year.

The proposal, which limits the time of opening to the period after 2 p. m., so that there shall be no conflict with religious services, has been indorsed by the State Conference of Mayors.

Red Cross Film Has Been Completed

The company of players who went South with Jack Eaton to produce the special Red Cross film has returned to New York after completing its exteriors at New Orleans and at Camp Shelby, Mississippi. The scenario by James Montgomery Flagg called for scenes in a French city, so the French quarter of New Orleans was chosen. The party included Ray McKee who plays the part of Sam Prescott, an American private in France; Peggy Adams, who plays the American Red Cross nurse; Saul Harrison, director; George Lane, cameraman, and Harry Grippe, assistant to Harrison.

New Corporations

THE following new corporations within the industry were included in the records of the Corporation Trust Company, of Jersey City, for the week ending March 9:

NEW YORK

KENNEDY THEATRES, INC., Manhattan.—Motion pictures and vaudeville. Capital, $100,000. Incorporators: Aubrey M. Kennedy, Thos. Healy and Chas. Cole.

NORTH STAR PARK CORPORATION, Manhattan.—Moving pictures. Capital, $20,000. Incorporators: Ferdinand Wildermann, Hermann Schaaf and William H. Heyne.

NEW YORK MUTUAL FILM CORPORATION, Manhattan.—To operate motion picture film exchanges. Capital, $50,000. Incorporators: John G. Turnbull, Louis O. Bergh and John E. McIntyre.

KORENO THEATRE CORPORATION, New York City.—Theatres and moving pictures. Capital, $5,000. Incorporators: Frank Koren, Raffaela Acierno and Maria A. Acierno.

MANHATTAN BRIDGE AMUSEMENT COMPANY, INC., Manhattan.—Motion pictures. Capital, $3,000. Incorporators Max Levinthal, Ella Levinthal and Ray L. Cohen.

H. W. VISCHER, INC., Phoenix, N. Y.—Operate moving picture theatres. Capital, $5,000. Incorporators: Howard W. Vischer, Bennett Cornell and Peter Eckel.

DELAWARE

SUCCESS-BOUND FILM CORPORATION, Wilmington.—Production of motion pictures, etc. Capital, $100,000. Incorporators: Frank B. Coigne, Herman Ross and A. M. Halloran.

ALLIED BOOKING ASSOCIATION, Dover.—Manufacture and renting of motion picture films. Capital, $100,000. Incorporators: S. S. Hutchinson, J. P. Grier and N. D. Cross.

ILLINOIS

HENDERSON FILMS, Chicago.—To produce moving picture films. Capital, $10,000. Incorporators: T. S. Henderson, W. R. Hyde and W. J. Cummings.

NEW JERSEY—FOREIGN

THE ART FILM STUDIOS COMPANY (Ohio), Trenton.—To deal in moving picture films, etc. Capital, $100,000. Incorporators: C. W. Stambaugh, H. H. Stambaugh and C. E. Kerney.

Oakland Claims a Record in News Filming

Oakland, Cal., appears oftener in the weekly news pictorials than any other city in the United States, according to H. M. Smith, Pacific Coast manager of the International Film Service, and that record has recently been increased by the filming in one week of ten subjects. This is said to be unprecedented. Eugene Castle, cameraman for the Mutual Weekly, and L. E. Hutt for the Hearst-Pathe, are the authorities for this statement.

Hutt and Castle work through the publicity bureau of the Oakland Chamber of Commerce, depending wholly on Eugene Bowles, the publicity man, to keep them posted on events of importance and for the arrangement of the details of "shooting" them. Bowles provides the necessary "extra people," if they can be so called in a news weekly; rehearses them and then cooperates in directing the pictures.

Triangle Finishing "Servant in House"

The Triangle Film Corporation announce that they are now completing, at Culver City, their first big special production entitled "The Servant in the House."

It is adapted from the stage play of the same name. Further details as to method of exploitation will be given out within a few days.

L-Ko President Back from the Coast

Julius Stern, president of the L-Ko Komedy Kompany, has just returned to New York after a stay of six months at the West Coast studios of that organization.

Mr. Stern's return has brought to light a radical change in the policy of his company, in so far as the type of comedies which are to be released in the future is concerned. The new L-Ko releases will feature girls—lots of them—rather than just one or two players.

The results of a questionnaire recently sent out to representative exhibitors located in various sections of the country are said to be responsible for the change in the style of the L-Ko output. The answers sent in by these exhibitors state that the effect of the revival in popularity of the "girl" shows now being presented to the public is being reflected in the growing demand for screen comedies in which feminine pulchritude figures importantly.

Paralta Settled in New Offices

Paralta Plays, Inc., is now comfortably settled in its new offices on the twelfth floor of the building at 6-8 West Forty-eighth street. In its new home, Paralta has the entire twelfth floor as well as a projection room, scenario department and film vaults which have been erected on the roof.

The offices of the Mastercraft Photoplay Corporation are also on the same floor with Paralta in the new building and in a few months the W. W. Hodkinson Corporation, through which Paralta Plays are being released, will move into the same building and occupy the eleventh floor.

Till Manager of Select's New Orleans Branch

Select Pictures Corporation has appointed H. G. Till manager of its newly established New Orleans branch, the appointment to take effect immediately. Mr. Till, who is one of the youngest managers in the business, has also had one of the most remarkable rises to this important position in the history of the industry. As a salesman attached to the staff of C. C. Ezell, manager of Select's Dallas exchange, his success on the road led to his promotion in the Dallas branch, and finally to his selection for the important position of branch manager in New Orleans

Denver Exhibitor Raises Price to 15 Cents

On February 16 the Paris theatre in Denver, situated in the vicinity of several other thriving motion picture houses, raised its evening admission price from ten to fifteen cents. At the same time it was announced that the Paris would run Triangle pictures exclusively

For years the standard admission charge in Denver was five cents and only a few years ago was raised to ten cents, long after ten cents had been adopted by nearly all cities and towns in the country

SPOTTING THAT ELUSIVE WASTE

Another Proposed Remedy to Stop the Leaks that Destroy the Profits

"IT is there," said an exhibitor with a knowing look as he pointed toward a producer's expensively-operated plant. He was speaking of the Will-o-the-Wisp Waste that flies away with the profits, and which strange bird makes more trips than even a non-union stork.

"Say not so!" exclaimed the producer in reply. "It is yonder, in the theatres of the country, where the exhibitors offer no co-operation." And he turned to have a look at the expense sheet of his organization.

Along comes John R. Freuler, of Mutual, and draws a distinct line between producer and exhibitor. He even infers that co-operation between them is not so necessary as strict attention to their individual businesses. In other words he intimates that each should go about eliminating the waste "on his own hook," and co-operation will naturally follow.

"But," said Mr. Freuler, "the biggest waste and the most serious one in the industry is in the motion picture theatre itself. The exhibitor can run his own business, quite regardless of how much money the picture-makers waste.

"It is a simple matter of merchandising efficiency. If the exhibitor will buy his show wisely and sell it well he will automatically remedy a great many of the complained conditions back at the exchanges and studios."

Can it be that the exhibitor has been so busy watching the producer, and vice versa, that neither has had time to pluck the beam from his own discerning eye?

Germany Seeks Film Control

Plans Going Forward for Checking French, American and Italian Productions After War—Tried Once Before

A GREAT movement is on foot in Germany, it was learned last week through reliable sources from France, to put made-in-Germany products in the film line in a dominating position after the war.

To bring about this proposed achievement a powerful motion picture enterprise, Universal-Film Aktiensllschaft, or U. F. A., has been formed in Berlin under the direction of Schwartz, Goldschmitt & Company, banking house, and Carl Indstrom, A. G.

It is understood this society, as it is known, commences business with a capital stock of 25,000,000 marks, which is expected to be increased shortly. This is furnished by the German banks. La Gazette de Voos, of Paris, in commenting on the news remarks, among other things, that this enterprise will serve to keep the French, American and Italian firms in check upon the conclusion of hostilities. A year ago a preliminary effort was made by the manufacturing companies, the Nordisk Films Co., the Messter Films Gesellschaft and the Union A. G.

In Switzerland, it is understood, the society is represented by a Mr. Franzos, who does not confine himself exclusively to the booking of films, but secures the control of theatres as well. At present the Nordisk Film Co. has the three principal picture theatres in Zurich, two in Basle, one at Lucerne and one at St. Gall, in German Switzerland. In addition to the companies named above as being represented in the society, Oliver Konzern and Projektions A. G. Union are included in the line-up. Over forty theatres are now at the disposal of the new combination.

Funds for carrying on the work of organization are advanced by the banks of Germany, and it is said this is the first time that banks have been interested in affairs of this kind. Banks represented on the board of directers of the U. F. A. include: Deutsche Bank (Reichsbank) and Dresdner Bank. Other German societies said to be represented are Allgemeine Electrizitas Gesellschaft, Hamburg America Linie and Norddeutsche Lloyd.

Selznick Resumes Visits to Exchanges

Lewis J. Selznick has resumed his series of short trips to various cities in which exchanges are maintained by the Select Pictures Corporation, of which he is president. Several of these trips were made by Mr. Selznick prior to his recent vacation in Florida. Now the president of the Select Company is picking up his swing around the circle at the point where he dropped it.

Ames New Manager of Pathe Phila. Office

George T. Ames, one of the best known exchange managers in the business, has been appointed to the Pathe Philadelphia office, H. M. Osborne, the former manager, having been placed in charge of the Pathe Washington office. Mr. Ames comes to Pathe from the Goldwyn, for which company he has been Philadelphia manager during the past year. He assumed charge of his new office on March 1.

In and Out of Town

R. V. Anderson, branch manager, Pathe Exchange, Inc., Atlanta, Ga., visited the home office in New York last week.

Frank L. Newman, president and general manager, Regent and Royal theatres, Kansas City, Mo., was in New York for a few days last week. Mr. Newman is one of the most prominent exhibitors and theatre owners in the Middle West. He returned to Kansas City Friday.

Harold Binney, Florida Funny Films, arrived from Jacksonville in New York this week with the first three comedy productions of this company. Mr. Binney is a pioneer in the industry and has been working at the Klutho Studios in Florida. He will be in New York for a week or more and will be glad to see his old friends.

J. E. Dunne, Grandun Film Company, Boston, was in New York last week looking at the current productions offered on the independent market.

Arthur H. Sawyer and Herbert Lubin, exploitation and sales managers, General Enterprises, Inc., and William Atkinson, business manager, Metro Pictures Corporation, left New York last week for a rest at Atlantic City. Mr. Atkinson is recovering from a recent illness. Following a rest at Atlantic City, Messrs. Lubin and Sawyer will leave for a trip through the South in the interest of General Enterprises' independent productions.

V. C. Hodupp, V. C. Hodupp, Inc., Indianapolis, Ind., left New York last week after contracting for several independent productions to be distributed by him in his territory. Mr. Hodupp is one of the prominent independent buyers and distributors in the Middle West.

Ben Grimm, formerly of the editorial staff, Moving Picture World, now in the aviation branch of the U. S. Signal Corps, pursuing a course of study at the Aviation School, Cornell University, was in New York last week shaking hands with his many friends along Broadway.

Watterson R. Rothacker, president of the Rothacker Film Manufacturing Company, Chicago, was in New York last week conferring with officials of the First National Exhibitors Circuit regarding prints for "Tarzan of the Apes," which will be distributed through the First National Exchanges throughout the United States.

Louis Burnstein, King-Bee Film Corporation, left New York last Wednesday on the "Twentieth Century Limited," bound for Los Angeles. Mr. Burnstein is expected back in New York the latter part of March with prints of Billy West's latest comedies, "The Scholar" and "The Messenger."

Herman Rifkin, Eastern Features Film Company, Boston, returned to Boston last week, after looking at the current features offered on the independent market by the New York producers.

Universal's Offer Is Accepted

Three Producing Organizations Have Already Availed Themselves of Laemmle's Tender of Use of Studios at Universal City

THREE producers have already accepted Universal's invitation to all producing organizations to close down their studios and move into the Universal City plant, in order to cut down on their present enormous overhead. They are the Astra company, the George Beban company and one unnamed organiaztion, according to a statement issued by Carl Laemmle. Astra already has one company at work there and plans to have three units working by the end of the month. The other two organizations will also be operating at full blast within the next thirty days.

It is also stated that negotiations are now proceeding which will, in all probability, result in the closing of other large producing plants on the West Coast. The names of the companies affected by this deal will, in all likelihood, be made public within the next few weeks.

Letters that have been received by Mr. Laemmle from both producers and exhibitors during the last week have congratulated Universal upon its initiative in proposing the one practical solution to the producing overhead problem. As far as the exhibitors are concerned, it is evident they are evincing a keen interest in the manner in which producers generally greet Universal's invitation.

In a letter which that organization has addressed to the various manufacturers is pointed out the fact that utilizing the Universal City resources is the first step towards cutting the cost of producing pictures. Producers are urged to put aside all pride of studio ownership and to look at the Universal offer from the cold-blooded, business standpoint of saving the dollars that are now wasted in heavy individual overhead.

Commenting upon this letter Mr. Laemmle said: "We are urging other producers to follow the examples set by Astra, George Beban and the third company and to forget their pride in studio ownership. Mere studio ownership means lessened profits. Even if the average producer cannot rent his studio to some one else for other purpose than studio work, it will pay him to close it tighter than a drum, pay the rent, or taxes and insurance and move into Universal City. The saving our plant will enable him to effect will more than offset whatever expense he may entail as the result of closing up his own studio."

J. J. Sameth, sales representative, Physical Culture Photo Plays, returned to New York last week after an extended trip through the South in the interest of Bernarr MacFadden's physical culture picture, "Zongar." Mr. Sameth reports a successful trip.

Carl Anderson, Paralta Pictures, is expected to arrive in New York this week from Los Angeles, where he has been for several weeks in the interests of that company.

Rupert Julian, actor-director-producer, arrived in New York last week to witness the opening of his first independent production, "The Kaiser, the Beast of Berlin," which opened at the Broadway theatre Saturday night.

New Indiana Corporation

The Empire Theatre Amusement Company of Milan, Ind., has filed articles of incorporation, giving its capitalization as $5,000. Its purpose will be the construction and operation of a house at Milan, and its directors include Thomas H. Thompson, John R. Pate, John H. Bergdoll, William H. Wilson and Ivor Fuller.

Under Ohio Board's Ban

The Ohio Board of Censorship has barred "The Song of Songs" from exhibition in that state. No reason was given for this action. This film and "Men Who Have Made Love to Me" are the principal ones barred this year by the Ohio Board. "The Ten of Diamonds" was held up for some time, but finally was passed.

Exhibitors Prepare "Tarzan" Campaigns

During the past week A. H. Blank, of Des Moines, and N. H. Gordon, of Boston, two of the prominent franchise holders in the First National Exhibitors' Circuit, spent several days in New York looking over the film market and giving special attention to "Tarzan of the Apes," to prepare for special exploitation of the big Broadway attraction in their own territories. Robert Lieber, of Indianapolis, was also represented by his brother, Herman Lieber, and S. Barret McCormick, managing director of the Circle theatre, the big Lieber house of that city.

Brenon Enrolls Under British Flag

Herbert Brenon, it was announced last week in New York, has laid plans to leave immediately for England, where he is to take up some important war work for the British Government. He will be active, it is expected, both in England and at the battle front.

Indianapolis Theatre Manager Resigns

Edwin Booth has resigned as manager of the Alhambra theatre in Indianapolis to go into the fruit and vegetable commission business with his father. The Alhambra is a Barton & Olson property and one of the most productive houses in the city. No successor has as yet been chosen for Mr. Booth.

What Kind of a Fellow Is—Selznick?

Being a Glance at the Real Human Side of the Big Men of the Picture Game Caught in Action

By William A. Johnston

WELL, well! Look who's here!

Lewis J. Selznick, as I live.

Probably, gentle reader, you have been wondering why Mr. Selznick didn't come along earlier in the series.

So has Mr. Selznick.

Which makes it fifty-fifty.

You see we had to hold some of the best subjects back—to keep the series up. (How's that, Mr. Selznick?)

Well, anyway, when we 'phoned Mr. Selznick this morning he said immediately: "Yes sir, certainly, come right up."

There's no persiflage about Mr. Selznick. Whether he compliments you, makes an appointment, calls you a liar, or says he's going to sue you—he's always exceedingly direct. He's quite as direct as a club. He often hits you that way.

You wouldn't call him democratic. He's simply too business-like to be *un*democratic; he's too practical to pose—that's all. He certainly puts all the cards—face-up, on the table.

And he certainly is interesting. We'd rather interview Mr. Selznick than play poker; the rules of both games, in fact, are quite similar. Once we tried to bluff Mr. Selznick, by the way, and it didn't go.

"Now look here," opened Mr. Selznick in his charmingly frank manner, "I don't like your interviews. They're too darn funny. I've got no time for foolishness. I want to make a business statement to the exhibitor."

"Yes, Mr. Selznick," we countered, "but the exhibitor wouldn't read it."

Mr. Selznick looked obstinate. "I don't talk bunk like these other fellows."

"True, Mr. Selznick; you don't; but you see you're the innocent victim of a pernicious practice. The exhibitor has got so he won't read any business statements any more. We warn the exhibitor in our headlines that Mr. So-and-so is making a business statement; whereupon the exhibitor passes it up."

Mr. Selznick looked surprised; but he went right ahead and talked business. "I'm going to, anyway," he asserted.

It would appear from what he said that Mr. Selznick believes in three things.

1. The all-star system.
2. Select Pictures.
3. Himself.

Therefore himself is going out on a trip to the present and prospective customers of Select Pictures to talk about the all-star system.

And, in our opinion, he'll get away with it.

We cheerfully extend some advice to the exhibitors Mr. Selznick will meet.

Don't try to bluff him unless you've got the goods.

If the goods are on you, own up right away. He'll find it out, anyway.

Take his word. He's more apt to keep it than most any film man we know of.

Don't try to put any jokers in your contract with him. He'll slip in two for your one. If you don't try it, he won't.

Tell him he's getting thinner. That will get him on your side at the start.

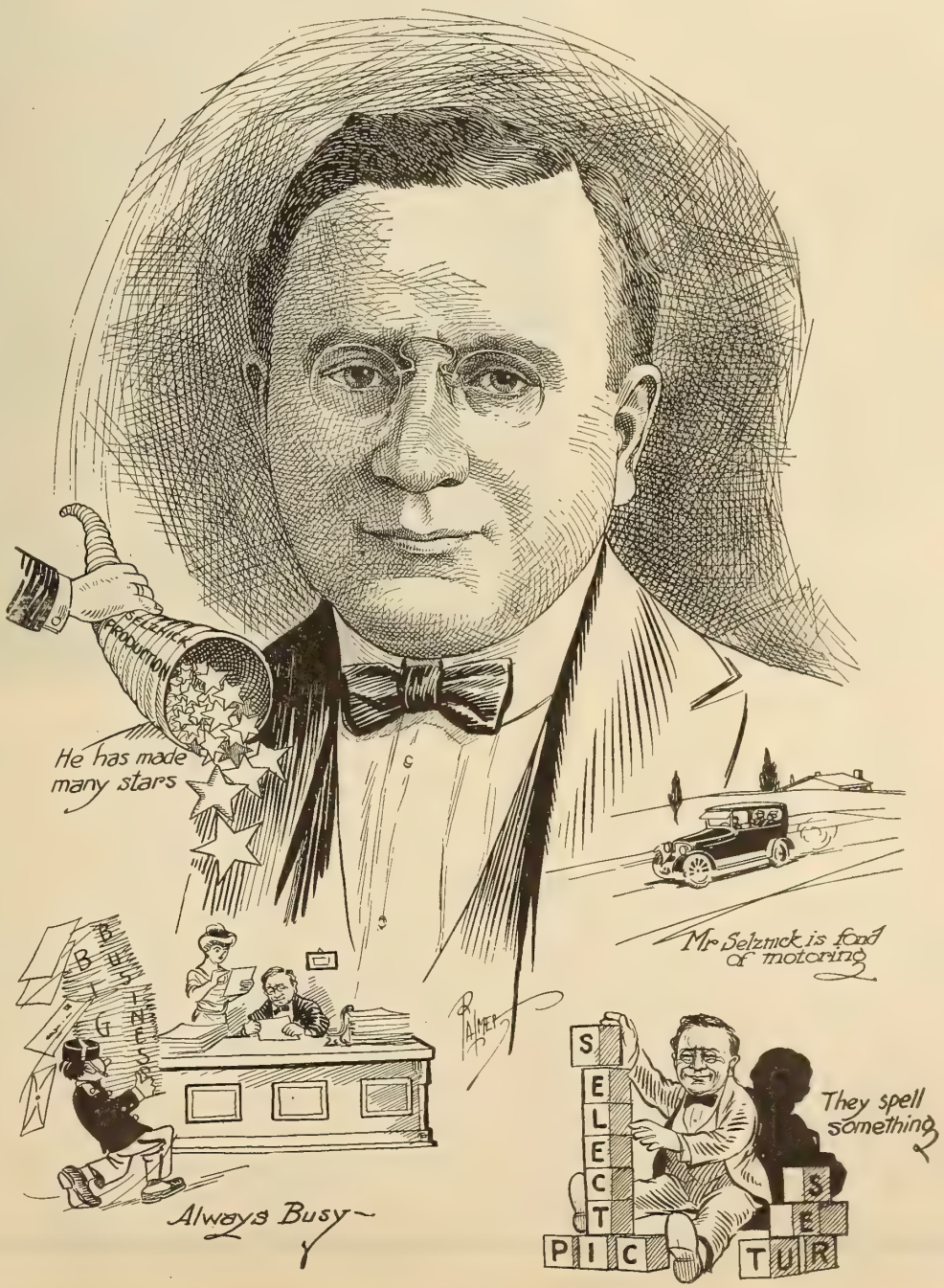
Tell him your troubles — honestly; and ask his help. That will tickle him to death. He'll take off his coat and go to work for you. You see, he thrives on trouble. He gets unhappy when things move happily. That's why he's going out on the road.

Talk quickly to him—and be frank. He's got one of the quickest and shrewdest minds we ever met. He is intolerant of either stupidity or equivocation.

Don't try to slip anything over him. He'll beat you to it, if you do. If you don't, and if you make him feel that you're leaving it all to him, he'll give you the best of it.

In other words, it's best—for you—to work with

(*Continued on page* 1714)



Stanley V. Mastbaum — By Wm. A. Johnston

WITH the passing of Stanley V. Mastbaum the motion picture industry loses one of its most unique personalities and most forceful figures.

The news of his death came as a distinct shock to the New York film community. He was young, of unusually sturdy physique and so far as was generally known here right abreast of his active and arduous duties.

There have been many expressions of real sorrow. Mr. Mastbaum's dominant personality and business principles made enemies for him just as they created ardent friends and followers. That was inevitable. But it is a real tribute to the man that those who opposed his plans most bitterly were the most outspoken in praise of the man himself—his ability and integrity.

The writer can give only an impression of Mr. Mastbaum, having met him but once and then recently here in New York.

The impression was a vivid one however.

It was that of a man of strength, broadness and reliability. We fancy that herein was comprised the solid foundation of his business success and leadership. He knew and believed in the broad true laws of economy, in business power based upon business laws, in the strict principles of the counting house.

He came to the picture industry far better equipped than most men.

He had an expert's knowledge of real estate values—very valuable to a theatre man. He had a keen knowledge of art values, gained through education, travel and business experience in the buying and selling of rugs and art objects. And his previous connection with department store enterprise had given him full knowledge of the ways and advantages of co-operative buying and selling.

The Stanley Booking Corporation, a concern which dominated the Philadelphia picture theatre field and made its influence felt throughout the industry, was but the natural outgrowth of this experience and the man's own strength, courage and energy.

He was a tireless worker. He gave liberally—too liberally—of his energies, as such men will, for his strength was undoubtedly sapped before his illness and he added to this by returning too soon to his work.

Briefly, his public career is as follows: Law student at the University of Pennsylvania; buyer of Oriental rugs for Gimbel Brothers; member of the real estate firm of Mastbaum Brothers & Fleisher; head of the Stanley Company owning and operating the Stanley, Globe, Arcadia, Rialto, Broadway, and Alhambra theatres in Philadelphia and the Stanley in New York City; head and founder of the Stanley Booking Corporation embracing seventy-odd theatres in Philadelphia, Bethlehem, Easton, Harrisburg, Reading and other Pennsylvania cities and in Atlantic City, Camden and Cape May in New Jersey.

The Stanley Booking Corporation has been one of the storm centres of the industry. There have been those outspoken against it as a monopoly. On the other hand the institution has had firm supporters even among those who were in no way concerned with its business operations.

Mr. Mastbaum believed in his institution as a business principle, an ordering and successful regulation of waste and inefficiency that was repugnant to his business mind and training.

If he did any business harm he also did much business good. Certainly he helped many and he has helped advance this industry. His employees were with him to a man, every ounce of their loyalty and energy. That speaks highly of him.

A power passes away with this man.



STANLEY MASTBAUM

"A Dominating Porsonality—That Created Friends—Admirers —With the Same Qualities That Made Opponents."

Advisory Board "Up on Its Toes"

FROM all parts of the country, even in the short time that has intervened since the first announcement of part of the personnel of the Advisory Board of the Exhibitors' Service Board have come congratulations on the new step forward taken in behalf of the great body of showmen of the nation. These have come from exhibitors, from the far-seeing of the manufacturers and from the liver newspapers. We are not printing these "advance endorsements." We are sure that with the assistance and advice of the Advisory Board the Exhibitors' Service Bureau will be able to show the way, and that by its accomplishments it will merit all the brilliant forecasts that its friends have given it.

This week some additional names are announced. Demoralization of the mails has prevented our making the final announcements again this week, but there are only a few names to be added, though the board will always be kept alive and up to date, **representing the best interests of the exhibitor, and the exhibitor alone.**

AMONG the names that appear this week is that of the only woman member of the board, Mrs. Joseph Grossman, wife of the manager of the Standard Theatre, Cleveland, O., and his chief assistant. We believe that women, either as advisors of their husbands or as full managers of theatres, are going to play a very great part in the future of motion picture exhibitions, and we have urged Mrs. Grossman to serve especially for the aid that she can give, and is willing to give to other women in the industry. And this is in addition to the splendid talents that she has shown as designer of the advertising of the Standard.

This is a reminder that there are many important fields that have been barely covered. It is our belief that the Advisory Board is going to direct the thought of the industry, and that it will be responsible for a greater degree of activity on the part of showmen and on the part of every branch of the industry than has ever been known before—**real constructive effort of the fearless sort that does not care whose heels it steps on so long as it makes for progress.**

WE told you in our initial announcement that this board would have the right always to criticize statements that appear in the Exhibitors' Service Bureau, but that they will be responsible for nothing that appears unless it is over their own signature. But all of these men have volunteered to do everything they can, and in the weeks to follow there will be an array of thought, a wealth of ideas, a group of accomplishments represented such as the industry has never seen.

It is human that the MOTION PICTURE NEWS would rather be called right than wrong, but when we are wrong we want to know it. **But far greater than criticizing what has appeared, these men are going to perform a great service for you all in suggesting what does appear, though their credit for this great work may not appear on the surface.**

ANOTHER of the departures will be to conduct symposiums on important problems that are always before us or on crises that suddenly appear. We are fortunate in having the advice of these leading showmen at our call, and if, with benefit of their advice, the industry fails to meet the problems of the future something will be radically wrong with the world in general.

First as to individual questions: Mr. Rothapfel will continue to conduct the general department of answers to exhibitors, work which he is so unselfishly doing; but exhibitors anywhere can now have their questions answered by any one of this board they select. There may be reasons, because of local conditions, because of similar experiences, that answers from certain men are desired. All the exhibitor has to do is to request this, and we will see that the answer is forwarded and that it appears in these columns. **The only conditions we make is that these must not call for opinions on individual films or film services, and that all must be sent to the Exhibitors' Service Bureau addressed to the man whom you wish to answer your inquiry.**

WE want to wade into the big problems right at the start. Recently in conversation with the director of this bureau, Mr. Rothapfel criticized the music cues that were furnished by producers and those appearing in trade journals, as in many instances being impossible. A few days later Mr. Frank L. Newman, director of the Royal and Regent Theatres, Kansas City, and also a member of the board, came into the office and in discussing music cues referred to the fact that he and his musical director had visited another house in a different city and before they knew the title of the picture the musical director had named it from the music that was being used—the same that had been used with the same picture at one of the Newman houses. Mr. Newman himself emphasized the poor quality of some of the music cues. We would be glad to hear from those who find these bad, whether they appear in the NEWS, or from whatever source they originate. **Music is one of the big features of pictures today, and if the discussion and criticism by members of this bureau can raise the quality something really worth while has been done.**

THIS Advisory Board is here and ready to help. It wants to hear from the exhibitor who is seeking aid and advice. It does not desire to conduct an elemental school in fundamental principles, but it is anxious to get at what is wrong and to help you in the problems that confront you.

With the new names added here is the board as it stands today:

Samuel L. Rothapfel, Rialto and Rivoli theatres, New York.

Thomas D. Soriero, Park theatre, Boston, and Strand theatre, Lowell.

Harold B. Franklin, Shea's Hippodrome, Buffalo.

Edw. L. Hyman, Victoria theatre, Buffalo.

E. Mandlebaum, Loew's Stillman theatre, Cleveland, Ohio.

Mrs. Joseph Grossman, Standard theatre, Cleveland, O.

S. Barret McCormick, Circle theatre, Indianapolis.

Theo. L. Hays, New Garrick theatre, St. Paul.

M. W. McGee, Majestic theatre, Detroit.

E. V. Richards, Jr., General Manager, Saenger Amusement Co., New Orleans.

Ernst Boehringer, Liberty theatre, New Orleans.

F. L. Newman, Royal and Regent theatres, Kansas City, Mo.

[illegible], Strand theatre, Omaha.

(Continued on next page)

P. E. Noble, American theatre, Butte, Montana.

George E. Carpenter, Paramount-Empress theatre, Salt Lake.

Sam W. B. Cohn, Liberty theatre, Spokane, Wash.

G. F. Fullerton, Advertising Manager, Greater Theates Co., Seattle, Wash.

E. J. Myrick, Liberty theatre, Portland, Ore.
Eugene H. Roth, California theatre, San Francisco.
Ralph Ruffner, Columbia theatre, Portland, Ore.
Sidney Grauman, Grauman's theatre, Los Angeles.

MRS. JOSEPH GROSSMAN, whose husband is manager of the Standard, Cleveland, O., is going to do a great deal not only for the women who are interested in the operation of motion picture theatres, but for the men as well, for she is one of the most successful designers of advertising in the country. She writes:



"You certainly flatter me when you ask me to serve on your board with such men as Mr. Rothapfel, Mr. Roth, Mr. McCormick, Mr. Franklin and Mr. Soriero. Although the work is entirely new to me, I will be more than pleased to act in such a capacity for the MOTION PICTURE NEWS. If you will send me an outline of the work, I will place my best efforts so that they will be of the greatest possible assistance to the industry."

That is the spirit that inspires every member of the board; it means that big things are going to be done.

ALMOST immediately after we printed an insert telling of the splendors of the new Rivoli theatre, we followed with another one from the other edge of the continent telling of the magnificent temple of the silent art in Los Angeles—Grauman's million-dollar theatre.



Mr. Rothapfel is a member of the Advisory Board, of course, and he has long been doing a great deal for exhibitors through the country by his answers to inquiries and through furnishing material for "Seeing the Rialto." And so this week we are announcing the addition of Sidney Grauman, who is in charge of the destinies of the magnificent Los Angeles house. Mr. Grauman's letter has been delayed in the general mix up of the mails, but he tells us that the thinks the board is a great idea and that it is going to accomplish a great deal.

RALPH RUFFNER, manager of the Columbia theatre, Portland, Ore., is the second man to be selected from that city. New Orleans, Buffalo, and Cleveland are the other cities that have two members each, for, while efforts have been made to cover the whole country, the members of the board have been selected because of their accomplishments and if some cities have two who deserve membership—well, those cities are lucky.



"I am glad to be a member of the Advisory Board of the MOTION PICTURE NEWS," writes Mr. Ruffner. "Whatever my duties are I hope to serve as a unit creditable to the board and to the paper."

You have all heard of Mr. Ruffner, who is known wherever motion pictures are known. He was manager of the Liberty, Spokane, Wash., until last November, when he went to Portland.

EDWARD L. HYMAN, manager of the Victoria theatre, Buffalo, one of the finest neighborhood houses in the country, is also one of the youngest of the big managers, but he is full of progress and ideas. He writes us in accepting the post:



"The MOTION PICTURE NEWS through its Exhibitors Service Bureau has proved to all of us in the industry that there lives no man who is sufficient unto himself, and in so doing has brought home to us that constructive criticism and suggestion of the other fellow may be the tonic that we need for our own business ills.

"I believe that the creation of an Advisory Board is a vast extension of the service idea, and it is with mingled pleasure and satisfaction at knowing that there at last has risen a leader to point the way, that I gratefully identify myself with this body.

"The invitation to become a member is as much an honor, I believe, as it is a mission. The war has brought us to a realization that a colossal industry such as is that of the motion picture, must be based upon a foundation of stability that only can come through the co-operation of the exhibitor with the other phases of the craft."

LAST week we printed the letter of acceptance of George E. Carpenter, manager of the Paramount-Empress theatre, Salt Lake City, but the same mixed up conditions of the mails that have been responsible for the delay in receipt of other matter kept Mr. Carpenter's picture from getting to us in time for the original announcement last week, so here it is.



Mr. Carpenter is one of the sort of live wires that believes in doing things just a little differently, and a little better than they have been done before, and there may be expected from him some suggestions that will make the industry think and then act for best results.

LAST week we printed the telegraphic acceptance of Eugene H. Roth, director of the California theatre, San Francisco. Since then we have received his letter and it has such important points for every exhibitor in the country that we are printing it here. It's mighty well worth reading and thinking a long time over:

"There is no question in my mind that such a movement on your part is a big step forward, and in the right direction, and will be the means of standardizing your Service Department. We have arrived to a point in the moving picture industry where the honesty of purpose is the all essential. Each branch of the industry must help the other in every way possible. It is up to the larger exhibitor to make his demands of the producers, as well as to give said producers his honest and sincere support. They need the encouragement that we, in turn, need from the public. The smaller exhibitor naturally looks to the bigger ones, and, therefore, this Advisory Board must reflect the best in its members for the benefit of all who seek its advantages. Each district in the United States is peculiar to itself, and by having secured an Advisory Board, composed of the best exhibitors in the extreme East, West, North and South, this Board should be in a position to honestly and truly serve its thousands of exhibitors through your Exhibitors' Service Bureau.

"You are to be congratulated on this forward movement, and I assure you of my hearty support at any time, and in any manner."

Exhibitors Box Office Reports

LAST MINUTE BOX OFFICE REPORTS

The Beloved Traitor (Mae Marsh-Goldwyn)—"Story dragged in parts." (Average business.)

From Two Till Six (Winifred Allen-Triangle)—"Very poor for this company." (Poor business.) "Good, but title doesn't draw." (Average business).

The Forbidden Path (Theda Bara-Fox Standard)—"One of the biggest money makers made by Fox—just the kind that this star shines in. We will repeat this." (Extra big business.)

The Flash of Fate (Herbert Rawlinson-Uni.)—"Fair business for two days; picture mediocre."

Headin' South (Fairbanks-Art.)—"Best he has done." (Extra big business.)

Huck and Tom (Jack Pickford-Para.)—"Dandy picture." (Big business.)

Hands Down (Salisbury-Clifford-Bluebird)—"Broke all Bluebird box-office receipts."

Keith of the Border (Roy Stewart-Tri.)—"Big favorite, getting better." (Big business.)

The Moral Law (Gladys Brockwell-Fox)—"Poor photography; subject will not please." (Average business.)

Turn of a Card (Warren Kerrigan-Paralta)—"This star very much liked, and unusually clever story—picture a bit too long." (Big business.)

The Rough Lover (Franklyn Farnum-Blue.)—"A drawing card." (Extra big business.)

Six-Shooter Andy (Tom Mix-Fox)—"Very fair picture." (Average business.)

TITLE, STAR, AND BRAND	E.	N.	S.	W.	EXHIBITORS' OWN REPORTS OF BOX-OFFICE VALUE
BEAUTIFUL MRS. REYNOLDS, THE (Elvidge-Blackwell—World)	Poor	Ave.	Ave.	Ave.	"Very ordinary." "Not up to usual standard of this pair."
BLUE BLAZES RAWDON (Wm. S. Hart—Art.)	Big	Big	Big	Big	"Type not suitable for Hart—too rough." "Best acting Hart has done; my audiences prefer him on horseback." "Business fell off, not Hart's best." "Hart a sure bet." "Pleased immensely."
BLUE JEANS (Viola Dana—Metro)	Ave.	Ave.	Ave.	Ave.	"Viola Dana at her best, great—good picture but didn't get any money with it" (N.). "One of their best pictures, great drawing card" (W.). "Dana always good" (S.). "Will go over if advertised big—the picture is there" (E.). "Booked for week, closed Wed. night" (W.). "Big business" (N.). "Did not hold up" (S.).
BROADWAY LOVE (Dorothy Phillips—Blue)	Ave.	Ave.	Ave.	Ave.	"Dorothy Phillips is gaining friends fast here" (S.).
BROWN OF HARVARD (Tom Moore—K.E.S.E.)	Big	Ave.	Big	Ave.	"Good picture—well liked" (S.). "Very acceptable subject, a little different" (E.). "First class picture" (N.). "Great! Opened on a Wednesday and held over for a full week run" (N.). "Very satisfactory." "Extraordinary—very popular picture."
CLEOPATRA (Theda Bara—Fox)	.....	Big	.....	.....	"Advanced prices on this—50c., 95c. and $1.00—week run" (N.).
CONVICT 993 (Mrs. Castle—Pathe)	Ave.	Ave.	Ave.	Ave.	"Picture good for a convict story, and photography fine."
CUPID'S ROUND-UP (Tom Mix—Fox)	Big	Big	Big	Big	"Some swell picture—Tom Mix great." "Dandy title, clever work of star, too. Nice picture." "Very good program picture." "Customers ate it up."
DAUGHTER OF DESTINY (Madame Petrova—First Nat.)	Ave.	Ave.	Ave.	Ave.	"Very good, though too little action, no punch,—however, is the best she has ever appeared in" (W.). "Simply terrible" (E.). "'Petrova's best,' was the comment of my audience" (W.). "Fair drawing card" (E.). "Scenery and costumes unexcelled" (E.). "Did not appeal to all, but decidedly better than recent Petrovas." "Money wasted." "Some good points, but on whole disappointing; supporting cast and production good." "Drawing power due to popularity of star" (S.). "Settings, photography, etc., excellent, story poor" (W.).
DAYBREAK (Emily Stevens—Met.)	Ave.	Ave.	Ave.	Ave.	"Good picture, story well carried with a good climax." "Very good, star liked." "Good—the song a gem." "Star not popular here." "Good story, strong cast, good photography." "Good picture." "Good, but padded too much." "Not even interesting."
DODGING A MILLION (Mabel Normand—Gold.)	Ave.	Big	Big	Ave.	"Something different, and they liked it." "Another feather in Goldwyn's cap." "Only an average picture." "Normand fits role well, fine story." "Should make more of this kind." "Very pleasing picture, star has 'come back,' elaborately produced" (N.). "Very good" (N.). "Can't understand why they wouldn't come in, but pleased few that saw it" (W.). "The kind they all like; Mabel sure a beauty" (N.). "Did not draw; good picture, strong opposition" (W.). "Excellent; new story" (N.). "Star better in comedies" (S.). "Very good" (N.). "Very good, but expected better business."
EMPTY POCKETS (Brenon Production—First Nat'l.)	Ave.	Ave.	Ave.	Big	"A mystery play without a mystery." "Most unusual story, strong appeal." "Very good picture, but far from being a 'special.' Too complicated plot for general public—good buy at program prices" (N.).
EYES OF MYSTERY, THE (Edith Storey—Mut.)	Ave.	Ave.	Ave.	Big	"Good picture" (S.). "Very good, lots of punch" (W.). "Dandy star, some of her best work in this" (N.). "Just an ordinary picture, will get by on a Sat" (N.).
FACE VALUE (Mae Murray—Blue.)	Ave.	Ave.	Ave.	Ave.	"Good, Mae Murray well liked" (W.). "Very good" (N.). "Only fair" (N.). "As a 'lemon' it's a 'peach'" (N.).
FIELDS OF HONOR (Mae Marsh—Gold.)	Ave.	Poor	Poor	Poor	"Morbid, uninteresting" (S.). "Fine, very well liked by '400' class" (E.). "A disappointment here" (E.). "Not popular subject" (E.). "Star good, but story poor" (W.). "Very good picture, but star not popular here" (E.).
FIGHTING GRIN, THE (Franklyn Farnum—Blue.)	Poor	Ave.	Ave.	Poor	"Below Bluebird-Farnum standard." "Poor picture for Bluebird."
FLAMES OF CHANCE (Margery Wilson—Tri.)	Ave.	Ave.	Ave.	Ave.	"Good picture—pleased." "Great. A timely story—top notch picture."
FLARE-UP SAL (Dorothy Dalton—Para.)	Ave.	Big	Ave.	Big	"Big feature, big business" (N.). "Dalton fine in this; Ince style direction shows to advantage" (E.). "A bit rough for Paramount" (S.). "Star liked; Miss Dalton will make good in any theatre." "Ordinary" (E.). "Not up to standard" (S.).
GERMAN CURSE IN RUSSIA (Pathe)	Big	Big	Ave.	Ave.	"Very good of its kind." "Fair." "Timely, went over very well."
GHOSTS OF YESTERDAY (Norma Talmadge—Sel.)	Big	Big	Big	Big	"Star well liked." "Star better than ever—corking good production." "Another pleasing Talmadge production." "Fine picture; Norma Talmadge not yet very well known here" (W.). "Excellent production, fine business all week" (W.). "Very fair picture." "Great."
HEADIN' SOUTH (Douglas Fairbanks—Art.)	Big	Big	Extra	.....	"Full of Fairbanks' 'pep.'" "Great."
HEART OF ROMANCE, THE (June Caprice—Fox)	Ave.	Poor	Poor	Poor	"A very poor picture, far from being up to Fox standard." "Very ordinary." "Nothing to this one." "Failed to draw any business." "Only a fair picture; the star not wanted here" (S.).
HEART'S REVENGE, A (Sonia Markova—Fox)	Ave.	Ave.	Ave.	Ave.	"Good picture, poor draw." "Poor production." "Some liked it, only fair business." "Just an ordinary picture." "Poor title but good picture and story."
HER AMERICAN HUSBAND (Darrell Foss—Tri.)	Ave.	Ave.	Ave.	Ave.	"Picture pleased—didn't draw" (S.).

TITLE, STAR, AND BRAND	E.	N.	S.	W.	EXHIBITORS' OWN REPORTS OF BOX-OFFICE VALUE
HER BOY (Welch-Shannon—Mat.)	Ave.	Ave.	Ave.	Big	"People don't want this kind" (N.). "Good business-getter" (N.). "Divided opinion on this" (N.). "Good picture" (W.).
HIDDEN PEARLS (Sessue Hayakawa—Para.)	Ave.	Ave.	Ave.	Big	"Good picture." "Another feather in the Jap's cap." "Star not as good as usual." "Drew exceptionally well, star very popular here; large Japanese population" (W.).
HIRED MAN, THE (Chas. Ray—Para.)	Big	Ave.	Ave.	Big	"Very good picture" (N.). "Great—very good" (E.). "Kind that will bring 'em again" (S.). "Excellent" (W.). "Well liked Ray picture" (S.). "Shows Ray up as one of screen's really great stars" (N.). "Ray got there in this picture" (S.).
HIS ROBE OF HONOR (H. B. Walthall—Paralta)	Ave.	Ave.	Ave.	Ave.	"Too heavy" (W.). "Walthall's acting wonderful—nobody like him, I think; more like this and he will surely make good, but title too much like costume play" (S.). "Too much court and parlor stuff—give Walthall a real part like 'The Little Colonel'" (N.). "Fair picture" (W.). "Unwieldy story" (N.).
HONEYMOON, THE (Const. Talmadge—Sel.)	Ave.	Ave.	Big	Ave.	"Very pleasing picture, clever direction." "Not as good as Scandal." "Good picture." "Story very pleasing—didn't draw, but her next picture will" (W.). "Good picture—pleasing" (W.). "Select pictures (so far) can be relied upon to produce good business. Picture a pretty little trifle and Constance Talmadge winning and sweet" (S.). "Very good—well liked, but no knockout. 'Scandal' was bigger yet" (N.).
HOPPER, THE (Wm. V. Mong—Tri.)	Ave.	Ave.	Ave.	Ave.	"Good picture, poor title."
HUCK AND TOM (Jack Pickford—Para.)	Big	Big	.....	.....	"Excellent picture." "Liked this immensely."
I LOVE YOU (Alma Reubens—Tri.)	Big	Big	Big	Big	"Picture was extra good" (S.). "Fine picture" (W.). "Some picture—best yet" (N.). "Good, but too much padding, goes big with the women."
IMPOSTOR, THE (Ann Murdock—Mut.)	Poor	Ave.	Ave.	Ave	"Very poor production" (E.). "Despite adverse critics, went well with us" (N.).
IN BAD (William Russell—Mut.)	Ave.	Ave.	Ave.	Ave.	"Not as good as some of his others" (E.). "Very good, big business; can always count on Russell" (E.). "Fair picture" (W.).
INNOCENT (Fannie Ward—Pathe)	Big	Big	Ave.	Big	"Started off with a bang, should have run it a week, best Pathe we ever had—photography too dark, everything else o.k." (E.). "Fannie looks ten years younger than other pictures; clean, nice picture—patrons liked it." "Excellent, a real picture." "Ward is there, with the right stuff." "This in my estimation is all that has been claimed for it" (W.).
INTOLERANCE (Griffith Sp. Prod.)	Extra	Extra	Big	Extra	"Best ever made" (W.). "Had to keep open till 1.30 A.M. opening night to accommodate the large crowd." "Greatest of all motion picture spectacles" (N.). "Sure went over big here" (E.). "Impressed, but over heads here; didn't get the money" (S.).
JACK SPURLOCK, PRODIGAL (Geo. Walsh—Fox)	Big	Big	Big	Big	"Star makes this go big; Sat. Post story not so great, but brought in many new faces." "Not a typical Walsh subject; star big drawing card."
JULES OF THE STRONG HEART (Geo. Beban—Para.)	Ave.	Ave.	Ave.	Ave.	"Beban's best." "A fine picture but he does not draw here" (S.). "Extra good" (N.). "Pleased—one of his best." "Excellent." "Very pleasing picture." "A very fine outdoor picture."
KEYS OF THE RIGHTEOUS (Enid Bennett—Para.)	.....	.....	.....	.....	"Title killed it." "This type of story not wanted."
KINGDOM OF LOVE, THE (Jewel Carmen—Fox)	Ave.	Ave.	Ave.	Ave.	"Good attraction" (S.). "Does not draw" (E.). "No drawing card" (W.). "Fair business, good picture." "Poor title, stereotyped dance-hall-girl-parson story." "Seemed to please everyone" (W.). "Picture and star enjoyed by our patrons" (E.). "Same old dance hall" (N.). "Fair picture; did big business under substituted Klondyke title" (W.).
LEARNIN' OF JIM BENTON (Roy Stewart—Tri.)	Ave.	Ave.	Ave.	Poor	"A good Western drama." "Poor production." "Good picture if Hart had played title role." "Average picture."
LES MISERABLES	Big	Big	Big	Big	"Easily Farnum's greatest; fine direction, sure box-office." "Great story, great production."
LIGHT WITHIN, THE (Mme. Petrova—First National)	Ave.	Ave.	Ave.	Ave.	"Can't see this one (no pun intended); not kind of story for Petrova" (N.).
LIMOUSINE LIFE (Olive Thomas—Triangle)	Big	Big	Big	Big	"Appeals to the ladies—but not so much to men" (N.).
LOADED DICE (Frank Keenan—Pathe)	Ave.	Ave.	Ave.	Ave.	"Keenan's work great; not popular type story. However, ought to have done better; comments good."
MADAME JEALOUSY (Pauline Frederick—Para.)	Poor	Poor	Poor	Ave.	"People didn't know what to think of this; expected something quite different. Why don't they give Frederick a real play?" (E.). "Frederick fine, picture disappointed" (N.). "More like this and 'Nay, nay, Pauline'" (S.). "My people do not like allegory" (W.). "Very poor" (S.). "More complaints about this feature than any we have played in the last six months" (N.).
MADAM WHO? (Bessie Barriscale—Paralta)	Big	Ave.	Ave.	Ave.	"Very good picture, well liked—just a little too long" (N.). "Very good Barriscale" (E.). "Good production; Paraltas could cut subjects to advantage; five reels enough" (S.). "Fine picture, good story, fine photography—but war pictures not wanted" (N.).
MAN'S MAN, A (Warren Kerrigan—Paralta)	Big	Big	Big	Big	"Our patrons said this was the best picture we ever had in the house" (S.). "Very fine production" (W.). "Went over very big" (N.). "Kerrigan's best production." "Well liked, better second day" (N.). "Excellent picture." "Pleased, but did not have box-office drawing power; his next one will" (E.). "Best Kerrigan has ever had" (S.). "One of best pictures ever shown in the house" (N.).
MARIONETTES, THE (Clara Kimball Young—Sel.)	Big	Big	Big	Big	"Splendid; a few more subjects like this and C. K. Y. will come back." "Very wonderful." "Good picture." "Fair business, that's all."
MENACE, THE (C. Griffith, E. Overton—Vita.)	Ave.	Ave.	Ave.	Ave.	"Good picture—both are going to make stars." "Fair production" (N.). "Excellent picture, but no pull" (W.). "Poor picture" (N.).
MORAL LAW, THE (Gladys Brockwell—Fox)	Ave.	Ave.	Ave.	Ave.	"Poor photography, subject will not please."
MOTHER'S SIN, A (Earle Williams—Vita.)	Ave.	Ave.	Ave.	Ave.	"Not up to standard, but star got it over." "Below average." "Just a picture."
OTHER MAN, THE (Harry Morey—Vita.)	Ave.	Ave.	Ave.	Ave.	"Good picture, Morey popular" (E.).
OTHER WOMAN, THE (Peggy Hyland—Pathe)	Ave.	Ave.	Ave.	Ave.	"They liked this" (N.). "Excellent picture" (N.). "Very attractive picture and star" (E.). "Fair, that's all" (N.).
OUR LITTLE WIFE (Madge Kennedy—Gold.)	Poor	Poor	Ave.	Ave.	"Snappy comedy, Madge the whole show. Nice picture, clever little star" (E.). "This star is becoming popular" (S.). "Poor story, Madge Kennedy the whole show. Star unknown here" (E.). "Poor business; this style of show does not get the money for us" (N.). "Pleasing" (W.). "Not up to standard as a whole." "About two or three good comedy situations with about 2000 feet of padding in between. Star pleased, support fair, photography o.k., BUT 6-reel farce comedies NOT in demand here" (E.). "Comedy-drama—good—but public will not support them. Star very good, but does not draw."
PETTICOAT PILOT, A (Vivian Martin—Para.)	Ave.	Big	Ave.	Ave.	"Star becoming popular." "Martin is gaining; a few more like this, please." "Kind of story this star should have." "Very pleasing" (S.). "Scored heavily" (W.). "Excellent" (W.).
PRIDE OF NEW YORK, THE (Geo. Walsh—Fox)	Big	Big	Big	Big	"This is a dandy." "Great favorite here." "Ran close second to Fairbanks 'Reaching for Moon.'" "Fast gaining in popularity in all our houses." "Great show." "Star always pleases." "Picture full of punch." "Fine picture, lots of 'kick'." "Very good picture." "Geo. Walsh is Fox's best star." "Walsh at his best, good as any Fairbanks."
RIMROCK JONES (Wallace Reid—Para.)	Ave.	Big	Big	Big	"Rest of the show saved the day for this one." "Ordinary." "They liked Reid." "Good star, fair picture." "This star is new at this theatre, better second day than first." "Excellent, big business" (N.).
ROSE OF THE WORLD (Elsie Ferguson—Art.)	Big	Ave.	Big	Ave.	"Her best picture so far, my people say." "Good star, poor story." "Too much art, too little behind it; does not hang together to hold interest, somehow." "Away above average. A1 product" (N.). "Photography good, picture poor" (W.). "Beautiful production, well acted, star always satisfies" (E.). "Patrons tell me this star is great—believe she will be very popular soon."
SON OF DEMOCRACY (Chapin—Para)	Big	Big	.....	Big	"Good patriotic feature for variety program; first chapter went big" (N.). "Bringing many new faces into my house—good stuff for high class house" (W.). "Wonderful; average business first day, but expect to go big with future chapters" (N.).
SONG OF SONGS (Elsie Ferguson—Para.)	Big	Big	.....	.....	"This star coming; big advertising possibilities in this one, though far from a knockout."
SPIRIT OF '17 (Jack Pickford—Para.)	Big	Big	Big	Ave.	"Very pleasing, big business" (S.). "Mawkish and obvious" (W.). "Tom Sawyer helped this star, good business" (W.). "Very fair." "Jack a comer, not much picture, but timely." "Fair picture—fair biz."

TITLE, STAR, AND BRAND	E.	N.	S.	W.	EXHIBITORS' OWN REPORTS OF BOX-OFFICE VALUE
STELLA MARIS (Mary Pickford—Art.)	Big	Big	Big	Big	"Pickford proves herself to be an actress" (E.). "Wonderful picture, almost too much dependent on fine acting, however, not a story people can get excited over" (S.). "Too morbid for my people" (W.). "Certainly great work for this star, some contrast with last one." "Splendid picture, best Mary has ever done from an artistic standpoint—as a box-office attraction did not come anywhere near 'Rebecca of Sunnybrook Farm.'" "Mary will never do better, story peculiar; surely this one will help star's drawing power for next picture." "One of her best." "Splendid picture, but not strong enough for two weeks' run." "Mary has never equalled this one." "Double exposure stuff marvellous." "Thought it great, but our Pickford biz is slipping" (W.). "Excellent."
STOLEN HONOR (Virginia Pearson—Fox)	Ave.	Ave.	Ave.	Ave.	"Good story, poor photography." "Average picture." "Only fair picture—good star wasted." "Very ordinary picture." "Good picture but terrible photography, impossible to read titles." "Attractive cast, big business, ordinary picture."
STRONG WAY, THE (June Elvidge—World)	Ave.	Ave.	Ave.	Ave.	"Excellent." "Interest well sustained."
STUDIO GIRL, THE (Constance Talmadge—Sel.)	Ave.	Ave.	Ave.	Ave.	"Good light comedy drama; went over big." "Good picture." "Very satisfactory."
THING WE LOVE, THE (Reid-Williams—Para.)	Ave.	Ave.	Ave.	Ave.	"Cheap and obvious; two-thirds conversation and one-third cut-backs" (W.). "Not his best" (S.).
UNDER SUSPICION (Bushman-Bayne—Metro.)	Ave.	Ave.	Big	Ave.	"Fair picture." "Very good picture."
UNEASY MONEY (Taylor Holmes—K.E.S.E.)	Ave.	Ave.	Ave.	Ave.	"High class comedy, our patrons enjoyed it." "Seems to strike a popular chord—good picture." "Very good picture." "Clean, good comedy, fair business."
WEAVER OF DREAMS, A (Viola Dana—Metro.)	Ave.	Ave.	Big	Big	"Star popular, picture good." "Nice picture—pleasing."
WHIMS OF SOCIETY (Ethel Clayton—World)	Ave.	Ave.	Ave.	Ave.	"Very good picture."
WIDOW'S MIGHT, THE (Julian Eltinge—Para.)	Ave.	Ave.	Ave.	Ave.	"Very good picture." "Clean, excellent novelty." "Fine, one of his best." "Eltinge best in this so far." "Better business than last one, Eltinge improving as draw." "Stories of this star too much alike" (E.).
WIFE HE BOUGHT, THE (Carmel Myers—Blue.)	Ave.	Ave.	Ave.	Ave.	"Business slightly above average; Bluebird offerings are uniformly good, but star not known here" (S.). "Very good picture, good title" (N.). "Fair picture" (W.).
WILD STRAIN, THE (Shipman, Whitman—Vita.)	Ave.	Ave.	Ave.	Ave.	"A fine picture, no star to draw." "Slow at beginning—as a whole fine." "Excellent production."
WINDING TRAIL, THE (Viola Dana—Met.)	Ave.	Ave.	Big	Big.	"Star growing more popular with each release" (S.). "Not liked" (E.). "Very pretty picture" (W.). "Good business this" (S.). "Fair—did not make hit with our audience" (N.). "Very unusual picture, peculiar ending. Good" (W.). "Very fine, excellent plot, Dana's work great." "Good Western setting picture." "Better than the average." "Very pleasing." (N.). "Did not please generally" (W.). "A very good picture, star a good drawing card" (W.).
WOLVES OF THE RAIL (Wm. S. Hart—Art.)	Big	Big	Big	Big	"Would have broken record but for blizzard" (W.). "Good as Hart has done lately, railroad stuff splendid." "Hart 'fans' seemed to like this one." "Hart as the bandit—'nuf sed." "Very good Hart subject." "Excellent." "Fire chief camped on our trail during entire showing—enough said." "Full of action" (S.).
WORLD FOR SALE, THE (Blackton—Para.)	Poor	Poor	Poor	Poor	"A very funny picture to make out, poor drawing card" (E.). "Not much picture for Blackton" (S.). "Mediocre. Lacks realism; too artificial; lacks punch—photography and scenery perfect" (N.).

FLASHBACKS

These "Did Their Bit" Above Average Last Week

Antics of Ann (Pennington-Para)—"Few better program pictures."

Alimony (First Nat'l)—"A 'different' picture, sure to please and get business."

Between Men (Triangle Re-issue-Hart)—"Any exhibitors whose box-office shows signs of hook-worm recommend W. S. Hart."

Barrier (State Rights), "Extraordinary."

Bucking Broadway (Carey-Uni.)—"Very good picture."

Birth of a Nation (State Rights)—"Attendance records broken every day but Monday, which generally is a light day. To comment on this would be to attempt to 'paint the lily or gild the rose.'"

Cold Deck (Hart-State Rights)—"One of best Harts."

Co-respondent (Jewell)—"Another Jewel of decided merit."

Conqueror (Wm. Farnum-Fox)—"Gave general satisfaction."

Damaged Goods (Mutual)—"Third repeat—ten weeks in all."

Draft 258 (Mabel Taliaferro-Metro)—"A wonderful production."

Fair Barbarian (Vivian Martin-Para.)—"Is better than many of same company's higher priced stars."

Fighting Trail (Vita. Serial)—"Best of its kind." "Excellent." "Does the 'biz.'"

Fireman (Chaplin repeat)—"Charlie ALWAYS goes big."

For the Freedom of the World (Goldwyn Sp.)—"All pleased."

Garden of Allah (State Rights)—"Too long and slow, but a truly 'big' production and very big business."

Her Fighting Chance (Jane Grey-State Rights)—"Did not have patronage it deserved because star not known here—superb scenes, good direction, fine star; a picture far above average."

His Mother's Son (Ray-Para)—"Went over fine—they all think Chas. Ray worth seeing."

Honor System (Fox Special)—"A knockout."

Idle Wives (Universal)—"Good moral—went over big."

Joan the Woman (Card)—"Four hundred and fifty-five dollars the first day—house seats 290."

Man Without a Country (Jewel)—"Liked very much." "A very inspiring picture—big business." "Patriotic appeal, and student interest, extra big."

My Little Boy (Ella Hall-Blue.)—"Wonderful big business; good title and good picture."

My Unmarried Wife (Carmel Myers-Blue.)—"Big business in spite of cold—patrons liked it."

Modern Musketeer (Fairbanks-Art)—"One of the best pictures Fairbanks ever made." "One of his best." "Best he ever made." "Sure cure for blues, excellent tonic for tired business man."

Pendleton Roundup (Pathe Special)—"A wonderful picture."

Polly of the Circus (Mae Marsh-Gold)—"Great." "Extra good. Star favorite here."

Price of a Good Time (Jewel)—"One of best played lately."

Rebecca of Sunnybrook Farm (Art.)—"One great picture." "Probably Mary's best."

Redemption (Evelyn Nesbit-St. R.)—"Extra big business."

Reggie Mixes In (Fairbanks Tri., Re-issue)—"Very good picture."

Red, White and Blue Blood (Bushman-Bayne-Met)—"Above the average."

Scarlet Car (Franklyn Farnum-Blue.)—"Very good picture, good title."

Secret of the Storm Country (Norma Talmadge-Select)—"As good as 'Tess of the Storm Country.' Business fine for four days. Norma Talmadge has it all over 'Little Mary' in this sequel to 'Tess'; she is one of the coming 'big stars'—hope they stop working the poor thing so hard and let her take on a little flesh." "Very good." "Excellent."

Silent Man (Hart-Art.)—"Extra big business."

Should She Obey? (Hoffman Special)—"Held up for three weeks." (Downtown feature house).

Tillie's Punctured Romance (Chaplin-Dressler, State Rights)—"Still they enjoy Charlie."

Those Who Pay (Barriscale-U. S. Exh.)—"Three weeks to extra big business."—Downtown feature house.

Thais (Mary Garden-Gold.)—"Almost record, with heavy opposition." "Big, held up three days." "Star drew."

Tom Sawyer (Jack Pickford-Para.)—"Repeat booking—bigger than last week." "Jack's best." "Great." "Typical Jack Pickford story, well done."

Troublemakers (Jane and K. Lee-Fox)—"A clean-up—great."

When a Man Sees Red (Wm. Farnum-Fox Standard)—"Very good business." "Great show."

Wild and Woolly (Fairbanks-Art)—"Good as usual; extra big business."

Yankee Way (Geo. Walsh-Fox)—"Great."

Zeppelin's Last Raid (Ince-U. S. Exh.)—"A good box-office picture."

EXHIBITOR TO EXHIBITOR REVIEW SERVICE

[ED. NOTE.—*As announced last week, these reviews are conducted by Mr. P. S. Harrison, for ten years active in exchange and exhibiting circles. Mr. Harrison is looking at pictures for you—backed by his own experience as an exhibitor on the Pacific Coast and the Northwest since 1907.*]

"Within the Cup"

A Real Big Picture That Must Be Handled in a Big Way

(Paralta-Hodkinson—March 1st)

A BIG offering in every sense of the word, dramatic qualities of which will hold audience nailed to the end and create lasting impression. Miss Barriscale attains the height of success, especially in scene denouncing the man who refused her love.

Story of the risque type becomes subdued as it progresses, ends happily. Star appears in X-Ray gown few times in the beginning, but in artistic way free from vulgarity. However, she attracts and retains the sympathy all the way through.

Miss Aggie Herring as "Tea-Cup Ann" is very realistic. George Fisher handles his part with rare skill. Entire cast good.

Direction, photography, lightings, good.

Title catchy and should prove a drawing card.

SUGGESTIONS: If you cater to very best family trade and want to play this picture, let your patrons know the type of story it is. The harm, in all instances, comes when people don't know the kind of picture they are going to see.

CAST OF CHARACTERS

Thisbe Lorraine	Bessie Barriscale
Le Saint Hammond	George Fisher
"Tea-Cup Ann"	Aggie Herring
Ernst Faber	Edward Coxen
Director	Raymond B. West
Author	Monte M. Katterjohn

THE STORY

Thisbe Lorraine, clinging tenaciously to the purer ideals of her youth, made her living by writing about the Bohemian life about her, until she met Ernst Faber of Germanic royal blood.

She loved him, but because of the difference in their stations in life could only become his morganatic wife. She was happy until she overheard him deceiving another little fool and then realized that she sacrificed her pure ideals in vain.

Several years later New York's Greenwich Village claimed Thisbe as the most popular novelist and playwright of the day. Le Saint Hammond, artist, was experiencing much difficulty in finding a suitable model for his "Psyche"—The Soul of Love. He meets Thisbe at a gorgeous bal masque, dressed in the costume of his ideal model, and at first sight Hammond realizes she was his "Psyche." He interests her—and later at a garden fete, Thisbe, who is now very much in love with him, seeks an introduction. Attracted by her beauty, Hammond asks her to become his model.

At a sitting, she tells him she was the "Psyche" model at the bal masque. Hammond having dreamed of her as a real model of purity is horrified and orders her away. Heartbroken, he turns to a life of dissipation until Thisbe meets him later in time to save him from moral ruin. Their two souls are again united.

"The Desired Woman"

An Excellent Picture—Spoiled by the Death of a Little Child

(Vitagraph—March 11th)

THERE is a corking good picture which has been hurt through the desire of the scenario writer to give it an original ending. We refer to the unnecessary death of the little five-year-old boy, the result being that the exhibitor who has the contract for this service will be compelled to show to his audience something they don't want to see, and that will send them from the theatre downcast.

There is a way to save the situation. Cut out the death scene entirely, and let the people form their own conclusions. It may [illegible] them to wonder but it will not spoil the picture.

The story starts with a promising career and continues in a consistent way, now and then bringing a lump into your throat, until you suddenly feel as if something has hit you on the head—the death of a little, lovable child—and then the whole structure [illegible]

The acting is good all the way through. Direction, fine; photography, most distinct and beautiful; lightings, good; interior scenes, extraordinarily good. There are some beautiful outdoor shots, too, and people like them.

This picture, if shown as it was originally intended, would leave a very bad taste.

NOTE: Immediately after the review of this picture, the management of Motion Picture News, in a broad spirit, called up Mr. Goff of the Vitagraph and brought his attention to the above mentioned detrimental point. Unfortunately, the prints had already been shipped to the different offices, being too late for alteration by inserting a certain title and eliminating the death scene. In justice to Vitagraph, Inc., however, it must be stated herewith that a spirit of co-operation was shown and a letter dictated to the producers calling their attention to the objection of any further incorporating in pictures such touching and heartbreaking scenes as the death of a child.

THE CAST

Richard Mostyn	Harry Morey
Irene Mitchell	Florence Deshon
Dolly Drake	Jean Paige
Little Dick Mostyn	Aida Horton
Mrs. Moors	Julia Swayne Gordon
Director	Paul Scardon
Author	Will N. Harben

THE STORY

Richard Mostyn, broker, goes to the country to recuperate and there meets Dolly Drake, who awakens in him the first love he ever felt. He wins her, returns to the city determined to close out his business and go back to Dolly.

Mostyn's resolutions are short lived, as his sister opposes the marriage. In the end he marries Irene Mitchell and tries to forget Dolly.

This marriage proved an unhappy one, as seven years later his wife runs away with another man on the very day his child dies under an operation.

Broken in spirit and body, Mostyn goes with his partner back to the country. He meets Dolly, who tells him she had found her ideal in his partner.

"The Doctor and the Woman"

A Fine Offering—Very Pleasing—With a Happy Ending

(Released by Jewel Productions)

THIS is a clean picture, based on an original and pleasing story, possessing considerable heart interest, last two reels of which will bring tears to your eyes, without leaving any bad taste, as it ends happily.

The play is based on the story "K" by Mary Roberts Rinehart which ran in McClure's Magazine. Mrs. Rinehart is well known to the public through this and other stories, especially the "Sub-Deb," that ran in the Saturday Evening Post, three of which have been adapted to the screen for Marguerite Clark. We suggest you should use her name in your advertising campaign.

The acting of Miss Harris is of the best, and, as she possesses beauty and grace, will make a sure hit with the picture-goers.

Supporting cast also good.

Directing fine, but camera work bad in spots.

Title very catchy, end should prove a drawing card.

Subtitles deserve special mention. They have been inserted in scene itself, eliminating the abrupt change, thus lessening the eyestrain. The same method possibly could be used where a change of scene takes place, by blending.

THE CAST

"K"	True Boardman
Sidney Page	Mildred Harris
Dr. Max Wilson	Albert Roscoe
Carlotta	Zella Caull
Joe Drummond	Carl Miller
Director	Lois Weber

THE STORY

"K" slips into a certain town, works for a small salary at a gas company and falls in love with Sidney Page. Sidney discourages her boyish admirer, Joe Drummond, and becomes a nurse in a hospital, where Dr. Max Wilson pays her marked attention, thus exciting the jealousy of Carlotta Harrison, who causes her rival to administer the wrong medicine. "K" saves the patient's life.

Learning of Sidney's engagement to Max, Carlotta seeks to compromise him by luring him to a roadhouse. Joe Drummond follows and shoots the doctor, mistaking Carlotta for Sidney. The wound is serious. Carlotta reveals that "K" is an expert surgeon, and he is induced to perform the difficult "Edwardes" operation, which saves the life of Max.

Carlotta discloses "K's" real name and confesses her complicity in his undoing in another hospital. Entirely vindicated, "K" resumes his practice, and Sidney, cured of her infatuation for Max, now realizes that it is "K" whom she had loved all along.

CLEAR, CRISP BOX OFFICE APPRAISALS

"Fast Company"

A Light and Pleasing Comedy Drama

(Bluebird—April 1st)

THIS is a light, clean, comedy drama, possessing considerable heart interest that will please any audience. Story holds together well, and ends happily.

The star retains the sympathy throughout, and though a little miscast, his followers like to see him in plays of this nature.

Supporting cast good, excepting Lon Chaney, who overacts.

Direction consistent, photography and lightings, good.

Title misleading. Also not catchy enough for a drawing card.

THE CAST

Director ..... Lynn Reynolds
Laurence Percival ..... Franklyn Farnum
Peter Van Huyler ..... Fred Montague
Mrs. Van Huyler ..... Katherine Griffith
Alicia ..... Juanita Hansen
Dan McCarthy, Jr. ..... Lon Chaney

THE STORY

Laurence Percival Van Huyler was a mollycoddle and the butt of every practical joke in college. He was engaged to Alicia Vanderveldt, who later fell in love with Richard Barnaby, an eloquent lecturer. In excavating an old building of Van Huyler, Percival came upon a confession of the honored ancestor, stating that his real name was Patrick O'Malley of Ireland. I am Irish! yelled Percival. Realizing that as an Irisman he could not be a mollycoddle, he started after Barnaby, exposed him as a faker and won back his girl.

"One More American"

A Great Picture—But Start Your Boosting Now

(Paramount—February 25th)

IT is useless to waste time and valuable space for the purpose of reviewing a George Beban picture. Shut your eyes and book it—then boost it to the sky-limit. You can't say too much about it, and if you do you can't go wrong!

I have yet to see a Beban picture that isn't worth, the praise that I am heaping on this one, especially when such artists as Raymond Hatton, Jack Holt, Helen Jerome Eddy and Horace Carpenter, compose the supporting cast, and when the picture is directed by such a man as William De Mille.

I reviewed this picture at the Rialto, taking a seat where I could watch the audience and overhear their remarks. It would do one good to watch the happy grin on their faces. At the introduction and close of the picture it received much applause.

SUGGESTIONS: In advertising this picture there are two good points offered. One is the marionette show, which is very clever and amusing—it will bring the children. The other is a peculiar one of interest to the grown-ups. It is based on the subtitle, "How Much You Got?" when Bump Rundle (Raymond Hatton) proposes to Lucia. Very few people are aware of the fact that marriage in Italy—and for that matter in the biggest part of Europe among the poorer classes—is less a love affair and much more money and the social position of the groom. The more money he possesses, or the better his station in life, the nicer looking bride he gets or the more wealthy. This is exactly the idea conveyed in that subtitle.

Now then, go to it and use this point in your advertising campaign if you think it will help you. It is rather novel and of interest to the American public. Get away, for once, from the regular press sheet.

Use both the marionette show and the marriage idea if you want to—but at any rate boost the picture, talk about it, talk until you are blue in the face. It will add health to your program and class to your house.

Be careful not to refer to Mr. Beban as the "Italian Character Actor." He is an American actor. I think more harm has been done by this sort of advertising of Mr. Beban's pictures than good. The use of that phrase is rather misleading and the average American picturegoer immediately imagines he is going to see an Italian—dressed in his native costume, with about a dozen stilettos hanging about him, ready to stick them in anyone who might cross his path.

Say that he is a fine exponent of fatherly love and his acting will bring out the finest emotions, no matter how deeply they are buried. And by all means back this picture up with decent music—get the right kind—and don't butcher it.

THE CAST

Luigi Riccardo ..... George Beban
Maria, his wife ..... Camille Ankewich
Tessa, his daughter ..... May Giracci
Lucia, working for him ..... Helen Jerome Eddy
Bump Rundle, her admirer ..... Raymond Hatton
Sam Potts, a reporter ..... Jack Holt
Boss Regan, a politician ..... H. B. Carpenter

THE STORY

Luigi Riccardo owns a marionette theatre in Little Italy and has worked and saved faithfully against the coming to America of his wife and little girl. He is assisted by his young cousins Lucia and George Vigianni. Lucia is courted by Bump Rundle.

Riccardo has antagonized Regan, the ward politician, by refusing to pay graft and asserting his honest convictions. Riccardo receives a letter telling him his wife is to arrive next day from Italy.

Regan, throught his tool, Dr. Ross, for whom he has secured a position on Ellis Island, pronounces little Tessa, Riccardo's little daughter, unfit, and orders mother and child back. However, through the intervention of Bump and Sam Potts, a reporter, Regan is trapped and arrested.

Dr. Ross, haunted by remorse, confesses the wrong he has done and the little family are happily reunited.

"The Kaiser, the Beast of Berlin"

A Picture to Make Your Blood Boil—Not an Actual War Subject—Every American Exhibitor Should Book It

(Rupert Julian Special)

IF you have read every piece of literature that has been published, as to why we are in the war, and are still doubtful, see this picture. Never yet has a document been written, not even President Wilson's forceful address to Congress in which he declared war on Germany, thereby stirring the whole world, that will drive home this fact more convincingly.

Judging from the title one will readily understand that it is an Anti-Kaiser picture through and through, chosen for the purpose of making this fact very clear. You will know how justified is our cause when you see how this picture depicts him and his military clique.

This picture grips you from beginning to end, causing you to sit on the edge of your seat and arousing an earnest desire to leave immediately for the trenches—crippled or over the limit.

It opens with a prologue, showing the peaceful Belgian people going about their work, never dreaming what "ME and God" had in store for them. Then the story follows.

The episode of the Prussian officer striking the Kaiser with his fist, knocking him unconscious on the floor, is very realistic and is based on authentic documents. The impersonation of Captain Von Hanck, Commander of the submarine that sank the Lusitania, by Harry Von Meter, is nothing short of marvelous, particularly when he goes mad with remorse. The incident occurring at the reception tendered Ambassador Gerard by the Kaiser when he utters the famous threat, "After the war we shall not stand any nonsense from America" precedes the declaration of war by the United States.

But above all, Rupert Julian's impersonation of the Kaiser dominates!

This picture is a masterpiece.

SUGGESTIONS: Get the Home Defense Society, Recruiting Officers, Draft Boards, and in fact all organizations back of this picture. Tell them what it is and I am sure they will be glad to back you to the limit. If you can arrange a private exhibition for them, invite the mayor, ministers, and every city official. Don't be afraid of inviting too many. It is a picture they will talk about. And that is the best advertising you can get.

If you are running a high-class house get some window cards worded as follows: "Do you know what the end of the Kaiser will be? See 'Kaiser—the Beast of Berlin' at ——— theatre on ———. Then you will know." Or "The end of the Hohenzollerns," "The collapse of the dreams of the man who had planned the conquest of the world." Have some folders printed with the following: "What you will see in the picture 'The Kaiser, etc.'—The exact reproduction of the palace at Berlin; the daily life of the Kaiser; the palace guard; the incident of the insult of the Prussian officer, knocking him unconscious on the floor; the war council preceding the declaration of war; the tearing, as a scrap of paper, of the Treaty of Belgium; the reception tendered Ambassador Gerard by the Kaiser preceding the declaration of war by the United States. All these being based on authentic documents. And, last of all, the end of Kaiser Wilhelm."

THE CAST

The Kaiser ..... Rupert Julian
Captain von Wohlbold ..... Allan Sears
Marshal von Hindenburg ..... Jay Smith
Captain von Hancke ..... Harry von Meter
Marcas, the blacksmith ..... Elmo Lincoln
Louis Lomenie ..... Robert Gordon
King Albert ..... Jack MacDonald
Little Jean ..... Georgie Hupp
Gabrielle ..... Ruth Clifford
Grandmother Marcas ..... Ruby Lafayette
Director ..... Rupert Julian

(See page 1768 for the synopsis of the picture)

Exhibitor Service Bureau

Portland Puts The Pep In

Leading Exhibitors and Some Papers Blaze the Way—Smaller Ones Miss Chance.

ONE good friend of ours and a constant reader of these pages recently complained that we too often pointed out the far West as offering examples of splendid advertising for motion pictures. We reply that we have pointed these out because there are so many theatres in this Northwest section who stand out as almost blazing the way in motion picture exploitation. Mark you, we do not compare one theatre in any one of these cities with as equally intelligent and liberal advertisers in other cities (and there are plenty of them), but the point that we have made is that the advertising spirit there appears to have been more contagious.

For instance, take the case of Portland, Ore. Portland, through its leading theatres, is literally putting the pep into advertising, but after all, when we come down to the bed rock of it, we do not believe that all of the theatres there are doing their full duty. We examine the newspapers and find the neighborhood houses missing, and some of the downtown houses failing to pursue the policy of properly supporting the newspapers that are giving the greatest, and really praiseworthy cooperation.

But in this city the live wires stand out, and they show what they are willing to do to meet a newspaper that does cooperate, though when we speak of conditions generally we reach one result, and when we examine more closely into what the different theatres and the various newspapers are concerned, we have to modify these. But the situation in Portland in the cases that we shall point out more specifically do show how it pays both the theatres and the newspapers to cooperate earnestly and intelligently.

We are dividing the discussion of Portland conditions into two articles, because it is unfair for us to reach our general conclusions unless we have studied what the papers are doing in their Sunday (or Saturday evening) editions, and what they are doing day after day. And in the case of at least two of its papers there is where Portland stands out. So far as we know, Seattle, Wash., has been the only city that has surpassed Portland in the volume of local motion picture advertising, and certainly the situation in Portland proves what can be done when the newspaper realizes the amount of business that may be gotten by cooperation and when the really live wires of the city themselves realize the value of the use of space and big space.

Most of these theatres do not confine their displays to use of big displays on Sunday and then fall into the bad habit of carrying the same card system of advertising all through the week, regardless of the advertising requirements of the particular pictures, the changes in the bill that are made during the week or the scores of things that enter into the best in exploitation. In this article we are considering mainly the advertising in the Sunday issues and in the Saturday issues of the papers that do not publish Sundays.

According to the last census Portland had 260,000 people, but has grown considerably since that time. Certainly it can set the pace so far as motion picture advertising on the part of some of its theatres for any of the other cities of the country. There are four daily newspapers:

Journal, evening, daily and Sunday morning.
News, evening, weekdays only.
Oregonian, morning, daily and Sunday.
Telegram, evening, weekdays only.

Now, we started out by referring to cooperation in Portland newspapers as a whole, but when we get down to a study of that cooperation we find that there is certainly a difference so far as the theatres using the various papers are concerned. We feel that it is no province of these articles to discuss the newspapers as a whole, for that is a matter for the local advertiser to decide, and we are merely intending to draw lessons from the cities that we study for the benefit of the exhibitors of the rest of the country. But let us say here, that unless a paper is prominent in the field—most of them claim it, but there are few that really achieve that distinction—that it is a mistake for the larger exhibitor who can afford it to confine his advertising to one paper, especially when both morning and afternoon editions are printed in his city. Nor are we going to enter into the bitter newspaper dispute of the relative merits of morning and afternoon papers, but certainly using both gets 'em going and coming.

However, without entering into the merits of the time of publication the *Oregonian* unquestionably occupies a dominating position, because it is the only morning paper in the field during the week, while the evening patronage is split between three papers and has only the opposition of the *Journal* on Sunday. For nearly three years the *Oregonian* has been doing really big things for motion pictures, for in that year it inaugurated a daily film department. And we are going to point out the great value of this to an exhibitor in the second of these articles on Portland conditions. Several months ago the *Journal* adopted a more liberal daily policy.

Now. we are not saying this to compare the newspapers, but to bring out a point that we have made before—that the newspaper that gets the jump on the others in the intelligent cooperation of the exhibitors is going to occupy a predominant position in the field unless it afterwards makes some radical mistakes in policy. And we believe that the situation in Portland proves that when one theatre does start to blaze the way the other papers have got to follow or suffer in circulation from it.

So we say to exhibitors everywhere: *When one of your newspapers starts out to give you a regular motion picture department, shows it sincere desire to put the news of the plays and players before the public, jump into the band wagon and help this paper out.* Even if there are little differences between your politics and those of the paper, even if you think that it is a little yellow, or you are sore on it because it once roasted your uncle, don't let these things prevent you from giving help and encouragement to the publication that is seeking to do something. Undoubtedly the *Oregonian* did show the way to its competitors, as it has shown the way to many other cities that have yet to follow.

What is the theatre situation in Portland? There are four exclusively first run houses: The Liberty (seating 2,000), Majestic (1,000), Peoples (1000) and Columbia (800). The Star (800) uses practically all first run. The Sunset (500) is second run, while the Strand (1500) mixes vaudeville and pictures, and the Hippodrome (1800) features vaudeville, although it often shows five-reel pictures. Smaller downtown houses are the Burnside, Casino, American, New Grand, Circle, Novelty, Globe, Rex and Princess. Altogether there are 35 houses, with a total seating capacity of 17,500. The suburban houses have an average seating capacity of about 300.

Now, let's look at the Sunday issues and the Saturday afternoon issues of those that do not publish Sundays. The *Oregonian* had an excellently edited page, including a seven-column layout with pictures of attractions at the leading houses. The first part of the reading matter, a total of about a column and a half, in the issue we have before us, is devoted to highly interesting gossip about plays and players, real news of the industry which we spoke of in our last article, a matter well worth while. Yet, as you will see next week, the greater part of this news matter is saved for the daily issues of the paper. You will soon have our opinion of the reason there is not more of this in the Sunday issue of the *Oregonian*. Following this are accounts of the attractions at the local houses, and this matter is continued over to the next page.

Now, note this rather unusual situation: Only two theatres, the Sunset and the Globe, use space on the regular motion picture

(*Continued on page* 1731)

Giving the News and Getting the Advertising in Portland Newspapers

At the top at the left is the Sunday photoplay page in the Oregonian and then two other pages on that row and two more on the second row showing the display advertising. In the center row at the right is the Sunday page from the Journal. At the lower left is the Saturday page of the Telegram, and to the right two Saturday pages from the News.



















Seeing the Rialto and the Rivoli with Rothapfel

YOU get a good idea of the importance with which Mr. Rothapfel regards music when you know that in the single reel Drew comedy being shown at the Rivoli this week not less than seven different selections are used and all of these so timed that they interpret every feature of the picture. It is a clever little sketch, "When a Man's Married," and tells of a husband who takes his first trip to the club since his honeymoon and how he fails to enjoy himself because his wife, over the 'phone, tells him to stay as long as he wishes.

The seven numbers used are "For He's a Jolly Good Fellow," "Only One Girl," "Sympathy," "I Hear You Calling Me," "Everybody Is Doing It Now," "Just a Wearyin' for You" and "Girls When You Get Married." In nine cases out of ten after you had given your audience what you considered the most satisfactory show since your new house had opened, nine-tenths of you probably wouldn't worry much about the music with the one-reel comedy at the end. But Rothapfel is never satisfied unless the "little things" are given his attention, and that is the reason that a good part of the audience hummed the music through the comedy and then went away whistling first one and then another of the selections.

There is another thing that brings in the importance of music. It's quite a busy Sunday for the writer of these articles in seeing the Rialto and Rivoli and Strand and in trying to see all three of these shows with the full musical numbers. And so hustle all we may, sometimes it is impossible to get the full effect. And so when we discussed with Mr. Rothapfel the comparative merit of the Animated Pictorials at his two houses, we told him that we liked the one at the Rialto the better. "Then," he came back quick, "you didn't see it with the orchestra." *Which was quite true, so we made it a full ten-hour day of pictures and picture discussion by coming back to see the Rivoli pictorial again, and now we agree with him.*

We will admit that when we first heard that Mr. Rothapfel was to conduct the Rivoli in addition to the Rialto we figured that the Animated magazine would be the chief thing to suffer. We reached this conclusion because we knew that he was getting the pick of everything except the Hearst-Pathe weekly at the Rialto, and we couldn't see how the addition of this, which has been added, could make the material sufficient for still the most careful selections. But Mr. Rothapfel has gone [illegible] mature subjects, little, intimate, sketchy things.

[illegible] without work, for it has added hours and hours to his duties, hours and hours spent on the Animated alone. He considers it worth while to worry about these little [illegible] them. We pride ourselves that we can get in to see the master of presentation when a lot of mighty well-known people fail, but these Sundays with the two shows opening the same day we have often to talk to him while he is eating his dinner in his office, not even enough time to get away from the telephone lest some little thing goes wrong at one of the houses. Of course any man who has his hand so tightly on the pulse of the two houses is bound to make a big hit with them—he would make a hit without the genius of Rothapfel—but when brains and work are combined the ideal is reached. Rothapfel is a genius, but there is nothing of the dreamy sort about it, he puts it into action *and sees that it keeps working.*

Taylor Holmes is appearing in person this week in connection with his latest picture, "Ruggles of Red Gap," a screamingly funny affair that had the theatre in an uproar almost throughout the picture and then to cap the climax came the appearance of the star himself. Now note the way the Rothapfel method of doing things takes you by surprise. Barely had the feature ended when a man in citizens clothes walked out of the orchestra on to the stage. At first the audience supposed that he was one of the singers, but as soon as they got a full face view the applause was terrific. *That is the unexpected way of doing things and it made a big hit.*

"Carnival of Paris" is the overture and this is played with brilliant lighting effects, the dome being blue at the start and fading into a deep red which lengthened and then darkened again. The last instalment of "Yellowstone Park" is then shown. There was little of interest in the picture ,when we saw it shown are but the music carried it over, there being no applause at the end of the picture, but when the music, which lasted a few beats longer ended there was a big hand. The music is Massinet's "Scenes Picturesque," the first three numbers being used.

Miss Gladys Rice sings "Coming Through the Rye," in a most effective manner though this was a last minute change in the program. Red, pink and green are the color effects to set off this number.

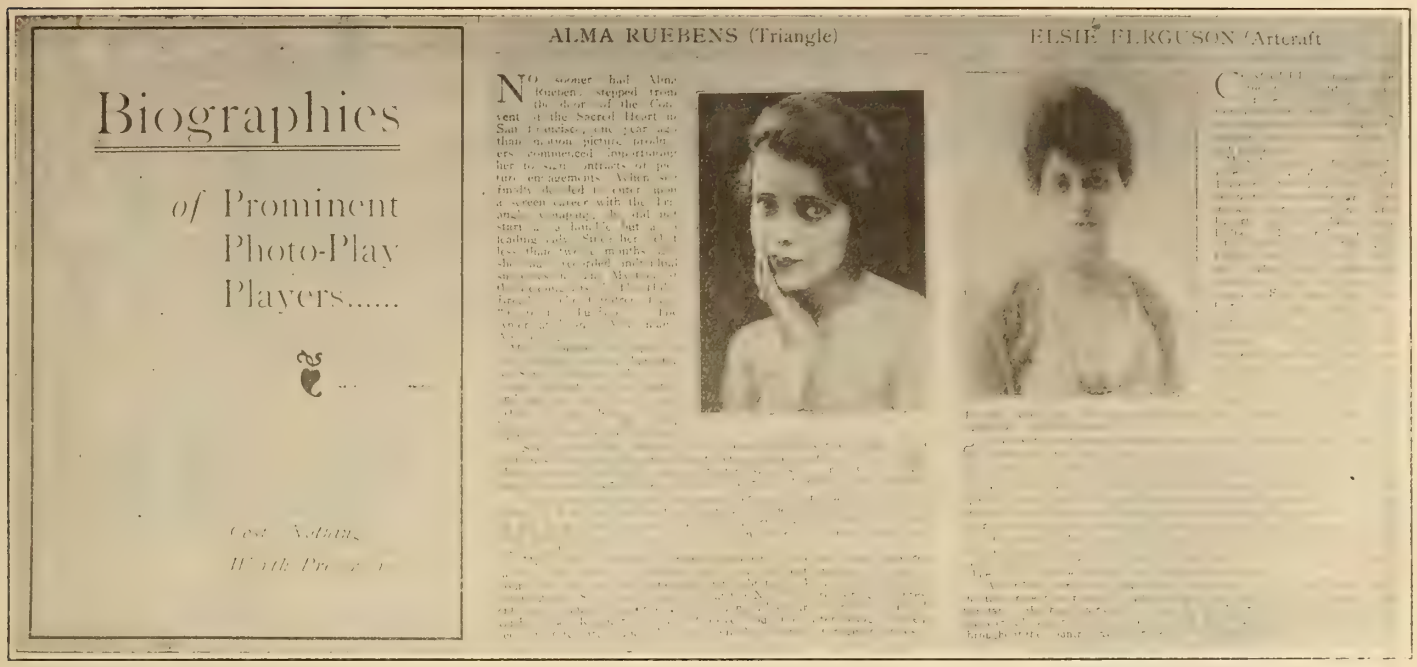
After the editorial on talking during the musical numbers the Rialto Animated opens with a remarkable Ford picture, "Making of a Man o' War's Man," which contained some of the most effective drill scenes ever screened. Sousa's band is shown and his "Jack Tar" march is appropriately used as the music. Universal pictures show the launching of the "War Mystery," the biggest wooden vessel ever built and got an angle that the other weeklies missed in the fact that the ship in her hurry to carry supplies to whip the kaiser slid off the ways before the christening party was prepared. "La Rondeau" No. 1 is the music, which follows through into the cartoon. "Hang on to the Rope," which called for work at home through Liberty Bonds, War Saving Stamps, the Red Cross, etc. Volunteers for the Jewish army to serve in Palestine gets a big hand and "Jewish Melody" is used to set it off. The Canadian national anthem is played with pictures of Premier Borden and "Under the Walnut Tree" with Universal pictures of "Stratford on Avon." "Pagoda of Flowers" is used with Pathe pictures of "Butterflies and Bees" in colors and then comes the final big smashing picture of Franco-British artillery in action on the Flanders front and for this "Robespierre" was used with splendid effect.

With special settings in the display panels, one showing waterfalls and the other a mountain scene, Carlos Mejia sings "Spirito Gentil" from "La Gioconda," the display panels lighting up toward the end of the selection. After the feature the Rialto full chorus renders the "Waltz Chorus" from "Faust." There being continuous comedy through the feature Mr. Rothapfel broke his almost invariable rule of closing his bills with a comedy by substituting an interesting educational picture, "The Window Glass Industry."

"Espana," the overture at the Rivoli, is so brilliantly rendered that it gets an unusual hand even for that house and then it is followed by "Glimpses of Hawaii," the first of the Newman travel pictures to be released by Educational. It contains some of the most remarkable shots that have ever been seen and is a thing of beauty and interest throughout. For this a specially prepared musical score of Hawaiian music is being used. Following right in the spirit of this picture the curtain parts and reveals Miss Helena Morrill, costumed as a Hawaiian girl and the Rivoli chorus singing "Aloha-Oe." The whole lighting effects for this number are blue with the orchestra flooded in blue.

Rivoli Animated opens with Hearst-Pathe pictures of the Tuscania survivors, for which a special march by Dr. Reisenfeld is used, and then come games at the Great Lakes training school (Screen Telegram), for which "Time for Every Boy to Be a Soldier" is used. Hearst-Pathe supplies winter sports in the Cascades and then clever Educational pictures of bears, lions, tigers, etc., are shown to "Dance of Serpents." A novel Universal picture expositing mediums, is given with "Dance Fantasy." Two things are linked together with Hearst-Pathe pictures of wood cutting in Maine and Screen Telegram views of the launching of the "War Mystery" and for both of these "Hero of the Isthmus" march is used, as well as in the Liberty Loan cartoon that shows the money raised by Uncle Sam crushing the kaiser. Striking Pathe pictures of "Nomads of the North," the reindeer, unquestionably one of the most remarkable nature pictures ever made, and for this the music

(*Continued on page* 1725)



Cover and two specimen pages of booklet issued by New Theatre, Fort Smith, Ark., giving biographies of players at that house

This Week at the Strand

FIRST of the series of the most remarkable fish pictures that we have ever seen are being shown at the Strand this week. These are the work of Raymond L. Ditmars, and besides portraying the strange animate matter of the ocean's depths they furnish a thrill with a battle between two giant devil fish and then an encounter of a devil fish and an octopus and finally the capture of a huge sea turtle by the devil fish.

"Rienzi" is the overture at Strand, and following this comes the Topical Review which opens with Screen Telegram pictures of the winter sports carnival in Colorado. Hearst Pathe pictures of the one-man tank get a laugh and then follow Chicago women of the stage engaged in raising war funds. Paramount-Bray furnishes some interesting pictures of coining money, and then great applause greets 1,500 prisoners taken by the French in Italy (Hearst-Pathe). Gee Fayonne, the commander of the troops gets a big hand, but this only prepares for the pictures of the American troops in the first-line trenches. Then come Hearst-Pathe pictures of timber cutting in Maine, which is followed by the Screen Telegram pictures of the "War Mystery" being launched in Texas.

Managing Director Harold Edel built up the Hearst-Pathe pictures of the survivors of the Tuscania, and after these pictures are shown there come pictures of destroyers such as are carrying war on the U-boats and then come pictures of submarines and finally some shots of battleships with the big guns firing from the decks. These pictures were taken on board the ship itself and the effects with this made it particularly effective. It comes to an end with a picture of a battleship in the distance, with its big guns firing and an American flag in the foreground fluttering from a mast.

"The Swallows," a piccolo duet, that follows gets a reminiscence in the course of the feature when one of the characters announces that "All you need is a piccolo to have a Jazz band." Mary Pickford supplies one of the most enjoyable of comedies in "Amarilly of Clothes Line Alley," a picture which also lends itself very easily to musical effects. "Wearing of the Green" and "Sall in Our Alley" are two of the selections that are used and there are a number of other melodies that add to the delight of the audiences.

Rosa Lind, soprano, sings a double number, "Spring Song" and "Connais-tu le Pays" from "Mignon," and then follow the "Depths of the Sea" pictures, and another comedy element is added in a Jeff and Mutt cartoon, "The Decoy."

Rialto and Rivoli

(*Continued from page* 1724)

is "Norwegian Dance." Universal pictures of a review at Camp Upton are given with "My Dough Boy," and then comes a Hy Mayer cartoon showing the immigrant coming here and learning the meaning of the flag of freedom and now he is to carry it to Europe. First "Sidewalks of New York" is played, turning into "Stars and Stripes" as Universal pictures of Americans on the battle line in France are shown to thunderous applause.

Effective numbers before and after the feature are Miguel Vidal singing "Lolita" with the male chorus before a Spanish setting and a clever Japanese dance executed in a setting by Yussu Katayama. It is a delightful novelty.

New Theatre Uses Booklet to Popularize Stars Among Patrons

SOME months ago we told you that one of the livest exhibitors in this country was C. A. Lick, manager of the New theatre, Fort Smith, Ark. and we gave you some reasons. A little later we printed the "New Theatre Service Code," adapted from the Statler Hotel idea, and a booklet that has been imitated by many others.

Now Mr. Lick comes to the front with an entirely new idea, a booklet giving pictures and biographies of the stars that are regularly seen at his theatre.

This booklet is twenty-four pages, 4⅞ by 6⅝ inches and printed on light buff paper of good stock. The cover, as it speaks for itself, is neat in design. The typography of the inside pages is good, the cuts clear and well selected and the text of the matter interestingly written. As the cover says, "It is worth preserving." It is the sort of a booklet that fans will ask for long after the issue is exhausted. Triangle and Paramount-Artcraft stars are included and the last five pages are devoted to the "Service Code."

We cannot conceive of a better constructive effort than this, for the booklet is published not alone to give the data about the stars that are already well known, but to introduce others that have not yet achieved equal prominence. Here they are presented together and the psychological effect upon the reader is to array these great stars of the country and to create a desire to see them in picture after picture. Among other things to achieve the same result that are being done by the New theatre are the use of slides showing the portraits of stars and giving the names of pictures in which they have appeared in the past and also the use of cuts in front of the theatre displayed in connection with contests to name their identities.

Your Idea---and Ours

ZELDA THEATRE shows in the display reproduced here what can be done by the use of ordinary material and thought. "It sure is some strenuous job writing and devising new ads all the time," says the designer of the Zelda work in his letter to

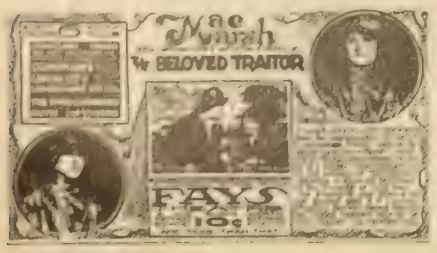


us. Yes, we certainly agree with him, but the fellow who makes it real work and goes to it on that basis is the fellow who succeeds, and the fellow who simply tries to fill space will never get any further along.

This display is only two columns wide by five inches deep, but the unique use of the border effect and the ample white space that has been given makes it stand out. Note that the theatre has used one of the one-column advertising cuts supplied by Paramount and then has used a heavy border around the bottom and left side and then breaks the border around the name of the theatre and the cut. It certainly is a case of centering the reader's eye right on what you want to say to him. It is one of the few cases where excellent results have been secured in very small space and without the use of large type for the name of the star or the title of the picture. It's good once-in-a-while advertising.

Keep every door open for enter-prize.

WE are going to reach Providence, R. I., before long in the course of our examinations of advertising and newspaper co-operation in various cities, and we will be very glad, for the theatres of that city are progressive advertisers. Here, for instance, is a splendid piece of work that is being done by Fay's theatre, a combination



house. The display is nearly nine inches deep across seven columns. The thing to which we wish to call particular attention is the manner in which practically the whole space has been given over to the Mae Marsh picture. The upper left corner of the ad is given to announcement of the vaudeville numbers and two pictures of Miss Marsh and one scene from the production; the three, connected with fishing nets, occupy the main portion of the space, and then in the lower right corner there is told something about the picture. This was an especially designed display, being hand lettered, but it is well worth the trouble and expense. We call this constructive advertising.

Take a chance of having the safety valve go off rather than allow the fires of energy get too low.

GEORGE E. CARPENTER, manager of the Paramount-Empress, Salt Lake City, believes in taking advantage of all the little things that come up, and that is why he is a real live wire. During the showing of the Douglas Fairbanks picture, "Headin' South" the crowds were so large that the

Open Letter to Chief Bywater
(With Apologies to O. Harvey.)

DEAR CHIEF:
THANK YOU
FOR SENDING two
STALWART LADDIES
TO THE Paramount-Empress
YESTERDAY.
DOUGLAS FAIRBANKS himself
COULD NOT have handled
THE CROWDS better
THE WHOLE town
WANTED TO see
"HEADIN' SOUTH"
AND THEY got
OUR GOAT and
EVERYTHING.
IT WAS fierce
FOR THEY walked all
OVER US and spoiled our
SUNDAY SHINES (we mean
THE CROWDS, not
THE FIREMEN)
AND OUR collars
WERE ALL wilted
AND OUR ladylile
CASHIER HAS corns
ON HER digits
SUPERINDUCED BY handling
A TON of change
AND A bushel of
WAR TAX pennies.
THE FIREMEN had no
TIME TO see the
GREAT SHOW because
THEY WERE sworn in
AS HEAD ushers
AND TRAFFIC cops!
DOUGLAS FAIRBANKS
DRAWS LIKE a
MUSTARD PLASTER.
"HEADIN' SOUTH" is
SURE SOME hot show
STUNTS!
THRILLS!
SUSPENSE!
GUNPLAYS AND scenery
200 COWBOYS!
W-H-O-O-P-E-E-!
300 MEXICANS and
VILLAINOUS CAMPEAU.
COME OVER and see
THE SHOW yourself
CHIEF
AND BRING the family
AS OUR guests
BECAUSE WE did
APPRECIATE YOUR help.
SAME SHOW goes
TONIGHT, TOMORROW AND WEDNESDAY
WE THANK you.
PARAMOUNT-EMPRESS.

fire chief sent a couple of his men around to take care of the crowds and to see that the municipal laws were not violated.

Now O. Harvey runs in one of the Salt Lake papers a column modelled somewhat along the lines of that by "K. C. B." in the New York American. So Carpenter followed that style in this particular advertisement, and addressed it to the fire chief and invited him to come over and see the show and bring his family with him. Of course, that was a mere incident of the display, to give it a personal tone, but this advertisement undoubtedly resulted in making people talk about the attraction.

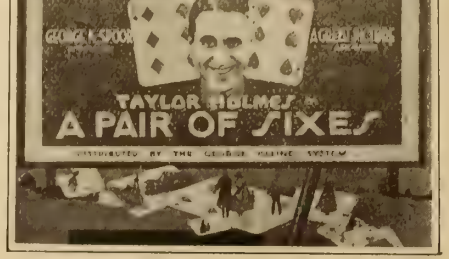


WE have been very fond of impressing on advertising writers the desirability of employing plenty of white space in their displays. We have had the engraver outline the edges of the space used by Grauman's theatre, Los Angeles, to show the effectiveness of white space. The display occupies a space five columns wide by sixteen inches deep and therefore would dominate the page in any newspaper.

A novelty was introduced during this presentation by having the original cast appear in the flash and enact one of the dance hall scenes. This, of course, is something that could not be done except in theatres that are located in producing centers, but it certainly is original and is bound to attract attention to any theatre, especially to such a handsome one as Grauman's.

Don't count on fooling the public when you know at the start that you are fooling only yourself.

ONE of the things about which exhibitors have very justly complained is the lack of judgment used by manufacturers in making the paper. They point out that some of the producers seem to think that any old scene will do and that the one-sheets with one show scene, the three-sheet another and the six-sheet still another. Only a few of the men who are selecting the paper seem to have learned that in all sorts of exploitation work there should be



What Live Wires Are Doing

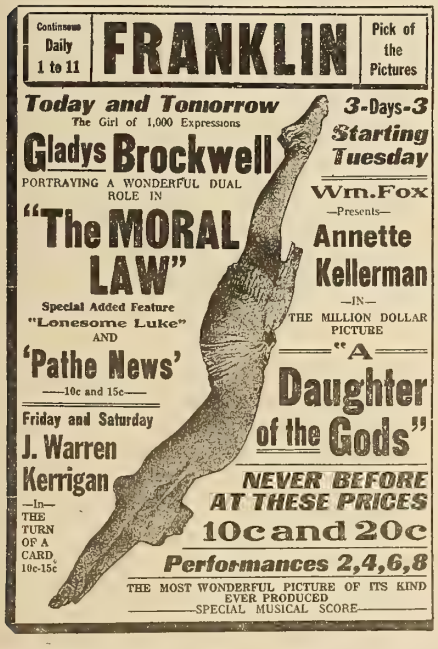
one central idea of the picture and that this should be exploited.

Here is reproduced one of the 24-sheets designed by Essanay on "A Pair of Sixes," and the same idea is being carried out in all the trade paper advertising, slides, window cards and other accessories.

It's a good thing to have the public believe you're the man that puts the "I" in motion picture ideas.

FRANKLIN THEATRE, Saginaw, Mich., sends us a copy of one of its displays for criticism. In a way the display is well designed, but, after all, it comes back to the old point of trying to advertise two different shows at once—or rather, three in this case, for the Kerrigan attraction is mentioned down in the left hand corner.

We are very free to admit that "Daughter of the Gods" is an unusually big picture and that it deserves some attention in the Sunday papers, where the ad in question appears, but in this case we would have done two things. We would have based the big display on the Gladys Brockwell picture and at the same time we would have gone to the advertising manager of the paper and explained that we would do big advertising Tuesday, Wednesday and



Thursday of the Annette Kellerman picture and have asked him to give you a special story in the Sunday issue based on that advertising. If necessary we would have used a *separate* advertisement on "Daughter of the Gods."

Are you trying to get the most out of your theatre, or trying to put the most into it?

T remains for some small cities to "show up" the larger ones, as this page from the Owensboro Messenger proves. In this city the Empress, Queen and Grand theatres, all owned by the same man, and we



do not know what arrangements he had with the newspaper, but at any rate George A. Bleich has appreciated the necessity of getting the co-operation of his daily paper, and he has done so with splendid results. One thing that we distinctly do not like about this display is the advertising running across the top of the page. Owensboro is not so far from Cincinnati, and it may be influenced in this style of advertising by Cincinnati. We recently reproduced a page from one of the Cincinnati Sunday papers as an example of the worst in advertising. Another thing that we do not like is displaying the Tuesday show over the Monday one, but still under the circumstances this could be pardoned.

By using cuts furnished by producers there is an attractive layout secured, marred only by the fact that some of the makers of films try to get their trademarks all over the cuts, thereby making them less attractive and more convincing. Reading notices about each of the pictures is included. Another Sunday we notice that there is a column headed, "Coming to the Empress," giving interesting paragraphs about productions soon to be seen. Owensboro has the right idea, and we're pleased to see such progress in one of the smaller cities.

"All hands on deck" shouldn't be a storm warning for you, but the regular thing, so far as the crews of ideas, energy and courtesy are concerned.

HERE is an advertisement that violates most of the rules of good advertising, yet in a way is effective for the very reason that it is different. The Cozy theatre, Topeka, Kan., has used a space two columns wide by 6¾ inches deep and has employed one of the stock cuts of Mme. Petrova such as are furnished by the exchanges. The stepped arrangement of the name of the theatre and of the star make them attract the eye at once and the title of the picture by being dropped below the cut also stands out. The advertisement is hurt by the use of the various phrases around the stepped arrangement. Any plan that

YOU ARE WELCOME

We'll Write You Our Criticism if You So Desire

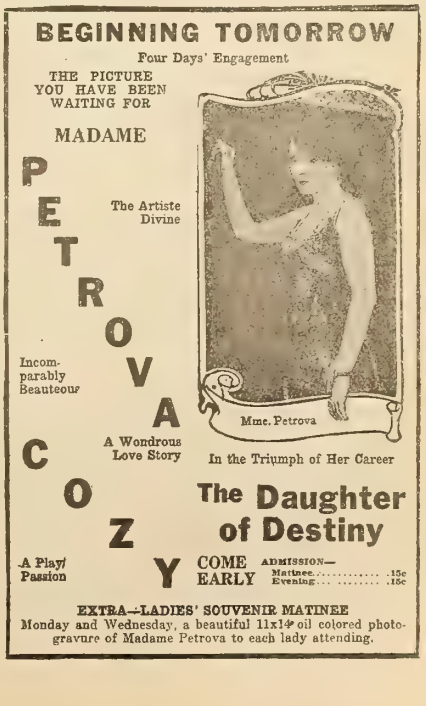
READERS will realize that in the case of programs which are so much alike that their reproduction in smaller size in the columns of the NEWS would show little difference, that the reading matter would be tiresome if we continually devoted our space to the same sort of things. We try to make the comment on the programs reproduced and on the advertising shown worth something not only to the man who sends in the specimen but to every other exhibitor.

We are going to continue to reproduce these things and want you to get the full benefit of it. But we cannot reproduce them all so if you will ask, we will comment on them by mail. In case you want the comment to certainly be in private, please also so indicate for we use those that offer us the best example to point out some feature.

The fact that it takes time and makes the advertising expert work nights need not worry you. We are here to give you SERVICE. We have set a new mark in giving you free REAL SERVICE.

makes it appear that you are hunting for little phrases to fill particular portions of white space is a bad one. And, as we say to you very often, white space is one of the most important things to get into your advertising.

We do not care for this style of advertising and certainly would not recommend it as a general proposition, but we must admit that in this case it is effective for the very reason that it is different.



Rothapfel's Answers to Exhibitors

Mr. Rothapfel Will Answer Here any Questions Regarding Problems in Exhibition. The Only Conditions Are That the Questions Must Not Bear on the Merits of Particular Pictures or Services and That They Must Come Through the NEWS. Address Your Inquiries "ROTHAPFEL ADVICE, EXHIBITORS' SERVICE BUREAU, MOTION PICTURE NEWS."

XLVIII—This question may not come under the limits of your advice, for I am not an exhibitor, but have seen your helpful answers in a copy of the NEWS that is taken by a friend who is a manager in a larger city. I am in a town of about 8,000, which has no theatre. There have been several operated here, but for one cause or another they have gone out of business. Personally I enjoy pictures, and when I go to the city I spend every evening at the picture shows. I am in business here and think that I am a pretty good business man. I also believe that there is a splendid opening here for a show and have a younger brother who could take charge. But I am uncertain whether a man should enter any business when he cannot give it his whole attention. I have thought over the plan of building up a business on the strength of good pictures and personal popularity. Do you think that it can be done?—MERCHANT.

MY honest advice to you is to stay out of the business because today's conditions are different from five years ago. The enterprise is fraught with hazard and uncertainty, and the return is not as great as it used to be. Unless you have good ideas and experience in the show business, and can devote all your time to it, I advise you to steer clear.

XLIX—I have read a great deal about giving audiences what they want. In some mistaken moment I announced that I would be glad to get the pictures that people wanted if they would only make their wants known, but of course I did not know the trouble that I was getting into at the time. Within the first two weeks I had enough conflicting requests to fill my bookings for a year, and I change every night. I have a neighborhood house and make it a point to book the pictures that have made a big hit at the downtown houses. This being an exchange city, I have the opportunity of waiting to see the results at the downtown houses, though I rarely see the pictures myself, but take the general public's view. Do you think that it would pay me to give up a job which I have in day time and which pays me $5 a day to give this time over to actually seeing the pictures. I doubt whether I myself am as good a judge as general patronage.

How far would you go in letting the public book your pictures? In other words, to what extent would you yield to various requests? Lots of times I believe that these requests are built largely on supposition. Do you think I would be wiser to follow these requests or devote my time to knowing for myself what the pictures are and relying on my judgment to get the best of the features?—A. N.

YOU have made one of the worst mistakes anyone can make in the exhibiting business. If you let your patrons choose your films they will do so, but you will get gray hairs and will soon be fit for an insane asylum.

The old adage is true: Familiarity breeds contempt. *It has always been my opinion that the old slogan of the showman of giving the public what they want is erroneous and can't be done.*

The only way out is to ignore requests unless they are in cohesive form and all tend in the direction of the same thing, and *then* go about as your judgment dictates in view of this unanimity of opinion. As a general thing, please yourself first, and then the public. In this way *you will get that individuality which is the keynote of success in any enterprise.*

You are the best judge of whether you ought to give up your $5 a day job or not. You must certainly do better than $5 a day if you have any business that is worth while. Don't let the public book your pictures. The public doesn't know what it wants. Please yourself and rely on your judgment, and if it is *good* judgment you will always get along.

L—I read your interesting answers every week and I must say that your optimism is very inspiring indeed. Ours is a little town of 1,800, and we occupy the opera house, with a seating capacity of about 450. The theatre is upstairs. Our patronage now is very poor. We show the best pictures that we can afford, but our music—a piano—is only fair. I have tried every way of advertising that I can get hold of, but still they hang back. I cannot understand it. I have no opposition here or any sign of any. Kindly tell me what you would do in this case.—DELAWARIAN.

I AM afraid that perhaps you are not paying proper attention to your business. I don't like to receive questions on business letter heads. This is one of the conditions under which I answer these questions—as I don't want to be influenced. But if you have some other enterprise besides your picture theatre the latter is apparently suffering through lack of proper attention.

A MOVING PICTURE THEATRE CANNOT BE EXPECTED TO RUN ITSELF.

You say you are running the best pictures you can afford. You can't afford any but the best made. You say your music is furnished by a piano and that it is only fair. Improve it. Improve your advertising, too. *Make your presentation better. Add a Personal touch to the theatre. Use your head. Work hard. You can do great things if you only will think.*

I am glad to know I am optimistic. IT IS THE ONLY WAY TO SUCCESS. *Fairly breathe optimism.* Get your help imbued with it. Show it in your advertising. *Camouflage your troubles. Smile. Don't let people know you are doing poor business, even if you are doing it. No one loves trouble. People steer clear of calamity howlers. Let the sunshine in your theatre—psychological sunshine, which consists of cheerfulness, optimism, smiles.*

Try hard and improve your show. Merely as an illustration—if you are climbing a hill in an automobile and you find it laboring, what do you do? You shift to a lower gear, *give it more gas—added power,* and—if the machine is any good—*you gain momentum steadily.* When you get to the top of the hill you are running smoothly. Then you go coasting down the hill on the other side, shutting off the power, and speeding along on the road of success with the hill behind you. Do you get me?

You have no excuse with no competition and a seating capacity of 450 for not doing good business. You ought to have the public eating out of the palm of your hand. It is no one's fault but your own if you don't.

I hope this will wake you up to the extent that in six months I will receive a letter from you telling me how grateful you are.

LI—Your sound advice is persuading me to ask you a question that is possibly outside the ordinary run of inquiries, and is this: "How far should a manager go in making himself familiar to his patrons?" Of course, I do not mean to inquire whether he should keep busy about the house and know what is going on in his theatre. But should he go to any extent in keeping in personal touch with the patrons? Now this is one of the twenty largest cities in the country. In the case of one theatre operated by a man and his wife this pair are constantly in the open lobby before the house. I have heard the expression more than once, "The Joneses seem to be watching for the dimes to come in." And they do leave that impression, and I know that theatre is not making money. I believe, too, that one reason why a certain element is staying away from motion picture houses is because the public has been made familiar with all the tricks of picture producing and that the film creations have lost the mystery angle to them. Don't you believe that the proper thing for a manager to do is to keep a close eye on what is going on, to be courteous and prompt in investigating complaints, etc.? I ask this because I have a partner who is not active in the management who thinks that I ought to be "out in front" most of the time. I work on the theory of what the people want is a finished performance and not to greet the manager of the house every time they come to the theatre.—T. R. T.

THE best way is to treat everyone as you do your most intimate personal friends to call them by name, usher them down the aisle to their seat, sit with them awhile and discuss the performance with them. Meet people in the lobby. Present a good appearance, dressing neatly in a black suit, with a black tie, and be nicely groomed. Don't make your attitude objectionable like Jones.

It is good to have an eye on the box office, but don't let people see you watching. Have a cashier cheerful, calling people by name and giving them the time of the day.

I don't believe your deduction is correct that people stay away because they are familiar with the tricks of picture producing. They are not. The motion picture people themselves don't know a one-hundredth part of the tricks possible; otherwise they might make better pictures.

Do the best with what you get, and get the best. Let your personality influence your theatre and its patrons. Mix with your patrons, but don't do it to the extent that the adage "Familiarity breeds contempt" begins to apply.

Your partner is right. *You should be out in front.* People want a finished performance—true. But that is only part of your work. *Courtesy, comfort, service and personality are also important in giving your patrons the maximum of pleasure in your theatre.*

Finding Out Where the Fault Is

This is the tenth of our series of articles, "The Diary of a Successful Exhibitor," by an exhibitor who tells each week what he is doing to develop his house, the lessons that he learns and the errors that he discovers. It is a frank discussion of the pleasures and evils of exhibition in a town of 15,000, *and the tips contained here will probably be of value to managers in all sections.*

By a Successful Exhibitor

LAST week I ended my article with the question that I had asked the exchange man when he had told me that the owner of the two other houses in my town had made a bid for this one of the services that I was using. "Why don't you let him have them?" I had asked.

"Well," he replied, "we've been getting our totals right along and we guess you'll last a few weeks longer." And then he laughed. It is a mighty good feeling when you know men in the industry are sure YOU ARE THERE.

I left that inquiry up in the air last week, not to give the sort of "continued in our next" spirit which the fiction writers strive for, but in the hope that some of the exhibitors would think what the answer to my question would be. Now, I am not defending the exchange men, for I have gotten raw deals from some of them. But I do think that some of the exhibitors who are always kicking and always complaining deserve about the treatment they say that they are getting, because of the fact that they try to make the exchange man bear the brunt not only of his own mistakes, but the showman's errors and his lack of his attention to building up his business.

It seems to me that every showman ought to try to establish himself, not only with his own people, but with the industry as a whole, by the things that he accomplishes. It takes some determination to do that. You will recall that at the beginning of my experience there were exchange men who wanted to tell me all about how to run my business, and to particularly dictate what I should do. If they can get away with that and load their product on you you cannot blame them. Of course, the ideal exchange man should always be looking to the exhibitors' good, but if he sees that the exhibitor doesn't pay attention to his own good he cannot be expected to help much.

With my opposition now centred in two houses under one ownership, I realized, of course, that he would be buying more films than I, and that probably for that reason some of the salesmen who didn't figure into the future would be appealing for his business, probably at the expense of mine. And so that was the reason that I had made this trip to the exchange city. I wanted to see whether I was getting the best that I could get, and whether I was pretty sure of retaining what I had if I wanted to keep it.

My first trouble came with the second exchange that I visited. I had been showing comedies from this company, and they were very well liked by patrons, but I had not shown any of the features because they were not of the type that would draw from my people. So when I started talking to this man he told me that my competitor had made an offer for the entire service and that I would have to do the same or give up the comedies. Naturally he did not say how much my competitor had offered for the entire service, but I figured that if it was much more than I was giving for the comedies alone he was wasting his money, for he was getting features that would not draw the amount he would pay for them, no matter at which house he showed them. "I hate to do it," said the exchange man, "but it is a rule of the house that I must sell the comedies to the man who takes the feaures, if he wants them, and if I refused his offer I would get a call from New York."

I appreciated his position. He was a good friend of mine and he had faith in me. And so I replied: "I realize that it is not your fault, old fellow. And in cases where the service was originally for sale I can see where the man who takes the features ought to have an option on the comedies. But your feaures were not used in my town and I took the comedies and made them popular. It looks pretty raw to me to have them taken away now, and you can write to your New York office the way I feel; you can add that I expect to be in business just as long as my competitors, and that if these comedies are taken from me, never again will any picture that bears your trademark ever be shown at any of the houses I may own." I didn't have the reputation of being a four-flusher, and he declared that he was going to write headquarters, explain the circumstances and recommend that I be allowed to keep the comedies. He did; he was turned down and shortly afterwards had an opportunity to leave that company and did so.

Three months after my competitor had played this service he found how unsuitable that brand of features were to his audiences, and that they had dragged down the comedies in public opinion, and he canceled the entire service. Then the new exchange manager looked up his file and came back at me with request that I take the comedies. *I did not.* But even if I was one of the smaller fellows my original protest now attracted some attention, and I had a long letter from the home office explaining how fair it had been in offering me the whole service and that when the other fellow bought the features he thereby got an option on the comedies, etc. I answered courteously that I had built up his comedies in my town and that since then I had built up others, and that I preferred to retain the ones I now had.

One of the first things that I learned when I started into the business was not to change services unless you are forced to do so by the poor quality of the pictures. Hunt around and see what is the matter with your own salesmanship first. Perhaps you are not boosting the popularity of some of the stars, possibly you have gotten into the rut and your theatre is simply running itself, or possibly there are some little defects in the pictures that you can cure. *My policy has always been to see what I could do myself before I put the blame on the other fellow.*

So with the exception of the necessary change in the comedies, which came a little later, I retained the services that I had, but I found one brand of films that was releasing a feature every two weeks, and I booked that in addition. I did not cancel any of the pictures that I had, though I realize that I would have to shelve one every fortnight, but I believed the new pictures were good enough to warrant this added expense. I had not thought of the idea at the time, but it gave me one excellent opportunity and I seized it. There was one of the stars who had been appearing on my main feature service in a remarkably poor line of features, but she was at the same time very poular, and I believed that the bad pictures were not her fault and that she would soon "come back" as a big drawing card. So even if I could have canceled her pictures alone I would not have done that. Instead, I arranged my bookings so that I would have hers and those of the weakest star on the other program come to me at the same time, and when necessary I could make a last minute shift in the program and present the best of the two pictures.

I went back home with one idea strong in my mind. I had established myself in the film world outside of my town and the exchange men had the fullest confidence in me. And I knew I stood well in my own town, but at the same time I realized that I was not getting all the people that it was possible to bring to my theatre and that was to be my problem hereafter.

WIDER APPEAL

Successful Exhibitor Tells Conclusion He Reached

AFTER recounting some interesting experiences that he had with his services after the two other houses in his town had come under the same management, Successful Exhibitor tells in this article of reaching the conclusion that his theatre should have a wider appeal and that the way to be successful was to create new business.

That is a very important point right now. Many exhibitors in writing us have made the point that so many of their young men have gone away to the war and that they have not been able to create new patrons in their stead. Lots of theatres have created them and we'd like to hear the means they have used.

Circle Puts Real Atmosphere in Week's Advertising Campaign and Scores Hit

HERE is one of the very best exploitations of a really big picture that we have ever seen. It is the work of S. Barret McCormick, managing director of the Circle Theatre, Indianapolis, and a member of the Advisory Board of the Exhibitors' Service Bureau. Here was an unusual attraction and something unusual was done with it, and the result was one of the most successful weeks in the history of the Circle, we are told.

At the very start of this exploitation campaign an atmosphere of individuality was sought, and this advertising offset any explanation as to why the prices were increased. The interest in and the effectiveness of the matter used in the newspapers took full care of that. We regret that we are unable to illustrate the entire campaign for the week and the preceding days, but



the specimens reproduced certainly show how strikingly different it all was and how perfectly in harmony.

We have reproduced one of the displays that was used on Sunday. The large figure of Cleopatra and Antony gave the atmosphere in the first place, and the reading matter is notable because it gets the very spirit of the picture. On Saturday and Sunday before the opening four and five full column displays and quarter page spaces were used to arouse the advance interest. These were all plates, half-tones. They were striking in every way. Now one thing important is to note the impressionistic verse that was used in the description. This was carried through the advertising most of the week.

During the week line cuts were used and a distinctive border was employed. This campaign of the Circle has proved everything that this department has impressed upon you about the use of such material. All of the illustrations carry out the Egyptian effect. A considerable portion of the advertising during the week consisted in words that were put into Cleopatra's mouth by Mr. McCormick. On the Monday after the opening he used an imperial command from her telling the people that she regretted that on Sunday "they couldn't get within a Pyramid's length of the Temple" and inviting them for the other days of the week. Here is one of the clever ways that the price announcement was made:

"She was, however, surprised to learn that while Antony gave up Rome, Cæsar a Throne and Pharon the Family Jewels to see her, that Indianapolis only had to give up 15c. or 25c. in the mornings and afternoons, or 15c., 25c. or 35c. at night."

But in the course of this presentation there came an incident that was not a part of Manager McCormick's program, but one to which he did not object because of the effect that it had on his business. On Monday some of the ministers of the city started an agitation against the picture and called upon Mayor Jewett to stop its showing. The mayor went to see the pictures and ordered four scenes cut out and then let the production run. Although it was not planned it was the best advertising that could be obtained. The newspapers ran first page stories and they all entered into the spirit of it, quoting in their stories extracts from Manager McCormick's advertising like "a woman's wile, a kiss, a wait awhile, veins filled with liquid fire, a longer kiss, a little bliss."

And did the Circle take full advantage of this? The next morning there appeared an advertisement in the same distinctive style, with the only cut the slender head of snake and the words "Theda Bara, Cleopatra," and then this occupying about one-half of the space:

"Well," remarked Cleopatra this morning as she emerged from under the anesthetic of her operation and glanced at the Pink Teddy Bear that had just been delivered in a Ford by a grinning Ethiopian,

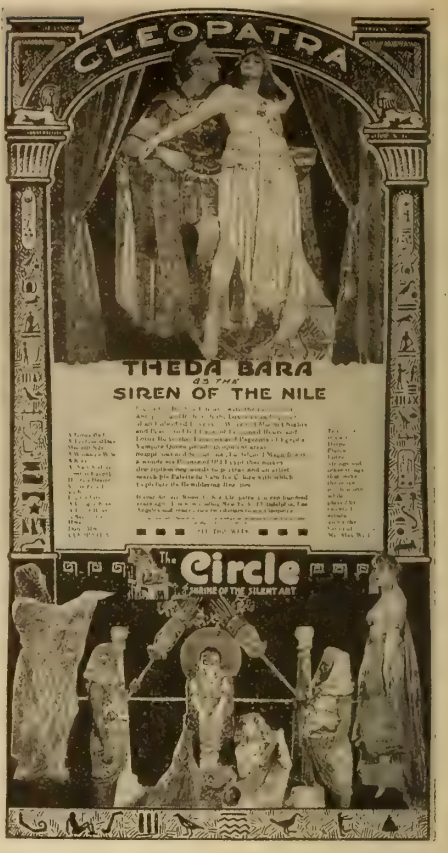
"Human nature hasn't changed very much in the two thousand years that I've been dead. Back there in the days when Lotus Buds bloomed in my back yard, in the spot where some bespectacled Egyptologist is now digging around looking for the true history of my life,

A green-eyed Jane got sore just because of my perfect 36 and knocked me.

And ever since I've had a bad reputation and been accused of playing the leading role in the great domestic drama, 'Why Men Leave Home.'

"Now," she continued, giving the string of her new R & G a jerk, "take that little incident where I camouflaged Cæsar. To me that was the most brilliant coup in my entire femi-military career. 'Ouch!' she grimaced in pain as the scissors fell on the Antony episode. Now I can fully realize what Shakespeare meant when he said 'That was the most unkindest cut of all.'"





One of the Sunday Ads. of the Circle Theatre

If any one had missed the article on the first page about the Mayor having censored the picture, this certainly brought it to their attention. Naturally the affair created something of a sensation, but there was fun and good humor over it because of the way that the incident was handled.

Manager McCormick certainly achieved the atmosphere right at the start of this exploitation, and he let nothing prevent his keeping that same atmosphere right through his publicity. We wonder how many exhibitors would have resisted the temptation to refer directly to the incident of the mayor in his display matter? Mighty few and certainly still fewer would have carried the exploitation through as cleverly as he did.

It was an immense campaign on a picture, but it shows that it pays to go to things in a big way.



Photograph at the right shows the early morning crowds at the Schade theatre, Sandusky, O., waiting to see "The Remaking of the Nation." At the left is a detail of boy scouts on duty at the evening performance.

How Leading Portland Theatres and Newspapers Put the Pep In Pictures

(*Continued from page* 1722)

page, as is evidenced by the right-hand corner of the page reproduction. Opposite, and not reproduced, are the ads of the Strand and Hippodrome, vaudeville and pictures. The reason for this, from the viewpoint of the leading Portland exhibitors is shown in four other pages from the same Sunday issue, the two pages to the left and the top and the two to the left in the center row. These are pages from the main news section, or the first section of the paper. On the seventh page the Columbia uses a space three columns wide and 12 inches deep and on the eighth Peoples occupies five columns 10 inches deep, while on the ninth the Liberty uses four full columns, and on the tenth the Majestis is well represented with 14 inches four columns wide. So far as our survey is concerned these are the only theatres that advertise in the Sunday *Oregonian,* a poor representation so far as the number of theatres in the city are concerned, but splendid work on the part of those that do realize the value of such advertising.

Evidently these four theatres that use the first section believe that they attract more attention by occupying this position and that they get the reader both ways by attracting his attention with the display in the news section, and then get the reading matter in the photoplay page. Waiving local conditions in Portland, we do not believe that this is the best method of advertising. Certainly, in a way, it is an intimation that the motion picture news matter is not worth reading, though, of course, the theory is that everyone is reached here. But we feel quite sure that if this matter were carried in the regular photoplay section that the newspapers would give much more reading matter, and that the theatre would get the more benefit thereby. From our long newspaper experience and knowing how newspapers regard the balance between advertising and reading matter, we would say that were these four large displays included in the photoplay department that department would contain twice as much reading matter, more illustrations and be more a big feature of the Sunday paper. Newspapers in many cities would not permit the arrangement that prevails in all of the Portland papers.

The Portland *Journal's* Sunday page is reproduced at the right of the center row. It is mainly very good, but the page is not confined to photoplay news and there are at least two of the main heads in this issue devoted to stage affairs, while there is even "grapevine" news matter included to fill up the holes. Any photoplay page that does not devote itself to photoplay matter leaves the impression that the editor could not get enough to fill up, and the work is only half done. But we'll have to take into consideration that there is not a motion picture advertisement on this page and that those who are using the *Journal* specify position in the first section.

Why, we can see in the light of our experience the photoplay editor of the *Oregonian* or the *Journal* going to the business manager and asking for more room and being met with the reply: "What for? Those that are advertising are doing so because they have to have our paper. Your page shows that they are not using space because of it."

In the Saturday Evening *Telegram* there is more space devoted to motion picture news matter than either of the other papers, but the only straight picture house we see represented in the advertising is the Globe, with 2 inches. The layout carries pictures on the Majestic, which uses some space during the week, and on the Sunset, from which we fail to find any advertising.

The Saturday *News* carries an exclusive half page from the Circle Theatre and display from the Peoples, Sunset, Globe and Star. Its department could not be called a photoplay page, for it is a mass of matter about picture and legitimate houses, indiscriminately mixed, and with a bunch of badly assorted cuts furnished by the exchanges and theatres in an attempt to form a layout.

(*To be continued next week*)

Striking Advertising Methods Get 11,000 out of 20,000 Citizens to Theatre

DOES earnest exploitation—getting out and doing things pay? Here is the answer.

Last week we printed a picture of the arrangement of the Schade theatre, Sandusky, Ohio, on the occasion of showing the official Camp Sherman picture of the training that the draft men have gotten in five months. We commended this as a stunt that would bring crowds. Above we have printed the pictures showing the lines that were constantly in front of the house from morning until night during the film's presentation.

Sandusky has a population of about 20,000 by the last census. The Schade theatre has a seating capacity of 700. This picture showed to 11,000 people in three days. Some record! It's worth while knowing how this was done. In the first place the performances started at 8:30 a. m. and were continuous through the day. They had to be to take care of the enormous crowds that Manager George Schade brought to the house.

Included in the program was a lecture by Lieut. Frank X. Gill, of Cleveland, on the work of the training camp and Johnny Kilbane, featherweight champion and boxing instructor at the camp also appeared at each show. Ushers were dressed as girl scouts and each evening there was a free concert in front of the theatre by Eckley's band and a drill by the Boy Scouts and St. Mary's cadets. Over three thousand tickets were sold on the streets and of these Girl Scouts sold 1,200, the prize being $5 and a bouquet from the boys of Camp Sherman.

So unique was this stunt that the Sandusky Star-Journal published pictures of the front, of Kilbane, and many other stories.

Getting 11,000 out of 20,000 people to your theatre in three days is some accomplishment.

Ready Made Ad-Talks

Mary Pickford in "Amarilly of Clothesline Alley"—Best Yet

(Paramount Five Reel Production)

Mary Pickford in "Amarilly of Clothesline Alley." This will be the attraction at the ——— theatre on ——— of ——— week. The story was written by Belle K. Maniates, scenarioized by Frances Marion and produced under the direction of Marshall Neilan. In the supporting cast are seen William Scott, Norman Kerry, Ida Waterman, Margaret Landis, Kate Price, Thomas H. Wilson, Fred Goodwins, Herbert Standing, Wesley Barry, Frank Butterworth, Antrim Short, George Hackathorne and Gertrude Short. This is the most amusing picture that Mary has done. It is full of wholesome philosophy, showing that people from the environments of such places as Clothesline Alley can never mix happily with the upper classes of society. One of the scenes of the picture is that showing Chinatown, of San Francisco. Mary has the title role and lives in the tenement home with her jolly, tender-hearted mother and her small brothers who are messengers and newsboys. Amarilly is the boss of the Alley and makes the boys "toe the mark." She obtains the job of scrub-girl at a theatre and her fiance, Terry McGowan, is the pride of the alley and the bartender at the Midway saloon. Terry is temperance, however. Gordon Phillips, a wealthy young man, while on a slumming expedition, is injured in a brawl, and Amarilly takes him to her home and nurses his wounds. Terry becomes jealous. After Gordon's recovery Amarilly is given the job of caring for Gordon's studio and when her brothers are stricken with scarlet fever, she is given a permanent home with Mrs. Phillips. After the quarantine has been lifted, Amarilly's mother is received at the home of Mrs. Phillips, which visit results in humorous scenes and proves to Amarilly that the Alley gang can never mix with the upper crust.

Mary Pickford in "Amarilly of Clothesline Alley" will be seen on the screen of the ——— theatre on ——— of ——— week.

Ann Pennington, Pretty Ziegfeld Follies Girl in "Sunshine Nan"

(Paramount Five Reel Production)

Ann Pennington will return to the screen of the ——— theatre on ——— of ——— week, in "Sunshine Nan," adapted from Alice Rice's "Calvary Alley." Eve Unselk, who has made the adaptations for many of Paramount's most successful productions, did the continuity. "Sunshine Nan" was produced under the direction of Charles Giblyn. In the supporting cast with Miss Pennington are seen Richard Barthelmess, John Hines, Helen Tracy and Charles Eldridge. The former star of Ziegfeld's Follies is seen at her best in her latest work before the camera. Alice Hegen Rice will be remembered for her work, "Mrs. Wiggs of the Cabbage Patch," "Lovey Mary," and "Mr. Opp." Miss Pennington has the role of Nance Molloy who lives in Calvary Alley, back of the great cathedral, the only world that she knows. Dan Lewis, an orphan, is her only friend. Nance is always getting into trouble with the Alley "rats," as the children are called, and Dan is always getting her out of trouble. MacPherson Clark, one of the choir boys, whose father owns the Clark shoe factory, is the leading spirit. Nance detests him. Four years pass and Nance has learned stenography at school and accepts a position at the Clark factory. Dan works in the chemical department and they become engaged. Dan has discovered a chemical process of value and Mac, who has returned from college, plans to steal the process. The invention makes Dan rich and he and Nance are married.

Ann Pennington in "Sunshine Nan" at the ——— theatre on ——— of ——— week.

Taylor Holmes in His Funniest Comedy Drama, "A Pair of Sixes"

(Essanay Five Reel Production)

Sixes," adapted from Edward Peple's Broadway success of the same title, has been produced by Essanay for the Perfection program with Taylor Holmes, supported by Alice Mann in the leading feminine role, in the featured role. This is one of the famous comedian's best comedy portrayals. In the supporting cast are seen Robert Conness, Edna Phillips Holmes, Cecil Owen, Maud Eburne, C. E. Ashley, John Cossar, Byron Aldenn, Virginia Bowker, and Tommy Carey, with Miss Mann in the principal feminine role. Miss Mann will be remembered for her work opposite "Fatty" Arbuckle in some of his most recent comedies. The production was made under the direction of L. C. Windom. Mr. Holmes has the role of T. Boggs Johns, one of the proprietors of the Digestive Pill Manufacturing Company. His partner is George Nettleton, and they cannot agree and they decide upon an unique method of solving the trouble. They play a hand of poker, the loser to become the servant to the winner for the period of one year, and the winner shall have full control of the business for the same period. If either member reveals the circumstances of the pact, he shall pay a fine of $5,000. The hand is played, Boggs loses, and he is delegated to serve as butler in the Nettleton home. Coddles, a house maid of antique vintage, makes love to him. Bogg's sweetheart comes to the Nettleton home as a guest. She tries to learn what has brought about the change in Boggs, but he cannot tell, under penalty of $5,000. Then the fun starts.

Come to the ——— theatre on ——— of ——— week, and learn how Boggs and his partner and his sweetheart decide when to call it "quits." "A Pair of Sixes" will be seen on the screen of the ——— theatre on ——— of ——— week.

READY-MADE AD-TALKS PUBLISHED IN LAST WEEK'S ISSUE

March 16, 1918.

FEATURES

TITLE OF PLAY	PRODUCERS	
"The Rough Lover"	Bluebird	5 reels
"The Spurs of Sybil"	World	5 reels
"The House of Glass"	Select	5 reels
"The Thing We Love"	Paramount	5 reels
"The Wasp"	World	5 reels
"The Trimmed Lamp"	General (O. Henry)	2 reels
"Marrying Off Dad"	General	2 reels
"A Soul In Trust"	Triangle	5 reels
"The Beggar Woman"	Pathe	5 reels
"Eve's Daughter"	Paramount	5 reels
"Nobody's Wife"	Universal	5 reels
"The Family Skeleton"	Paramount	5 reels
"The Song of the Soul"	Vitagraph	5 reels

Emmy Wehlen in "The Shell Game," Rippling Comedy-Drama

(Metro Five Reel Production)

Emmy Wehlen, the clever little English comedienne who has been seen in several Metro productions, will be seen on the screen of the ——— theatre on ——— of ——— week, in the screen version of Kenneth L. Roberts' Saturday Evening Post story, "Good Will and Almond Shells," appearing on the screen under the title, "The Shell Game." The production was made under the direction of George D. Baker. In the supporting cast are seen such popular Metro artists as Henry Kolker, Joseph Kilgour, Fanny Cogan, Ricca Allen, Hugh Jeffrey, Richard Thorton Clarence Hermitage and Donald McBride. A set theory of "Silk" Wilkins, a confidence man, is that all mortals get sentimental around Christmas time, and that their pocket-books can be easily reached. "Silk" saunters in one of New York's fashionable hotels and sees Lawrence Grey, a wealthy real-estate man, counting his bank-roll. "Silk" makes himself acquainted and the two adjourn to the dining room. The subject of conversation changes to Christmas tidings and "Silk" learns that his friend has lost, several years before, his wife and child in an accident. He was not sure whether they were killed or had disappeared. "Silk" promises that if his friend's daughter were alive, he would find her. In a cheap boarding house where "Silk" held forth, lived Alice Sheldon, from the Middle West, who had been fleeced of all the money her father had left her, by an unscrupulous music teacher. She became despondent and decided that the only way out was to turn on the gas. "Silk" sees in her a good substitute for Grey's daughter. She consents to be a party to the plan, the scheme works. Alice gets everything that money can buy from her "father" and "Silk" decides that it is time to make a killing. He demands $10,000. Alice refuses to accede to his demands and confesses everything to Grey. But Grey knows all about the scheme, for he had "Silk" watched. He was perfectly willing to be a father to Alice and he gives "Silk" $10,000 for finding his future wife.

At the ——— theatre on ——— of ——— week, Emmy Wehlen in "The Shell Game."

Smiles and Thrills in "The Floor Below," a Mabel Normand Picture

(Goldwyn Six Reel Production)

Mabel Normand, whose recent appearance in "Dodging a Million" has set motion picture fans the country over singing her praises, comes to the screen of the ——— theatre on ——— in "The Floor Below," a Goldwyn production. The story is by Elaine Sterne and it has been admirably interpreted under the direction of Clarence G. Badger. While the star is given ample opportunity to display her well-known attainments as a comedienne, there is much of the really dramatic in her role of Patricia O'Rourke, the copy girl in a newspaper office, who is assigned to unravel a mystery which long has baffled the police as well as the star reporters. Her errand takes her to a rescue mission conducted by Hunter Mason, a young millionaire. From this mission are believed to emanate the plots whereby several robberies of fashionable homes have been committed. Entering the place by way of the fire escape and being mistaken for a thief in sore need of reform, the girl is received by Mason and Latham, his secretary, and so appeals to the millionaire that he enlists his mother's aid in caring for her. At the Mason home she meets Louise Vane, a girl who, in spite of her love for Latham, is making a bid for the affections of Mason. There is a benefit dance given at the house for the Mason mission and everybody is asked to pay for the privilege of dancing, the money being deposited in a box in charge of Patricia. The ball room is thronged with fashionables and the contribution box contains a large sum of money. Nobody, not even Patricia, suspects that among the guests is the very person responsible for the robberies, but when one of the crooks is sweated at headquarters into making a confession, the police make for the dance. What follows furnishes the big surprise of the story. Tom Moore, as Hunter Mason, is the ideal leading man and the remainder of the cast is capable.

"The Floor Below," a comedy-drama starring Mabel Normand, at the ——— on ———.

"Huck and Tom," Another Tom Sawyer Picture, Coming

(Paramount Five Reel Production)

Another Tom Sawyer picture, this one "Huck and Tom," relating further adventures of the youth immortalized by Mark Twain, will be seen at the ——— theatre on ———. Again Jack Pickford appears as Tom Sawyer, and in this second edition of the adventures he continues with pronounced faithfulness his remarkable portrayal. Hardly less commendable is the work of Robert Gordon as Huck Finn, and the entire cast is of corresponding excellence. The producing company, bent upon making as accurate a reproduction of the author's story as possible, took its organization of players right out to Hannibal, Mo., Mark Twain's boyhood home, which is the scene of the pranks of Tom and Huck. With the aid of these settings Director William D. Taylor succeeded in injecting an atmosphere which, to the lover of Mark Twain and his heroes, will prove a revelation in picturecraft. In the story Tom Sawyer and Huck Finn sneak off to a cemetery in the dead of night, there to cure some warts by the magical dead cat treatment. To their surprise they come upon a group of body snatchers. The ghouls are quarrelling and Injun Joe, one of the party, kills the chief body snatcher. The half-breed puts the knife in the hands of Muff Porter, an aged derelict, and the old man really thinks he committed the crime. At the trial Tom's testimony acquits the old fellow, and Injun Joe jumps through the window and makes his escape. Tom, now the hero and glorying in the love of Becky Thatcher, still has time, however, to sneak off with Huck in search of further excitement. This time they enter a haunted house and there come upon Injun Joe again. This leads to a chase for the culprit which takes the boys through all sorts of exciting adventures. They even penetrate the recesses of a wonderful cave and there, strange to relate, they again find the Indian. How Injun Joe is finally killed and how Huck and Tom find his hidden treasure is all delightfully told.

"Huck and Tom," or "The Further Adventures of Tom Sawyer," at the ——— on ———.

Jack Livingston and Margery Wilson In "The Hard Rock Breed"

"The Hard Rock Breed" is the title of the Triangle feature which comes to the ——— theatre on ——— of ——— week. Jack Livingston, Margery Wilson, Jack Curtis, J. Barney Sherry, Marion Skinner, Lee Phelps, George Chase, Louis Durham, Thorton Edwards and Aaron Edwards are seen in the principal roles.

It tells the story of the restless fighting spirit of men who delight in fighting their way through difficulties. The son of one of them has been brought up in wealth and luxury until he is a spoiled sob. He has inherited the spirit, but the only outlet he finds for it is in reckless deviltry. Twenty-five years before, Bill Naughton and Lynch Dolan were foremen on construc-

tion work at McCarthyville. On the same day two babies are born. Shiela Dolan and Donald Naughton. Naughton, through study and hard work becomes a wealthy engineer. Dolan, handicapped by boozing too much, is still foreman of the Hard Rock men at Snowslide, one of Naughton's contract jobs. Naughton becomes to realize that Don is on the road to ruin and should have the same chance he had—to fight his way among real men—and sends him to Snowslide to take the place of Carney, the crooked superintendent, who is also a partner in the Gem saloon and is using his position to rob the men. Don thinks he will have an easy job and despises the men as swine. They despise him equally as a "soft-handed dude." Carney and his partner, Greek Louis, plan to drive Don off the job so that Dolan can get it. They figure that they keep him drunk and handle him as they want. Shiela and Don meet and are attracted to each other at once, but she resents his attitude toward the men, especially as his own father was a Hard Rock man. Smith, an engineer, and a fine fellow, has loved her for many years. He suffers greatly as he sees Don winning her away from him, but remains Don's loyal friend and mentor. When Don's batch of twenty laborers arrive they are driven out of camp by Carney's toughs. Don sends for more and Carney secretly arranges that a bunch of anarchists and I. W. W.'s be sent instead of bona fide laborers. Don tries to get Dolan home from the saloon, for Shiela's sake and is obliged to lick him first, which adds greatly to his standing, as Dolan is the best fighter in the camp. Austrian Joe, the leader of the anarchists, attempts to blow up Don and some of the drillers. He fails, but Don and the enraged men raid whisky row. There is a terrific battle and the thugs are driven from camp. Joe is killed by a fall from a roof. The men are about to lynch Carney and Louis, but Don orders them to cut it out. They hesitate and then Jerry says, "The 'old man' says so and what he says goes."

At the ——— theatre on ——— of ——— week, "The Hard Rock Breed," with Jack Livingston and Margery Wilson.

"Beauty in Chains" Laid in a Spanish Setting

(Universal Five-Reel Production)

In "Beauty in Chains," which will be presented at the ——— theatre on ———, Ella Hall for the first time in her career plays the role of a Spanish beauty, although she has been in pictures nearly ten years. The entire play is laid in a Spanish setting. Dona Perfecta is the aged patron saint of the sleepy little town of Orbajosa. Friend of the poor, patroness of the church, the wealthiest inhabitant, she is the law. Her right hand man is the notary, Don Cayetano, who holds hopes of a union between his son, Jacinto, and Rosarita, the granddaughter of Dona Perfecta. Rosarita has been betrothed to Pepe Rey Don Jose since babyhood, but has never seen him. The announcement that Pepe is coming to visit his intended, therefore, creates intense excitement for everybody in the household. The two fall in love at once, but the town regards him as a fop and a scoffer; he is reported to be an atheist and a revolutionist; he loses his position; Rosarita is kept away from him and finally he is involved in a trumped-up scandal with three girls in the village. But every fresh attack makes him the more determined to win Rosarita. Finally he suspects Dona Perfecta, and she ultimately proves the arch villain, even going so far as to plot against the young man's life. But Pepe effects a daring elopement with Rosarita and emerges triumphant. The role of the arch-villianess, scheming against her own granddaughter and plotting to kill the young hero, is played by Ruby Lafayette, who was seen as the featured player in "Mother o' Mine." Emory Johnson, husband of Ella Hall, plays Pepe, and the balance of the cast includes such well-known players as Gretchen Lederer, Winter Hall, Harry Holden and Maxfield Stanley.

At the ——— on ———, Ella Hall in "Beauty in Chains."

"Baby Grand" Stars Are Seen in "American Buds," a Comedy-Drama

(Fox Six-Reel Production)

Those wonderful Fox kiddies, Jane and Katherine Lee, who already have acquired a grown-up reputation as the "Baby Grands," are coming to delight the patrons of the ——— theatre on ———. The play in which they will be seen is a comedy-drama, entitled "American Buds." The inimitable youngsters, who have previously been seen performing their irresistible pranks in "Two Little Imps" and "Troublemakers," appear in "American Buds" as orphans, the scenes being laid in an orphanage and subsequently in an army camp. In both places the children devote themselves principally to stirring up trouble. Their parentage is shrouded in mystery and the story largely revolves around efforts to identify them. After having driven the matron of the orphanage and her assistants almost to distraction, they bounce unexpectedly in upon an army post and spend the balance of the time making matters interesting for the officers and soldiers. Incidentally, and quite unintentionally, they cause the breaking of an engagement between the colonel's daughter and a captain, it appearing at the time that they really are the bachelor captain's offspring. A spy figures in the story as the captain's rival for the hand of the colonel's daughter. Matters run very smoothly for him until one midnight Jane goes downstairs to get her doll and discovers him in the act of trying to steal some important papers from the colonel's desk. While attempting to put Jane out of the way the spy is shot, and, knowing that the end is near, he makes a confession that the children are his and that their mother was a daughter of the colonel, who ran away from home several years previously. Among the amusing scenes is one in which Jane is caught by one of the ropes of a big balloon as it rises into the air. By baffling trick photography she is made to appear to dangle from the rope high in the air, finally descending in a parachute from a height of at least 2,000 feet.

The Fox "Baby Grands" will be seen in "American Buds" at the ——— on ———.

WHERE THEY DON'T

You Can Get Bright Notes from the Newspapers from These Pages

YOU should be following the articles on newspaper co-operation with motion picture theatres which is being printed in this department week after week. If you haven't started turn to the first page of this week's Exhibitors Service Bureau and read it. And don't say that these statements apply only to the large cities.

Even if the newspaper in your town does not employ a motion picture editor, and its facilities are limited, it will probably be willing to print newly little items about productions that are coming to your theatre. You can get the material here. Take your pen, or better your typewriter, in hand and try what you can do and see if this matter will not find its way into your paper—which is probably willing to co-operate all it can.

Doug Fairbanks Coming in "Headin' South," a Tale of Two Borders

(*Artcraft Five Reel Production*)

Douglas Fairbanks, the incomparable acrobatic comedian of motion pictures, comes to the ——— theatre on ——— in his latest Artcraft picture, "Headin' South." This story is characterized as a tale of two borders—Mexican and Canadian—and deals with the capture of a notorious band of Mexicans who defy all laws and governmental warnings. Fairbanks, as millions of movie fans know, is an expert horseman and his riding scenes in "Headin' South," at the head of two hundred cowboys, are intended to thrill the most blase theatre patrons. Catherine MacDonald, the attractive little Pittsburgh girl, who was seen in Charles Ray's last picture, makes her first appearance as Fairbanks' leading woman. Miss MacDonald is especially fitted for work in a Fairbanks film, being very fond of outdoor life, and having participated in several athletic tournaments. The bold, bad part is again taken by Frank Campeau, the famous "heavy" of the screen and stage, who created the part of Trampus in "The Virginian." "Headin' South" is not only the title of the play, but it is the name of the character which Fairbanks assumes. "Spanish Joe," a Mexican bandit, is wanted for a murder committed in Canada. "Headin' South," of the Northwest Mounted Police, is a born diplomat, and having trailed the murderer from Canada to the Mexican border, succeeds in persuading "Spanish Joe" to enroll him as a member of his band. Animosity springs up between the two, and so well does "Headin' South" carry out his part that he is almost strung up by the sheriff. How he is rescued in the nick of time furnishes but one of the many exciting incidents of this remarkably interesting story.

Mystery Abounds in "The Girl in the Dark," a Bluebird Photoplay

(*Bluebird Five Reel Production*)

A girl is branded with the mark "A. Y." on her shoulder. She doesn't know the meaning of it, but it bears a magic significance to any Chinaman who sees it. This is the central idea of "The Girl in the Dark," the Bluebird photoplay starring Carmel Myers, which will be the attraction at the ——— theatre on ———. Miss Myers has come rapidly to the front lately in motion pictures and it is because, in addition to her beauty, she possesses real ability as an actress. She is the daughter of a Los Angeles rabbi whom D. W. Griffith "discovered." She first sprang into public notice as one of the featured players in the Jewel Production, "Sirens of the Sea." Her present starring vehicle, "The Girl in the Dark," was adapted from Charles Edmond Walk's well-known mystery novel, "The Green Seal," and is nothing if not exciting. Bruce Ferris, seated at his desk on a stormy night, is started by a woman's shriek. Rushing out he is just in time to rescue a beautiful girl from a group of Chinamen, one of whose number he wounds. In reviving her he discovers a Chinese idiograph, which resembles the letters "A. Y." tattooed on her shoulder. His Chinese valet, seeing it, becomes greatly excited and when Ferris turns his back slips a ring which bears the same green sign from her finger. He takes the ring away from the servant and throws him out of the house. Before the girl can tell him anything of her story a man calls to see her. As they approach the room where Ferris has left the girl a scream indicates another struggle. The door is locked and while the stranger attempts to force it Ferris enters through a window. In the room he finds the dismissed valet lying on the floor, slain, with the mysterious mark on his forehead. The girl is again unconscious. When he opens the door his visitor has strangely disappeared. These are the early events in a story replete with thrills. A fine cast which includes Ashton Dearholt, Frank Tokanaga and Frank Deshon, of comic opera fame, has been provided.

"The Girl in the Dark" is announced for ——— at the ——— theatre.

Monroe Salisbury and Ruth Clifford in "Hungry Eyes"

(*Bluebird Five Reel Production*)

The attraction at the ——— theatre on ——— is announced as "Hungry Eyes," in which Monroe Salisbury and Ruth Clifford are presented as co-stars. No more charming young woman is known to the picture world than Miss Clifford, her demure beauty having attracted thousands of admirers daily since her first appearance as a star of Bluebird photoplays a year or so ago. Monroe Salisbury, also, is enjoying a popularity which is growing by leaps and bounds. The excellent supporting cast includes Rupert Julian, to whom also is due the credit of directing the production; Gretchen Lederer, W. H. Bainbridge, A. H. Barros, Arthur Tavares, George McDaniel and Rita Pickering. Strikingly beautiful outdoor photography is a pronounced feature of the production, the scenes being laid in the Far West. Salisbury has the part of Dale Revenal, of Louisiana, who comes to the ranch of Dudley Appleton ticketed as a horse thief, but highly recommended by Appleton's old friend, John Silver. The handsome Southerner commands the instant love of Mary Jane Appleton, who is sought in marriage by Jack Nelda, owner of an adjoining ranch. Revenal, realizing his unworthiness, allows Mary Jane to believe that he has a wife and two children living in Arizona. Nevertheless Nelda, jealous, plans to kill Revenal and summons him to a nearby camp. At this point Silver appears on the scene and when Mary Jane tells him of Revenal's admission to her he sets out after him with both guns. He runs afoul of the Nelda party waiting for Revenal, there is a general shooting bee and Nelda is killed and Revenal wounded. Just as Silver is replacing his shooting irons a radiantly beautiful woman steps from a stage coach. Silver conducts her gallantly to the doctor's office where Revenal is just regaining consciousness under Mary Jane's ministering hand. The newcomer rushes toward him, but Revenal weakly holds her back, and turning to those present he introduces her as "my wife from Arizona." "Nonsense," says the puzzled woman, "I am his sister." It is assumed that there is a wedding soon.

"Hungry Eyes" will be seen on ——— at the ———.

You are not going to war. The men who are need all the comforts you can give them. Help them get cigarettes. That is your patriotic duty. If you aren't helping in the "smokes" campaign, get busy—now. Don't be a slacker!

Live News from the Producers

Fox Completes New Features

Both the Eastern and West Coast Studios Have Been Producing Features at a Rapid Rate Recently

AT the Eastern studios of William Fox five new photoplays have been completed recently and a sixth is rapidly approaching the finished state.

The pictures finished are: R. A. Walsh's drama, "Woman and the Law," which began an engagement at the Lyric theatre on March 3; William Farnum's de luxe production, "Rough and Ready"; "The Debt of Honor," in which Peggy Hyland makes her debut as a William Fox star; "A Camouflage Kiss," June Caprice's comedy, and "A Daughter of France," a drama in which Virginia Pearson has stellar honors.

The film which will soon be ready for the cutting room is one in which Jane and Katherine Lee are starred. The company, under the direction of Kenean Buel, returned last week from a three weeks' stay in Georgia.

Peggy Hyland's initial production as a Fox star, "The Debt of Honor," is released as a Special Feature for March 10. O. A. C. Lund, who directed Miss Hyland in this film, will have charge of her second subject and expects to begin it this week.

"Rough and Ready," William Farnum's production, is the Standard Picture for March 24. Richard Stanton, who made "The Spy" and "Cheating the Public," staged this drama of the East and West. The Fox offices say that the story gives the distinguished actor the virile, rugged type of role in which he has already won considerable fame.

Meatless days, next to Miss Caprice herself, have the chief part in "A Camouflage Kiss," a rollicking comedy of the lighter side of wartime. Bernard Thornton, Pell Trenton, George Bunny and Lola May help Miss Caprice in its interpretation. Harry Millarde directed the picture. Of an entirely different character



Virginia Pearson, Fox Star, in a Tense Moment in "A Daughter of France"

is "A Daughter of France," a vigorous drama whose action is laid chiefly in an old French chateau. Miss Pearson appears as the young woman who serves the tri-color.

George Walsh has begun on a new production. The athletic Fox star has been convalescing for several weeks after returning home from Polyclinic Hospital, where it was necessary to take him for treatment of broken ribs. Walsh says he is feeling excellently now.

The Fox West Coast studios have been no less active. Jewel Carmen, after finishing "The Bride of Fear," has started work on a new production under the direction of Edward J. Le Saint. Tom Mix has finished a new play which has to do with a cowboy in a dress suit and is said to afford him opportunity for one of his best characterizations. Since he has been starred by William Fox, Mix has made "Cupid's Round Up" and "Six-Shooter Andy."

Gladys Brockwell, after finishing "The Devil's Wheel" left for a hunting trip in the mountains. It is claimed that "The Devil's Wheel" is one of the best pictures Miss Brockwell has made.

New Chaplin Press Book to Be Unique

Special press material and exhibitors' aids are being prepared by the publicity and supply departments of the First National Exhibitors' Circuit for the exploitation of the first of the new series of Charlie Chaplin comedies, "A Dog's Life," which will probably be ready for release soon after Easter.

In making a compilation of the facts and fictions regarding Chaplin's career for use in putting over his forthcoming production, it has been discovered that the $1,000,000 slapstick genius ranks third among those personalities that have received mention in the public press during the past two years. The Kaiser and President Wilson both lead him in actual amount of space, according to the estimation of the manager of a well known clipping bureau, but the film star's face is undoubtedly known to more people in various parts of the globe.

Larry Semon Directs It

"Whistles and Windows" is the title of the Vitagraph comedy under production on the West Coast by Larry Semon.

Hugh Thompson Joins De Luxe Forces

Doris Kenyon's leading man in "The Street of Seven Stars," it was announced last week, will be Hugh Thompson, who has been placed under contract by De Luxe. Mr. Thompson's most recent work is with Virginia Pearson, the Fox star, as leading man. He has also appeared with Theda Bara, Annette Kellermann, Edna Goodrich and others.

"The Street of the Seven Stars" will be the initial offering of De Luxe Pictures, Inc.

"Thief or Angel" Late Judge Brown Release

"Thief or Angel," a juvenile comedy-drama with a touch of heart interest, is the current Judge Brown story on the General Film program. This is an intimate story of young people in a city neighborhood. Ruth Hampton plays the heroine, and Judge Brown has gathered a capable cast for her support. Ernest Butterworth plays the leading boy role.

Judge Brown has announced a slight change in the order of the March and April releases. Following "Thief or Angel" the Judge Brown Stories will be in the following order: "The Accusing Toe," "Rebellion," "A Boy Built City," and "I'm a Man." The latter subject is an intensely patriotic story which, it is promised, will excel even "Bud's Recruit," the initial release, in entertainment value.



"The Preacher's Son" Is a New Judge Brown Story Released by General Film

House Organ Aids "The Eagle's Eye"

Booklet Will Be Devoted Entirely to the Twenty Episodes—Newsdealers Also Join in Big Campaign— Foursquare Exchanges Distribute It

AS a part of the special campaign which has been prepared as an aid to the exhibitor who has booked "The Eagle's Eye," a house organ to be devoted entirely to this twenty-episode serial story of the Imperial German Government's plots and spies in America, by Wm. J. Flynn, will make its appearance this week, it is expected.

Another stroke in favor of the exploitation of the picture was made in the arrangements whereby a photoplay magazine, read by screen patrons, will publish the story concurrent with the episodes as released. This, it is said, will bring thousands of newsdealers into the scheme of exploitation.

Boon to Exhibitors

The house organ is the culmination of a conference held by M. H. Hoffman, head of the Foursquare Exchanges, which are distributing the picture, and the publicity department of The Whartons, who are producing it.

Early showings are said to have proven that exhibitors have seized upon the picture as a means of advertising their houses as being the place where photodramas of unusual interest may be seen. In doing this the exhibitors have used many unique ways of calling the attention of the public to the fact that Chief Flynn's expose of the activities of the Imperial German Government may be seen in their house. The managers of the branches of the Foursquare Exchanges realize that other exhibitors who have booked the picture, but who have not yet shown the first episode, would appreciate the experience their fellow exhibitors have had with it. They write Mr. Hoffman deploring the fact that there was no medium by which every exhibitor in the country could know what other exhibitors were doing with "The Eagle's Eye."

The house organ followed as a matter of course. Staff correspondents of various trade journals and other allied interests connected with the motion picture industry have been secured as reporters and contributors to the new magazine. Each number will contain accounts of what exhibitors are doing in various parts of the country with "The Eagle's Eye," and also suggestions from the publicity department of The Whartons and the various branch managers of the Foursquare Exchanges.

Newsdealers Do Their Bit

Forty thousand newsdealers throughout the United States are expected to become on April 1 an active part of the organization engaged in helping exhibitors to sell "The Eagle's Eye."

They have been enrolled through an agreement completed between The Whartons, the producers of "The Eagle's Eye," and J. R. Quirk, publisher of Photoplay Magazine. This agreement gives Photoplay Magazine the rights of magazine publication to the novelization, by Courtney Ryley Cooper, of the story of "The Eagle's Eye."

Another feature of the arrangement is the claim that it will be the first time that any serial has been published, concurrent with the showing of the different episodes, the novelization of the story of each episode so scheduled that theatre patrons can read the story and see the picture, or visit the theatre and then read the story.



Marguerite Snow, with King Baggot in "The Eagle's Eye"

The merchandising value in the arrangement between The Whartons and Photoplay Magazine is that there will not be a theatre in the country that will not have the active co-operation of one or more local news dealers in advertising the serial and helping to give it strong local publicity.

The novelization of four episodes will be published each month in Photoplay. The story of the first four releases will appear in the May number, to be on sale throughout the United States on April 1. Prior to this, and as a part of its own merchandising campaign on the novelization, Photoplay will display half-sheet cards, announcing the forthcoming publication, on practically all newsstands.

Conservation Picture Next

The Whartons have made arrangements for producing a special picture for the State Conservation Committee in which will appear all the members of the company now working in "The Eagle's Eye."

The Conservation Committee has not prepared the scenario, but will leave it to The Whartons and members of "The Eagle's Eye" company to put over the idea they have in mind. King Baggot and Marguerite Snow, who are featured in "The Eagle's Eye," will have the leading parts in the Conservation picture. King Baggot, Jr., for whom there was no part in "The Eagle's Eye," will appear in the feature.

Both Miss Snow and Mr. Baggot have taken an active part in preparing the script. Members of the State Conservation Committee told The Whartons that they wanted anything that would show the public, especially the farmers of upper New York State, the necessity of saving coal, or any other fuel, in compact form. The suggestion is made that the public use wood in place of coal, or oil at any time heat is necessary.

The Whartons have planned about one thousand feet of film. Special attention has been given to scenes showing essential industries which have been closed down on account of lack of coal during the last shortage. Scenes of ships and locomotives receiving their supply of coal will be used to emphasize the great demand the war has made for fuel.

Several scenes showing the pleasure and enjoyment that can be gotten out of log fires will have prominent places in the picture. A romantic story has been prepared by the principals of "The Eagle's Eye" company, to make the Conservation picture interesting as well as instructive.

Metro Stars Leave for California

Harold Lockwood and Bert Lytell, with their entire companies, have gone to the Metro West Coast studio, where they will start work immediately on new pictures under the supervision of George D. Baker, manager of productions. The title of the Lockwood play is "Pals First," while Lytell's first under the Metro standard will be "The Trail of Yesterday."

"Treasure," the subject which Edith Storey will use following "The Claim," has already been placed in production at the Hollywood studio, while "The Night Riders," with Viola Dana as star, is nearing completion.

The working floor space at the studio has been augmented by 1,400 feet and a number of mammoth diffusers have been added to the lighting equipment. Joseph W. Engel, Metro's treasurer, is now in the West superintending the new arrangements.

Mary Miles Minter Busy on New Subject

"The Church Window Angel" is the title of the new Minter subject on which Mary Miles Minter is now at work. Jeanne Judson wrote the story and Karl Coolidge arranged it for the screen. Edward Sloman is directing.

Miss Minter plays the role of a girl raised in ignorance of the fact that she is an heiress. Alan Forrest and George Periolat will have important roles.



Merriment and Fear, as Characterized by Constance Talmadge and Alice Brady in Their Newest Productions for Select Pictures

Select Official Is Optimistic

S. E. Abel, Just Back from Long Trip, Reports General Conditions Improving—Finds Select Drive in Showing Results

SIDNEY E. ABEL, executive office representative for Select Pictures Corporation, has just wound up a three months' tour of the principal branches of the company and reports that general conditions in the motion picture field are not only assuming a normal state, but in many localities are even better than they have been for some months.

"Those exhibitors," he says, "who have anticipated for the future and are conducting their theatres on a scale proportionate with the great growth of the film industry are not complaining or crying poverty. They are sawing wood and taking advantage of every opportunity. They show the best pictures purchasable and charge an admission price commensurate with the value and quality of such productions.

"At every point, the biggest and best theatres are Select subscribers; for example, the Bijou Dream theatre and the Ascher Brothers' chain in Chicago, the Twelfth Street theatre in Kansas City, the American in Salt Lake City, the Coliseum and Liberty in Seattle, the Clemmer and the Liberty in Spokane, the Liberty and the Majestic in Portland, Oregon; the California in San Francisco, Tally's Broadway theatre in Los Angeles, and the Olympic in Pittsburg. These representative amusement-house proprietors establish at once the enterprise of Select exhibitors in these cities, and the superior quality of Select Pictures.

"In the many cities which I visited, scattered throughout the entire country, it was very evident to me that the policy previously announced by General Manager Arthur S. Kane, 'STARS TO SELL STARS,' is working admirably. The forty-two centimetre efforts put forth by the entire Select organization are reaping their rewards, and foretell a positive and lasting future, crowned with success."

"The Yellow Ticket" Has High Class Cast

WHAT Pathe maintains is one of the most distinguished casts ever seen in a motion picture production surrounds Fannie Ward in the forthcoming Pathe play, "The Yellow Ticket," adapted from the A. H. Woods stage success of the same name. In addition to Miss Ward are Milton Sills, Warner Oland, Armand Kalisz (who played Doucet in "Innocent"), J. H. Gilmour, Leon Bary, Helene Chadwick, Anna Lehr, Nicholas Dunaew, Edward Elkus, Charlie Jackson and Richard Thornton. Nearly all of these players have been starred in previous motion pictures. William Parke directed the production for Astra. The release date will be announced shortly.

As a stage play, "The Yellow Ticket" had a run of over a year at the Eltinge Theatre, in New York, and six months at the Powers Theatre, Chicago. It also played in nearly every city of the United States, a fact that greatly increases the box office value of the motion picture production. The play was written by Michael Morton and at the time of its presentation was described as "a drastic, dramatic indictment of deplorable conditions existing today, fearless in its inception, ruthless in its realism and universal in its appeal."

Illustrative of the way in which the new Pathe Plays are making good is the word just received from California that the Turner & Dahnken circuit have booked them for their entire ten houses. This is one of the biggest circuits of high class houses on the Pacific Coast. It includes houses in San Francisco, Oakland, Sacramento, San Jose, Stockton, Alameda, Berkeley and Watsonville.

Twelfth Chapter of Jaxon Serial Completed

The entire gamut of German spy activities in the United States is said to be run in "A Daughter of Uncle Sam," the Jaxon patriotic serial. Each of the twelve episodes presents one or more phases of the attempts of enemy agents to hamper America's participation in the war. The innovation of condensing the action usually found in a two-reel episode into a single-reel chapter is proving popular, according to reports from exhibitors to General Film Company. The twelfth episode, which has just been completed, ends the story with a climax showing the complete breakdown of the Hun spy system in the United States.

Miss Young Stickler for Elaborateness

The Clara Kimball Young studio in New Rochelle has been housing one of the most elaborate dwelling interiors ever shown in Pictures, according to Select Pictures' publicity department. It will furnish the background for a number of scenes in Miss Young's new Select production, "The Reason Why," which is now in the process of making, and in careful attention to detail, lavish disregard of expense and a fine sense of harmony values, is said to be a splendid example of what may be accomplished in high-grade motion picture production.

Billie Rhodes Under Strand Contract

The Southern California Producing Company of Los Angeles, which makes the Strand-Mutual comedies, declared this week that the recent announcement to the effect that Billie Rhodes would be leading woman for William Parsons in his comedies for Goldwyn release was premature. Scott Sidney of the Southern California Company informs MOTION PICTURE NEWS that Miss Rhodes is under contract to appear in Strand-Mutual comedies, and therefore cannot appear with Parsons.

It is understood Miss Rhodes was in two Parsons pictures before she signed the Strand-Mutual contract.

Vitagraph Names Big Vs to May

The following list of Big V Comedy releases for the months of March and April is given out by Albert E. Smith, president of the Vitagraph Company: March 4, "Jumping Jacks and Jailbirds;" March 11, "Meddlers and Moonshiners;" March 18, "Tramps and Traitors;" March 25, "Stripes and Stumbles;" April 1, "Sleuths and Slickers;" April 8, "Rummies and Razors;" April 15, "Counts and No Counts;" April 22, "Whistles and Windows;" April 29, "Flirts and Fakers."

Montgomery and Rock are featured in the first picture listed, while Lawrence Semon is the star of the second. The two companies, one of which is directed by Semon and the other by J. A. Howe, alternate on the list.

Triangle Begins Work on "Heritage"

E. Mason Hopper, Triangle director, has begun work on a screen drama written by Lillian Ducey, the working title of which is "Heritage." In the cast are Jack Richardson, Irene Hunt, Darrell Foss, Wilbur Higbee, Walter Whitman, Walter Perry, twelve-year-old Burwell Hamrick and little Frankie Lee, who appeared for the first time with Roy Stewart in "Boss of the Lazy Y."

"Heritage" is said to be a transcontinental drama, whose action starts in the reconstruction period, when many scions of proud old Southern families found themselves without resources. Then the action jumps to California in the days of the gold rush, and depicts the struggles of the hero as a prospector.

Jack Richardson and Irene Hunt are both required to play dual roles, first as lovers who are separated by circumstances and later as the son and daughter of those sweethearts.

Biograph Studio Hums with Fox Activity

William Fox activities in the Biograph studios, New York City, have given that picture-making building the busiest appearance in its history, onlookers report. R. A. Walsh's drama, "Woman and the Law," with sets which have been constructed lately for the prison scenes, the lavish sets which Director Stanton had put up for scenes in the William Farnum de luxe production, "Rough and Ready," and several sets which have been prepared to facilitate the completion of the as yet unnamed vehicle of the Fox "Baby Grands," Jane and Katherine Lee, have crowded the studio to its capacity.

Director Richard Stanton has installed a profusion of fountains and plants to lend reality to his conservatory and ballroom interiors.

Ora Carew to Appear in Pathe Serial

Ora Carew, who has been appearing in Keystone and Mack Sennett comedies, has been engaged by the Diando Film Company to appear in a fifteen-episode serial which will be released by Pathe.

Three Plays Completed by Ned Finley

Ned Finley, now at the head of his own producing company, has returned to New York from the South following the completion of his first three releases. These are two-part dramas of the outdoors and fighting type, like those in which he appeared during his Vitagraph days. The subjects are "The Return of O'Garry," in which Finley plays again his Northwest Mounted Police role; "The Raiders of Sunset Gap," a mountain thriller, and "Mountain Law," a moonshiner story. After a short rest in New York Mr. Finley and his company expect to return to Bat Cave, N. C., to make additional pictures for release by General Film Company.

"Spectacle Day Past"—Laemmle

Universal Head Endorses Recent Statement of Wm. A. Brady on Big Salaries and Urges Further Economy

IN a statement just made public by Carl Laemmle, head of the Universal Film Manufacturing Company, William A. Brady is heartily congratulated for the stand he has taken on studio waste and high salaried stars, as expressed in the interview which the retiring president of the World Film Corporation recently gave to MOTION PICTURE NEWS.

"It was with intense interest that I read Mr. Brady's statement in the February 16 issue of MOTION PICTURE NEWS," said Mr. Laemmle. "Every one who has the welfare of this great old industry at heart owes him a vote of thanks.

"At the same time, I am surprised to find that Mr. Brady did not touch upon the equally important problems of waste in production costs and in business organization. It may be that he had the latter in mind at the time he gave out his interview, but it seems clear to me that he has not yet grasped the importance of conservation in production costs, since he mentions, in the advertising section of the same issue which contained his views, the fact that he is shortly to market independently a picture that has already cost him more than $100,000. This, although one more reel of the production still remains to be completed!

"Now, waste, to me," said the Universal official, "is represented just as surely by the needlessly costly production as by the needlessly costly star. Both burn money up. In my recent statement in MOTION PICTURE NEWS I emphatically pointed out that the day of the spectacle is waning—at least, it will not be profitable for the manufacturer to produce them for the next few years. I say again, and with increased emphasis, that the exhibitor cannot afford to book pictures which represent a terrific outlay. The reason is that the rentals asked for these features are absolutely prohibitive. Those few showmen who, by a superior brand of salesmanship, are induced to pay the rentals demanded are absolutely oversold in nine cases out of ten. Sooner or later, film producers will have to get away from the idea that the prices obtained for first-run showings on Broadway, New York, represent the prices that can be obtained from first-run accounts the country over.

"Our organization was the laughing stock of the trade when, two years ago, Bluebird came out with its policy, 'The Play's the Thing.' If you look through the trade papers of that time you will find that practically every film head promptly issued announcements that such a policy was merely the subterfuge of a company that lacked stars or that was too blamed stingy to pay them the salaries demanded. You will also find that announcements of million and half-million dollar productions were almost common, while pictures costing as little as one hundred thousand dollars were mentioned apologetically. Soothing as the Balm of Gilead to me today is the manner in which the film magnates are now chiming in with their 'You bet it is!' when 'The Play's the Thing' is mentioned.

Mutual Takes Old Prints Off the Market

Following out President John R. Freuler's announced policy of "perfect prints," the Mutual Film Corporation has taken off the market and withdrawn from branch circulation all old subjects beyond a decidedly recent date. This is a move for the elimination of film which does not present the highest and most modern entertainment values to the public.



Make That Donkey Look Pleasant! The "still" Cameraman Wants to Catch a Family Group of the Ned Finley Company on Location, Making "The Return of O'Garry," for Release Through General Film

Goldwyn Reaches Scandinavia

Contracts Also Signed for Part of South America—Teutonic Countries and Russia Will Soon Be Only Open Spots

ARRANGEMENTS for the distribution of Goldwyn Pictures in all of the world's habitable corners go on apace. During the week distribution contracts have been signed with John Olsen & Company, one of the greatest cinema firms in Scanninavia, for the releasing of Goldwyn Pictures in Sweden, Norway and Denmark. The Olsen organization has its headquarters in Copenhagen, dominating the Northern European lands.

Similar contracts are about to be signed with other large organizations for the distribution of Goldwyn Pictures in Italy, Spain and France. In its present state, Russia's disorganization has brought the film industry to a standstill in that country. Until the end of the war Goldwyn's only open spots will be the lands of the Teutonic Allies and Russia.

Distribution contracts were also signed last week by Goldwyn with the Co-operative Film Corporation of New York for the releasing of its productions in Chile, Bolivia, Peru and Ecuador. This organization controls a number of the largest theatres in those four South American countries. These contracts were signed through Arthur Ziehm of Goldwyn's export department.

That Goldwyn is becoming increasingly active in reaching out for the world markets, as well as for the expansion of its



At Last! A Close-up of Madge Kennedy's Wonderful Eyes. She Uses Them in Goldwyn's "The Danger Game"

North American business, is indicated by the fact that within three weeks it has announced the consummation of plans for releasing its productions in Australia through J. C. Williamson Films, Ltd.; in New Zealand and Tasmania through the New Zealand Picture Supplies, Ltd.; in South Africa through the all-important South African Film Trust, which absolutely controls all African territory south of the Equator; for India and Burmah through K. D. & Brothers; for Argentine Republic and Uruguay through Messrs. Saenz & Gonzales; for Porto Rico and San Domingo through Agencia General Cinematografica.

Hodkinson Plan Begins to Blossom Out

W. W. HODKINSON announced this week through his home office, 527 Fifth avenue, New York, that the first solid foundation stones of his new structure, the Hodkinson plan, are now appearing above the surface.

The announcement followed the statement that Eugene Roth, of San Francisco, has become one of the co-partners in the Hodkinson plan, which, it is expected by its originator, will eventually circle the United States in a distributing system controlled by the exhibitor.

Exhibitor Roth's allegiance to the Hodkinson plan comes close upon the heels of the acquisition to the idea of Greves and Ellison, of Denver, whose activities will be centred mainly in the territory included in Colorado, Utah, Wyoming and New Mexico. By virtue of this arrangement Hodkinson service will be installed, it is said, in the best houses of Denver and surrounding territory. The Salt Lake section of the West, it is also announced, has been likewise "tied in," but Mr. Hodkinson has not disclosed his completed arrangements.

The same conditions are said to prevail in Indiana, which is lined up and waiting upon Mr. Hodkinson's return from the West.

Through Mr. Roth's connection with the plan, the California Theatre in San Francisco will be the home of presentations of Hodkinson Service on the coast. Exhibitor Roth's sphere of influence, as far as the plan is concerned, will centre about northern California, it is shown.

The home office reported this week that the first section of Hodkinson Service, consisting of Paralta Plays, is meeting with favor throughout the country.

Liquid Fire is Shown in U. Current Events

What Universal claims as probably the greatest news scoop since the showing of the arrival abroad of our first foreign contingent, is contained in the liquid fire films presented in Universal Current Events No. 42. These pictures are claimed to be exclusive with this news reel and show, for the first time, the use of this invention as a weapon of war. The picture was made by the military cameramen under the supervision of the United States Government and although issued as an official U. S. war film by the Committee on Public Information through the American Red Cross, it will be shown only in Universal Current Events No. 42.

Views of the parade of the 10,000 boys from the training camp at Yaphank, L. I., are shown in this issue of Current Events. The pictures were filmed while the lads were marching down Fifth avenue in the face of a driving snowstorm.

Harold MacGrath Story for Williams-Darmond

One of Harold MacGrath's best known stories, "The Girl in His House," will be the next Blue Ribbon feature for Earle Williams and Grace Darmond, according to an announcement made by Albert E. Smith, president of the Vitagraph Company. Williams and Miss Darmond are now engaged, under the direction of Tom Mills, in the production of "Sealed Lips," and are expected to complete it shortly. Plans are already made for them to start on "The Girl in His House," which, when finished, will be the third picture made by them since they went to the Hollywood studio of Vitagraph.

First National's New Exchange Opened

Work has just been completed upon the offices of the First National Exchange, Inc., at 509 Fifth avenue, New York, and the entire force, from R. H. Clark, treasurer, and Carey Wilson, manager, down to the assistant office boy, is now located in permanent quarters, where the product of the First National can be handled to the best advantage.

Ince Stars Keep Cameras Busy

The Thomas H. Ince stars, presented in Paramount pictures, are making the life of the cameramen one continual round of turning the crank.

Enid Bennett has completed "The Greatest Show On Earth," to follow "Naughty, Naughty!" The newest picture is woven about that magnetic institution, the circus. Jerome Storm directed, under Mr. Ince's supervision.

Charles Ray is making a feature requiring snow scenes, and a "location" jaunt was taken to Missoula, Mont., for the proper atmosphere. Irvin Willat is directing and Doris Lee has the feminine lead.

Dorothy Dalton, whose most recent picture, "Love Me," was released March 11, has completed "Tyrant Fear," and is ready for her next scenario. As recreation between "films" she went to San Francisco.



Dorothy Dalton, Ince-Paramount Star

Vitagraph Starts Five Productions

Five feature companies have started work for Vitagraph on new productions, the most of which probably will be listed on the May schedule of Blue Ribbon releases. Two of the companies are at work at the studio at Hollywood, Cal., and the other three are producing at the Vitagraph plant in Brooklyn.

Earle Williams and Grace Darmond, under the direction of Tom Mills, are working in the West on a drama, the title of which is "Sealed Lips."

Alice Joyce, who recently completed "The Song of the Soul," started work under direction of Tom Terriss in "The Business of Life," a screen version of the Robert W. Chambers book of the same name.

Harry Morey and Florence Deshon are engaged in the making of a feature to be titled "The Square Deal," under direction of Paul Scardon.

Corinne Griffith, who was engaged for two months with Webster Campbell and Marc MacDermott in making "New York, or Danger Within," the official picture which is to show how Governor Whitman and his aides have shielded New York from spies and plotters, have started work in "The Clutch of Circumstances," under direction of John Robertson.

Gladys Leslie and Edward Earle, recently featured in Vitagraph comedies, have been teamed by President Smith, and are working under direction of William P. S. Earle in "Ann Acushla," an Irish romance. President Albert E. Smith states that the Leslie-Earle starring combination will be continued permanently.

Nell Shipman and Alfred Whitman are working at the Western studio under the direction of William Wolbert in "The Girl From Beyond," and are shortly to start on "The Son of Kazan," a story by Oliver Curwood which appeared in The Red Book.



Grace Darmond, Vitagraph Player

Smart Looks Back on Old Days

Compares Them with the Present and Recent Reorganization of World Production Department—Cites Near Perfection



"The Cross Bearer," with Montagu Love and Jeanne Eagels, is a World Picture for April

"My recent meeting with Lee Dougherty, film editor par excellence," said William Smart, technical director of World Pictures, "who has again become an associate of mine, recalls my former days with D. W. Griffith at the old Biograph studio on Fourteenth street. When I consider for a moment the amount of lost motion expended in those days and compare the present organized studio of World Pictures, I wonder how we ever succeeded in producing a picture. The labor that was expended and the useless and aimless efforts lavished, for instance, upon 'Judith of Bethulia,' today seem almost criminal.

"From my experience of nine years with the Biograph previous to my joining the World Corporation, I became strongly imbued with the belief that the manufacture of the motion picture could be standardized as every other commercial product has been. This, of course, is heresy, but the admission by several large film corporations of the precarious condition existent is striking confirmation of my statement.

"The technical department of the World studio has been re-organized on the principle of producing the most effective pictures with the smallest outlay and in the shortest time compatible with our ideals of box-office winners. From the time that the O. K. has been placed upon a scenario by the editor and handed to the technical director, the technical department is in entire charge of preparing the sets for the director of the picture. This novel division of responsibility permits the director to concentrate upon the story, continuity, acting and any special effects which he wishes to incorporate. Not only does it enable both of us to accomplish more, but saves the interminable hair-pulling by an over-worked man. The various heads of the departments, such as the costumer, sculptor, electrician, scene painter, interior decorator, confer with me upon the requirements of their respective branches. A date is named for the shooting of each scene, and these several heads are empowered with the responsibility of having their respective assignments prepared on time. In other words, there is not any diffusion of authority, but each one is acquainted with his work.

"As a result of this system we have practically eliminated any waste of time by highly paid stars and directors because the sets of their pictures have not been completed by the property men and carpenters. No longer is the shooting of a picture set for nine o'clock and actual work commenced at eleven."

Linder Expected Here in April or May

MAX LINDER, the French comedian, whose Essanay contract in this country was terminated by illness, and whose recovery since his withdrawal from the States has been announced, is expected to return to the United States in April or May, it was announced this week by T. E. Letendre.

The announcement carries the news that the comedian intends to make a new series of pictures, for which he will engage the support of a capable company. In all probability, the stories will be prepared by Tom Bret, the scenario and title writer.

At the time M. Linder was signed by George K. Spoor of Essanay, to make a series of twelve comedies for that company, much publicity was given his coming here. His first production was "Max Comes Across." This picture was made in Chicago.

Satisfied that he has now so fully recovered his health and strength as to permit him to resume active studio work, M. Linder has retained the services of Thaddee E. Letendre, Times building, New York, as his American representative, and has signified his intention of returning here in a month or two. It is not yet decided whether he will appear under the auspices of a producing organization or make his own productions for distributior through a large releasing syndicate.

Chinese Labor Corp. in Travel Film

The 108th release of the Paramount-Burton Holmes Travel Pictures on March 4 contains incidents of Burton Holmes' travels, experienced in China last Summer, when that country sent her first 100,000 men to the front. The Chinese Labor Corps is a splendid body of men, the pick of the young manhood of Northern China, uniformed and drilled by British officers, and have been sent to build and dig in France and Flanders.

Metro Filming Roberts Story

Bushman and Bayne Starred in "Breaking Into Eden," from Author's Story, "With Neatness and Dispatch"

METRO has begun the production of "Breaking Into Eden," an All-Star series picture in which Francis X. Bushman and Beverly Bayne will be starred, under the direction of Will S. Davis. It will be recalled that Mr. Davis guided these same stars in "Under Suspicion," a recent release, and "The Brass Check," just completed.

"Breaking Into Eden" is a screen version of "With Neatness and Dispatch," a story by Kenneth L. Roberts, published in a recent issue of the Saturday Evening Post. June Mathis and Luther Reed, of the Metro Eastern scenario staff, prepared the continuity from Roberts' original story. This is the second of this author's stories to be picturized by Metro, the first being "Good Will and Almond Shells," which will be released under the title "The Shell Game," with Emmy Wehlen as the star.

Francis X. Bushman plays Paul Donaldson, nephew of Police Commissioner Burgess, a virile American who is mistaken by a girl for "Slim" Keegan, a crook. Beverly Bayne has the role of Geraldine Ames the girl who mistakes Paul for the crook. The story is characterized as a stirring romance replete with mystery, surprise and adventure.

An all-star cast will support Bushman and Bayne in "Breaking Into Eden." Among those who have been engaged are Frank Currier as Police Commissioner Burgess, Hugh Jeffrey as Inspector Corcoran and Ricca Allen as Aunt Felicia Judson. Sylvia Arnold, the Newark society girl, who made her screen debut with Bushman and Bayne in "Red, White and Blue Blood," is cast as Mary Ames, a sister of Geraldine (played by Miss Bayne). James J. Dunne has returned to Director Davis' staff as his assistant in the production of Metro All-Star Series pictures.



Francis X. Bushman Is One-Half of the Starring Duo of Metro's "The Brass Check"

Triangle Production Work Sets Good Pace

RECENT rainstorms in Southern California did not, apparently, impede progress at Culver City for, with most of the exteriors of current productions "shot," the companies continued their work without interruption in the glass studios.

During the past week four feature pictures have been completed, and as many new stories put under production with carefully selected casts. There are now eight companies engaged with their respective features and comedies, while Directors Harry Edwards, William Beaudine and Gilbert P. Hamilton are awaiting new subjects.

A romance of the Canadian northwest, a "western thriller," two society dramas and a one-reel comedy comprise the pictures now in the editing department. "The Law of the Great Northwest," by Ralph Westfall, former member of the Canadian Northwest Mounted Police, who recently signed with the Triangle scenario staff features Margery Wilson, who played the title role in another Triangle northwestern drama, "Wild Sumac." William V. Mong, Eugene Corey, Louis Durham, Will Jeffries and William Dyer are also cast in this production, which Raymond Wells directed.

Roy Stewart's latest vehicle is "Boss of the Lazy Y," a screen adaptation of Charles Alden Seltzer's novel of the same title, which was made under the direction of Cliff Smith. Josie Sedgwick, Walt Whitman, William Ellingford, Aaron Edwards, Graham Pette and five-year-old Frankie Lee are included in the supporting cast.

"Another Foolish Virgin," from W. Carey Wonderley's story of the same name, a drama of life in Greenwich Village featuring Alma Rubens as an unsophisticated song writer of the Bohemian set, was directed by E. Mason Hopper. Texas Guinan, Joe Bennett and Lee Hill have leading roles.

"The Vortex," new society drama, combines romance and mystery, and numbers in the supporting cast Joe King, last seen with Olive Thomas in "Heiress for a Day;" Mary Warren, who was featured in "The Sea Panther" with William Desmond; Wilbur Higbee, Eugene Burr, George Hernandez, Myrtle Rishell, and R. P. Thomson. Gilbert P. Hamilton is credited with the direction.

Jack Livingston, Jack Richardson, Lillian West, Mae Walters and Ruth Langston appear in the one-reel comedy, "Many Happy Returns," which H. Edwards directed.

Eugenie Forde in Mutual-Strand Comedies

Eugenie Ford is supporting Billie Rhodes in the series of one-reel Mutual-Strand comedies. Miss Forde's first appearance will be in "Finishing Mary," the release of March 12.

Pathe West Coast Plant Hums

Reports from Pathe's West Coast plant disclose important developments at the studio where scenes for Fannie Ward's "A Japanese Nightingale" are progressing rapidly under direction of George Fitzmaurice; Bryant Washburn having finished George Randolph Chester's story, "Twenty-One," is already well under way on a new Pathe play; Frank Keenan is working in Sir Henry Irving's "The Bells," and Robert Thornby is directing Bessie Love in "A Little Sister of Everybody," by William Addison Lathrop.

In "Twenty-One" Bryant Washburn plays the dual part of a small-town prize-fighter and the "sweet boy" of a sheltered home who has ambitions to get away from the firmly tied apron-strings of a domineering aunt.

Frank Keenan is going to try a new role in the story which he will do following "The Bells." It is a comedy, but not a comedy of comedians. Mr. Keenan, whose name has been largely linked with serious drama, believes that a new note can be struck in pictures by playing this part just as he believes such a story should be presented on the screen. It will, no doubt, be an interesting thing to see a comedy in which not a single character is a comedian in the accepted sense of the term.

The Rose Endicott book on which Bessie Love will start, when "A Little Sister of Everybody" is completed, is the story of a little girl who preaches the doctrine of "look up." There is a forest fire and a terrific storm.

William S. Hart Begins New Story

The negative of "The Tiger Man," a Thomas H. Ince production for Artcraft, starring William S. Hart, which has just been completed, is being cut and titled, and this photoplay will be released after "Blue Blazes Rawden." Hart is now at work on a new Artcraft picture in which he will be presented by Thomas H. Ince in the role of a complete egotist.

The scenario was written by J. G. Hawks, and the production was directed by Hart, under the supervision of Thomas H. Ince. Jane Novak plays the leading feminine role.



Claire Anderson, Now in Triangle Dramas

Productions in Making at Lasky Studios

At the 56th street studios of the Famous Players-Lasky Corporation Pauline Frederick has begun the production of a screen version of "Fedora," another Bernhardt role, to follow "The Resurrection." Victorien Sardou wrote "Fedora," one of the best known plays in the history of the drama, which the interpretations by Bernhardt and Fanny Davenport immortalized.

Marguerite Clark is working on interiors for "Rich Man, Poor Man," from the George Broadhurst play, which was adapted from the novel by Maximilian Foster. It is a very human play, as Broadhurst productions usually are, and Director J. Searle Dawley is making the photoplay a dramatic offering, though there are many natural situations that will call forth smiles, it is said. The humble boarding house, with its ever changing human derelicts on the sea of life, the scenes of which are being taken this week, are calculated to arouse pathos as well as laughter.

Billie Burke has finished "Let's Get a Divorce," under the direction of Charles Giblyn, from the story of Anita Loos and John Emerson. The general ensemble of this production is expected to arouse admiration by reason of the Florida exteriors, the costumes and appointments. This is the first of the series of special stories to be written for Paramount stars by Anita Loos and John Emerson.

Over at the Fort Lee, N. J., sudios Director Maurice Tourneur is still working on the interiors for "A Doll's House," the new Elsie Ferguson production for Artcraft release. The cast supporting Miss Ferguson includes H. E. Herbert, Alex. K. Shannon, Ethel G. Terry, William Warren Cook, Zelda Crosby, S. A. Anderson and the four children, Tula Belle, Ivy Ward, Douglas Redmond and Charles Crompton.

"Cleopatra" Draws Big Money

The Fox Film Corporation points to figures in substantiation of its claims for "Cleopatra," the Theda Bara Super Production, as a money winner. Some of the reports received are: Belasco, Washington, D. C., $17,709 in one week; Teck, Buffalo, N. Y., $17,328 in one week; Washington, Detroit, Mich., $31,063.75 in three weeks; Clune's Auditorium, Los Angeles, Cal., $28,224.50 in three weeks; Grand, Columbus, O., $12,991.75 in twelve days; Van Curler, Schenectady, N. Y., $1,910 in two days; Richardson, Oswego, N. Y., $1,835.25 in two days; Lyric, Allentown, Pa., $1,166.75 in one day.

Title of Glaum-Paralta Play Changed Again

Yet another change has been made in the title of Louise Glaum's first Paralta play. Originally called "Intelligence," the name was changed to "The Iron Beast." This did not please the Paralta executives and the title "An Alien Enemy" has now been decided upon.

"An Alien Enemy" is by Monte M. Katterjohn and the production is being staged under the direction of Wallace Worsley.

Ralph Ince Directs Petrova New Picture



Ralph Ince, Directing One Petrova Picture, Will Also Direct Another

ANNOUNCEMENT was made this week of the consummation of a contract whereby the screen rights to Gertrude Atherton's novel, "Patience Sparhawk and Her Times," have been secured by the Petrova Picture Company. It will supply the subject in which Madame Olga Petrova will be presented at the head of her own company following her appearance in "The Great Star," now being directed by Ralph Ince.

Director Ince, according to a later announcement from Frederick L. Collins, president of the Petrova Picture Company, will also direct the star in "Patience Sparhawk and Her Times."

Mary Murillo, who has been responsible for innumerable screen successes of the past year, has been engaged to make the adaptation of Gertrude Atherton's novel in proper scenario form and is now at work remodeling the story to fit the distinctive personality of the Polish artiste.

The notable trio of craftsmen who will enter into the production of Madame Petrova's fifth starring vehicle augurs well for the success of the film version of "Patience Sparhawk," inasmuch as Gertrude Atherton is conceded to be one of the foremost writers of the present day, Miss Murillo is one of the most brilliant scenario builders yet unearthed among the many writers for the screen, and Ralph Ince stands as a peculiarly dominant figure in the field of photoplay production.

Mr. Ince is now rapidly completing the final scenes for "The Great Star," and work will be started on "Patience Sparhawk," under his direction within the next two weeks at the Petrova studios.

Edwin Carewe Directs Lytell for Metro

EDWIN CAREWE, director of a long list of Metro's pictures, returns to the firm's directorial staff to guide Bert Lytell, the new Metro star, in his initial All-Star Series picture under the parrot trademark.

The Metro director returns "home" after producing a feature picture starring Mary Garden. Just previous to making the Garden production he directed Francis X. Bushman and Beverly Bayne in "The Voice of Conscience," written by his brother, Finis Fox. Among his other Metro productions have been "The Barricade," "The Sunbeam," "The Dawn of Love" and "God's Half Acre," with Mabel Taliaferro; "Destiny, or the Soul of a Woman," and "The House of Tears," with Emily Stevens; "The Final Judgment" and "Her Greatest Power," with Ethel Barrymore; "The Trail of a Shadow," with Emmy Wehlen, and "Their Compact," with Francis X. Bushman and Beverly Bayne.

Carewe obtains his screen results by means of direct methods. His slogan is "simplicity." He believes in the combined appeal of the emotions and the intelligence, and never directs a picture in which both of these elements are not to be found in almost equal proportions. His most representative work has been for Metro, although his screen debut was made with the Lubin Company.

Carewe will be assisted in the direction of Bert Lytell by Finis Fox, his brother. Fox was formerly a promoter of business interests in Louisville, Ky., and first became interested in motion pictures as a writer. He was the author of "The Jury of Fate," of which Mabel Taliaferro was the star.

"Hearts or Diamonds" Is Russell's First

THE working title of the first picture of the new William Russell Productions organization, on which William Russell, recently arrived in southern California from New York, has already started work, is "Hearts and Diamonds." It takes its name, which also is the title of the original story by William Hamilton Osborne, from that of the principal female character—a fascinating young woman half buried in diamonds, that kind hearts are more than tiaras and true love more desirable than tainted millions.

Mr. Osborne's story is said to be one of the strongest the lawyer-author-playwright ever wrote. It deals with the efforts of a pair of South African crooks, Adrian Gascoyne and his wife, to win a fortune in America out of the old and exploded crucible scheme of making diamonds. The Gascoynes have a charming daughter, Adrienne, and with her a famous New York diamond collector, Larry Hanrahan, falls in love. What happens when the scheme of the thieves to rob Hanrahan fails through his discovery that Adrienne is not the daughter of Gascoyne but scion of a distinguished family, who has been kidnapped, furnishes the climax of the story.

The play is said to be tense with strong situations, working up to a climax seldom duplicated on the screen for sensationalism.

Bluebird Changes Title of New Subject

BLUEBIRD makes the announcement that its board of judges has changed the title of the next Ruth Clifford-Monroe Salisbury subject from "Heart of the Desert" to "The Red, Red Heart." It was under the former title that the story, written by Honore Willsie, appeared in book form. The work of adapting it for the screen was entrusted to Bess Meredyth, and the direction to Wilfred Lucas.

Produced upon the great Mojave Desert, "The Red, Red Heart" is said to be one of the most picturesque and scenically beautiful features released by Bluebird in months. Aside from the fact that it affords Ruth Clifford a sympathetic role, the picture also allows Monroe Salisbury to resume his favorite role—that of an Indian. It will be remembered that Salisbury's first appearance in Bluebird pictures was in the characterization of a half-breed in "The Savage." The performance he gave to that individual elevated him to the position of co-star with Miss Clifford.

In "The Red, Red Heart," Salisbury appears as Kut-Le, the half-Apache, half-Pueblo Indian, who returns to his beloved desert after graduating with high honors at Yale. An important engineering project is entrusted to him and the Indian is on the road to success when Rhoda Tuttle, apparently a hopeless invalid, visits some friends living on the edge of the desert, in hope of recuperating. With her is her fiance, John De Witt. Rhoda meets Kut-Le and finds him fascinating. On his part, the Indian realizes that the girl is simply a victim of melancholia and plans a drastic cure. He tells Rhoda that in the desert lies her salvation and that after he has helped restore her health, he intends to marry her. The subsequent adventures are said to be exciting in the extreme.

"The Red, Red Heart" will be released April 8. The supporting cast includes Val Paul as Jack Newman; Gretchen Lederer as Mrs. Newman; Allen Sears, as John De Witt and Monte Blue as Billy Porter.

"Stolen Orders" Claims All-Star Cast

IN "Stolen Orders," William A. Brady's photoplay based upon the Drury Lane melodramatic spectacle, "Sealed Orders," a real all-star cast will be seen. For with the idea of doing full justice to a story said to be rich in dramatic action and suspense and having unusual pictorial values, Mr. Brady enlisted the services of Kitty Gordon, Montagu Love, June Elvidge, Carlyle Blackwell, Madge Evans and George McQuarrie to head a cast which contains many other well-known players, several of whom have had numerous leading roles.

"Stolen Orders" will be the first of the big feature productions sponsored by Mr. Brady and made under his personal supervision.

The scene of the story is laid in London, Paris and America—America at the outbreak of the great war. Kitty Gordon as the wife of an admiral of the American Navy has a role in which she is said to add another to her long list of remarkably successful screen personations. Playing opposite her as a sinister figure whose every action is directed and dominated by Wilhelmstrasse, is Montagu Love, and his is a character which promises much for those interested in seeing the devious ways in which the German secret agents in this country accomplish their ends. June Elvidge appears as the daughter of this arch spy, as does little Madge Evans. Carlyle Blackwell, as a young American naval officer, has a romantic role in which his admirers will like him best, and George McQuarrie is admirably cast as the American admiral.

The production is being directed by Harley Knoles and William A. Brady.

Select Gets Two Recent Stage Successes

AMONG forthcoming Select Picture productions will be seen two well known stage successes of the present season. They are "De Luxe Annie" and "Good Night, Paul," and will present as their respective stars Norma and Constance Talmadge.

"De Luxe Annie" was written by Scammon Lockwood and was published as a two-part serial in the Saturday Evening Post. Its dramatic presentation was under the auspices of Arthur Hammerstein. Miss Talmadge is said to have paid a record figure for the screen rights. In the New York production, Jane Grey was featured in the title role, and Vincent Serrano played opposite her. Miss Talmadge will of course portray Annie herself, and her lead will be [illegible]. The scenario of "De Luxe Annie" is being prepared for Norma Talmadge by [illegible].

The filming of "Good Night, Paul," in which Lewis J. Selznick will present Constance Talmadge, has already been begun at Hollywood. This is the comedy by Roland Oliver, who wrote "The Three Twins," in which Ralph Hertz appeared. The story of "Good Night, Paul," centres about the mix up in husbands, which comes when Paul Boudeaux, in financial difficulties along with his partner, Richard Landers, pretends he is married and presents his partner's wife as Mrs. Boudeaux in order to secure a gift of money from his uncle, Batiste. Instead of making the donation and leaving forthwith, the uncle decides to stay on for a month. The ensuing complications provide difficulties which are said to be highly farcical.

R. A. Walsh Takes a Rest

"Woman and the Law" having been completed, R. A. Walsh, who wrote and staged that production for William Fox, has gone away for a rest, the Fox Corporation announces.



Charlie Chaplin Played Host Recently to About Forty Sailors, at His Hollywood Studio, Where He Cut Capers for First National Distribution

George D. Baker Goes to Coast for Metro

George D. Baker has left New York for Hollywood, Cal., to take charge of Metro's West Coast studio in the capacity of manager of productions. All productions made in the West will be under Mr. Baker's supervision, as all productions made in the East are under the supervision of Maxwell Karger. Mr. Baker will exercise final judgment on the stories chosen for the stars, in addition to supervising all activities in connection with the output of the studio. He will be personally responsible for the quality of the Metro pictures made in the Hollywood studio.

With Mr. Baker goes his assistant, Charles Hunt, who has been associated with him during his entire experience with Metro. Mr. Hunt will be Mr. Baker's "general factotum" at the western plant, occupying much the same position that David Thompson, assistant to Maxwell Karger, occupies in the Eastern studio.

Metro Stars Lockwood in "Pals First"

Metro this week announced the acquisition of "Pals First," which was produced on the Broadway legitimate stage recently with Thomas Wise and William Courtenay, as a screen subject for Harold Lockwood. The picture will be a Metro All Star Series feature, it is said.

This is the second story by Francis Perry Elliott to be used as a play for Lockwood, the first being "Love Me for Myself Alone," which was released under the title "The Square Deceiver." Lee Wilson Dodd wrote the stage version of "Pals First" as a melodramatic comedy in a prologue and three acts.

Advance Offerings of the Programs



Max Linder, the Comedian, Plans Another Plunge Into Pictures, Health Permitting

"Shame" Gets Attention of Exhibitors

A keen display of interest on the part of exhibitors in all sections of the country is said to have followed General Film's recent announcement that it had undertaken national distribution of the John W. Noble feature production, "Shame," for the Duplex Films, Inc. Zena Keefe and Niles Welch are the stars of the feature which presents as its topic the unjust condemnation of innocent children for the indiscretions of their parents.

The argument which "Shame" presents for greater tolerance toward unfortunate children, General Film emphasizes, is handled in a discreet and dignified manner, although with great dramatic force, and has much commendation from exhibitors. War-time social conditions are also brought in by means of a prologue, without, however, touching upon any battle atmosphere. The rest of the story deals with strictly heart interest complications and is said to rise to melodramatic climaxes.

June Caprice Has Been Two Years with Fox

With the release on April 7 of "A Camouflage Kiss," the William Fox Super Feature directed by Harry Millarde, June Caprice will have spent just two years with Fox productions. Her first Fox picture, "Caprice of the Mountains," was released April 7, 1916, and since then she has been seen in a long list of Fox productions.

Pathe Keeps Eye on Box Office

Cites Program for March 24 as Good Example of Spring Tonic—Variety Not Lacking in the Line-up

PATHE'S program for the week of March 24 is cited by that company as one of the most effective Spring tonics known to the motion picture industry. Among the stars are Irene Castle, Pearl White and Antonio Moreno. The line-up includes a feature, a serial, a comedy, a colored educational and Hearst-Pathe News.

Irene Castle is starred in "The Hillcrest Mystery," written by Ouida Bergere, directed by George Fitzmaurice and produced by Astra, with a cast including, in addition to Mrs. Castle, J. H. Gilmour, Ralph Kellard and Wyndham Standing.

Pearl White appears in the third episode of "The House of Hate" serial, under the title of "A Woman's Perfidy," with Antonio Moreno. This chapter is said to contain more mystery and action than the two preceding ones put together. In it Pearl White is thrown from a window of a building to the roof of a porch many feet below. This does not stop her; she keeps up her pursuit of the Hooded Terror, but he cleverly evades her. The players who figure in this episode include, in addition to Miss White and Mr. Moreno, Paul Clerget and Peggy Shaynor.

"Let's Go," is a one-reel Rolin-Lloyd comedy in which Harry Pollard and Bebe Daniels are seen, in amusing roles.

A Pathe colored educational and travel split reel is made up of "The Pest of Our Fruit Trees" and Picturesque France (Arcachon).

Hearst-Pathe News No. 26 and No. 27 round up this program.

Vitagraph Plans a Double-Treat Program

ACCORDING to an announcement by Albert E. Smith, president of the Vitagraph Company, there is a double treat in store for exhibitors and their patrons the week of March 18. Vitagraph has fixed that date for the release of "An American Live Wire," a Blue Ribbon feature made from one of O. Henry's stories, with Earle Williams as the star.

Grace Darmond is featured with Mr. Williams in the production, which was directed by Tom Mills.

"An American Live Wire" is an adaptation from "The Lotus and the Bottle," one of the stories contained in the group of short stories which make up the volume entitled "Cabbages and Kings." It is the story of an active-minded American Consul in a little joke republic of the tropics, and shows Earle Williams in a series of exciting escapades, one of which is a long swim in the Pacific Ocean. Director Mills, it is said, has produced the atmosphere of the sun-baked land with great sincerity.

The play is said to be gripping from the first, dealing with the adventures of Willard Geddie (Earle Williams), who boasts of more family than fortune. He is very much in love with Ida Payne (Grace Darmond), and she with him. But Miss Payne's mother has other ambitions for her daughter and asks Geddie to forget all about Ida, declaring that it is at the girl's request. Geddie accepts his dismissal without any verification from the girl, and takes a job as Consul in Coralio. He undergoes an infatuation for a beautiful native girl and imagines he has forgotten all about Ida.

Sorceress in Barriscale Production

What Paralta Plays terms an interesting feature concerning the production of Bessie Barriscale's second Paralta play, "Within the Cup," which will be released shortly through the W. W. Hodkinson Corporation, is the historical accuracy of an uncanny character, that of a sorceress known as "Tea Cup" Ann. The story deals with Washington Square, the artist section of New York City. A few years ago there really existed on the square an old and withered woman who frequented the popular cafes and read the fortunes of their patrons from the leaves in their tea cups, and she was a much sought character.



The Checkered Table Cloth Speaks As Loudly, But Not As Enchantingly, As Wallace McDonald to Pauline Starke in "Shoes That Danced," a Triangle Picture



Again Does Mary Pickford Evolve from Poverty to Affluence, in the Manner That Has Made Her Such a Favorite. This Time It Is in "Amarilly of Clothesline Alley," an Artcraft Picture

April Brings Shower of World-Pictures

A VERITABLE shower of worthy productions, judging by a thorough reading of the schedule prepared by World-Pictures, is promised exhibitors by that company in April.

Montagu Love comes first on the list in the World production of "The Cross Bearer," in which Mr. Love impersonates the character of Cardinal Mercier of Belgium. "The Cross Bearer's" release date was advanced two weeks to bring it to Easter Monday.

On April 8 "The Witch Woman," starring Ethel Clayton, will be released. Travers Vale directed the production, in which were Frank Mayo, John Adrizoni, Jack Drumier, Louise Vale and Robert Tansey in addition to Miss Clayton.

Alice Brady is scheduled for April 15 in "The Trap," the story of a fanatical fisherman's daughter, who is cast from her home for supposed wrongdoing. The story was written by Robert F. Hill and was directed by George Archainbaud.

Kitty Gordon in "The Devil's Dice" will make her appearance April 22. George Kelson directed this.

On April 29 the final release of the month will be presented. It is "The Leap to Fame," in which Carlyle Blackwell has the star role. Evelyn Greeley has the leading feminine role. Raymond Schrock wrote the story and Blackwell directed it. Muriel Ostriche and Alec B. Francis are included in the cast which includes several others well known to the screen.

Russian Picture Pathe Feature for 17th

PATHE'S feature release for the week of March 17 is a five-reel Russian picture in which Mozukin and Mme. Lesienko appear in the principal roles. "The Beggar Woman" is the title.

The story of this picture deals with a famous singer whose golden notes charm all Petrograd, and her love for Sergius, a poet, the literary lion of Russia who writes in verse of youth and love.

Just before their marriage the prima donna visits the home of a former member of the chorus whose child is sick. She herself is stricken with a mysterious illness. It is smallpox, and though she recovers she has lost her beauty forever. Because all the mirrors in the house have been removed, she does not know the terrible fact, but her heart is broken when she attempts to sing and finds that she has lost her voice.

The lover, who is not afraid of infection or even of death itself, when he looks upon the terribly scarred face which had once been so beautiful, cannot withhold a shudder and it is then that she learns that her last hope is gone. Thus after time has passed, in the snowy streets and avenues of the great city where once she had reigned a queen, the woman asks for alms. "Who knows but in the great beyond beauty again awaits her and happiness and love?" asks the author in a closing subtitle.

Paralta Changes Title of Glaum Picture

Announcement has just been made of a change in the title of the Paralta Play in which Miss Louise Glaum will soon make her debut as a star at the head of her own company. The picture, which has been advertised as "Intelligence," will be released through the W. W. Hodkinson Corporation under the new title, "The Iron Beast."

Miss Glaum is now hard at work at the Paralta studios in California on this production, which will mark her initial appearance in Paralta Plays. It will take her from the vampire character, to which her screen work has been confined, and present her for the first time in the broad and unlimited scope of a dramatic actress.

Ray Picture a Study in Mental Suggestion

Charles Ray's next Paramount picture, "The Family Skeleton," released March 11, is said to be an interesting study in mental suggestion. Ray is seen as Billy Bates, a young man who inherits a large fortune through the death of his father.

Billy falls in love with Poppy Drayton, a beautiful young actress, as well as a very level-headed little person, and she correctly diagnoses his apparent shortcomings as the result of too much time and money lying heavily on his hands, which enables him to wrestle too frequently with the Demon Rum. She proceeds to make life interesting for the young man, and the calm sea of his life becomes a raging tornado.

"The Family Skeleton" teaches, it is said, a striking lesson in will power, in harmony with the ideas of modern thinkers and writers on psychology, and demonstrates that bad habits are merely little ruts in which we travel, and if we can be shaken to another path we will forget them in the different environments. The production was directed by Victor I. Schertzinger under the personal supervision of Thomas H. Ince.

Kate Price in Williams' "Sealed Lips"

In the Earle Williams feature, "Sealed Lips," now in course of production at Hollywood, Kate Price will again appear on the Vitagraph program. Miss Price for years was a featured player in Vitagraph comedies and is known by thousands for her part in these productions. Grace Darmond will play opposite Mr. Williams, with Kathleen Kirkham, Ruth Garden, Pat Moore and other well-known names completing the supporting cast.

"Ann's Finish" at Hand

"Ann's Finish," which American Film declares is one of Margarita Fischer's best comedy-dramas, has been scheduled for release March 11 by Mutual. Jack Mower is the leading man. Others cast are David Howard, John Gough, Robert Klein and Perry Banks.



An All-Star Cast Is Announced in William Fox's "The Blindness of Divorce," Staged by Frank Lloyd

William Fox Sets Standard Film Dates

FOLLOWING the release of "Woman and the Law" as a Standard production immediately after its run in New York, which began at the Lyric theatre, March 3, four other Standard productions will shortly be released by William Fox, it was announced this week.

Scheduled for release on March 24 is the William Farnum de luxe production, "Rough and Ready." Many of the scenes for this production were "shot" in the Adirondacks during the frigid wave that gripped the country and when "coalless Mondays" were the fashion.

"The Blindness of Divorce" is the Standard production set for release April 7. This has been termed a propaganda picture and one that will no doubt be a strong preachment on the evils of the present divorce system.

"The Soul of Buddha," a Theda Bara super production, is scheduled for release April 21. This is the play Miss Bara is said to have written herself on a train coming from the West. It is based on the death of Mata Hari, the French spy.

The tentative release for "Queen of the Sea," with Annette Kellermann, has been set for May 5. In magnificence of setting beautiful photographic effects, and dramatic interest, "Queen of the Sea" is said to excel "A Daughter of the Gods." Many of the scenes were made at Bar Harbor, Me., last summer, and society people took the liveliest interest in the activities of the motion picture stars.

Triangle Defends Program Film

Admits Helpfulness of Criticism, but Contends Both Sides Should be Heard—Cites Many Advantages of Program System

"IT seems to be the practice," said an official of Triangle last week, "of those who advocate open booking to attack the program system of distributing pictures."

Triangle, in this connection, thinks it unfair to attempt to walk rough-shod over one system to boost another, but admits that criticism is helpful in any industry if it is of the constructive sort.

"But," contends Triangle, "both sides of the question should be heard, and we know there is merit in program booking or it would not be used by exhibitors."

"First of all," said Triangle, "it must be admitted that an institution which has succeeded in gaining the confidence of exhibitors the country over, and in holding that confidence against competition, must have something in its product or service which is superior to that of those endeavoring to win away its business. Exhibitors these days are wide awake to all that is on the market, read the trade papers, are open to interviews by salesmen and are certainly endeavoring to make money. When, therefore, these exhibitors continue to hold on to a service, to enroll in increasing numbers and to express their entire satisfaction, praise and optimism, it becomes evident that there must be many of the elements of success in the program booking system.

"Open booking exponents have tried to point out the shortcomings of the program. There have been programs of every kind, many of them being very poor. The intent of the program makers of the old days was to make big money without regard to the welfare of the exhibitor, and, of course, such a policy was doomed to fail. But, fundamentally, the failure of those programs was not derogatory to the "idea" of the program itself. It was simply an indication of a lack of ideals, of an indifference to a fair and square policy and of loose ideas on contributory factors to business success.

"Once the program is established on a substantial basis, such as forms the foundation of Triangle service, the exhibitor discovers to his immense satisfaction that he is assured of a regular supply of film service week in and week out at a uniform price. The program forms an insoluble and mutually advantageous link between the producer and consumer, making them co-partners, equally interested in maintaining the highest standard of quality. Scientific planning is another result, as the program enables the producer to make investments and arrangements for the future which in turn safeguard the exhibitor and the investments in his theatre."

Ince Studio Keeps Ahead of Its Schedule

THE Thomas H. Ince studio is now reported working well ahead of its Paramount release schedule of Charles Ray, Enid Bennett and Dorothy Dalton productions. Charles Ray's next Paramount release is "The Family Skeleton," staged under the direction of Victor Schertzinger, supervised by Mr. Ince. This film will be released March 11 and was completed over two months ago. The next Ray picture, "His Own Home Town," which it is expected will be released in April, is also finished, as well as the production work of still another subject, the title of which has not as yet been announced.

Enid Bennett, whose first Paramount picture, "The Keys of the Righteous," was just released, will appear in "Naughty, Naughty!" a story by C. Gardner Sullivan, directed by Jerome Storm under the supervision of Mr. Ince. This photoplay, which will be released on March 25, is also now ready, and her next film, a circus subject, will soon be finished, bringing her work several months in advance of the scheduled release dates.

Dorothy Dalton's next Paramount offering, "Love Me," to be released on March 18, was finished over a month ago, and "Tyrant Fear," her following picture, to be released in April, is also completed. Miss Dalton has just started on another film under the direction of R. William Neill, with the supervision of Thomas H. Ince, also placing her activities well ahead of the release schedule.

The Thomas H. Ince studios have been extremely active during the past few months, as evidenced by the above showing. It is Mr. Ince's policy to keep as far ahead of the release schedule as possible in order to give his productions in the making more than ample time, thus affording considerable opportunity for the introduction and carrying out of new ideas and the careful planning of production activities.

"La Tosca" Is Set for Release March 25

Pauline Frederick's next Paramount picture, "La Tosca," from the opera by Victorien Sardou, has been definitely set for release on March 25. The scenario was written by Charles E. Whittaker, who is said to have made a strict interpretation of the famous opera.

Following "La Tosca," Miss Frederick's next appearance will be as Katusha in "The Resurrection," the novel of Russian oppression by Count Leo Tolstoi, which has also been adapted by Mr. Whittaker and provides Miss Frederick with another emotional role.

Shows Fox's Nine Days

E. E. Duncan of the Colonial theatre, Lincoln, Neb., shows just six days a week, but nine out of every twelve days he shows Fox pictures, reports Manager Charles Manfre of the Fox exchange in Omaha.



Excitement Reigns More Than Once in "The Bull's Eye," Universal Serial With Eddie Polo

Pictograph Slates Wide Range of Subjects

HIDDEN from the outside world in the rugged mountains of northern Georgia and Kentucky live the American "moonshiners," whose mode of living has remained unchanged for five generations. "In the Moonshine Country," which is a part of the Paramount-Bray Pictograph, "the magazine on the screen," depicts the process by which "moonshine" whiskey is made in the stills, secreted in the caves and wooded dells on the most inaccessible peaks.

"Stage Women's War Relief" presents footlight favorites, and shows the activities of these women in war relief work. Among those who appear in the picture are Mollie Pearson, Florence Nash, Hilda Spong, Phoebe Foster, Katherine Emmet, Marjorie Wood, Minnie Dupree, Felice Morris, Mildred Morris, Rachel Crothers, Olive May, Amelia Bingham, Ernest Glendenning, Roland Young and Percival Knight.

"Magic for Home Use" continues in an expose of "the black art." The installment shown in this release was originally scheduled for the 108th Paramount-Bray Pictograph, but was deferred and will appear in the 109th. Among the tricks exposed is that of planting a seed in a flower pot and having it sprout and grow to a height of a few feet in as many seconds. This trick had its origin among East Indian fakirs, and has been the cause of endless comment, though it is very simple when the explanation is given by the Paramount-Bray Pictograph.

"Pinkerton Pup's Portrait" is an animated cartoon by C. T. Anderson, of the Bray Studios, Inc., in which the trials of "Officer Piffles" and his "Police Dog" furnish the fun. Officer Piffles aspires to be an artist and selects his faithful companion as the first victim of his brush. The dog's arch enemy, the family cat, and the critical professor enter into the plot and the mixup that ensues results in laughable rapid-fire pictures.

The Pinkerton Pup is a newcomer to the Bray Studios, Inc., but it is expected that he will be a laugh producer, and his first appearance in the Paramount-Bray Pictograph is anticipated to be the foundation of his popularity with the public.

Jewel Feature is Booking Long Runs

That the Jewel Production, "The Price of a Good Time" is meeting with the same favor on the part of exhibitors as was the case in the New York territory, is evident from the wires which have been received from the various Jewel offices by Harry M. Berman, sales manager of that company, says a Jewel announcement.

According to the message received from John McAfeer, manager of the Pittsburgh office, the Minerva theatre of that city has just contracted to show "The Price of a Good Time" for a week's run. A second run has been arranged for by the management of the Alhambra theatre, East Liberty, O.

"Landloper" Expected on Screen Soon

Harold Lockwood's next Metro starring vehicle, "The Landloper," will soon be ready, Metro announces. The Yorke-Metro organization is now in Palm Beach photographing a number of scenes for the Palm Beach episode in the story, and when this work is completed the company will return to Jacksonville to make the final scenes.

George Irving, who is now alternating with Fred J. Balshofer in the direction of the Lockwood features for the Metro, is staging the production. In the cast supporting the star appear Pauline Curley, William Clifford, Stanton Heck and Bert Starkey.

German Scenics Withdrawn from Travelogues

Al Lichtman, Famous Players-Lasky's general manager of distribution, has given orders to all exchanges to withdraw the various German and Austrian scenics from the Paramount-Burton Holmes Travelogues, in view of present conditions involving those countries.

The releases which will be taken from this series immediately are, "Imperial Berlin," "The Spreewald Near Berlin," "Munich the Magnificent," "Beautiful Bavaria," "Down the Danube to Vienna," "The Real Bohemia," "Picturesque Prague," "From Carlsbad to Moravia," "In Innsbruck, Capital of the Austrian Tyrol," "In South Tyrol, the Italian Corner of Austria," and "Climbing the Austrian Alps."

Viola Dana Completes "Breakers Ahead"

Metro's five-reel production, "Breakers Ahead," starring Viola Dana, has been completed at the western studios. This production, in which quaint New England types abound, was directed by Charles Brabin, who collaborated with H. P. Koeler in the composition of the original story.

"Breakers Ahead" is said to give Miss Dana many opportunities for characterization and the display of her girlish charm. In the cast Clifford Bruce plays opposite the star. He has the role of Eric Pixley, a rugged young mariner. Russell Simpson has a character part as Captain Scudd, and others in the cast are Eugene Pallette, Sydney Deane, Mabel Von Buren, T. H. Gowland, Lorena Foster and Helen Jerome Eddy (loaned by Lasky).

The burning of a ship at sea is one of the spectacular effects.

World Hails Madge Evans as Gold Mine

That Madge Evans is a veritable "gold mine" for the exhibitor because "her name is being built up today for tomorrow," is the assertion of a World Film official concerning the young star, who comes to the screen March 18 in a new five-part Harley Knoles' production, titled "Wanted, a Mother."

"We have never presented Madge Evans as a child star," he said. "Only her age gave rise to this erroneous placing. Her work and her personality entirely remove her from the class of widely heralded so-called 'child stars.' We have presented her and will continue to present her as an artiste possessed of the ability to entertain and instruct young and old alike."

Strong Cast in New Mary Garden Film

The cast chosen by Goldwyn to support Mary Garden in "The Splendid Sinner," released March 24, includes Hamilton Revelle, who appeared in "Thais"; Anders Randolph, Roberta Bellinger, Hassan Mussalli and Henry Pettibone.

Triangle Announces March 17 Releases



A Meaningful Moment in "The Hard Rock Breed," a Triangle Play

TRIANGLE Distributing Corporation, in arranging its program for the week of March 17, has set "Faith Endurin'" as the production to lead the list of releases for that week. A seven-part special picture and a Keystone Comedy are also included.

"Faith Endurin'," which appeared in a recent issue of the Saturday Evening Post, is the second story by Kenneth B. Clarke which Triangle has dramatized, "The Sea Panther" having been recently released.

The role of Jeff Flagg offers Roy Stewart opportunity for acting which is said to be in decided contrast to parts he has recently played in "Keith of the Border," "The Learnin' of Jim Benton" and "The Law's Outlaw." W. A. Jeffries, who appeared in "Fanatics" and "Her American Husband" is cast as Jim Lee. Fritzie Ridgeway is Helen Dryer. As Sol Durkee, the "Rockin' Chair Sheriff." Walter Perkins has a characteristic Western role. Graham Pette, Edward Brady and Joe Perkins are also included in the supporting cast. Cliff Smith is said to have secured excellent Western atmosphere for this picture.

Socialism is the theme of "The Answer," the Triangle seven-part special picture listed for the week of the 17th. This play, written by E. Magnus Ingleton, author of "Her American Husband," tells how a girl of the East Side pretends to share the ideals of a socialist whom she marries, but turns out to be a social butterfly when she comes into the possession of millions he inherits.

Love, get-rich-quick madness, perspicuity and cunning are said to run riot in the new Keystone comedy, "Mud," scheduled for March 17 release. It is a tale of two penniless, nerve-laden promoters, who step out from their palatial box car to stir up a money-sprouting village. Ray Griffith is the optimistic promoter who sees a silver lining to every cloud. Max Asher is his languid, pessimistic partner who "Gloomy Gusses" through life with a long face and a short pocketbook.

Margarita Fischer Heads Mutual's List

ANOTHER Margarita Fischer production is announced by Mutual for the week of March 11. It was produced by the American under Lloyd Ingraham's direction and is titled "Ann's Finish." The scenario was written by Elizabeth Mahoney from a story by Beatrice Van and is a comedy-drama in which are alternating elements of mystery and comedy.

The scene of the play is in the select finishing-school of Madame D'Arcy, to which Ann Anderson (Margarita Fischer) goes to be "finished." As soon as she arrives the staid school is aroused by sundry happenings of an exciting nature.

Miss Fischer's role in this comedy-drama is said to give her wide scope for her talents of mimicry. She wears some gowns made after her own designs. Jack Mower is her leading man, playing the part of a mysterious burglar. Others in the cast are Adelaide Elliott, David Howard, John Gough, Robert Klein and Perry Banks.

The second week of issues of the Screen Telegram, released March 13 and 17, will cover happenings of interest in the United States and Europe. The organization of the Screen Telegram correspondents embraces every state and territory on the continent, as well as foreign correspondents in the war zone, and its system of news-gathering is claimed to be the most comprehensive ever attempted in a news weekly.

A one-reel Strand comedy, "Finishing Mary," in which Billie Rhodes is featured, is released March 12.

General Film to Release New Comedies

General Film Company will begin releasing, shortly, a series of one-reel comedies featuring "Bud" Duncan, formerly of the Ham and Bud Comedies, and Dot Farley, one of the favorite comediennes of the screen, it is announced. These subjects will be released once a week as Clover Comedies. They are being produced by the National Film Corporation, Denver, Colo. O. D. Woodward is president. The first subject to be released will be "From Caterpillar to Butterfly," a story of domestic life. Other subjects in the series will be announced later.

The National Film Corporation will also commence the production of a series of two-reel western dramas for release every other week through the General Film exchanges.

Two New Fox Specials for Early Release

William Fox will shortly release two new special features the titles of which are "A Camouflage Kiss" and "The Devil's Wheel." June Caprice and Gladys Brockwell are the respective stars in these specials.

"By Injunction" Is O. Henry Story of the West

"By Injunction," an O. Henry story of the West, is the latest Broadway Star feature released by General Film. Patricia Palmer, Chet Ryan and W. L. Rodgers, who have appeared in many O. Henry Western pictures, are the featured players. Buck Lumsden, Price Purcell, Panchita and Trinidad Sloan, favorite O. Henry characters, are revived in this two-reel drama. "The Song and the Sergeant" is the next O. Henry release.

Free Offer Made on Christie Films

Manager Jules Rachman, of the Standard Exchange, Omaha, Neb., is reported to have notified exhibitors in the Omaha territory that they may take auy of these comedies: "Almost a Bigamist," "One Good Turn," "Nearly a Papa," "Betty Wakes Up," "A Bold, Bad Knight," or any of the others of the Christie releases as listed, and the picture will be sent gratis, express charges paid both ways, to prove the subjects are worth showing. It is said many offers of acceptance have been made, mainly from leading exhibitors.

Built for Comedy Only

Comedy holds full sway in "Amarilly of Clothes-Line Alley," the next Artcraft picture in which Mary Pickford is starred, according to a current announcement. The picture is scheduled for March 11.



Anna Q Nillson Has Been Engaged by Metro to Appear Opposite Bert Lytell

Short Subjects in Review

By Clara DeLissa Berg

Loew and Juvenile League Get Together

Marcus Loew wanted the children of New York to see the wonderful Chapin, Lincoln Cycle, "A Son of Democracy," Children's matinees necessitates a selected program and chaperones.

So. Mr. Loew went to the National Juvenile Motion Picture League, which stands ready to furnish both, and which, furthermore, has the privilege of announcing its chaperoned children's matinees throughout the public schools.

Result: A series of ten matinees beginning March 4 in each of nine Loew theatres in Manhattan and Brooklyn. One episode of the Lincoln Cycle will be shown each time. In addition, there will be a feature taken from the League's Lists of Films for Young People, and a News Weekly. Between the hours of three and six a section of the house will be reserved for children coming alone, and chaperones will be present to take care of the young people there.

Any reason why *you* can't try this? The address of the League in New York is the Hotel Belleclaire, Broadway and 77th street. Write it for information and lists of pictures.

C. DeL. B.

The Bombyx in Action

If the bombyx worm ever signed a food pledge card, he isn't living up to it. Not in the Pathe picture, "Pests of Our Fruit Trees," which forms half of the current colored educational release of the film. This ugly little worm, seen head on at close range, makes short work of the foliage, eating his way from side to side of a leaf with the deadly precision of a mechanical reaper. The subject is extremely interesting.

Arcahon a Mediterranean resort in Southern France, furnishes attractive bathing scenes, and views of villas and churches of strongly Moorish design. The coloring throughout the reel is excellent.

"Pests of Our Fruit Trees" and
"Picturesque France: Arcachon."
Pathe Exchange: March 24.

Yellowstone

There are as many "angles" to Yellowstone National Park as there are footholds for the camera man and each seems more beautiful than the last. At the Rialto theatre during the weeks of February 24 and March 3 have been shown some fine pictures of Yellowstone wonders which were made by Rothacker for the Northern Pacific Railway. The close-ups are unusually satisfactory, showing the boiling mud and seething waters, and the operation of the famous "Handkerchief Pool." Some of the "shots" of the great geysers in action are of remarkable pictorial value. Added attractiveness is given the film by the varied tinting, two colors being sometimes employed simultaneously to give sunset effects.

"The Plotless Picture"

If the reviewer were as outspoken as he would like to be, he would probably say that the "plotless picture" was a common occurrence. But here is a picture whose "plotless" condition furnishes Robert C. Bruce with an excuse for lots of fun in title-writing, while giving him an opportunity of showing some of the most exquisite scenery his camera has ever filmed. Especially beautiful are studies of a squall on a mountain lake, different from anything ever shown, so far as we know, on the screen. This was the last picture to be put into shape by Mr. Bruce before he started on his present expedition into the wilds, and whets the appetite for more of his unique scenic adventures.

"The Plotless Picture."
Educational Films Corporation: March 10.

Mouthpieces of Democracy

Perhaps the pen is mightier than the sword. But both kinds of ammunition are needed against our powerful and treacherous foe, and Universal Screen Magazine, No. 63, pays deference to the modern forms of both.

Part 2 of "The Making of a Newspaper" deals with the human side of the production of a great daily. Flashes of a railroad wreck, a fire in an ammunition plant, and other momentous happenings of the day are followed by pictures of reporters and editors turning the raw material of events into copy. Attention is also paid to the electric typewriters and the busy "ad" department.

"Making Democracy's Mouthpieces" is a series of views showing large and small guns in the making. Short titles convey the information necessary to an understanding of the processes.

Treated in similar brief but interesting fashion is the making of a concrete bridge.

"Mediumship Revealed," by that expert at detecting spiritistic camouflage, Hereward Carrington, furnishes some entertaining facts and lots of fun.

"Universal Screen Magazine," No. 63.
Universal Film Mfg. Co.: March 22.

Under the Toes of the Tank

In a reel made under the personal direction of Captain G. M. Bain, of the British Army, responsible for the Ancre and Somme battle pictures, everything ever written of the exploits of the terrific tank is illustrated in a manner startling and intensely interesting. The monster, which is shown at a trial performance at Camp Dix, crashes through a barn, leaving four splintered beams supporting a roof; it lunges into a trench hole till almost on its head and in imminent danger, so it would seem, of turning turtle; then it calmly proceeds up and out. It enters a forest, and trees eight inches in diameter fall before it. Whether a battalion or merely one camera man of unusual agility did the work, the filmed result is amazing in the number and variety of the pictures, and their strikingly dramatic quality.

By special arrangement with Captain Bain, the picture was shown at the New York Strand during the week of February 25, and was the most notable feature of a carefully selected program.

A Scenic Well Handled

South America offers a particularly good field for the camera man in its unusual topography and the picturesque and foreign character of its cities. A new series designed to cover everything of interest and beauty on the continent is in course of preparation by the Lincoln-Parker Company, of Worcester, Mass., releasing through the Kleine System.

The issue of the current week covers a trip through Peru from Callao to Lima, and is notable not only for the attractive character of the pictures, but for the intelligent manner in which the material has been treated to bring out its full value. A series of dissolving titles and maps give us in brief but comprehensive form the necessary historical and geographical information, which is added to as the film progresses by pleasantly written titles in which humor and instruction are deftly combined. The reel comprises views of the harbor of Callao, of the road to Lima, and many fine scenes in Lima itself showing the handsome old Spanish residences, the cathedral and churches, and the beautiful Zoological Park, with its charming lake and interesting inhabitants.

"Peru: The Land of the Incas."
The Kleine System.

Edel Adds "Punch" to Torpedo

Remarkable as are the drawings of the mechanism of the torpedo, shown in the current Pictograph, Mr. Edel, of the New York Strand, decided that added "punch" would be given by the real thing. So after much searching about he found pictures of the crew of a destroyer loading and discharging a torpedo gun, with close-ups of some of the very pieces of mechanism shown in the drawing. Needless to say, this formed a fine climax to the picture, when it was presented at the Strand during the week of March 4.



How the Gaumont-Mutual Cameraman Caught the Recent Soldiers' Parade in New York

Good and Bad Manners at the Zoo

The savagery of the wild horse from Tibet is contrasted with the docile friendliness of elephants in the current Ditmar's picture. The visitor from Asia, a stocky animal not unlike a heavily built donkey, is given an opportunity to "show off" when a scarecrow man is placed in his cage. The horse doesn't scare for a cent. After circling the enemy several times at a rapid canter, during which he snuffs him on the fly, he makes a lunge and tears off the coat, which he bites to pieces. In a short time the poor scarecrow is nothing but a heap of tatters in the corner.

More than the "comforts of home" might be the motto of the Zoo, as far as the elephants are concerned. When hot weather comes, dust brushes and oil baths are in order. Here we see in what kindly fashion the big-eared African and the little-eared but huge Indian elephants take the treatment.

"Animal Traits."
Educational Films Corporation.

First Appearance of Screen Telegram

The Screen Telegram, the new twice-a-week News Reel put out by Mutual, made its appearance March 3.

There is a pleasing crispness both in appearance and wording of the titles, and plenty of variety in the subjects offered in the two issues of the week. If the reviewer might venture a criticism, it is that the subjects are too many in number, the first issue containing twelve, the second, ten. This, however, probably denotes nothing more than an abundance of material and will doubtless be modified as the Telegram finds its proper shape.

Current Bray Pictographs

There is not one inch of "filler" in the current issue of the Bray Pictograph. From first, which exhibits army motorcyclist in some daring feats never before shown, to last, which is a seething mass of volcanic lava, the reel fascinates the spectator with the interest of its subjects and the excellence of their presentation.

Motor cyclists have in the past shown their ability to negotiate mudholes. Here they try a new trick—dashing at full speed over a swinging, undulating bridge and crossing a trench on a board.

The elaborate machinery inside the smooth barrel of a torpedo, whose existence comes as a decided surprise, is illustrated with most gratifying clearness by E. Dean Parmelee. The gyroscope that governs the rudders, the water pressure gauge that directs it to the proper level on its flight, and the mechanism controlling the striking pin receive attention in turn.

Kilauea in action is always an impressive spectacle. The distant and close-up views of it in this number are particularly good.

Paramount-Bray Pictograph, No. 111.
Paramount Pictures Corp.: March 10.

Three Producers Have Accepted Our Invitation to Use Universal City

And There's Room Enough for All the Rest!

Since our double-page advertisement appeared last week, urging film producers to eliminate waste by closing their studios and making all their pictures in Universal City, we have arranged with three concerns to do that very thing. The Astra company starts with one producing unit this week, then adds two more later in the month. The George Beban company has also made arrangements to use the Universal City studios. And a new concern, not yet named, has also closed a deal with us for stage space and equipment.

. . . . .

This is the first step toward THE ONLY PRACTICAL SOLUTION of the great expense problem. It means an economy THAT IS BOUND TO BENEFIT THE WHOLE INDUSTRY, including everybody from the exhibitor to the producer.

. . . . .

We again urge other producers to put aside all pride of studio ownership and look at this proposition from the cold blooded, business standpoint of SAVING the dollars that are now wasted in heavy individual overhead. *Even if you can't rent your studio to some one else for other purposes than studio work,* it will still pay you to CLOSE IT TIGHT AS A DRUM, pay the rent or taxes and insurance and STILL SAVE A TREMENDOUS SUM OF MONEY.

. . . . .

Universal City has EVERYTHING you need; in fact you can make most of your pictures right there, without even leaving the city limits to get the kind of scenery or background you want!

. . . . .

It's ready. And we're quoting reasonable terms. The only profit we seek to make out of this plan is a reduction of our own overhead—which is just as good as profit. And in the end it will enable you to make and sell pictures for less money without sacrificing a penny's worth of quality. Communicate with:

. . . . .

(In the East)—CARL LAEMMLE, President, 1600 Broadway, N. Y.
(In the West)—WM. SISTROM, Business Manager, Universal City, Cal.

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Eddie Polo

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In the Independent Field

Foreign Rights Sold for Pyramid Comedies

Arthur M. Werner, president, Pyramid Comedies, Inc., announces the sale of the foreign rights, exclusive of Canada, to the Anglo Film Agencies, Ltd., London, Eng. The deal was closed by John Wild, American representative, with offices at 347 Fifth avenue. The contract extends for five years and covers the entire output of twenty-four comedies a year, Ray Hughes is the featured comedian.

"Four pictures had been completed when negotiations were opened with the Anglo Film Agencies, Limited, for the rights to England. These pictures were exhibited in London theatres and have proved popular.

"We have not yet decided our method of distribution in the United States and Canada, but will probably dispose of the output here on the basis of territorial franchises. We have leased a studio in Yonkers, where the fifth picture is now being made, entitled 'The Masked Ball.' The titles of the first four subjects are 'Beach Birds,' 'Beauties and Bombs,' 'In and Out' and 'Love and Lunch.' In all of the subjects Ray Hughes is featured in eccentric comedy, under the direction of William A. Seiter. We have scenarios ready for production for the next ten pictures, and are in the market for stories to follow."

Magnet Reports Favorably on Hart Releases

The Magnet Film Exchange, which controls the rights to W. H. Productions Company Hart features, "The Two-Gun Man" in "The Bargain," "The Bandit and the Preacher," "The Hell Hound of Alaska," also the series of 28 Mack Sennett produced comedies, report successful booking in the New York territory, which it controls.

The Moss circuit, in New York and Brooklyn, and Keeney's theatres, are showing the first feature. The second Hart feature, "The Bandit and the Preacher," with an all-star cast, including Wm. S. Hart, Gladys Brockwell, Rhea Mitchell and Herschel Mayall, is set for release in April.

The Magnet Films announce that Murray Beier has been added to the sales force.

"Life or Honor," Ivan's Late Release

Ivan Film productions announce the early release of "Life or Honor." Leah Baird, James Morrison and Violet Palmer are featured. In support are Edward Mackay, Mathilda Brundage, Harry Burkhardt and Joseph Burke. Edmund Lawrence directed.

Broadway Sees "The Kaiser"

Rupert Julian's Production Opens to Crowded House—Offered on Independent Market—Julian's Portrayal Praised

"THE KAISER, THE BEAST OF BERLIN" opened at the Broadway theatre, Saturday night, to a crowded house. Rupert Julian who has been seen in Bluebird and Universal productions, wrote, directed and acts the title role. E. J. Clawson did the scenario. The production is in seven reels. This is Mr. Julian's first independent production and he announces that the feature will be sold outright or by territorial franchise. It is said by those who were present at the opening that Mr. Julian's characterization of the Kaiser is a remarkable bit of dramatic work.

Practically every important character in the German court is presented in "The Kaiser"—Bethman-Hollweg, Admiral von Tirpitz, von Hindenburg, Admiral von Pliscott, General Falkenhayn, General von Beseler, General von der Goltz, General von Weddingen, General von Haetzendorf and General von Ruesselheim.

Famous characters of the Allied cause portrayed are President Wilson, Ambassador Gerard, General Pershing, General Haig, General Joffre, General Diaz, and King Albert of Belgium. The cast includes Allen Sears, Nigel de Brullier, Lon Chaney, Mark Fenton, Harry Carter, W. H. Bainbridge, Harry von Meter, Walter Belasco, Wadsworth Harris, Winter Hall, Elmo Lincoln, Robert Gordon, Joseph Girard, Alfred Allen, Harry Holden, George Hupp, Ruth Clifford, Betty Carpenter, Ruby Lafayette, Gretchen Lederer and Zoe Rae.

The story deals with the inhuman actions of the Emperor of Germany in his attempt to conquer the world. It tells of the various incidents which lead up to the world war—President Wilson's proclamation of war, the part America has taken with the Allies and finally the defeat of the Kaiser. The terrible devastation that has been wrought on Belgium and the Belgian people and the atrocities which have been committed by the German people—in short, every angle of the present world war has been depicted with the one reason in mind, namely, the holding up of the Kaiser as the "Beast of Berlin."



Rupert Julian as the German War Lord in "The Kaiser"

Those who saw the opening performance at the Broadway pronounced "The Kaiser, the Beast of Berlin" a remarkable exposition of the atrocities of the German Empire and its ruler, the Kaiser. It will run indefinitely at the Broadway.

Binney in New York with Comedies

Harold J. Binney, comedy producer, arrived in New York last week with prints of his three latest comedies, produced at the Klutho studios, Jacksonville, Fla., by Florida Funny Films, of which Mr. Binney is executive head. The three comedies which he has brought with him are titled "Fred's Ficticious Foundling," "Fabulous Fortune Fumblers" and "Freeda's Fighting Father," featuring Funny Fatty Filbert. Originality is shown in the titles. The letter "F" predominates in both the titles of the pictures and the title of the brand of comedies.

Mr. Binney was associated with Keystone for a number of years. He is the founder of the Lion Brand comedies, produced in Houston, Texas. Mr. Binney announces that he will be glad to meet his friends while in New York. He can be reached through MOTION PICTURE NEWS.

Louis Burstein Invents Auto-Hood

Louis Burstein, president of the King-Bee Films Corp., will stop off at Washington on his way back to Hollywood to apply for a patent on a new device he has invented on an automobile hood. Mr. Burstein previous to his entering the film industry was in the automobile business.

Francis Ford Has Own Company

Popular Screen Actor Enters Producing Field as Head of Francis Ford Producing Co.—First Picture Ready in April

FRANCIS FORD is now at the head of his own producing company, The Francis Ford Producing Company, recently incorporated. Mr. Ford's productions will be known as The Fordart Films. The method of distribution has not been decided. The first released will be ready for distribution about the first of April. It is titled, "Berlin via. America," written by Elsie Van Name who wrote the Universal serial, "The Mystery Ship." It will be shown in seven reels. Mr. Ford enacts the principal role and the picture is being produced under his personal direction.

Mr. Ford is one of the pioneers of the motion picture business. His part in the industry has been to entertain the public on the screen. For ten years, Mr. Ford has been seen to advantage in innumerable photoplays from the one-reeler to the feature picture. He is best known for his portrayal of master detective roles. His knowledge of the art of photoplay making is the result of long experience and he enters the producing field with the practical experience of the one who has grown up with the industry and has seen it rise from the plaything of yesterday to the seventh greatest industry in the world today.

After completing "Berlin via. America," Mr. Ford's first production, he will start "A Man of Today," his second feature production. Then he will star the first episode of a serial titled "Silent Mystery," to be shown in fifteen episodes of two reels each.

The production now under way reveals plenty of the old-time action for which the actor-director is noted. It tells of love, sacrifice, intrigue, heroism and patriotism. Supporting Mr. Ford are Edna Emerson, Lois Scott, Jack Newton, George Henry, William Canfield, Edward Drohan and Frank Feeney. The story centers around a young aviator who receives a commission from the Secret Service to ascertain the source of the leaks through which the enemy is acquiring information. It is said to reveal incidents in the life of an aviator never before releaved on the screen and which are of intensity in interest.



"The Thoroughbred," in which Frank Keenan Starred, Has Been Secured for Distribution by Hiller and Wilk for S. A. Lynch Enterprises

Sterling to Distribute "Hypocrites"

GEORGE LOANE TUCKER'S "The Hypocrites," which is to be released by the Sterling Film Corporation under the "Sterling System" on or about April 1, was shown to the National Board of Review at a private showing last week. The following criticism was made: "Entertainment value—excellent." "Educational value—good." "Photography — excellent." "Coherence of natrrative—clear." "Acting—good." "Technical details — excellent." "Atmospheric quality—excellent." "Moral effect—excellent."

"The Hypocrites" was written by Sir Henry Arthur Jones and was originally produced by Charles Frohman at the Lyceum Theatre, New York, where it ran successfully for an entire season. George Loane Tucker adopted the scenario from the play and produced it under his personal direction. Elizabeth Risdon, now featured in the current Broadway drama, "Seven Days' Leave," playing at the Park Theatre, is featured in "The Hypocrites."

Arthur Beck, president of the Sterling Film Corporation, predicts that it will be one of the most popular screen successes of the year. Mr. Ebenstein, manager of sales for Sterling, is now on a ten weeks' trip to place the various products of the Sterling Company. A trade showing of "The Hypocrites" will be held next week at the Miles projection room. The time will be announced later.

"Hart Features Stand 'Em Up"

Hart features distributed by the W. H. Productions Company are proving winners, according to letters received by this company from many prominent distributors who are handling this product. Phil L. Ryan, general manager of the Standard Film Company, of Kansas City, states:

"'The Two-Gun Man' in 'The Bargain' broke all records for attendance at the Twelfth Street Theatre in Kansas City in a week's run."

B. L. Hadfield, general manager of the Wisconsin Film Corporation, who has the rights for Wisconsin, says:

"The Princess Theatre of Milwaukee opened with Wm. S. Hart in 'The Two-Gun Man' in 'The Bargain' last Sunday, Feb. 24, and did the biggest business in the history of the house in eleven years, according to Mr. Cook, manager of the theatre. The Princess Theatre, which is one of the best downtown houses, and seats approximately 1,100 people, had a steady line at the box office from one o'clock until nine thirty. Frank Cook put the picture over in the right manner. He put out fifty twenty-four sheet stands, five hundred window cards and a wonderful newspaper campaign."

New Jester Comedy Nears Completion

The fourth Jester Comedy release for May, called "The Wrong Flat," featuring Twede-Dan, is fast nearing completion, it was announced this week.

One of the important scenes will be "shot" in a complete set-up theatre, it is said, in order to carry out the real effect.

Goldberg's Caricatures for Screen

Rube Goldberg who announced recently that his caricatures of Mike and Ike (They Look Alike), now appearing in the pages of the New York Evening Mail, are to appear on the screen in animated cartoons, makes the announcement this week that he has signed with the Hearst newspapers to supply a page of cartoons dealing with the doings of Mike and Ike for the Sunday editions of all Hearst papers. This means that Mr. Goldberg's cartoons will reach thousands of homes through the medium of the New York Mail and the Hearst papers. With the appearance of Mike and Ike on the screen in animated cartoons, to be released soon, these comedy characters will be seen by the millions. Exhibitors can obtain full information on the animated cartoons, showing Mr. Goldberg's little comedians, from Harry Grossman, 729 Seventh avenue, N. Y.

"Expectations Surpassed" —Johnson

Millard Johnson, president of the Australasian Film Company, after seeing "Mickey," the Mack Sennett production distributed by the Western Import Company, said:

"I naturally expected to see a wonderful picture, in view of the great amount of advertising that has been given 'Mickey,' but I can truthfully say my expectations were surpassed. It is remarkable how the various elements of human nature have been woven together into this photoplay."

A Word To The Wise From The Wise

By Nat L. Royster, Sales Manager, Special Features, Knoxville

I have just finished reading a two-page article by Guy Leavitt in this week's NEWS, regarding the condition existing in Nebraska between exhibitor and film exchanges and their salesmen. It was very interesting reading matter, but Mr. Leavitt, bless him, does not build his house tight enough. He leaves the weather-boarding so loose that many things of size can get through. In other words, he is not fair to either party.

Some time ago I was in a little town in the South. I arrived there in the rain and it was still raining when I called up the leading exhibitor's house. Knowing that he was not due down-town and especially in a rain storm, I had rather hesitated in calling him, but knowing that I would be obliged to leave town without seeing him, I took the chance.

This exhibitor answered the phone and I asked him if there was any way that I could see him before I left town, which was within two hours' time, and at the same time apologizing for asking him to drive through the rain.

"Well, I should say so. Of course, I will be glad to come down, Nat. Just wait at the theatre and I will be down there in twenty minutes," he answered.

That exhibitor came as he said, in just about twenty minutes time, and before I left I carried with me a contract signed by him, for every feature that I had. Now, there is a point that I wish to make in this article and it is this: First of all, I have long ago found out that salesmen make a mistake when they do not confine themselves to the truth when presenting their pictures to a manager. If they will talk plain English and not jabber over how some one else's film had proven a flivver.

Number two: Regarding misrepresentations and broken promises from exchanges. I have an interest in a big feature film exchange, and I am also salesmanager for the firm, covering six southern states at the present time.

I know and fully realize that there have been and are still lots of exchanges misrepresenting and breaking promises made by themselves and their salesmen, and I also know of exchanges that have stooped to some very low-down dirty tricks in securing business. I know also that IT ISN'T THE EXHIBITOR WHO HAS MISREPRESENTED AND BROKEN HIS PROMISES. I have seen that done in the last week. I know some few exhibitors who will promise to send in dates and the contract signed, and we never hear from them until I visit them again.

Regarding lobby display promises. When we order paper and lobby display, we only order so much at a given time. We book an exhibitor and he in turn changes his dates. When he does send in a date to play the feature, possibly he wants it right away, and we are out of large photos.

Regarding film prices. Seven-tenths of the exhibitors of the country are better them. Say a given feature is worth thirty-salesmen than the men who call to sell five dollars for his town, and you ask the exhibitor that price. His first move will be to try and get it for less, or see how much you will cut from that price, hence on some few exhibitors, salesmen have boosted prices, though this is bad business.

Regarding selling a feature for two towns of the same size for the same amount of money, I know of two towns now that have exactly the same population, and very near the same pay roll, but I can get and should get ten dollars more from one town than the other. One town has a manager that is wide awake and creates "movie fans," while the other, well, he is content to just sit around and wait for them to show up at night. Hence, one man will do from fifteen to twenty-five and fifty dollars more business on my picture, than the other fellow.

Yes, there are a lot of misrepresentations and broken promises in this old game, but show me one that hasn't them.

Far back when I first started in the "game" as we are calling it, exchanges credited the exhibitors until the end of the week, or until they had their regular program booked. The honest exhibitor who knew that he was going to stick in the business sent in his check every Saturday night, or Monday morning, and got his receipt. Very soon, there was a bunch of under-handed men who set out to cheat the exchanges, and there were others who finally went out of business owing exchanges many hundreds of dollars. This caused exchanges to ask for a check in advance, or on date delivered.



Nora Bayes, Who Has Decided to Star in Motion Pictures

Soon, some exhibitors said, "Gosh, if they can't trust me, darned if I can trust them, so I ain't going to pay in advance." Then came the deposit system which proved very unpopular, as there were many thousands of dollars of exhibitors' money used to carry on business of the exchanges and manufacturer. When a storekeeper is good pay, his goods come to him on a thirty to sixty day time payment. When he fails to pay up, he is shipped C. O. D. This same thing has been applied to exhibitors. They have kicked, saying that they would not take out the "darn old film" if it came C. O. D. They won't pay in advance. They won't put up a deposit. They won't send in their checks on time, and if you ship them C. O. D. you get a notice later from the express company that your film is there and some other poor exhibitor has lost out on the day.

There may be too many film salesmen in some parts of the country. There may be and is a lot of "slick" salesmen, and both ends of the game may misrepresent and break their promises. But there is one thing certain, exhibitors live in the towns, and they own their houses or have them leased as the case may be. They are the ones who should know their patrons' wants and what goes best, so it is up to him not to buy more than he can use or let any salesman force some feature on him that he doesn't want.

Listen, exhibitors and exchangemen: There are exceptions to all rules, and this article, if it is lucky enough to be printed, is not meant to hit every one in the game, but if the shoe does pinch you, take heed.

I have said before, exhibitors know your town and patrons. Your knowledge of human nature should tell you what to buy. There are not too many salesmen in every locality, and while there may be some over-production at present, if you are a wise exhibitor, you will read every line of your trade paper. You should know beforehand, what is the best suited features for your town. You should know just about what to expect of your town. What are you doing to create new fans? Do you study human nature? Do you treat the salesmen as though they were so much clay beneath your feet? Do you curse out the film exchange?

Know what you want. Keep your dates at least three months ahead. Above all, keep your theatre clean and inviting, and if you do these to the best of your ability and "Do unto others as you would have others do unto you," there is no doubt that you will succeed in any crisis. Business is fine. Stop talking hard times. Boost for your business and for your trade papers, and back up our Government. If you can't do these things, you are not wanted in this game. Your space is worth more than your company.

"Not Going to Revolutionize"

Jacob Wildberg, New Executive of Foursquare Pictures, Frankly Admits Inexperience, But Lets Record Speak for Itself

A MAN has entered the executive branch of the motion picture industry who frankly admits that he doesn't know the finer details of the business but that he is willing to learn. This same man is one of the most successful business men of the present day, is a shining light in the manufacturing field, knows the meaning of the word executive, all its synonyms, what it stands for, and last but not least, he is an executive and will be so whether he be in the business of manufacturing chewing gum or the making and distribution of motion pictures.

This man is Jacob Wildberg, capitalist and manufacturer, who recently identified himself with the Foursquare Pictures as treasurer of that independent organization which has twenty-one exchanges operating throughout this country and Canada and which is one of the most prominent distributing organizations in the independent field.

Mr. Wildberg comes to Foursquare Pictures with the knowledge of a successful business man. He frankly admits that his knowledge of the motion picture industry is very limited. He has had no occasion to delve into its more distinctive phases. He has however, as his record will reveal, been successful as a business man. His position with Foursquare Pictures calls for executive ability and, as he puts it, "when I get acquainted with finer and distinctive details, I feel that I shall grasp the reins with all the enthusiasm of one working toward the fulfillment of a coveted ambition."

"A man's customer in the motion picture business," said Mr. Wildberg in discussing his attitude, "is entitled to the same courtesy and respect as he is in any other business and I have learned by long experience in the business world, that with a knowledge of business principles and the proper methods by which they should be applied, if this principle be adhered to, one can be successful in any business whether it be the motion picture business or some other. I do not mean by this statement, that I am going to step into this business and revolutionize it. Mr. Hoffman, of this company, and Mr. Backer whom I have known for years, are here to guide the destinies of the Foursquare Pictures and for the time being I will be a pupil, observing and doing my utmost toward learning the ropes.

"A few months before I became associated with Mr. Backer in this business I noticed that there was a decided slump in the picture business. I am pleased to say now that since entering upon my active duties with Foursquare I have noticed a great improvement in the distributing branch. Mr. Hoffman who is now on tour through Canada reports that the outlook is bright and that there is a great improvement over conditions as they existed a few months ago. The books of Foursquare Pictures show a marked advance in business.

"In my opinion the cost of the production of many of the pictures offered on the market is too much. The production cost should be cut down and in my opinion, that can be done without injuring the entertainment value of a picture. At the present I am not prepared to give an opinion of great value but later when I get the drift of things, I shall talk "from the shoulder."

Ochs Maps Out Three Months' Trip

LEE A. OCHS, president of the United Picture Theatres of America, Inc., addressed several meetings of motion picture exhibitors of New York State, Eastern Pennsylvania, New Jersey and New England last week and now is beginning a tour of the West and South. He will return to New York in June. This week he is scheduled to visit Cleveland, Detroit and Chicago, spending four days in the last named city.

Beginning with a day in Indianapolis, Mr. Ochs will spend two days next week in Cincinnati, St. Louis and Memphis, going on for the week of March 25 to Little Rock, Dallas and New Orleans. He has arranged to give three days each to the exhibitors of Texas and Louisana before starting North the first week of April by way of Atlanta, Charlotte, N. C., and Washington. The end of that week will find him in Pittsburgh, after which he will start West again, reaching Kansas City on Monday, April 8. Oklahoma City and Hutchinson, Kan., next, and then for the week of April 14, Lincoln, Neb., Omaha, Des Moines and Minneapolis. Butte, Mont., will be the next stop, and Mr. Ochs will spend April 23 and 24 there before going to Boise, Idaho, and Spokane. The last few days of April and the first week in May he will be in Seattle and Portland.

From Monday, May 6, to Wednesday, of that week, Mr. Ochs will meet the exhibitors of San Francisco and vicinity before going to Los Angeles for the longest stay scheduled. For ten days he will meet both producers and exhibitors, explaining to them the system under which United Pictures expects to effect a saving of millions of dollars annually in the motion picture industry.

Distributing waste is the objective of the new cooperative association of exhibitors, and by its elimination Mr. Ochs is prepared to prove the producers will receive greater returns. Each exhibitor will be protected against ruinous competition under the new regime.

Traveling East from Los Angeles, Mr. Ochs will be in Salt Lake City on Monday and Tuesday, May 20 and 21. Two days in Denver will follow, and then he will start for New York by way of Chicago.

"The Warrior" Goes Well in Oregon

J. C. Stille, manager, People's theatre, Portland, Oregon, has written to Arthur H. Sawyer and Herbert Lubin, General Enterprises, Inc., commenting upon the successful run of "The Warrior" at his theatre. The letter, in part, follows:

"I don't often have the opportunity or the inclination to enthuse over film productions but the unusual success which attended the screening of your picture, 'The Warrior,' is responsible for this letter. The success of this picture at the People's theatre, a success far exceeding my expectations, proves that the producer who will give the exhibitor 'something different,' a real novelty, will reap a golden harvest."

(Signed) J. C. STILLE, Manager,
People's Theatre, Portland, Oregon.

Steiner on Second Trip for Jester

William Steiner, Jester Comedy Company, will leave shortly on his second trip throughout the country, in the interest of Jester comedies. He will present the third and the fourth releases of the Jester comedies, "All 'fur' Her" and "The Wrong Flat," to the trade.

East Side, West Side in Keeney Picture

Scenes of Chinatown, East Side dance halls, free-for-all fights in which the prizering exponents, Kid Broad and Kid Lewis participate; scenes of the Criminal Courts Building, the Bridge of Sighs, the Tombs and the Bowery after dark, are some of the revelations to be made in Frank A. Keeney Pictures Corporation's first production starring Catherine Calvert. The picture is a screen version of the late Paul Armstrong's stage success, "A Romance of the Underworld" and will be released shortly. The date will be announced later.

The second production by this company will be "Marriage," by Guy Bolton who is responsible for the stage success, "Oh! Boy" and "Oh! Lady, Lady." Miss Calvert will be featured, also, in this production.



Ann Luther Appears in "Moral Suicide" for the Graphic Film Corporation

Nora Bayes to Be Seen in Pictures

Nora Bayes, vaudeville and musical comedy star, will appear in pictures, according to an announcement by Ed. Rosenbaum, Jr., publicity director King-Bee Films Corporation, under whose engagement the stage comedienne is to appear. Mr. Rosenbaum will handle all matters pertaining to Miss Bays' connection with the pictures in which she is to appear.

An original story has been obtained, announces Mr. Rosenbaum, and as soon as he has closed with a producer for the making of the picture work will be commenced. Miss Bayes has received a number of offerings to appear in pictures, but owing to her theatrical engagements she has been forced to decline these. She has made arrangements to give part of her time to work before the camera and will appear in her first picture under the management of Mr. Rosenbaum.

Dunne, Not Murphy, Has "Modern Lorelei"

Through an error by the publicity department of the United Film Service, Buffalo, the announcement was made in last week's issue of the NEWS to the effect that Fred B. Murphy, president and general manager of United Film Service, had bought the New England rights to "The Modern Lorelei." "The Modern Lorelei" was purchased for New England by J. E Dunne, Grandum Film Company, Boston. Joseph F. Lee made the sale. Mr. Dunne purchased the New England rights to this production last year.

Crest Picture Wins Praise of Clevelander

David Adler, secretary and treasurer, The Strand Entertainment Company, Cleveland, O., has written Carl E. Carlton, president of Great Pictures Corporation, as follows, in praising "The Lust of the Ages," featuring Lillian Walker, directed by Harry Revier:

"We have just completed a week's run on your production "The Lust of the Ages" and think that a line of appreciation of the business done on this picture is due you.

Frankly, I did not have a great deal of confidence when booking this production, being somewhat afraid of its unusual theme, but I am now convinced that it is a picture that appeals particularly to the public and recommend it, without hesitation, to any high class theatre who desires to give its public the best the market affords. Our business on this picture reached a gross which was more than we have done in the previous eight months and the beauty of the picture is that each day's business increased over the last.

Trusting that we will be able to do business with you on all your future releases, I am,

Yours very sincerely,
The Strand Entertainment Company,
(Signed) DAVID ADLER, Secretary and Treasurer.

THE INDEPENDENT FIELD TICKER

Territorial Sales Reported During the Past Week

Production	*Buyer*	*Territory*
"Raffles" (Hiller & Wilk, Agents)	Supreme Feature Film Co., Minneapolis	Minnesota, North and South Dakota, Wisconsin.
"The Sunset Princess" (Great West Film Co.)	Big Productions Film Corporation, New York	World Rights.
"Life or Honor" (Ivan Productions)	Merit Film Corporation, New York	New York, Northern New Jersey.
"Life or Honor" (Ivan Productions)	Eastern Feature Film Co., Boston	New England Territory.
"Babbling Tongues" and "Sins of Ambition" (Ivan Productions)	M. P. Sales Co., London, Eng.	
"Enlighten Thy Daughter" (Inter-Ocean Film Corp.)		Chili, Peru, Bolivia, Ecuador, India.
"The 13th Labor of Hercules" (Inter-Ocean Film Corp.)		India.
Pyramid Comedies (Series)	Anglo Film Agencies, Ltd., London, Eng.	World's Rights.
"The Two-Gun Man" in "The Bargain," "The Bandit and the Preacher," "The Hell Hound of Alaska" (Hart Features), Series of 28 Sennett Produced Comedies (W. H. Productions Co.)	Globe Feature Film Co., Boston	New England Territory.
Series of 28 Sennett Produced Comedies	Electric Theatre Supply Co., Philadelphia	Eastern Pennsylvania.

Schlaifer Denies Allegations

L. J. Schlaifer, Schlaifer Attractions of Seattle, Takes Exceptions to Jesse Goldberg's Statements Regarding Northwest Distributors

L. J. SCHLAIFER, L. J. Schlaifer Attractions of Seattle, Washington, a prominent independent distributor on the Coast, takes exception to the statements made by Jesse J. Goldberg in an article appearing in this publication, issue of March 2, under the title, "Present Conditions in the Independent Market," wherein Mr. Goldberg refers to conditions in Washington and Oregon as "peculiar" and continues, "there is but one real state rights or independent exchange of any consequence."

Mr. Schlaifer contends that Mr. Goldberg does "an injustice to a number of perfectly reliable firms, whose headquarters are in Seattle." "By what divine right," continues Mr. Schlaifer, "this gentleman assumes the role of distributive critic for the United States, we know not.

"In Mr. Goldberg's reference to the fact that there is but 'one real state rights or independent exchange of any consequence' he could mean any one of five concerns in this territory, all of which concerns are perfectly reliable. The L. J. Schlaifer Attractions, which handles such features as 'Parentage' and other productions usually considered excellent material, is most reliable. In justice to competitors I must refer to The First National Exhibitors, the De Luxe, Sherman and Elliot and Greater Features—all of which are exploiting many of the most worthwhile features current on the market. When Mr. Goldberg makes such assertions he displays his ignorance of conditions and reputable distributors in the Northwest section. Mr. Goldberg's opinion must be biased by his own personal experience in attempting to sell his own brand of product in the Northwest section. I can conceive of no other motive."

Agnes Martin's Varied Stage Career

Agnes Martin, who has a prominent role in "The Crucible of Life," distributed by Herbert Lubin and Arthur N. Sawyer, General Enterprises, Inc., has had a varied stage career before acting before the camera. Miss Martin was born in Brooklyn and made her first appearance on the stage with the Corse Payton stock company.

In and Out of West Coast Studios

By J. C. Jessen

Vitagraph News Bits

The Vitagraph Company is filming the last scenes for "A Texan Romance" in the LaBrae oil fields located near Los Angeles, and within the next week will begin work on "A Son of Kazan," a screen adaptation from the James Oliver Curwood novel of the same name. Nell Shipman is to be starred in this production. Five dogs will be used for the "Son of Kazan," showing him as a puppy, and at the various stages of his growth. This is a story of the great out of doors, and much of the heart interest is centered about the dog.

Filming of a new series of "Wolfville Stories" has been begun by Director George Sargent who was recently engaged by the Vitagraph Western studios. He is now working on a two-reel subject which is titled "Claents of Erin Green." William Lester who recently arrived from the New York studios of the Vitagraph will play the lead in Mr. Sargent's first subject, and will also be featured throughout the series.

Work on the Vitagraph serial, "The Woman and the Web" with Hedda Nova and Frank Glendon in the principal roles, is progressing rapidly, and the players are daily taking their life in their hands to enact realistic thrills for the screen. A large number of extra people including Japanese, Russians and Mexicans are being used in the present episodes, and co-Directors David Smith and Paul Hurst have their hands full in issuing orders to interpreters.

"Flirts and Fakirs" was completed this week under the direction of J. A. Howe, with Rock and Montgomery in the principal comedy-making roles. One of the stunts of this film is for the two comedians to travel hand over hand on a rope suspended between two buildings, with a bull dog holding one end of the rope.

The F. P.-Lasky Studio

William S. Hart is completing another [illegible] which is laid in the big western country. Mr. Hart's role is a "typical Bill Hart part" in which he is afforded many opportunities for melodramatic work which has made this Ince-Artcraft star so popular during the past few years. Jane Novak is leading woman in this photoplay which [illegible]

"The Mating of Marcella," the latest Ince-Paramount photoplay which stars Dorothy Dalton, has been completed. The picture has scenes laid in New York City, and Reno, Nevada. The next Ince starring vehicle for Miss Dalton is titled "The Triple Cross" from a story by Octavus R. Cohen, and adapted for the screen by J. G. Hawks. It is a story of melodramatic nature of German intrigue in America, and the daring work of a girl employed in the secret service of the United States, which will give Miss Dalton many thrilling experiences before the camera. R. Wm. Neill is in charge of the direction.

Upon the return of Enid Bennett, Ince Paramount star, from her honeymoon trip, she will begin work on a photoplay titled "Desert Mating." Thurston Hall will be leading man. J. G. Hawks is the author of the scenario.

The Ince Company, under the direction of Irvin Willat, have returned from Truckee, California, where they went to film snow stuff for a photoplay titled "The Law of The North." This subject is very near completion, and Charles Ray will next be seen in a photoplay from the pen of R. Cecil Smith which has to do with a young chap who at first does not heed the call of his country, but after hearing the President's speech, loses no time in enlisting. Victor Schertzinger, who has just returned from a vacation, will direct Charles Ray in the new subject.

Live Triangle Items

With two new subjects put in production, six others in the filming, and one feature subject completed during the week, the big 1918 production drive planned by H. O. Davis, vice-president and general manager of the Triangle studios at Culver City, is progressing very satisfactorily. The subject completed last week is titled "The Veil," which gives J. Barney Sherry the featured role, supported by Mary Mersch, Dora Rogers, Frank Bonn and others, and directed by Thomas Heffron.

"The Lonely Woman," adapted for the screen from a magazine story of the same name by John Moroso, was put in production under the direction of Thomas Heffron and will be filmed in five reels. It is a story of a woman's kindness and sacrifices for the betterment of humanity, and in the end she is rewarded with great happiness. This subject features Belle Bennett, supported by Anna Dodge, Alberta Lee, Nellie Anderson, Lee Hill and others.

The other new subject put in production is "Mr. Briggs Closes the House," a two-reel comedy written by Kate Corbaley, author of "Real Folks," the Triangle $1,000 prize story. William Beaudine is the director and has for his cast Edwin Brady, Myrtle Rishell, Anna Dodge, Fred Mack and Frank Caffrey.

"The Derelict" in which Roy Stewart will play his first dual role for the Triangle, under the direction of Cliff Smith, is well along in the filming. Stewart appears in the role of a cowboy giant and an eastern crook suffering from the "white plague." Josie Sedgwick is leading woman for Mr. Stewart, and others of the cast are five-year-old Dixie Doll, William Ellingford, Walter Perkins, William Dyer, and others.

One of the features of "The Honorable Billy," starring William Desmond under the direction of Frank Borzage, will be a fashion show.

With Pathe Players

Production of "The Bells," which will star Frank Keenan for Pathe, is going forward very successfully under the direction of E. C. Warde. This is a screen adaptation from the great stage success of Henry Irving.

Bessie Love is working on her first Western made Pathe Play under the direction of Robert Thornby. George Fisher, who has appeared in support of Bessie Barriscale in several Paralta made subjects, has been selected to play the lead opposite Miss Love.

Bryant Washburn under the direction of William Worthington, is nearing the last scenes of his latest picture which has a Western atmosphere. Rhea Mitchell is playing the lead opposite Mr. Washburn.

Cast is now being selected for the new serial to be filmed by the Diando Film Corporation for Pathe release, to be known as "The Wolf-faced Man." George Larkin, who has been chosen as leading man, will arrive in Los Angeles from the East within a few days. Camera work will be started on this serial about March 15. Stuart Paton will be in charge of the direction.

Filming of "Dolly Does Her Bit," starring Baby Marie Osborne, was completed this week under the direction of William Bertram. Baby Marie will next work in "The Soul of a Child," suggested from a story by Burton George, and which has been prepared for the screen by Clara S. Beranger.

On the recommendation of the Diando Company, Norman Manning who has been manager of the studio, has been appointed West Coast representative for Louis Gasiner of the Astra Company, who is here from the East on business. Joseph Van Meter will succeed Mr. Manning at the Diando Glendale plant. The Astra organization has leased stage space at Universal City and there the first Fanny Ward Western made subject will be filmed.

Fox Studio Doings

At the William Fox Studios, Jewel Carmen, has begun the making of a new subject under the direction of S. A. Franklin, who is also the author of the story. In this subject, it is said, Miss Carmen will have considerable opportunity to display her ability as an emotional actress. L. C. Shumway has been selected to support this Fox star.

Gladys Brockwell is hard at work on her new subject for Fox release in which she plays a dual role, each a separate and distinct part in itself. Director E. J. LeSaint is in charge of the production. Miss Brockwell is supported by William Scott and Willard Louis.

Tom Mix and his company of cowpunchers under the direction of Lynn Reynolds are still away on location making the exterior scenes of his next western subject for Fox. A large number of cowboys, Mexicans, and a big consignment of live stock accompanied the Mix Company to their outdoor locations.



Bessie Barriscale and Henry Walthall Are Winning New Laurels in Paralta Plays

Here and There

The four March releases for the Christie Film Company, which have already been completed are "Never Surprise Your Wife," which has Betty Compson and Harry Edwards as the featured players, "In and Out," with Eleanor Field, new Christie leading woman, and Bobbie Vernon playing opposite, "Betty's Adventure," with Betty Compson and Billy Mason as leads, and "By Orange Aid," with Eleanor Field and Bobbie Vernon.

"By Orange Aid," has many of its exterior scenes laid in and about the annual national orange show which was held at San Bernardino, the center of the California citrus belt. Scenes were taken in the concessions, packing houses and at the show proper. Al Christie, Eleanor Field, Bobbie Vernon and other members of the company motored to San Bernardino from Los Angeles where they were guests at a banquet given in their honor by the Entertainment Committee of the Orange Show. During the dinner Al Christie gave a short talk on the growth of the motion picture industry and many of his experiences during his seven years of directorship.

Ethel Lynne is back at the Christie studio after an engagement with the Thomas H. Ince Company where she played in support of Enid Bennett in "Miss Nobody," and is now being directed by Al Christie in a new comedy as yet unnamed.

It is very probable production work on the first Mastercraft subject to be made at the Paralta studios, will be begun this week. This subject is a screen adaptation from the Thomas Dixon novel "The One Woman," and was prepared for filming by E. Richard Schayer. Clara Williams, who is the star of the Paralta subject, "Carmen of the Klondike," and Lawson Butt, an English actor who has just come to the coast, have been selected to appear in two of the big roles. The Mastercraft Corporation, by arrangements made with the National Drama Corporation who own the rights for the Thomas Dixon novels, are planning to film several of this author's best works.

"The Triangle Ranch Studio" is the new name selected for the eighteen hundred acre tract along the beach beyond Santa Monica where Triangle Western, starring Roy Stewart, are produced. This ranch was formerly known as Inceville and more recently as Hartville.

John G. Ceurvorst, who has been assistant in the wardrobe department at the Triangle studios for some time, has been promoted and now has full charge of this important department of the studios.



Douglas Fairbanks in "Headin' South," for Artcraft, Lets Not the Tropical Sun Lessen His Well-Known Enthusiasm

Paralta Paragraphs

Bessie Barriscale has started work on her sixth feature production for the Paralta under the direction of Raymond B. West. R. B. Kidd and Jane Holly are the authors of the story which was adapted for the screen by Julian Lamothe. The scenes are laid in Scotland, and the working title of the subject is "Patriotism." Charles Gunn, well known for his work in Triangle subjects, has been engaged as leading man for Paralta Plays, and will first be seen opposite Bessie Barriscale in her present picture.

Production work is nearing completion on the first Paralta play which will have Louise Glaum as star, and known under the working title of "Intelligence." Monte M. Katterjohn is the author of the story and continuity, and Wallace Worsley is in charge of the direction.

NEWSY ITEMS FROM THE STUDIOS

[Realizing that the voluminous press agent material filling an exhibitor's mail often fails to provide the breezy little items so badly needed for program fillers and your newspaper photoplay editors, MOTION PICTURE NEWS has created this department. It will be conducted by Miss Dorothy Tarbell, and the gossipy personalities presented here will be gathered at first hand in the studios and from the players themselves. Not only the stars, but the lesser known players whose good work has often gained them popularity in different localities, will be treated in human, intimate fashion in this department.

In connection with this "clip-sheet" service for programs and newspapers, this department also offers all the facilities of the Motion Picture Studio Directory to exhibitors and players in forwarding mail, locating players, furnishing information regarding pictures in which different players have appeared, and so on.]

Those who will gasp at the marvelous snow scenes, supposedly of the Canadian Northwest, in WILLIAM FARNUM'S "ROUGH AND READY" should meet CARIBOU BILL COOPER, their deus ex machina. We have just had that pleasure and have heard about his Arctic city in reality, Port Henry, N. Y., where he can conjure into sight log cabin towns, Alaskan sledge dogs, trained horses, Yukon stage sleighs, and everything else necessary for a picture of the far North.

ANNA LUTHER, co-starring with JOHN MASON in "MORAL SUICIDE," is decidedly Billie Burkish in type. When we remarked upon it to her the other day she confessed to having an uncanny sensation that she was seeing herself when she saw Miss Burke on the screen.

"THE BUSHMAN CLUB," according to BEVERLY BAYNE, has grown out of its small beginning as a "fan" club built around the personality of her co-star, FRANCIS X. BUSHMAN into a regular organization with branches in every town. Its aim has expanded accordingly and is now directed toward co-operation with exhibitors for better, cleaner pictures.

"THE TRIUMPH OF VENUS" might well be "Nea," the daughter of Venus and the Sculptor, for she it is who expresses the poetry of motion in every step, every gesture. As Nea, Grace Hamel seems almost a rival of the one whose feet are the "lightest in all the world," Irene Castle.

HERBERT EVANS, who played opposite VIRGINIA PEARSON in "ALL FOR A HUSBAND" is again playing opposite her in "A DAUGHTER OF FRANCE." As Mr. Evans once served in the British army, his role as Major Von Meyring, a German officer, does not appeal to him as much as it might. A comparison of Mr. Evans' part as a shy, nervous woman hater in the former play with his new part as a cruel, domineering German, shows his versatility.

RUN A QUERY DEPARTMENT

A Popular Feature to Offer in Your Theatre Program

MANY exhibitors have found that one of the sure fire ways of making a weekly theatre program popular and in demand is to establish a "Question and Answer Column."

But most exhibitors, even those armed with a copy of Motion Picture Studio Directory, fear that they have not the facilities to conduct such a department satisfactorily.

This department, in collaboration with Motion Picture Studio Directory, is prepared to conduct a Question and Answer Department in your theatre program as a part of Motion Picture News Service to Exhibitors.

Merely announce that you are willing to answer in your program all questions submitted by your patrons. Gather the letters up on one day of each week, mail them to us and the answers will be returned promptly to you in shape for your printer.

You then have a service that makes your patrons look for your program regularly, that gives you an indication of the stars and pictures best liked by them and that links you, not as merchant and customer, but in an intimate, friendly fashion.

HAZEL MILLS ADAMS, the "Superstitious Girl" of James Montgomery Flagg, has stepped out of the ingenue class in "The Debt of Honor" and portrays the strong emotional role of the young wife.

PEGGY PARR, erstwhile Peggy Sweeney, but rechristened last year (in St. Augustine) by GEORGE BAKER, whose esthetic sense was hurt by the original cognomen, has a part in EMMY WEHLEN'S new picture.

"I'm beginning to realize how much work there is for a movie star outside of the studio," said BARBARA CASTLETON, upon being congratulated by us on her new World affiliation. "I am spending all my time at home being photographed in every conceivable position, reading, eating, dressing, telephoning. My apartment reeks of flash light powders. My curtains are torn. My rugs are piled up. My furniture pushed back. Pandemonium reigns supreme."

BERT LYTELL is going to disappoint the fan public which has been clamoring to see him in the sequel to "The Lone Wolf," since work on it has been discontinued for the present. We hear he is now connected with Metro.

OLIVE TELL, the charming heroine of "The Girl and the Judge," will soon be doing her bit on Sundays by appearing opposite William Courtney and Tom Wise in "General Post," before various cantonments.

MOLLY PEARSON and RICCA ALLEN, who first met each other while "seeing the Pyramids" in Egypt several years ago, recently met again as members of the cast of "The Passing of the Third Floor Back."

HELENA CHADWICK, leading lady of the "Naulakha," is now an authority on the Segal lock, "invented by a policeman" and "guaranteed unpickable." The raison d'etre is that she returned to her apartments a few days ago to find her drawers ransacked and all her lingerie missing. No, this is not a press story for we saw the shiny new locks and also the empty drawers, though they are fast being refilled.

Imagine our great surprise to have LUCILE SATTERLEE walk in our office, and discover that she was the LUCILE SATHERWAITE who was one of our boarding school chums at Sweet Briar, Va., a few years ago. She entered filmdom by way of a fan magazine beauty contest in which she won the highest honor. We shall most certainly view with keen interest her appearance in "AMERICAN BUDS" and "WOMAN AND THE LAW."

Some company of MAY ALLISON'S. Star's colored maid sits breathless on the edge of her chair watching every expression on her mistress' face. Cameraman, brother by the way, of the one who shot all Miss Allison's pictures with Harold Lockwood, grins delightedly as he cranks. Cast sits up and takes notice instead of lolling apathetically around. Director beams paternally upon his new star. Our suggestion is to watch for "SOCIAL HYPOCRITES."

NAOMI CHILDERS' mother tells us that Naomi has deserted the pictures for the present and is appearing in Chicago on the legitimate stage opposite H. B. Warner in "Among Those Present."

FOR YOUR PROGRAM AND NEWSPAPERS

ANITA SNELL, henceforth to be known as ANNE MAY, is Bobbie Connelly's lady love in the last Sidney Drew comedy, "A Youthful Affair." Her wardrobe is one to be proud of. Each gown is designed and fashioned by her clever young mother and each is a masterpiece in its way. Our advice to young ladies of ten or thereabouts is to watch for Anne May and get pointers from her for their own wardrobes.

We cannot imagine MME. PETROVA "thoroughly domesticated in private life" despite the assertions of a press agent. She may have a beautiful estate on Long Island and an eminent husband, Dr. John D. Stewart, but her spirit is miles above mere domesticity in any phase of life.

BETTY BLYTHE feels as if she had been brought up to play "Mme. Arnot" in the Empey picture, "Over the Top." When a very little girl she preferred French history to fairy tales. She was fascinated by the Revolution and used to pretend that she was one of the ill-fated ladies of the time. Later, in school, she liked French history better than any other subject. Still later, between pictures she read all the historical romances of French history. Now she feels that she has come into her own as she portrays Mme. Arnot, a French woman, beautiful, brave, true, who dies "pro patria." No wonder her portrayal is deep and convincing.

MONTE KATTERJOHN and GUY EMPEY agree on a certain matter. They may be surprised to have their names linked, but each has expressed to us within the last week the same idea, one on paper and one in person. Mr. Katterjohn deplores the prevailing tendency of the continuity writer to allow his imagination to soar so that he creates new characters and new situations to the detriment of those on which the original author laid particular stress. Mr. Empey, in the course of a conversation about pictures, forcibly expressed his disgust at those scenario writers who hopelessly distort the original works of well known authors and then demand credit for having evolved something bigger and better than the original.

PRIVATE R. H. KELLY, formerly studio manager of the Empire All Star Mutual, writes us in most glowing terms of the 144th Field Artillery at Camp Kearny, Cal. PRIVATE WHEELER OAKMAN, leading man for Edith Storey, and PRIVATE ART ACORD, lately in Fox pictures, share his tent with him. PETER B. KYNE, whose tales of the sea everyone knows, is their captain.

You are not going to war. The men who are need all the comforts you can give them. Help them get cigarettes. That is your patriotic duty. If you aren't helping in the "smokes" campaign, get busy—now. Don't be a slacker!



Anita Snell, Bobby Connelly and Mr. and Mrs. Sidney Drew, a Delightful Foursome in "A Youthful Affair"

Studio Directory Fills Want

Is Hailed as a Contribution to the Industry by Film Executives, Casting Directors and Players—Moves Forward

THE MOTION PICTURE NEWS Studio Directory, 1918 edition, has barely had time to come forth spick-and-span from the bindery before causing a trail of letters and messages of commendation to find its way into MOTION PICTURE NEWS office. There remains no doubt, following the counting of the first "returns," that the directory has filled a long-felt want and has been hailed by the entire industry as a valuable contribution to the literature of the industry.

The very completeness of the volume is but one of the many points that have been spoken of highly by film people. Its attractiveness, in lay-out of advertising and biographies, is another high light that has not gone unnoticed or unpraised. In fact, the directory is the most comprehensive thing of its kind ever distributed among the studios and business offices of the industry. On the desks of all theatre managers, photoplay editors and casting directors the directory will be found, and there it is "doing its bit" as faithfully as any book of the sort ever published—even better.

But the directory does not stop at this stage of perfection, elaborateness or completeness. Plans are going forward steadily, with thorough organization, for the next edition, which will surpass in every way the present one. A staff is maintained for this work all the year, under the direction of Miss Dorothy Tarbell.

Many interesting articles are being prepared for next year's edition, which should mark a big stride forward in a work of this nature. Already a great number of those who have found past editions valuable, especially the 1918 one, are putting in their orders for copies and space for next year.

The poker players of your town should attend "CARMEN OF THE KLONDIKE" en masse if only to see the most realistic bit of poker playing that has appeared on the screen in some time. We predict they will stay to watch the flashing eye, the shining black hair and the gleaming shoulders of CLARA WILLIAMS, a most seductive Carmen.

A certain Omaha exhibitor knows the tricks of the trade. While showing "Empty Pockets" he is admitting to his theatre free of charge all girls with red hair, because the three stars, BARBARA CASTLETON, PEGGY BETTS and SUSANNE WILLA, are supposedly possessed of that same.

Screen Examinations

"Amarilly of Clothesline Alley"

(Artcraft—Five Reels)

Reviewed by Peter Milne

COMING after "Stella Maris," "Amarilly of Clothesline Alley," Mary Pickford's latest feature offers a striking contrast. While the adaptation from Locke's work was drama this one which springs from a novel by Bell K. Maniates, is largely if not wholly humorous. That Miss Pickford is a comedienne of the first water has long since been established, but it remained for her Amarilly and its setting to give full play to her abilities along this line. She renders a performance full of humor as the tough little specimen of humanity from Clothesline Alley, who is gradually molded into something a little more genteel but not less genuine by experiments of the august Mrs. Stuyvesant Phillips. Through the part runs a delicate undercurrent of pathos that contributes the right touch of charm to the character. It only reaches the surface in the last scenes when little Amarilly sorrows at the side of her wounded hero, Terry McGowan, and in this short space she turns the scales by a mere scene in which the observer, before in spasms of laughter, becomes as concerned of Amarilly's happiness as she is over the recovery of Terry.

The worth of "Amarilly of Clothesline Alley" is in its contrast of high and low slices of life and the realistic manner in which each is presented. It is true that Director Marshall Neilan has at times resorted to burlesque in quest of a laugh in a manner that brings Mack Sennett to mind, but surely this is not to be held against him as both these and all other efforts register most effectively. The introduction of Amarilly's mother, a product of the Emerald Isle, and her array of young sons into the home of Mrs. Phillips is uproariously funny. This sort of action has been done time and again but certainly never with such capable handling. Kate Price as the mother gets in some excellent work and has the benefit of speaking a number of comedy lines in the subtitles. The subtitles are throughout excellently chosen and placed and add a hundred per cent to the picture itself. This is perhaps just as much of a tribute to Frances Marion as the perfectly Pickford quality of her adaptation.

The reviewer cannot however begin to enumerate the various incidents, each a delight in itself, that serve to make "Amarilly" the one continuous delight it is. There is small amount of actual plot but the interesting contrasts, its abundant comedy, the few snatches of pathos and above all—Mary Pickford, make it a picture that will satisfy every patron. Mr. Neilan's production meets every exigency of the story and is finished with that artistic polish that has been consistently placing his work in that small class where "excellent" and "splendid" are words that but describe it inadequately.

William Scott makes a very human person of Terry McGowan, the bartender, and Norman Kerry is a most satisfactory scion of a rich family who discovers that Amarilly is not for him. The cast appearing in support is well chosen.

THE STORY AND PLAYERS

Amarilly (Mary Pickford), oldest child of Mrs. Jenkins (Kate Price) is discharged from her job at the "theatre" where she is scrub lady, and takes one selling cigarettes at a bowery cafe, where Terry McGowan (William Scott) works as bar-tender. It is here she meets the rich and handsome Gordon Phillips (Norman Kerry), who lands at the cafe drunk among a party of drunks. In a fight he is knocked around considerably and Amarilly takes him to her home for attention. In payment for her kindness he gives her a job cleaning his studio. Mrs. Stuyvesant Phillips (Ida Waterman), a charity organizer for publicity's sake decides to experiment with Amarilly and subsequently she is given a place in her home. Wealth detracts none from her genuine character, though it adds to her charm. Gordon finds himself falling in love with her, and Terry decides he's through with women. But Mrs. Phillips, anxious that Gordon marry Colette King (Margaret Landis), invites Amarilly's family to a tea to shock him from his romance. But while he still fancies himself in love with her, Amarilly realizes the wide gulf that separates them socially and returns to Terry who is only too eager to welcome her.

Thomas H. Wilson, Fred Goodwins, Herbert Standing, Wesley Barry, Frank Butterworth, Antrim Short, George Hackathorne and Gertrude Short complete the cast.

"The Song of the Soul"

(Vitagraph—Five Reels)

Reviewed by Joseph L. Kelley

"THE SONG OF THE SOUL" presents Alice Joyce in an appealing, sympathetic role. Her characterization of the featured role is one of her best efforts before the camera. The picture presents the class of drama that always appeals because it treats of the mother instinct and reveals incidents that happen in every day life. Shannon Fife wrote the story and it was produced for the screen by Vitagraph under the direction of Tom Terris. The photography is good throughout and Director Terris has given the picture a faithful production.

Some of the main incidents of the story have been created by a stretch of the imagination—not that any incident verges onto the improbable but that the author has relied upon convenient coincidents to carry his plot along into five reels. Strictly speaking, there is no reason in the world why Ann Fenton could not have taken her little son to the city with her before his adoption by the country people. If this were done in the first or second reel, when it should have been done, there would not have been five reels of pictures. Therefore the author was obliged, if he wanted to continue his plot, to resort to a questionable legal technicality as a connecting link between the first two and the last three reels of plot material.

But the big, human quality predominates the defects in plot construction and "The Song of the Soul" is rendered by Miss Joyce and a capable supporting cast, with such a nice degree of appreciation for the human touch, that this Vitagraph offering will go over with any audience.

Percy Standing, as the unprincipled husband, is a good type and presents the role with appreciation. Walter McGrail, in a straight role, does commendable work. Barney Randall is fine in a character role. Edith Reeves does good work. Stephen Carr, a youngster, works before the camera lie a veteran. His part is presented with finesse.

THE STORY AND PLAYERS

Ann Fenton (Alice Joyce) is happily married, as she supposes. She learns that her husband (Percy Standing) is wanted for bigamy, that he is a gambler and a worthless man. Billy, their child, is taken from his mother, when the husband leaves to evade the hand of the law. Ann goes to the city and there becomes assistant to a noted surgeon, Dr. Evans (Walter McGrail), who falls in love with her, and asks her to marry him. She marries him after seven years away from her former husband. She yearns to have her boy with her, and makes frequent visits to the country where he has been adopted by a family who treats him cruelly. She asks her husband, the doctor, if she can adopt a boy. He consents, and Billy is brought home after Ann has bought off the family who adopted him.

Her former husband turns up and demands that Ann assist him in his work of gambling. He has opened a gambling resort in a house owned by Dr. Fenton. Butch (Barney Randall) is his partner. Ann refuses to assist her former husband in his plans, and he threatens to expose her past life to her husband, the doctor. As they are talking, Dr. Evans walks in and orders Ann's former husband from the house, telling him that he has heard all about the way he treated Ann.

"Cleopatra"

(Kleine—Eight Reels)

Reviewed by Lisle M. Albright

GEORGE KLEINE'S "Cleopatra," like his "Quo Vadis," is a revamped and revised edition of what was one of his big successes several years ago. It has been brought forth to prove again that progress is a slow march after all, and that the high point of the cinema art today is but a short jump beyond what it was four years ago.

Like "Quo Vadis," "Cleopatra" is a big spectacular feature. It is ably presented and contains a few magnificent scenes showing soldiers marching along the seashore as far as the eye can see. The story itself is the old familiar tale of how Antony, the great Roman conqueror, overcomes the soldiers of Cleopatra and bids the queen herself come and kneel before him, only to be subjugated himself. He falls a victim to this historic vampire, and while basking in her smile forgets the mission on which

imperial Rome has sent him until her stalwart and multitudinous legionaries are pounding at the palace gates. In the battle which ensues, the troops of Antony and Cleopatra are worsted, and, rather than be captured, Antony drives a dagger into his heart, leaving the siren of the Nile to apply the asp to her bosom. It is an old story, but a good one, and one that stands retelling times without number.

"The Beloved Traitor"
(*Goldwyn—Five Reels*)
Reviewed by Peter Milne

"THE BELOVED TRAITOR" is a pretty romance, with Mae Marsh featured. Frank L. Packard is its author. He took somewhat conventional characters and situations to build upon, but agreeable treatment and Miss Marsh's appealing personality, together with the few excellent flashes of acting which she shows, make it a picture the value of which is at least a few notches above the average five-reel feature. The production, with its beautiful series of seaside scenes and its regard of the smallest details, lends a perfect atmosphere to the story. Hugo Ballin, art director, has seen to this angle of the presentation, and among other things it will be noted that the work of the hero, a sculptor, does not remind one of children's mud pies, as is so often the case.

Much was written regarding the subtitles of "A Beloved Traitor" prior to its release. These were penned by George Loane Tucker and Kenneth McGowan. So much was said in praise of them, in fact, that the writer was ready to mention even a misplaced comma, so it is pleasing to note that every one of them comes up to the praise bestowed. They are in tune with the action, nicely worded and well placed. William Worthington directed and he has presented Mr. Packard's story in good taste. He has not labored his work with innumerable and unnecessary close-ups of his star, which omission, though it serves to hold up the meagerness of Miss Marsh's part, is praiseworthy nevertheless. When she does appear at close range it is to register some emotion that definitely advances the story.

Her support is headed by E. K. Lincoln as the sculptor-hero. He is not possessed of either wavy or long hair, he doesn't pose or go into violent spasms of emtion, but plays his part with all the sincerity at his command, which in passing is considerable. Hedda Hopper in a heavy female role registers well and George Fawcett is excellent in a character part, though one misses the comedy he knows so well how to put over.

THE STORY AND THE PLAYERS

Mary Garland (Mae Marsh), a fisher lass, loves and is loved by Judd Minot (E. K. Lincoln), a fisherman with a natural talent for modeling. A sample of his work is seen by Bliss (George Fawcett), art connoisseur, with the result that Judd ultimately goes to the city and studies under his patronage. The friends of Myrna Bliss (Hedda Hopper) become his friends and as a consequence his work suffers, for it is a fast, gambling and drinking set to which he gains admittance. Though he gains fame in his art, his work lacks the spiritual quality which made Bliss single him out as a coming genius. On a night of revelry when he has been awarded a long coveted prize, Mary surprises him. While he is absent from the room his friends discover her and readily see the resemblance between her and the faces of all his modeling. He enters and takes her away from them, then and there realizing that Mary is his sole inspiration. Paul Drayton (Bradley Barker), who covets Myrna, seizes his chance to place his rival, Judd, in a bad light and makes insinuating remarks as to his relationship with Mary. A fight ensues, during the course of which the prize statue is smashed to bits, but with Mary safe in his presence, Judd realizes that he can create another greater and finer.

J. A. Furey, Louis R. Grisel and Chester Morris are others in the cast.

"Miss Cinderella"
(*Mutual-Strand—One Reel*)
Reviewed by F. G. Spencer

THIS interesting Strand release features the capricious Billie Rhodes in a role somewhat different from the regular run, for here she decides to meet the young man her father has selected as her life mate, but that meeting must take place on terms which she will lay down. Mary (Billie Rhodes) pictures the young man, whom she has never seen, as indolent and absolutely untrustworthy, who sees only her dollars and who doubtless would not trouble himself about her were she penniless. She, therefore, poses as a hard-working sewing girl and, "overcome by starvation and overwork," she faints right in his path. Contrary to her prediction, however, Jack carries her to her home, stocks the larder with the necessities of life and eventually learns the girl's identity, when all goes well. It is a worth while single-reeler, to which Billie Rhodes does ample justice.

"The Debt of Honor"
(*Fox—Five Reels*)
Reviewed by Samuel D. Palmer

IN "The Debt of Honor" Peggy Hyland makes her debut as a start under the banner of William Fox. Taken all in all the debut is most auspicious. She has been provided with a good supporting cast, a production not only lavish but perfect in detail, and above all a good story. So perfectly does it fit her distinctive type of beauty, her youth, her manner of acting and her every mannerism that it seems it must have been conceived and written with her in mind, and her alone, as the star. If this is the case then the more to be commended is the work of Eve Unsell, the author.

As for the star it must be said that her work is highly impressive in this picture. And this is admitted by no means grudgingly but in the lingering memory of some of her past productions in which her efforts proved the dispair of conscientious critics. Blessed with beauty in unusual measure she gave promise of becoming one of the great stars of pictures, but not until now has she seemed fully to rise to her possibilities. Here, however, she not only surpasses expectations but successfully scales the very heights of emotionalism, never once lapsing into the mechanical which so marred, at times, her previous work.

THE STORY AND PLAYERS

Honor (Peggy Hyland), an orphan of unknown origin, has often dreamed and as often has told of the Land of Heart's Desire. She has just finished telling the story once more to the little children of an invalid neighbor when Stanley Middleton (Eric Mayne), a wealthy U. S. Senator, who is childless, enters the house to get warm, his car being temporarily disabled. Honor immediately attracts him, and at his urgent request she goes to live at the Middleton home as their adopted daughter. Three years later, on her return from boarding school, she meets and falls in love with Chester Holbrook (Irving Cummings), the Senator's secretary. Frank Schiller (Frank Goldsmith) is a German spy, who is using Irma Middleton, the Senator's wife (Hazel Adams), to get War Department from the Senator's desk. Middleton returns home early one night, and sees on the window shade the images of two embracing lovers. They are Irma and Schiller, but Irma tells her husband the woman is Honor. Middleton accuses the girl, and rather than tell him his wife is untrue, she leaves the house in silence. The very next day she traps Schiller, and telephones Middleton to come quickly to Schiller's room. Irma, who has listened on the 'phone, gets there first. In the mixup both Schiller and Irma are killed. Honor, vindicated, marries Chester, and they "adopt" the broken-hearted Senator.

"Sunshine Nan"
(*Famous Players-Paramount—Five Reels*)
Reviewed by Peter Milne

THE producers have hitched their vehicle to a star in "Sunshine Nan"—the star being Ann Pennington—and she has found it somewhat difficult travelling or so it seems to the innocent bystander. Particularly is this the case over the first half of the picture. Miss Pennington's personality is not striking enough to carry scene after scene when there is no evidence of plot. Here she is seen as the tomboy-girl, playing in the streets, fighting with the rival gang, suffering big and little hurts at the hands of a slovenly step-mother, comforting her weak-willed and hen-pecked father and performing before the camera any number of times in scenes that were builded solely for her special benefit.

When at length the plot puts in an appearance it proves to be a simple, obvious bit of melodrama, evidently fashioned by the author for the express purpose of carrying the pretty and appealing word pictures of her book. It is one of Alice Hegan Rice's works and appeared between the covers of a book under the title of "Calvary Alley." But whatever merit the original work possessed has diminished considerably during the transfer to the celluloid. Mainly because of the reasons expressed above, and secondly because the characters are miscast. Leaving Miss Pennington out of the question for the moment and turning to the other two principals of the cast one is forced to remark that Johnny Hines is unfitted for the role of the serious-minded young inventor and that Richard Barthelmess typifies the heavy in nothing but actions.

Eve Unsell made the adaptation from the book and Charles Giblyn directed. The production, with its many slum scenes and settings, is satisfyingly realistic.

THE STORY AND PLAYERS

Nance Molloy (Ann Pennington), a child of the slums, is sent to the reformatory for attempting to stop a drunkard from beating his wife. Released after four years she obtains a job in a shoe factory, where Dan Lewis (John Hines), her girlhood sweetheart, works in the laboratory. MacPherson Clark (Richard Barthelmess), son of the owner of the factory, has not benefitted by his four years in college, and is the same good-for-

nothing with whom Nan used to fight in the streets. He is in trouble with a woman, and refused money by his father plans to steal the formula for a leather dye that Dan has invented. It is through Nan that this plan is prevented. Clark seeks forgiveness, and Dan's patent is bought by the factory owner, which puts him on easy street and enables him to make Nan his wife.

"The Floor Below"

(*Goldwyn—Six Reels*)

Reviewed by Samuel D. Palmer

MABEL NORMAND makes her second appearance as a screen star under the banner of Goldwyn in "The Floor Below," a comedy-drama in six parts by Elaine Sterne. The production maintains the Goldwyn standard—which should be a sufficient endorsement to satisfy the curiosity of exhibitors. There is an abundance of humor in the piece, ranging all the way from the most delicate subtleties right up to the boundaries of refined horseplay, and through it all the little star goes rollicking along in her inimitable, irresistible way. Nor is her performance untinctured with those little heart throbs which on past occasions she has demonstrated that she is so capable of conveying to her audience.

Be it said, regretfully, that the title, "The Floor Below," means nothing, or if it does mean anything the average spectator will hardly sense it. There is an upstairs and a downstairs in the Rescue Mission building where some of the action takes place, and there is a similar arrangement in the home of Hunter Mason, but nothing necessarily suggestive of the title is revealed.

The usual Goldwyn lavishness of production and attention to detail are in evidence, the direction being that of Clarence G. Badgar. Tom Moore, in the leading male role, is at once attractive and convincing as Hunter Mason, whoee hobby it is to salvage human wrecks, and Wallace McCutcheon creditably portrays the crooked secretary. As the managing editor Willard Dashiell presents a type which fortunately is rare, else there never would be any danger of an overcrowded newspaper profession. The remainder of the cast is fully adequate.

THE STORY AND PLAYERS

Patricia O'Rourke (Mabel Normand) is a copy girl in a newspaper office and gets into a scrape which leads to her discharge. But she is given one more chance when the managing editor (Willard Dashiell) sends her to the Star of Hope mission, conducted by Hunter Mason (Tom Moore) to follow up a police clue concerning a series of robberies of rich homes and thereby secure a beat for the newspaper. She enters the place quite unceremoniously and is taken by Mason and his secretary, Latham (Wallace McCutcheon), to be a crook in need of reforming. She is taken to Mason's home and placed in the care of his mother. There she meets Louise Vane (Helen Dahl) who, though making a bid for Mason's affections, is secretly in love with Latham. There is a benefit dance in the Mason home for the mission and a contribution box, containing much money, is hidden in a book case for safe keeping. Latham is warned that the police are after him and late that night persuades Louise to steal the money for him before he makes his get-a-way. She is caught in the act by Patricia and tries to throw suspicion on the girl. The arrival of the police and the arrest of Latham, however, sets her right with everybody, especially Mason.

"The House of Hate"

(*Pathe—Third Episode*)

Reviewed by Peter Milne

THE action in this number entitled "A Woman's Perfidy" is entirely taken up in casting Harvey Gresham, the hero, in a light that reflects to his discredit with Pearl. Pearl's three relatives, all anxious to gain control of the Waldon works, being jealous of Harvey's favored position, plan a frameup. It is evident that he is not the poor experimenter he pretends to be. Naomi visits his town apartment knowing that Ezra and Haynes plan to bring Pearl there. She leaves her muff lying on a chair and when Pearl sees it her faith in Harvey is shattered. Later in a fight with the Hooded Terror, Harvey gets the worst of it. He is left lying unconscious with the black robe about him. Pearl finds him and is convinced that he is her father's murderer. The mystery is heightened by the constant suggestion of the author and director that either Ezra or Haynes may be the Hooded Terror.

"Brace Up"

(*Bluebird—Five Reels*)

Reviewed by Peter Milne

"BRACE UP" features Herbert Rawlinson as a young man who loses his nerve until he hires several people to practice a New Thought scheme with him as the objective, and when it works he is able to clean up a whole room full of villains and save the heroine from their chief. A glance at the synopsis would indicate that Elmer Clifton originally prepared this idea in comedy form and if such was the case it was most praiseworthy. The possibilities in showing various and sundry people in the city thinking of the hero as a tower of courage at a certain hour with the consequence that he becomes such to completely vanquish a horde of adversaries and surprises all who refused to believe in him are numerous and suggest an almost unbounded supply of humor. However, Mr. Clifton in his capacity as director has failed to follow out his ideas as an author. "Brace Up" is played in serious vein, and as a consequence action that might have been funny and which is intended to be sustaining is somewhat dry and uninteresting.

The picture gets away to a lively start and promises to develop into thrilling melodrama, but the punch is lacking, largely because Mr. Rawlinson, clever actor though he is, fails to delineate his character as either a coward or a hero. It is only the subtitles that inform us that he has lost his nerve. The hazards that he undertakes indicate that he is one of the bravest of the brave. That is the main trouble with "Brace Up." It is not definite in its character and so is aggravating. And then too there is considerable padding toward the end when the action should have been speeded up.

Claire Du Brey, Alfred Allen and Sam De Grasse are the other principals.

THE STORY AND PLAYERS

Henry Court (Herbert Rawlinson) playing his last football game at college loses his nerve when he realizes that the members of the opposing team are dong all in their power to disable him. He is taken out. His father, Colonel Court (Alfred Allen), holding a high position in the Secret Service of his country, is quite disgruntled over this, but decides to see if his boy will make good in a more hazardous undertaking. Jim (Sam De Grasse), a smuggler, is known to have thirty thousand dollars' worth of radium concealed on his person, and Henry is commissioned to procure it. His fiancee, Ellen (Claire Du Brey), unknown to Henry, is also in the Secret Service, and is commissioned on the same job. She uses woman's wiles on Jim, and as a consequence Henry gets jealous and quits. Jim secrets the radium in the heel of one of Ellen's slippers. Later she also is forced to confess failure, though she still remains on the job. She visits a country place operated by Jim in a further effort to find it. All the time she pretends to be in love with him. Henry, realizing his fault, heeds the advice of the family doctor, and seeks out a number of men, and gives them order to think of him as exceedingly courageous at midnight. Midnight finds him prowling about Jim's house, and he enters just in time to save her from the villain who has discovered her identity. In a fight the house catches fire, and Henry carries Ellen to safety. And to prove his nerve he returns to rescue the unconscious Jim from the flames. The doctor's trick has worked. As for the radium that has been placed in the hands of the head of the department by Ellen's maid, also a member of the Service.

"Woman and the Law"

(*Fox—Seven Reels*)

Reviewed by Peter Milne

THE De Saulles murder case and the trial of Blanca De Saulles, a gruesome slice of two lives, the tragedy of which lay in their contrast, has been made the basis of William Fox's special picture, "Woman and the Law." R. A. Walsh in making his scenario followed closely evidence brought out at the trial. That is apparent in more places than one. He has not sought to improve on a melodrama which might have been struck off for the special use of the motion picture director. And as a result "Woman and the Law" is a thrilling and sustaining picture, the climax of which, though known to the first night audience which attended the Lyric, came with a crash of power because of the craft of Walsh, the writer and director.

It is in truth a picture that will hold one absorbed throughout its length so well is it presented and acted. All through the many dismal episodes that comprise the married life of Jack "La Salle" and "Blanquetta" the premonition of impending disaster works to heighten instead of to dull the interest. Much of this is due to the excellent work contributed by the principals. Miriam Cooper in her portrayal of the harassed Blanquetta gives a performance of wonderful appeal. The writer has often before claimed that Miss Cooper has no superiors in rendering a character suffering under the strain of too long suppressed emotion. And as Blanquetta, the Chilean beauty, whose environment and teachings have molded a temperament in exact juxtaposition to that of her husband, she scores a tremendous personal success. Ramsay Wallace, whose first appearance on the screen was made in "The Grain of Dust," and whose success there immediately marked him for bigger things makes the Jack La Salle of the picture the typical rounder, the "good fellow" of Broadway which usually means the "bad fellow" of the home. For pur-

poses of melodrama he is every inch the villain, to be despised—not to be pitied. And then there is Jack Connors as the boy, a manly little fellow, and Winnifred Allen, who plays Blanquetta at the time of her marriage. Peggy Hopkins as La Salle's mistress gives a fully adequate performance.

Frankly advertised as "based on the sensational Jack De Saulles case," the general character of "Woman and the Law" suggests itself. It is sensational, highly so. It smacks of the risque in those scenes between La Salle and his mistress, but why shouldn't it? One doesn't expect a man with such a woman to be exactly conventional. There are also some subtitles that are exceedingly pointed. Some will criticise them because they say what they mean, because what they mean is not spoken of in schools and at church teas.

Now as for the picture's moral and its manners. "Woman and the Law," concludes that there are some circumstances which permit a woman to kill—but it only comes to this conclusion because a jury of twelve men came to it. Its manners are not so polite. Jack De Saulles is dead. Better had his name been forgotten than flaunted in the faces of the living under the thin disguise of Jack La Salle. But withal "Woman and the Law" is mighty in its appeal.

THE STORY AND PLAYERS

Jack La Salle (Ramsay Wallace), notorious Broadway character, marries Blanquetta Del Castillo (Winnifred Allen), South American heiress. He brings her to New York and after the birth of a child spends his time and her money in his old haunts. Josie Sabel (Peggy Hopkins) attracts him and she shortly becomes his mistress. Six years later Blanquetta (Miriam Cooper) suffers her husband's conduct in silence, finding happiness only with her boy (Jack Connors). But Jack's treatment of her goes from bad to worse and when finally she discovers that he has taken her son to the home of his mistress she takes action for a divorce. This is granted with the stipulation that she shall have the boy seven months of each year. One afternoon Jack sends for his son as he is stopping with his father and sister. He promises to return him at six o'clock. The hour comes and goes and little Jack does not return. Nervous to the breaking point, Blanquetta finally calls up the home of the senior De Saulles (John Laffe), Jack makes the butler tell her he is at the club. Taking a cab she goes for her boy. When she reaches the house her ex-husband taunts her with the statement that she may never have her son again. Distracted she draws a pistol and shoots him. And the jury sitting in judgment on her act turns in a verdict of "Not Guilty."

George Humbert, Agnes Nielson, Louis Drayton and Lillian Satherwaite complete the cast.

"Powers That Prey"

(*Mutual-American—Five Reels*)

Reviewed by Lisle M. Albright

IT falls to the lot of Mary Miles Minter to play the leading role in the most delightful picture Mutual has put out during 1918, for the facts are not being stretched in the least when "Powers That Prey" is so characterized. Fairly bubbling over with fine, wholesome humor that hits your funny bone with unerring accuracy, exhibitors will find this a good production to dispel the war depression.

The story hinges on the complicated and amusing situations which arise when an editor's ambitious daughter decides to run her father's paper during his absence. She starts out by firing the dynamic young newspaper man who has been left in charge, and fixing up her office like a girl's boudoir in a boarding school. The fun starts when, in fastening a bow on the back of her desk chair, the ribbon tears, and the young lady sits down and writes a tirade against the store that sold her the ribbon. She uses an eight-column head for her story and fires the managing editor when he protests.

Henry King, the director, deserves a vote of confidence for his able handling and realistic presentation of the newspaper part of the story.

Miss Minter does her usual good work and is well supported by Harvey Clarke, Alan Forrest and Clarence Burton. Lucille Ward, Emma Kluge, Perry Banks and Robert Miller are also in the cast.

THE STORY AND PLAYERS

Sylvia Grant (Mary Miles Minter), whose father, Burton Grant (Harvey Clarke), is editor of the Daily News, inherits her father's journalistic talent, and is editress of the school paper where she attends. Burton Grant incurs the enmity of Jarvis McVey (Clarence Burton), the political boss, by exposing his attempt to betray the city in a railroad right-of-way deal which the latter is trying to push through the City Council. Grant is compelled to leave town to evade McVey and his gang. He goes to the school where Sylvia is finishing up her education, and asks her to go back and put Frank Summers (Alan Forrest), his young city editor, in charge. He tells her where she can find a power-of-attorney which she is to fill in with the name of Summers. Sylvia, however, fills in her own name, and begins to run the paper according to her own ideas.

She prints a number of original "scoops," and is getting in hot water all the way around when she passes a crowd of working people and hears the plot of McVey to betray the city expounded from the stump. She goes back to the office, and gets out an extra, stating that the politician ought to be tarred and feathered. Summers, who has been fired by the young editress for disagreeing with her on the value of various stories, decides to stay by the ship and help her all he can. The people become infuriated against McVey and threaten to carry out the tar and feather suggestion just as Grant returns from his trip. McVey decides to leave town, and Sylvia, concluding that her city editor is not such a bad sort after all, agrees not only to let him run the paper without her interference, but also to accept him as her husband as well.

"American Buds"

(*Fox—Six Reels*)

Reviewed by Samuel D. Palmer

JANE AND KATHERINE LEE, widely advertised as the Fox "Baby Grands," are presented in "American Buds," a six-reel production. It is a comedy-drama with a decided accent on the comedy. In fact, it is six reels of laugh—good, hearty roars. These kids have everything in the line of humor and human interest, as they demonstrated in "Two Little Imps" and "Trouble-makers," and in "American Buds" they have established themselves in the very front rank of comediennes of the screen, babies that they are. Jane has the laugh-provoking ability of a Charlie Chaplin, a Marie Dressler and a Sidney Drew all rolled into one tiny chunk of comic personality, while Katherine furnishes the pathos which makes the youthful combination absolutely irresistible.

For a considerable part of its length "American Buds" consists of two separate entities, one a comedy, the other a drama, which gradually converge in a most delightful finished production. At the beginning Jane and Katherine are seen in their poverty-stricken home. The overseer of the poor arrives on the scene and takes them to the poor farm. Arrived at the institution they proceed to turn things upside down. Jane finally runs away and brings up at an army post where she is recognized and taken back to the home. Eventually both are transferred to the post as the result of an apparently justified conclusion that they are the children of a young officer there. The latter is somewhat embarrassed owing to the fact that he is engaged to the colonel's daughter, but for the sake of some experimental work he is doing for the government falsely admits parentage rather than be dismissed in disgrace from the army, the fate with which the colonel threatened him. Now there is a spy among the officers at the post, and it is Jane who ultimately confounds him and in addition leads to the establishment of his identity as her father.

The story was written as well as skillfully directed by Kenean Buel. The photography and lighting are above the ordinary and the sub-titles are tabloid classics. Regina Quinn, Nora Cecil, Leslie Austin, Albert Gran, Maggie Weston and H. D. Southard perform acceptably in support of the tiny stars.

THE STORY AND PLAYERS

Jane and Katherine (Jane and Katherine Lee) are orphans whose parentage is shrouded in mystery. Cecille Harding (Regina Quinn), daughter of Col. Harding (Albert Gran), is in love with Captain Bob Dutton (Leslie Austin), but also is courted by Capt. Drury (H. D. Southard), a former Austrian officer who is acting as a spy at the army post. The discovery of papers which appear to prove he is the father of Jane and Katherine upsets Bob's engagement, and, banished from the paternal hearthstone, he plunges into his experimental work on explosives for the government. The truth is not revealed until the end, when the spy is detected by Jane in an attempt to steal a report on Bob's experiments. The spy is shot and realizing that the end is near confesses that the children are his and that their mother is an older daughter of the colonel who had run away from home several years before. The children find a home with their grandfather, the colonel, who welcomes them to his heart.

"Shifting Sands"

(*Pathe—Two Reels*)

Reviewed by Peter Milne

THIS number of "The Price of Folly" series shows the evils resulting from a hasty marriage. Elsa (Ruth Roland) weds Saranol (Frank Mayo), a rising lawyer, who neglects her for his business. She meets Bonner (Philo McCullough), a Westerner, and in time grows to love him. Saranol discovers this and grants her a divorce. Elsa returns to the West with Saranol and for a time is happy, but her second husband fails financially and takes to gambling and drinking. He mistreats Elsa and she applies for a divorce. Saranol, now a judge, is substituting in the district court. The first case on the calendar concerns his former wife. He listens to the case in chambers and manages to keep his identity from them. He grants the divorce and then attacks Bonner. With the man beaten he asks her to take him back but she refuses.

"The Devil's Wheel"
(*Fox—Five Reels*)
Reviewed by Joseph L. Kelley

CHARLES KENYON has given Gladys Brockwell a corking good story to interpret and she carries the part of the Apache queen with flying colors. "The Devil's Wheel" is told in five of the most entertaining reels of the silent drama. Edward Le Saint has directed with the eye of an artist, and no stone has been left unturned in producing an excellent photodrama. "The Devil's Wheel" ranks with the best five reelers produced by William Fox and will be received as such by motion picture audiences.

The strength and purpose of the story is perhaps the most salient feature of this offering. It is unusually strong in plot development; the action moves from introduction to climax without a hitch, excepting in the latter reels, where cutting would improve the story as presented for review. Neither the author nor the director have minced words in presenting their ideas. Both commence their work with a bang and both end with the same quantity and quality of noise. The play holds from first to last.

Gladys Brockwell works like an artist and interprets the ways and mannerisms of the Apache girl with a true artistic touch given her every action. Miss Brockwell is an excellent type for the part. There is not a moment during the run of the picture that an audience will feel that Miss Brockwell is out of place in the Apache world. And with the same finished work, she presents the role of the modest, unsophisticated daughter of the marquis. Her versatility is demonstrated in this picture and her presence is felt throughout the run.

William Scott in the role of the "Stag," a leader of the Apache, gives a performance that will elicit praise from any audience. He could have over-acted in many of the scenes, but not once does he permit his part to get the better of him. He affords excellent support to Miss Brockwell. Bertram Grassby executes the heavy villain role with appreciation. Mr. Grassby is a striking type and carries the heavy part with assurance. Lucille Young typifies the girl of the underworld. T. D. Crittendon, Pietro Buzzi and Andrew Robson are seen in supporting roles.

THE STORY AND PLAYERS

Marquis Henry de Montfort (Pietro Buzzi) has perfected a system for "beating" the roulette game. De Guise (Bertram Grassby) visits the Marquis' home and tries to induce the Marquis to let him in on the system. The Marquis demands a large sum of money for the secret. De Guise, refusing to pay the amount and desiring the secret of the game, beats the Marquis into insensibility and makes a get-away with the paper containing the secret. As he is leaving the room the Marquis' daughter, Blanche (Gladys Brockwell), sees him. She rushes to her father's side, and, seeing that he has been killed, faints. De Guise, in order to cover his tracks, takes the girl with him and flees in a waiting auto.

On the road to Paris, the "Stag" (William Scott), a leader of the Apache, stops De Guise, and, knocking him insensible, leaves him by the roadside while he jumps in the auto and goes with the unconscious girl to his den in the slums of Paris. Blanche wakes, but her mind is blank as to what had transpired. The Stag takes her to a gambling hall underneath the rooms occupied by him and introduces her to his friends. Blanche had often watched her father, the Marquis, working out the system of beating the roulette wheel. She is the only person besides De Guise who knows the secret. She places a few coins on the board and wins. It is not long before she has taken all the money in the bank. She used the system.

It is not long before she and the Stag have accumulated a fortune, and they go to Paris and enter the select gambling crowd where Blanche meets De Guise for the first time since her father's death. She quietly walks to his side and stabs him. She is arrested and brought before the Prefect of Police (Andrew Robson). A physician examines her, and says that an operation to remove a pressure from her brain will clear her memory. The operation is performed, and Blanche goes back to her old home. She longs for the Stag. He sends her a message that if she ever needs him to turn loose the dove which he had sent her. De Guise, who has recovered from the wound she inflicted, lives near her home. He meets her in the woods while hunting, and takes her back to his estate. The Stag learns of her predicament and goes to the rescue. They are united.

"Wanted—A Mother"
(*World Film—Five Reels*)
Reviewed by Peter Milne

THIS is another Madge Evans feature which gets away from the beaten path usually followed by juvenile stories, and as a consequence may be counted upon to entertain with its originality. Not that it is in any way a strong drama. In fact, the sole moment of suspense comes in the final reel, when little Eileen (Madge Evans) goes under the knife and her father at last realizes how much she means to him. But the various joys and sorrows of Eileen, which comprise the body of the picture, will have a more than ordinary appeal with the lovers of the child picture. Little Madge is quite the most sincere of all the juvenile actresses appearing in films, and this trait, combined with her ability to sense the value of a situation, makes her work most appealing.

Helen Bearé is author of "Wanted—a Mother." The story derives its title from the child Eileen's loneliness after the death of her mother, when her father, a noted surgeon, finds little time to give her. A humorous episode is staged in the second reel when Eileen alters her father's advertisement, which he prepared, asking for a nurse, to read "Wanted—a Mother." The story of Guiseppe, the Italian, who loses his little boy, and the manner in which he brings father and daughter together again is well told and contains a touch of pathos.

George MacQuarrie is seen as Madge's father. Lionel Belmore gives an appealing characterization of the Italian, while Gerda Holmes and Rosina Henley complete the cast. Harley Knowles directed.

THE STORY AND PLAYERS

Eileen (Madge Evans) is neglected by her father, Dr. Homer (George MacQuarrie) after the death of her mother. Most of the doctor's time is spent at the hospital, where he buries himself in work in an effort to forget the tragedy of his wife's death. He fails to realize that Eileen needs his attention, believing that the servants and her governess, Marie (Rosina Henley), afford sufficient companionship for her. Guiseppe (Lionel Belmore) brings his sick boy (Tommy Evans) to the hospital, but owing to his weakened condition Dr. Homer's operation proves useless. The boy dies. Guiseppe, in a rage, attacks the doctor. Slightly hurt he is assisted home by Dr. Thelma Winter (Gerda Holmes), a brain specialist. Eileen meets Dr. Winter, and that night dreams about her as a fairy mother. She pursues this vision in her sleep, rising from her bed and walking out on the edge of a lake. She is rescued by Guiseppe, who has been hovering about aimlessly overcome with his sorrow. Guiseppe believes Eileen sent from heaven to take Tony's place, and takes her home with him. The next morning while he is out buying her breakfast she escapes to the roof. In descending the fire escape she falls, striking her head. She is taken to the hospital, and Dr. Winter operates on her brain, restoring her to consciousness. Guiseppe gets a position as Dr. Homer's gardener, and Eileen gets a new mother in Dr. Winter.

Pathe Comedies
("*Fare Please*" and "*Let's Go*")
Reviewed by Peter Milne

"FARE PLEASE" is a two-reel number produced at the Rolin Studio, by Hal Roach, featuring Toto. The early scenes of it afford the one-time Hippodrome clown a number of opportunities to show his ability as a tumbler. He is either exceedingly limber or peculiarly stiff at will. His gyrations on the dance floor and on the beach with the flock of pretty bathing girls are unusual in comedy value. Subsequently the action shifts to aboard and about a trolley car of which Toto is conductor and Bud Jamieson, motorman. Here it is fast and furious with the trolley car, its passengers, fixtures and operators serving to introduce a large assortment of new gags. Toto is constantly the central attraction and his new style is effective.

"Let's Go" presents Harold Lloyd running the soft-drink counter at a seaside resort. The bathing girls again, a wife with a naughty winking eye, aid the pretty girl at the "hot dog" counter are prominent in the action, and the rapid manner in which the tricks follow upon one another makes the reel singularly enjoyable. Lloyd may have peers in his line but as a consistent comedian he has no superiors.

Regarding "The Guilty Man"
(*Paramount-Ince—Five Reels*)
Reviewed by Peter Milne

IT now appears that the print of "The Guilty Man," shown for the trade press recently, and reviewed in the issue of Motion Picture News dated February 23, was one of those which had suffered from the unkind cuts of the Pennsylvania Censor Board. It was this body, instead of the editor, who quite spoiled the picture by changing its basic situation by the insertion of subtitles which were obviously out of key with the action. The whole action centres on the fact that Marie is the mistress of Claude Lescuyer. It is the breaking off of relations between them which precipitates the following dramatic moments of the play leading to the climax, when Claude is called upon to prosecute his own daughter, on trial for an attempt to save her mother from a terrible fate, really the result of the prosecutor's own cowardly actions.

But the Keystone Board took playwriting into its own hands. They introduced subtitles to the effect that Claude and Marie were married, and, as a consequence, the rest of the action was founded on nothing. Pennsylvania censors evidently cannot tolerate a mistress on the screen, even though she be used in a drama to point a scathing finger at the double standard of morals. No, indeed! They made the woman a wife and thought to preach against divorce. There is just about as much sense in this as

there would be in altering the subtitles in a Mack Sennett comedy and attempting to pass the picture off as a serious melodrama. But Pennsylvania must suffer as a consequence!

With subtitles and cutouts restored, "The Guilty Man" becomes a strong, morally good picture. The criticism appearing on it in the former issue of the NEWS deals only with the Pennsylvania prints. In communities where common sense and legitimate leniency prevail among the local authorites, the exhibitor may be assured his money's worth when he books "The Guilty Man."

"Beauty in Chains"

(Universal—Five Reels)

Reviewed by Peter Milne

ADAPTED from a book by B. Perez Galdos, "Beauty in Chains" offers a mildly interesting romance laid in some of the prettiest scenes ever photographed. It lacks to a certain extent the snap and dash and the spirit of adventure that go hand in hand with the ideal romance, but the charming scenes it spreads before the eye makes up in a way for its lack of appeal to the other senses. The adaptation was made by E. J. Clawson and Elsie Jane Wilson directed the action.

Ella Hall and Emory Johnson interpret the leading roles, and have caught the romantic spirit necessary to make them attractive. Ruby La Fayette, as the proud old Spanish woman who does her best to prevent the happy culmination of her granddaughter's romance, gives a clever performance, but one looks for a more active leading heavy than this sweet old lady can render. The supporting cast, which includes Winter Hall and Harry Holden, does creditable work.

The locale is a sleepy town of Southern Spain and the atmosphere from the settings, scenes and the various people introduced to a more strict interpretation of the word is perfect. Excellent photogrpahy prevails throughout.

THE STORY AND PLAYERS

Don Jose (Emory Johnson), of Madrid, has been betrothed to Rosarito (Ella Hall) since childhood. Rosarito lives with her grandmother, Dona Perfecta (Ruby La Fayette), in the sleepy self-satisfied town of Orbajosa. Don Jose on a visit to her home finds himself truly in love with Rosarito, and she returns his affections. But when he lets drop a remark regarding the backwardness of the town, Dona Perfecta's ire is aroused. She is proud of it to the very stones in its streets, and thereafter all her energies and those of her advisor's, Don Cayetano (Winter Hall), are directed against Don Jose. He is prevented from seeing Rosarito, and nasty tales are circulated around the town about him making his lot very uncomfortable. At length, however, he discovers that it is Dona Perfecta who is the cause of all the trouble, and after giving her a piece of his mind he kidnaps Rosarito and, with little trouble, vanquishes the guard and leaves the unfriendly town behind.

Gretchen Lederer, George E. McDaniel, Maxfield Stanley and William Hakeem complete the cast.

"The Kaiser"

(Renowned Pictures—Seven Reels)

Reviewed by Peter Milne

"THE KAISER" dramatizes patriotism more intensely than any other picture the writer has seen. It combines a wonderful characterization of the Kaiser rendered by Rupert Julian and an intimate drama of one family who suffered when the German hordes swept through Belgium. The two threads are excellently contrasted and brought together in the end by a piece of dramatic fancy that will raise the roof of the theatre. For in "The Kaiser" the war is ended and William of Hohenzollern, stripped of all his glory, is handed to the people of Belgium a prisoner after his surrender to the commanders of the Allied forces. This is, indeed, a logical ending when the contents of the picture are enumerated. And it has been staged with all the imaginative skill of the director—Mr. Julian. With a wonderful array of impersonations of the Allied heads—Generals Joffre, Diaz, Haig and Pershing and King Albert of Belgium—the scene of the war lord's surrender possesses all the impressiveness necessary to make it convincing. It is no mere piece of jingoism and hopeful flag-waving.

Interest in the picture is divided between Mr. Julian's wonderful presentation of the title role and the many and varied dramatic episodes that maintain the intensity throughout its duration. The opening episode in which the Captain of the Emperor's Guard strikes down his master because of an insult (a strong piece of drama based on historical fact) firmly plants the impossible arrogance of the Kaiser. Subsequently comes the outbreak of the war, the rape of Belgium and the decorating of the Captain of the submarine which torpedoed the Lusitania, with a special medal of honor. The intimate story of this Captain, wonderfully

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played by N. de Brullier, who when he returns to his wife and children goes mad from rehearsing the consequences of his act, is gripping. Without any flashes of the sinking vessel, with no struggling women and children in the water, the immobile face of the actor in these scenes and the subtle suggestions of the directorial genius do more to create the illusion than any number of actual shots of the horrors. The Kaiser's historic meeting with Ambassador Gerard after the sinking is excellent in its suggestion of contrast between the representatives of autocracy and democracy. Joseph Girard made the part of the Ambassador stand out with realism.

The story of the Belgian family is of extreme pathos. It deals with the family of Marcas, a blacksmith of Louvain, its tragedy. His little son's brave defiance of a German officer is a bit that will bring forth cheers and his own handling of the officer when he insults his daughter is another wonderful piece of thrilling melodrama. Then comes the fervent prayer of the blacksmith and his daughter in the ruins of the church, a prayer for assistance, and with the stroke of a master, Mr. Julian has here turned to the United States and their preparation for war. Elmo Lincoln, of immense physique, plays with true feeling as Marcas—it is the best thing he has ever done. Ruth Clifford, also, shows further talents as his daughter.

And now for Mr. Julian's work as an actor. Two years ago in a program feature issued by Universal he so contorted his features without the use of makeup that we couldn't recognize him. It is this ability of his to so arrange his features after his original object without ever lapsing into his natural face that so well suits him to take the part. In some of his scenes he is so wonderful that one is torn between a desire to hiss the character or applaud the actor. It is when in anger or in fear that Mr. Julian is at his best. Without such a remarkable portrayal "The Kaiser" would easily be a big picture—with the benefit of his performance its bigness seems immeasureable.

Mr. Julian and Elliot J. Clawson collaborated on the story. Their work necessitated vast research and a knowledge of historical facts and with this foundation they have builded a drama that grows more intense with each reel. It is a mighty fine combination—this one of Julian and Clawson—a combination, which though long established will be extensively heard from in the future. The production is as everything else—excellent. The scenes in Louvain, those in the Kaiser's palace are copies. The uniforms, particularly those worn by Mr. Julian, are a marvel of correct detail.

Space forbids further enumeration of the picture's merits. We would like to mention every actor who essayed the roles of the Kaiser's advisors. They were imbued with a true sense of their parts, well made up and played with convincing reserve. But all things go to make "The Kaiser" great and its appeal to red blooded Americans is boundless.

"My Four Years in Germany"

(My Four Years in Germany, Inc.—Ten Reels)

Reviewed by Peter Milne

AMBASSADOR JAMES W. GERARD'S widely read book, "My Four Years in Germany," relating his experiences as representative of the United States Government in the center of Prussianism makes a stirring patriotic propaganda as rendered into film form by Charles A. Logue, who prepared a scenario, and by William Nigh, who directed. Last Sunday night at the Knickerbocker theatre when the film received its premiere presentation, there was hardly a minute when the house did not ring with applause that turned into cheers. All the wily diplomacy with which the heads of the German nation sought to deceive the United States through its representative, all the atrocities witnessed by Mr. Gerard, such as the mistreatment of the English prisoners, the deportation of helpless Belgian women, perpetrated without regard for any sense of international law—these and a large assortment of views of Allied troops on the march make capital seeing for the man who goes into the theatre ready to have his emotions stirred against the common enemy.

While there is no personal story interwoven with the facts, these in themselves are fully dramatic enough to make the ten reels pass tirelessly. There is no stone left unturned to arouse the audience to a sense that the German manner of conducting war is synonymous with barbarism. One witnesses the heart rending sight of helpless prisoners shot down before German firing squads because "there will be less mouths to feed," of English and Russian soldiers placed in the same pens together so that the former contract diseases common among the latter and feeding of the prisoners as dogs. All of which Mr. Gerard was an eye witness—and more—is utilized to spread the propaganda.

The sense of humor of the director is ofttimes obvious. It was, indeed, a praiseworthy sense when it came to the production. One long line of actual horrors and of German intrigue would be rather fatiguing without some relief. This is introduced in the way of an element of burlesque on the German Emperor, the Crown Prince and the other war lords of Germany. These touches registered every time during the initial showing, and they are the kind that will be appreciated by any audience.

The scenes of real troops with which the film is crowded are well woven in to the matter picturized from Mr. Gerard's book, and usually to more rousing effect than if they had merely been shown by themselves. When the Kaiser laughs at his enemies it makes one feel pretty fine when these same enemies are shown preparing for battle with a vengeance.

Halbert Brown, a man who might be mistaken for Mr. Gerard by his best friend, impersonates him in the picture. He makes an impressive and dignified figure of the American diplomat. Mr. Gerard himself cannot complain, at least he didn't in his speech last Sunday night. Louis Dean presented a good makeup as the Kaiser and had he been imbued with some sense of the autocratic majesty of the part his characterization might have been perfect. Fred Hern and Percy Standing respectively playing Minister Von Jagow and Secretary Zimmerman succeeded in bringing out the cunning German diplomacy in realistic style. Earl Schenck as the Crown Prince, George Riddell as von Hindenburg, Frank Stone as Prince Henry, Karl Dane as Bethmann-Hollweg, and Arthur C. Duvel as von Falkenhayn generally have convincing makeups and play to good effect.

Mr. Nigh himself plays the part of a German social democrat whose excellent convictions are finally overwhelmed by inborn patriotism. His tragic story terminating with his final stand for helpless prisoners adds a valuable personal touch to the picture, though it is not very prominent. A. B. Conkwright, as his companion in the Reichstag, in whom blood lust predominates after the outbreak of the war, also contributes a valuable characterization.

"My Four Years in Germany" exposes the inner workings of the German political and military machine and lets its audience know why America is at war as clearly as did Mr. Gerard's book.

¶ Turn to page 1720 now and see our new "Exhibitor to Exhibitor Review Service" by P. S. Harrison

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Klutho Here to Boost Jacksonville

H. J. Klutho, owner of the Klutho Studios, Jacksonville, Florida, is in New York and says that he is going to convince the producers here that Jacksonville is the ideal place to take their companies during the winter season when sunshine and a background of foliage and "the good old summer-time" is desired for exterior shots. From all accounts of the Klutho Studios received from producers who have worked at Mr. Klutho's studios, he has an ideal place to work. On his arrival in New York Mr. Klutho said:

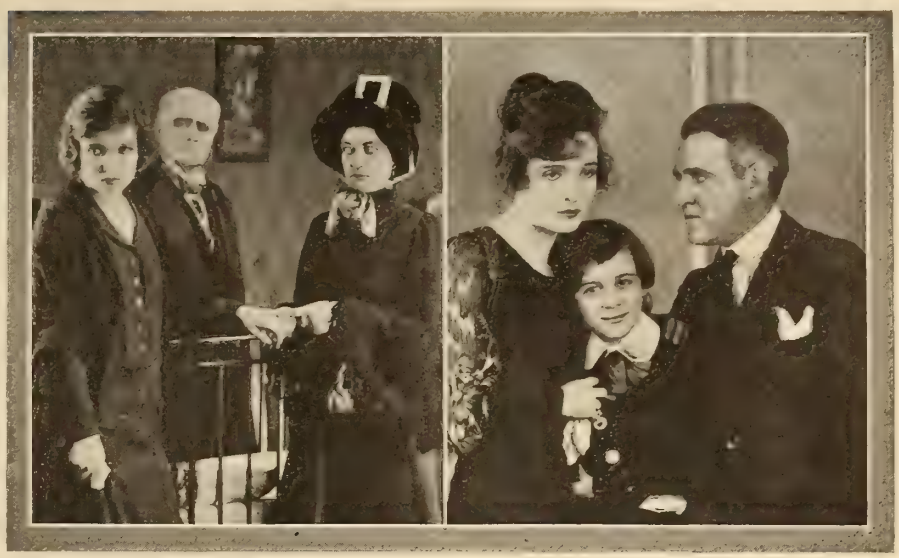
"I am going to impress on the producers of New York the fact that Florida is the ideal place for them to come when the summer atmosphere is wanted and they are covered with snow in the North. The very best months for exterior filming in Jacksonville are March, April and May, when the foliage is just breaking into bloom, presenting unending tints of verdure, productive of the most beautiful photographic effects.

"The Yorke-Metro-Harold Lockwood Company took most of the scenes of 'The Landloper,' Mr. Lockwood's most recent picture at the Klutho Studios and the adjoining country around Jacksonville. Harold J. Binney, Florida Funny Films Company, has recently finished his third comedy at my studio and Mr. Binney remarked that he had never found anything to surpass the Florida sunshine for photographic effects."

Mr. Klutho says that nearly twenty per cent of the cost of production can be saved by producing in Florida during the winter months.



Bashful Billy West and Ethel Gibson, King-Bee Box-Office Winners



Alice Joyce Is the Vitagraph Star In "A Song of the Soul," Released As a Blue Ribbon

Manitoba Exhibitors Elect President

At the annual meeting of the Manitoba Motion Picture Exhibitors' Association, held in Winnipeg, R. Kershaw, manager of the Wonderland theatre, was unanimously elected president of the body, vice H. S. Johnston, whose term of office expired and who has left the business. Mr. Kershaw, during the past year, has held the office of vice-president, and to that position George Graham, manager of the Avenue, was elected. Manager Ferguson of the Colonial and Manager Davis of the Star were re-elected secretary and treasurer.

St. John Gets Some Local Scenes

Manager Golding of the Imperial theatre has been showing sport pictures taken in the north of New Brunswick. Guide Allen of the New Brunswick Tourist Association has lectured at each performance, and this has attracted hundreds of sportsmen from all parts of the province.

The Nickel, the only five-cent house in St. John, is doing an enormous business. Mutual service is being shown here and is found to be all that the public requires.

At Chatham, when the city authorities ordered the motion picture houses to close on account of the smallpox scare, they were told that the managers would only be too willing to comply if compensation was made. The authorities refused, and so the theatres remained open, although the churches and schools were closed.

Exhibitor Lynn Visits Boston

Manager E. R. Lynn of the Casino, Sydney, N. S., has been in Boston for the past two weeks, and while there A. K. Mundee, manager of W. R. Harkins Players, has been keeping an eye upon the theatre for him, as well as doing the advertising. So cordial a business relation exists between these two gentlemen that advertisements for the Harkins Players are shown upon the Casino screen.

Cromlin Announces Foreign Sales

Paul H. Cromlin, president of Inter-Ocean Film Corporation, closed, last week, for the territories of Chile, Peru, Bolivia, Ecuador and India, for "Enlighten Thy Daughter," the territory of India for "The 13th Labor of Hercules." Mr. Cromlin is in receipt of a letter from an exhibitor in Porto Rico stating that "Enlighten Thy Daughter" played a small town in that island eighteen times. Buyers in Greece and Egypt have bought, recently, this production.

Gus Schlessinger, Inter-Ocean, who is placing Christie Comedies in foreign fields, last week entertained a party of fifty orphan children from the Hebrew Orphan Asylum at a special showing of Christie Comedies at the Inter-Ocean projection room.

Hodupp Returns with Several Prints

V. C. Hodupp, of V. C. Hodupp, Inc., Indianapolis, announces that he has contracted for several Ivan productions, the Shorty Hamilton series of comedies, a number of Sterling Pictures Corporation's releases and Oro productions. Mr. Hodupp also signed for the distribution of Christie comedies and Oro Western production. Mr. Hodupp is one of the largest independent buyers in the Middle West.



Among the Exchanges

Ryan Ready for "Spring Drive"

Phil L. Ryan, General Manager, Standard Film Corporation, Kansas City, Tells How and Why

PHIL L. RYAN, general manager, Standard Film Corporation, Kansas City, Mo., in commenting upon the "spring drive" that will be made by this company, which is one of the largest in the Middle West, said:

"We plan and have provided for an active buying policy during this year. An indication of this can be noted in the fact that we have purchased the W. H. Productions Co.'s three great Wm. S. Hart pictures, "The Bargain," "The Bandit and the Preacher" and "The Hell-Hound of Alaska." These productions have been booking widely. "The Bargain" broke all previous box-office records for Richards & Flynn, of Kansas City, owners and operators of the two largest down-town houses, the Twelfth Street theatre and the Wonderland.

"Our recent purchase of the Jester Comedies for all of our offices except that operated in Chicago has met with such wide approval that our greatest regret is that we did not secure distribution for these comedies in our Chicago territory. Twede-Dan, the star of these comedies, is introducing a new style of screen fun. I predict for him widespread popularity with the public.

"Another important purchase is that of the re-issued Mack Sennett-Keystone Comedies. We have made a selection of the very best with Fatty Arbuckle, Willie Collier, Sam Bernard, Mabel Normand, Charles Murray and others featured. Included in our comedy buy are several productions, such as "The Submarine Pirate" and "Fatty and Mabel Adrift" that are three and four reels lengths. We have also secured two original Charlie Chaplin productions.

"I think that we owe a great deal of our success to our consistent advertising policy. Exhibitors sometimes remark, in dropping into our offices for a chat, that they even look forward to the arrival of a circular from us. We don't believe in 'jam-it-down-his-throat' sales methods. That applies to advertising as well as to the individual efforts of our salesmen. A new circular carries out a novel advertising idea in that it effectively links up the call of the salesman with the 'call' of the circular."

The Standard Film Corporation operates five offices and has a territory larger than that controlled by any other independent film exchange. Offices are located in Kansas City, Chicago, Minneapolis, St. Louis and Omaha.

Morris Chosen to Exchange Board

The presidency of the Cleveland Board of Motion Picture Exchange Managers, which is an offspring of the Chamber of Commerce, left vacant by the transfer of E. A. Eschmann to New York, was filled last week by the election of Sam Morris to the position. Morris has the Select Pictures for the Ohio, Michigan and Kentucky territory. The object of the Board is to secure, through co-operation with the Chamber of Commerce, better transportation facilities of films. A special meeting has been called by President Morris to hear the report of a committee on transportation. The committee consists of J. R. Johnson, Vitagraph exchange manager, chairman; E. J. Schmidt, manager of the Victor exchange, and C. A. Thompson, the World manager, who succeeds E. A. Eschmann

Defense Picture Progresses

Albert E. Smith, president of the Vitagraph Company, announces that "New York, or Danger Within," the patriotic feature which the company is making in co-operation with the New York State Defense Council, will be completed within a week

Endert Joins Paramount-Artcraft

George P. Endert, formerly local manager for Pathe, has joined the office force of the Paramount-Artcraft Seattle, Wash., exchange as sales manager. He will have charge of all the territory west of the Cascade Mountains in addition to supervising the entire sales force for the territory.

Mr. Endert is one of the best known film men on the coast and has been in the business since it was first established in the Northwest. Another addition to the Seattle office is H. W. West in the capacity of booker. Mr. West was also formerly with Pathe.

Let Parsons Win War

Goldwyn publicity department has struck on a plan whereby William "Smiling Bill" Parsons, originator and central figure in the new Capitol Comedies for release through Goldwyn, will help win the war. The story intimates that Parsons will ask his fellow bald-heads throughout the country to join him in a series of hairless holidays, and the money that would otherwise be spent for tonic can go for War Saving Stamps.

It sounds reasonable.

Omaha Exchange Observes "Pathe Week"

"Pathe Week" was observed at the exchange in Omaha, when an operator was stationed in the exhibition room all the time to show pictures to visiting exhibitors, and the salesmen were held in off the road by Manager C. E. Holah to entertain callers. The entire staff was kept busy with exhibitors from all over Iowa and Nebraska, who called in scores during the week.

The big event of the week was the showing of the Pathe release, "The German Curse in Russia," in the ball room of the Fontenelle hotel Friday evening, January 25, when a large number of Omaha's society people was present. Soldiers from the United States army balloon school and officers from Ft. Crook and Ft. Omaha were present. Many highly favorable comments on the picture were heard.

General House Organ Thrives

The fourth number of Vol. 1 of The Voice of the General, which is being published by General Film for its exchanges, made its appearance last week. It carried plenty of news that no doubt is welcome "reading" by the managers and salesmen. Illustrations included a cut of the building in Forty-fourth street, in which General is now located, on the seventeenth floor, and a likeness of Harry Harris in khaki.

Universal to Help in Next Government Drives

The Universal Film Manufacturing Co. has offered to the Committee on Public Information the services of its organization in furtherance of the forthcoming Liberty Loan and Red Cross drives and the committee, through its Division of Advertising, has accepted the offer. It is expected that an important part in the campaigns will shortly be assigned to Universal and accordingly the company has appointed Harry Levey, head of its industrial department, as special representative to confer with the Division of Advertising.

At a dinner given at the Aldine Club, New York City, by the members of the Division of Advertising, Mr. Levey, who was the only representative of the moving picture industry present, informed the advertising men of the Universal's desire to be of further service. "Although that film company is now devoting considerable footage to the furtherance of the Government's war propaganda," said Mr. Levey, "it is holding itself in readiness to carry out such orders as the Division of Advertising may issue from time to time."

Mr. Levey's remarks were enthusiastically received by the assemblage.

Features---Current and Coming

Bluebird Photoplays

Feb. 11. Hands Down (Monroe Salisbury, Ruth Clifford) 5
Feb. 18. Morgan's Raiders (Violet Mersereau) 5
Feb. 25. The Rough Lover (Franklyn Farnum) 5
Feb. 25. The Grand Passion (Dorothy Phillips Super Production)..... 5
Mar. 4. The Girl in the Dark (Carmel Myers) 5
Mar. 11. Hungry Eyes (M. Salisbury)..... 5
Mar. 18. Brace Up (Herbert Rawlinson).... 5
Mar. 25. The Wine Girl (Carmel Myers).... 5
Apr. 1. Fast Company (Franklin Farnum).. 5
Apr. 8. The Red, Red Heart (Monroe Salisbury) 5

Universal Productions

Feb. 11. New Love for Old (Ella Hall, Emory Johnson) 5
Feb. 18. The Flash of Fate (Herbert Rawlinson (Sally Starr)..... 5
Feb. 25. Wild Women (Harry Carey, Molly Malone) 5
Mar. 4. Nobody's Wife (Louise Lovely)... 5
Mar. 11. Beauty in Chains (Ella Hall).....5 D
Mar. 18. Thieves' Gold (Harry Carey, Molly Malone) 5
Mar. 25. The Girl Who Wouldn't Quit (Louise Lovely) 5
Apr. 1. The Magic Eye (Little Zoe Rae)... 5
Apr. 8. The Risky Road (Special Attraction) (Dorothy Phillips)..... 5

Famous Players-Lasky Corp.

(Successors to Paramount Pictures Corp.)

PARAMOUNT PICTURES

Feb. 11. The Keys of the Righteous (Enid Bennett) 5
Feb. 18. The Thing We Love (Wallace Reid) 5
Feb. 18. Hidden Pearl (Sessue Hayakawa.... 5
Feb. 25. One More American (George Beban) 5
Mar. 4. Eve's Daughter (Billie Burke).....
Mar. 4. Huck and Tom (Jack Pickford).....
Mar. 11. The Family Skeleton (Charles Ray).
Mar. 11. Sunshine Nan (Ann Pennington)...
Mar. 18. Prunella (Marguerite Clark).....
Mar. 18. J. Stuart Blackton's Wild Youth....
Mar. 18. Love Me (Dorothy Dalton).....
Mar. 25. LaTosca (Pauline Frederick)..... 5
Mar. 25. "Naughty, Naughty!" (Enid Bennett) 5

ARTCRAFT PICTURES

Feb. 11. The Song of Songs (Elsie Ferguson) 5
Feb. 18. Blue Blazes Rawdon (Wm. S. Hart) 5
Feb. 25. Headin' South (Douglas Fairbanks). 5
Mar. 11. Amarilly of Clothes-Line Alley (Mary Pickford) .....
Mar. 25. De Mille's "The Whispering Chorus" .....
Mar. 31. Maeterlinck's "The Blue Bird"....

Fox Film Corporation

(Special Features)

Feb. 10. Jack Spurlock — Prodigal (George Walsh) 5
Feb. 17. The Moral Law (Gladys Brockwell) 5
Feb. 24. Six-Shooter Andy (Tom Mix)..... 5
Mar. 3. The Girl with the Champagne Eyes (Jewel Carmen)..... 5
Mar. 10. The Debt of Honor (Peggy Hyland) 5
Mar. 17. Woman and the Law (R. A. Walsh) 5
Mar. 24. A Daughter of France (Virginia Pearson) 5
Apr. 7. A Camouflage Kiss (June Caprice). 5

Fox Standard Pictures

Jan. 20. Cheating the Public..... 7
Feb. 3. The Forbidden Path (Theda Bara).. 6
Feb. 10. Les Miserables (Wm. Farnum)..... 9
Feb. 24. American Buds (Jane and Katherine Lee) 7

Goldwyn Features Corp.

Feb. 10. Our Little Wife (Madge Kennedy). 6
Feb. 24. The Beloved Traitor (Mae Marsh). 6
Mar. 10. The Floor Below (Mabel Normand). 6
Mar. 24. The Splendid Sinner (Mary Garden) 6
Apr. 7. The Danger Game (Madge Kennedy) 6

GOLDWYN SPECIALS

The Manx-Man..... 7
For the Freedom of the World..... 7

W. W. Hodkinson Corporation

(Paralta Plays)

Jan. 1. Madam Who? (Bessie Barriscale).. 7
Jan. 15. His Robe of Honor (Henry B. Walthall)..... 7
Feb. 15. The Turn of a Card (J. Warren Kerrigan) 7
Mar. 1. Within the Cup (Bessie Barriscale). 7
Mar. 15. Humdrum Brown (Henry B. Walthall) 6

Jewel Productions, Inc.

Sept. — Come Through (Drama)..... —
Sept. — Pay Me (Drama)..... —
Sept. — Sirens of the Sea (Drama)..... —
Oct. — Man Without a Country (Patriotic). —
Oct. — The Corespondent (Drama)..... —
Nov. — The Price of a Good Time (Drama).. —
Dec. — The Grand Passion (Drama)..... —
Dec. — K (Drama)..... —

George Kleine System

(PERFECTION PICTURES)

Uneasy Money (Essanay)..... 6
Brown of Harvard (Selig)..... 6
I, Mary MacLane (Essanay)..... 7
The Unbeliever (Edison)..... 7
Ruggles of Red Gap (Essanay)..... 7

Metro Pictures Corporation

Feb. 11. Broadway Bill (Harold Lockwood) Metro-Yorke 5
Feb. 18. A Weaver of Dreams (Viola Dana), Metro-Rolfe 5
Feb. 25. Revenge (Edith Storey) Metro Rolfe 5
Mar. 4. The Shell Game (Emmy Wehlen) Metro 5
Mar. 11. The Brass Check (Francis X. Bushman, Beverly Bayne)..... 5
Mar. 18. The Claim (Edith Storey) Metro Rolfe 5
Mar. 25. Breakers Ahead (Viola Dana), Metro-Rolfe 5
Apr. 1. The Landloper (Harold Lockwood) Metro-Yorke 5
Apr. 8. Social Hypocrites (May Allison)... 5

(METRO SPECIALS)

Blue Jeans (Voila Dana), Metro-Rolfe..... 7
The Legion of Death (Edith Storey), Metro-Rolfe 7
Revelation (Nazimova), Metro..... 7
The Slacker (Emily Stevens)..... 7
Draft 258 (Mabel Taliaferro)..... 7

Mutual Film Corporation

Feb. 11. Jilted Janet (Margarita Fischer) American 5
Feb. 18. My Wife (Ann Murdock) Frohman 5
Feb. 25. The Midnight Trail (Wm. Russell) American 5
Mar. 4. Powers That Prey (Mary Miles Minter) American..... 5
Mar. 11. Ann's Finish (Margarita Fischer) American 5
Mar. 18. The Girl and the Judge (Olive Tell), Frohman 5

Pathe Exchange, Inc.

Feb. 10. Loaded Dice (Frank Keenan, Florence Hillings, Guy Coombs), Pathe 5
Feb. 17. The Inner Voice (I. I. Mozukin), Russian Art 5
Feb. 24. The Naulahka (Antonio Moreno, Helene Chadwick, Doraldina, Mary Aldin, Warner Oland) Astra..... 6
Mar. 3. Daddy's Girl (Baby Marie Osborne) Diando 5
Mar.10. The Great Adventure (Bessie Love, Donald Hall, Flora Finch, Chester Barnett, Florence Short)..... 5
Mar. 17. The Beggar Woman (Mme. N. A. Lesienko, I. I. Mozukin)..... 5
Mar. 24. The Hillcrest Mystery (Irene Castle, Ralph Kellard, Wyndham Standing, J. H. Gilmour) Astra..... 5
Mar. 31. Mrs. Slacker (Gladys Hulette, Creighton Hale) Astra..... 5

Petrova Picture Company

Dec. 23. Daughter of Destiny (Mme. Petrova). 5
Feb. 1. The Light Within (Mme. Petrova). 5
Feb. 1. The Life Mask (Mme. Petrova).... 5

Select Pictures

Nov. — Her Silent Sacrifice (Alice Brady).. 5
Nov. — Secret of the Storm Country (Norma Talmadge) 5
Dec. — Shirley Kake (Clara Kimball Young). 5
Dec. — The Honeymoon (Constance Talmadge). 5
Jan. — Woman and Wife (Alice Brady)..... 5
Jan. — Ghosts of Yesterday (Norma Talmadge) 6
Jan. — The Marionettes (Clara Kimball Young) 5
Jan. — The Studio Girl (Constance Talmadge) 5
Mar. —. By Right of Purchase..... 6
Mar. —. The Shuttle 5
Mar. —. The House of Glass..... 5
Mar. —. The Knife 5

SPECIAL RELEASES

Over There (Chas. Richman, Anna Q. Nilsson) 6
The Lone Wolf (Bert Lytell, Hazel Dawn)... 5
The Barrier (Rex Beach Production)..... 7
The Wild Girl (Eva Tanguay)..... 5

Triangle Distributing Corporation

Feb. 10. Captain of His Soul (Wm. Desmond) 5
Feb. 10. Real Folks (J. Barney Sherry)..... 5
Feb. 17. From Two to Six (Winifred Allen) 5
Feb. 17. Keith of the Border (Roy Stewart) 5
Feb. 24. Little Red Decides (Triangle Players) 5
Feb. 24. A Soul in Trust (Belle Bennett).... 7
Mar. 3. Heiress for a Day (Olive Thomas).. 5
Mar. 3. Shoes That Danced (Pauline Starke) 5
Mar. 10. The Hard Rock Breed (Margery Wilson) 5
Mar. 10. The Sea Panther (Wm. Desmond).. 5
Mar. 17. Faith Endurin' (Roy Stewart)..... 5
Mar. 17. The Answer (Alma Rubens)..... 7
Mar. 24. Nancy Comes Home (Myrtle Lind). 5
Mar. 24. Innocent's Progress (Pauline Starke) 5
Mar. 31. Unfaithful (D. Dalton) 2 reels, and The Marriage Bubble (Wm. Desmond), (Split Feature)..... 3
Mar. 31. Another Foolish Virgin (Margery Wilson) 5

Vitagraph V-L-S-E.

Feb. 11. The Woman Between Friends (Alice Joyce, Marc MacDermott) 5
Feb. 18. The Wooing of Princess Pat (Gladys Leslie, J. Frank Glendon)..... 5
Feb. 25. Cavanaugh of the Forest Rangers Neil Shipman, Alfred Whitman).. 5
Mar. 4. The Song of the Soul (Alice Joyce, Walter McGrail) 5
Mar. 11. The Desired Women (Harry Morey, Florence Deshon) 5
Mar. 18. An American Live Wire (Earle Williams, Grace Darmond)..... 5
Mar. 25 The Home Trail (Nell Shipman, Alfred Whitman) 5
Apr. 1. Little Miss No-Account (Gladys Leslie 5
Apr. 8. The Business of Life (Alice Joyce).. 5

World Pictures

Feb. 11. Whims of Society (Ethel Clayton).. 5
Feb. 18. Broken Ties (June Elvidge, Arthur Ashley) 5
Feb. 25. His Royal Highness (Carlyle Blackwell, Evelyn Greeley)..... 5
Mar. 4. Spurs of Sybil (Alice Brady)..... 5
Mar.11. The Wasp (Kitty Gordon)..... 5
Mar. 18. Wanted, A Mother (Madge Evans).. 5
Mar. 25. The Way Out (Carlyle Blackwell, June Elvidge) 5
Apr. 1. The Cross Bearer (Montagu Love).. 5

Releases in the Independent Field

For Manufacturers' Addresses, Names and Addresses of Buyers handling films in any territory, or any other additional information write—State Rights Department, Motion Picture News

A. Kay Co.

Twenty Thousand Feats Under the Sea....
Golden Spoon Mary.....1 C
Some Barrier .....1 C
His Trial .....1 C
(Terry Human Interest Reels)
No. 1. Character as Revealed in the Face...Ed.
No. 2. Character as Revealed in the Eyes...1d.

American News Weekly

One reel each week exclusively on Army and Navy activities.

American Standard M. P. Corp.

May 5. Jones' Jonah Day (Sunshine), C..1 reel
May 7. When Justice Errs, D.....5 reels
May 12. (Educational Subject) .....1 reel
May 14. The Daughter of Darkness, Episode No. 1, D.....2 reels
May 19. Ghosts (Sunshine), C.....1 reel
Sept. 17. My Country First.....6 parts
Oct. 7. The Mystery of the Boule.....5 parts
Oct. 15. Blackmailer .....5 parts

Argosy Films, Inc.

The Celebrated Stielow Case.....6 reels
Where D'ye Get That Stuff.....5 reels
Absinthe (King Baggott), Universal Reissue .....5 reels

Arrow Film Corporation

The Deemster (Derwent Hall Caine).....7 reels

Bluebird Extraordinary

The Eagle's Wings (Herbert Rawlinson).
Hell Morgan's Girl (Dorothy Phillips).
Mother o' Mine (Rupert Julian, Ruth Clifford, Ruby La Fayette).

Brenon Productions

Lone Wolf .....7 parts
Fall of the Romanoffs .....8 parts
Empty Pockets .....7 parts

Jules Burnstein

Shame .....7 parts

Cardinal Film Corporation

Joan the Woman (Geraldine Farrar).....11 reels

Century Comedies

(FEATURING ALICE HOWELL)

Balloonatics .....2 reels
Automaniacs .....2 reels
Neptune's Naughty Daughter.....2 reels

BENJAMIN CHAPIN'S PARAMOUNT SERIES

The Son of Democracy..

Christie Film Company

Father's Bright Idea.....1 reel
With the Mummies' Help.....1 reel
The Magic Maid.....1 reel
The Milky Way.....1 reel
His Last Pill.....1 reel
The Fourteenth Man.....1 reel
Down by the Sea.....1 reel
Skirts .....1 reel
Won in a Cabaret.....1 reel
His Merry Mix-Up.....1 reel
A Smoky Love Affair.....1 reel
Honeymooners.
Out for the Coin.
Her Awful Predicament.
Crazy by Proxy.
Green Eyes and Bullets.
Betty's Big Idea.
Local Color.
Love and Locksmiths.
Hearts and Clubs.
Almost a Bigamist.
Move Heaven Lose Speed.
Betty Wakes Up.
Stepping Out.
Almost Married.
How's Your Pedigree?
Two Summer Tangle.
One Good Turn.
Twenty Days.
Nearly a Papa.
Cupid's Camouflage.
Five to Five.
Many a Slip.
The Night of His Life.
Mum's the Word.
Circumstantial Evidence.
In the Dark.
Whose Wife?
The House that Jack Built.

Cinema Distributing Corp.

The 13th Labor of Hercules.

Clune Productions

Ramona .....8 reels
Eyes of the World.....9 reels

Commonwealth Pictures Corp.

Charlotte, in The Frozen Warning.

Corona Cinema Company

The Curse of Eve (Enid Markey).....7 reels

Coronet Film Corporation

LIVING STUDIES IN NATURAL HISTORY
Animal World, No. 1 Issue.
Animal World, No. 2 Issue.
Birdland Studies.
Horticultural Phenomena.

Cosmofotofilm Company

Incomparable Mistress Bellairs.....4 reels
Liberty Hall .....4 reels
The Black Spot.....4 reels
Victoria Cross .....4 reels
His Vindication .....5 reels
I Believe .....7 reels

Dixie Films

Tempest and Sunshine (Evelyn Greely)..5 reels
Just a Song at Twilight.....5 reels

Ebony Film Corporation

A Natural Born Shooter.....1 reel
Dat Blackhand Waitah Man.....1 reel
Shine Johnson and the Rabbit's Foot.....1 reel

E. I. S. Motion Picture Corp.

Trooper 44 .....5 reels

Elmont Feature Film Co.

People vs. John Doe.....6 reels
God's Law .....6 reels

Emerald Motion Picture Co.

The Slacker's Heart.....5 reels

Export and Import Film Co.

Robespierre .....— reels
Ivan the Terrible.....— reels

Fairmount Film Corporation

Hate .....7 reels

Flora Finch Film Co.

War Prides .....2 reels

First National Exhibitors' Circuit, Inc.

On Trial.
Charles Chaplin.
Daughter of Destiny (Mme. Petrova).
Herbert Brenon's "Empty Pockets."
The Sign Invisible (Big Mitch Lewis).

Fort Pitt Corporation

The Italian Battlefront.

Fox Film Corp.

(Standard Pictures)

The Spy.
The Honor System.
Jack and the Beanstalk.
The Conqueror.
Camille.
Oct. 18. Aladdin and the Wonderful Lamp.
Nov. 18. The Babes in the Wood.

Frieder Film Corporation

The Birds' Christmas Carol (Mary Louise).5 reels
A Bit O' Heaven (Mary Louise).....5 reels

Friedman Enterprises

A Mormon Maid (Mae Murray).....6 reels

Frohman Amusement Corp.

The Witching Hour (C. Aubrey Smith, Jack Sherrill, Helen Arnold, Marie Shotwell and Robert Conness.....6 reels
Conquest of Canaan.....5 reels
God's Man .....9 reels

General Enterprises, Inc.

Mother (Elizabeth Risdon, McClure)....6 parts
The Warrior (Maciste) (McClure).....7 parts
The Liar (Jane Gail, Stanley Walpole)...6 parts

Gold Medal Photoplays

The Web of Life (Hilda Nord, James Cruze, George Spencer).....5 reels

Golden Features

A Bit of Life.....1 reel

Grand Feature Film Company

Rex Beach on the Spanish Main.....5 reels
Rex Beach in Pirate Haunts.....5 reels
Rex Beach in Footsteps of Capt. Kidd....5 reels

Graphic Features

The Woman and the Beast.....5 reels

D. W. Griffith

Intolerance .....9 reels

Hanover Film Company

Maciste .....— reels
How Uncle Sam Prepares.....4 reels

William S. Hart

The Cold Deck .....5 D
The Two Gun Man.....5 D

Hawk Film Corporation

Monster of Fate.....— reels

Herald Film Corporation

Around the World in 80 Days.....6 reels

Hiller & Wilk, Inc.

The Battle of Gettysburg.....— reels
The Wrath of the Gods (Sessue Hayakawa).5 reels

Historic Features

Christus .....8 reels

M. H. Hoffman, Inc.

One Hour (Zeena Keefe and Alan Hale).6 reels
The Silent Witness (Gertrude McCoy)...6 reels
A Trip Through China (Brodsky's Art Pictures) .....8 reels
Her Fighting Chance (Jane Grey).....6 reels
Should She Obey? (Alice Wilson, Gene Genung and Norbert Myles).....6 reels
Whither Thou Goest (Rhea Mitchell and Orrin Johnson) .....5 reels
The Great White Trail (Doris Kenyon)..6 reels

Iliodor Picture Corporation

The Fall of the Romanoffs (Iliodor, Nance O'Neil, Ekaterina Galanta, Alfred Hickman and Conway Tearle).....— reels

Inter Ocean Film Corp.

Enlighten Thy Daughter.....— reels

Ivan Feature Productions

One Law for Both (Rita Jolivet, Vincent Serrano, Leah Baird, Pedro De Cordoba, James Morrison).....7 reels
Babbling Tongues (Grace Valentine, James Morrison, Arthur Donaldson).....7 reels
Married in Name Only (Gretchen Hartman, Milton Sills, Marie Shotwell).....6 reels
Sins of Ambition (Barbara Castleton, Wilfred Lucas, Leah Baird, James Morrison) .....7 reels
Human Clay (Mollie King).....5 reels

Jester Comedies

Feb. —. The Recruit (Twede Dan).....2 parts
Mar. —. His Golden Romance (Twede Dan) .....2 parts
April —. All "Fur" Her (Twede Dan)...2 parts
May —. The Wrong Flat (Twede Dan)..2 parts

Juvenile Film Corporation

World War in Kidland.....1 reel
A Chip Off the Old Block.....1 reel
Chip's Elopement .....1 reel
Chip's Backyard Barn-Stormers.....2 reels
Chip's Rivals .....1 reel
For Sale, a Daddy.....1 reel
Chip's Carmen .....2 reels

Klotz and Streimer

Whither Thou Goest.....5 reels
The Secret Treaty.....5 reels

Lincoln Motion Picture Company

The Realization of a Negro's Ambitions...2 reels
Trooper of Troop K.....3 reels

(Continued on page 1774)

Short Subjects Current and Coming

Educational Film Corp. of Amer.

SCENICS—EDUCATIONAL

Oct. 24. From Studio to Screen.
Oct. 31. A Trip Through Japan, No. 1.
Nov. 7. A Flying Trip Through the Hawaiian Islands, No. 1.
Nov. 14. A Flying Trip Through the Hawaian Islands, No. 2.
Nov. 21. Me and My Dog.
Nov. 28. The Chain Gang.
Dec. 5. The Land of Enchantment (Yosemite Valley).
Dec. 12. Fishing for Fish.
Dec. 19. A Trip Through Japan, No. 2.
Dec. 26. Beside the Glimmer Glass.

DITMARS "LIVING BOOK OF NATURE"

Nov. 19. The Animals of Australia.
Nov. 26. The Smaller Monkeys.
Dec. 3. Enemies of the Garden.
Dec. 10. Our Vanishing Game.
Dec. 17. Nature's Weavers.
Dec. 24. Nature's Songsters.
Dec. 31. The Animals in Midsummer.

Fox Sunshine Comedies

Nov. 11. Roaring Lions and Wedding Bells..2 C
Nov. 18. A Milk-Fed Vamp.....2 C
Dec. 9. His Smashing Career.....2 C
Dec. 23. Damaged—No Goods .....2 C
Jan. 6. Shadows of Her Pest.....2 C
Jan. 20. Son of a Gun.....2 C
Feb. 3. Hungry Lions in a Hospital.....2 C
Feb. 17. Are Married Policemen Safe?.....2 C

General Film Company

BROADWAY STAR FEATURES
(O. HENRY STORIES)

The Fifth Wheel (W. L. Rodgers, Chet Ryan, Patricia Palmer).....2 D
Compliments of the Season (Herbert Prior, Betty Blythe, Aida Horton)...2 D
The Moment of Victory (W. L. Rodgers, Chet Ryan) .....2 C-D
The Trimmed Lamp (Mildred Manning, Alice Terry) .....2 C-D
Schools and Schools (Jean Paige, Chas. Hutchison) .....2 D
A Madison Square Arabian Night (Duncan McRae, Patsy De Forrest).....2 D
The Rathskeller and the Rose (Adele De Garde, Evart Overton).....2 D
By Injunction (Chet Ryan, W. L. Rodgers, Patricia Palmer).....2 D
The Song and the Sergeant (Alice Terry, Stanley Dunn, Templar Saxe).....2 D

ESSANAY
GEORGE ADE FABLES

The Fable of the Toilsome Ascent and the Shining Table Land.....2 C
The Fable of the Back Trackers from the Hot Sidewalks.....2 C

ESSANAY COMEDIES (1 reel)

Lunch .....1 C
Nut Stuff .....1 C
He Loved Her So.....1 C
One Night .....1 C
Next .....1 C
The Soup and the Fish Ball.....1 C
A Tough Knight.....1 C
Our Little Nell.....1 C
Check Your Hat, Sir.....1 C
Wild Algy of Piccadilly.....1 C
All Stuck Up.....1 C
The Lie That Failed.....1 C
The Jazbo Sheriff.....1 C

ESSANAY SCENICS

Water Powers of Western Canada.....1 Sc.
Through Canada from Coast to Coast.....1 Sc.
How Canada and the Farmer Co-operate in Grain Raising .....1 Sc.
Agricultural Opportunities in Western Canada .....1 Sc.
Water Powers of Eastern Canada.....1 Sc.
A Romance of Rails and Power.....1 Sc.
Grand Canyon of Arizona and Canyon de Chelley .....1 Sc.

CHAPLIN COMEDIES

By the Sea.....1 C
In the Park.....1 C
Work .....2 C
A Woman .....2 C
The Tramp .....2 C
His New Job.....2 C

GRANT, POLICE REPORTER SERIES

The Mystery of Room 422.....1 D
A Deal in Bonds.....1 D
The Sign of the Scarf.....1 D
The Man with the Limp.....1 D

A DAUGHTER OF DARING SERIES

A Race to the Drawbridge.....1 D
The Munitions Plot.....1 D
The Detective's Danger.....1 D
The Railroad Smugglers.....1 D
The Deserted Engine.....1 D

JAXON FILM CORP.

"A DAUGHTER OF UNCLE SAM" SERIAL (Jane Vance, Wm. Sorelle) 12 Episodes .....1 D

JAXON COMEDIES

Her Fatal Shot (Finn & Haddie).....1 C
Marooned .....1 C
Sherman Was Right.....1 C
What Will Happen Next?.....1 C
Which Was Lucky?.....1 C
The Unofficial Maneuver.....1 C
What Occurred on the Beach.....1 C
An All-Fools' Day Affair.....1 C
Beating Him to It.....1 C
Forced Into Matrimony.....1 C

JUDGE BROWN STORIES

Chocolate of the Gang.....2 C-D
The Lost Lie.....2 C-D
Tad's Swimming Hole.....2 C-D
Marrying Off Dad.....2 C-D
The Preacher's Son.....2 C-D
Thief or Angel.....2 C-D
The Accusing Toe.....2 C-D
Black and White.....2 C-D
Rebellion .....2 C-D
A Boy Built City.....2 C-D
I'm a Man.....2 C-D

SPARKLE COMEDIES

On the Love Line.....1 C
The Detective .....1 C
Smashing the Plot.....1 C
After the Matinee.....1 C
Double Cross .....1 C
The Best of a Bad Bargain.....1 C

THREE C COMEDIES

Stealing a Sweetheart (Lou Marks, Pearl Shepard, Oom Paul).....1 C
A Hash House Romance (Lou Marks, Pearl Shepard, Oom Paul).....1 C
The Hod Carrier's Million (Claude Cooper, Virginia Tracy Clark, Kenneth Clarendon) .....1 C

HANOVER FILM COMPANY

Camille (Helen Hesperia).....6 D
The Marvelous Maciste.....6 D

PHYSICAL CULTURE PHOTO PLAYS CO.

Physical Culture Magazine (Issued Monthly) .....1 Edc.

PIEDMONT PICTURES CORPORATION
(SELBURN COMEDIES)

Hubby's Holiday.....2 C
Too Much Elephant.....1 C
Wedding Bells and Lunatics.....1 C
His College Proxy.....1 C

King Bee Comedies

Nov. 1. The Candy Kid.....2 reels
Nov. 15. The Hobo .....2 reels
Dec. 1. The Pest .....2 reels
Dec. 15. The Bandmaster .....2 reels
Jan. 1. The Slave .....2 reels
Jan. 15. The Stranger .....2 reels
Feb. 1. His Day Out.....2 reels
Feb. 15. The Rogue .....2 reels

SELIG-HOYT COMEDIES

Aug. 6. A Dog in the Manger.....2 C
Aug. 20. A Trip to Chinatown.....2 C
Sept. 3. A Midnight Bell.....2 C
Sept. 17. A Contented Woman.....2 C

George Kleine System

MONTGOMERY FLAGG'S COMEDIES
"GIRLS YOU KNOW"

Jan. 2. The Screen Fan.....2 C
Jan. 16. The Bride .....2 C
Jan. 30. The Superstitious Girl.....2 C
Feb. 13. The Matinee Girl.....2 C
Feb. 27. The Artist's Model.....2 C
Mar. 13. The Spoiled Girl.....2 C

Metro Pictures Corporation

METRO-DREW COMEDIES

Mar. 4. Before and After Taking.....1 C
Mar. 11. His Strength of Mind.....1 C
Mar. 18. Special Today.....1 C
Mar. 25. When a Man's Married.....1 C
Apr. 1. Gas Logic.....1 C
Apr. 8. A Youthful Affair.....1 C

Mutual Film Corporation

STRAND (BILLIE RHODES)

Feb. 5. Her Friend Brown.....1 reel
Feb. 12. Three Times and Out.....1 reel
Feb. 19. Miss Cinderella .....1 reel
Feb. 26. Up in the Air.....1 reel
Mar. 5. Waltzing Around .....1 reel
Mar. 12. Finishing Mary .....1 reel
Mar. 19. His Quaker Girl.....1 reel
Mar. 26. Up She Goes.....1 reel

SCREEN TELEGRAM

Issued Sunday and Wednesday of Each Weed

MUTUAL-CHAPLINS

Oct. 29. The Adventurer.....2 C

Paramount Pictures Corporation

KLEVER KOMEDIES (Victor Moore).

Jan. 14. Meatless Days and Sleepless Nights.1 C
Jan. 20. Out West .....2 reels
Jan. 28. He Got His.....1 C
Feb. 3. Watch Your Neighbor.....2 C
Feb. 10. Sheriff Nell's Tussle.....2 C

BLACK DIAMOND COMEDIES

Oct. 15. Nearly a Baker.....1 C
Nov. 12. A Society Scrimmage.....1 C

ARBUCKLE COMEDIES

Dec. 10. A Country Hero.....1 C
Dec. 20. Out West .....2 C

BURTON HOLMES TRAVEL PICTURES

Jan. 7. Sydney, the Antipodean Metropolis.1 reel
Jan. 14. A Trip to the Jenolan Caves of Australia .....1 reel
Jan. 21. Melbourne, the Magnificent.....1 reel
Jan. 28. 'Round About Melbourne.....1 reel
Feb. 4. Adelaide, Capital of South Australia .....1 reel

WHO IS NUMBER ONE? (Serial)

Jan. 7. Episode 11. The Rail Raiders.....2 D
Jan. 14. Episode 12. The Show Down.....2 D
Jan. 21. Episode 13. Cornered .....2 D
Jan. 28. Episode 14. No Surrender .....2 D
Feb. 4. Episode 15. The Round-Up.....2 D

MACK SENNETT COMEDIES

Jan. 13. The Kitchen Lady.....2 C
Jan. 27. His Hidden Purpose.....2 C

Pathe Exchange, Inc.

Sunday, March 17, 1918

The House of Hate, No. 2 (The Tiger's Eye), Astra .....2 D
Fare, Please (Toto, Clarine Seymour, Bud Jamison), Rolin .....2 C
Here Come the Girls (Harold Lloyd, Harry Pollard, Bebe Daniels), Rolin.....1 C
Picturesque France (The Cauterets) Col. (Pathe), Trav., and "Children's Dances," Educ. .....Split reel

Wednesday, March 20, 1918

Hearst-Pathe News, No. 24 .....1 top

Saturday, March 23, 1918

Hearst-Pathe News, No. 25.....1 top

Sunday, March 24, 1918

The House of Hate, No. 3 (A Woman's Perfidy), Astra .....2 D
Let's Go (Harold Lloyd, Harry Pollard, Bebe Daniels), Rolin .....1 C
"Pests of Our Fruit Trees (Col.), Educ. and Picturesque France, Arcachon, Trav. Split Reel

Wednesday, March 27, 1918

Hearst-Pathe News, No. 26.....1 top

Saturday, March 30, 1918

Hearst-Pathe News, No. 27.....1 top

Sunday, March 31, 1918

The House of Hate, No. 4 (The Man from Jaav), Astra .....2 D
On the Jump (Harold Lloyd, Bebe Daniels, Harry Pollard), Rolin.....1 C
"The Valley of the Dordogne, France." (Col.), Trav., and "The Horse in Action," Part 2 (Col.), Educ.....Split reel

Wednesday, April 3, 1918

Hearst-Pathe News No. 28.....1 top

Saturday, April 6, 1918

Hearst-Pathe News No. 29.....1 top

Triangle Distributing Corp.

TRIANGLE COMEDIES

Feb. 3. Airing Their Troubles.....1 C
Feb. 3. A Safe Disaster.....1 C
Feb. 10. His Nine Lives.....1 C
Feb. 10. A Game Gambler.....1 C
Feb. 17. Their Undercover Capers.....1 C
Feb. 17. A Full Dress Fizzle.....1 C
Feb. 24. A Coward's Courage.....1 C
Feb. 24. His Nimble Twist.....1 C
Mar. 3. A Discord in A Flat.....1 C
Mar. 3. His Hidden Shame.....1 C
Mar. 10. Wives and Worries.....1 C
Mar. 10. She Didn't Do It.....1 C
Mar. 17. A Social Shock Absorber.....1 C
Mar. 17. Caught with the Goods.....1 C
Mar. 24. Fork Over.....1 C
Mar. 24. A Janitor's Fall.....1 C
Mar. 31. A Good Elk.....1 C
Mar. 31. Her Bohemian Party.....1 C

KEYSTONE RELEASES

Feb. 3. A Sea Serpent's Desire (Wm. Franey, Dale Fuller, Milt Sims, Maude Wayne).2 C
Mar. 10. Did She Do Wrong (Harry Gribbon, Myrtle Lind, Frank Bond, Dora Rogers, Carolyne Rankin).....2 C
Feb. 17. His Double Life (R. Griffith, Dorothy Hager, Claire Anderson).....2 C
Feb. 24. A Tell-Tale Shirt (Fritz Schave, Peggy Pierce, C. Roberts, Baldy Belmont).....2 C
Mar. 3. A Lady Killer's Doom (Wm. Franey, Maude Wayne, Dale Fuller, Milt Sims).....2 C
Mar. 10. Did She Do Wrong? (Harry Gribbon, Claire Anderson, Frank Bond, Dora Rogers).....2 C
Mar. 17 Mud (Ray Griffith, Peggy Pearce, Max Asher, Henry Depp.....2 C
Mar. 24. A Safe Danger (Al Edmonds, Rae Godfrey, Sylvia Ashton, Chris Richards.....2 C
Mar. 31. A Playwright's Wrong (Wm. Franey, Dora Rogers, Milt Sims, Maude Wayne).....2 C

Universal Film Company

Monday, March 18, 1918

NESTOR—I'll Fix It (King Baggot).....1 C

Wednesday, March 20, 1918

L-KO—Cooks and Crooks (Gale Henry, Hughie Mack, Dave Morris).....2 C

Monday, March 25, 1918

NESTOR—Nothing But Nerve (Gale Henry).1 C

Wednesday, March 27, 1918

L-KO—Sherlock Ambrose (Mack Swain)....2 C

Monday, April 1, 1918

NESTOR—Pink Pajamas (Dave Morris, Gladys Tennyson).....1 C

Wednesday, April 3, 1918

L-KO—Gowns and Girls (Gale Henry, Hughie Mack, Dave Morris).....2 C

UNIVERSAL ANIMATED WEEKLY

Feb. 27. Number 13.
Mar. 4. Number 14.
Mar. 11. Number 15.
Mar. 18. Number 16.
Mar. 25. Number 17.
Apr. 4. Number 18.

UNIVERSAL SCREEN MAGAZINE

Mar. 2. Issue Number 60.
Mar. 9. Issue Number 61.
Mar. 16. Issue Number 62.
Mar. 23. Issue Number 63.
Mar. 30. Issue Number 64.
Apr. 6. Issue Number 65.

UNIVERSAL CURRENT EVENTS

Mar. 2. Issue Number 42.
Mar. 9. Issue Number 43.
Mar. 16. Issue Number 44.
Mar. 23. Issue Number 45.
Mar. 30. Issue Number 46.
Apr. 6. Issue Number 47.

LYONS-MORAN STAR COMEDIES

Apr. 8. A Pigskin Hero.....1 reel

SERIALS

"THE MYSTERY SHIP"

Two Reels Each

(Ben Wilson, Neva Gerber)

Feb. 25. Fourteenth Episode, The Masked Riders.
Mar. 4. Fifteenth Episode, The House of Trickery.
Mar. 11. Sixteenth Episode, The Forced Marriage.
Mar. 18. Seventeenth Episode, The Deadly Torpedo.
Mar. 25. Eighteenth Episode, The Fight in Mid-Air.

"THE BULL'S EYE

Two Reels Each

(Eddie Polo)

Feb. 25. Fourth Episode, Still in the Ring.
Mar. 4. Fifth Episode, The Swing of Death.
Mar. 11. Sixth Episode, On the Brink.
Mar. 18. Seventh Episode, Riding Wild.
Mar. 25. Eighth Episode, The Flaming Crisis.
Apr. 1. Ninth Episode, Dynamite.
Apr. 8. Tenth Episode, Coyotes of the Desert.

"THE LION'S CLAWS

Two Reels Each

(Marie Walcamp)

Apr. 1. First Episode, A Woman's Honor.
Apr. 8. Second Episode, Beasts of the Jungle.

FINLEY NATURE STUDIES

Split Reel

Mar. 4. Number 8, "The Indian Fisherman" and "The Grandeur of Switzerland."
Mar. 11. Number 9, "The Geysers of Yellowstone Park" and "Flowers of the Orient."
Mar. 18. Number 10, "Where Rolls the Oregon" and "Mosquito."
Mar. 25. Number 11, "Wild Fowl Nurseries of Southern Oregon" and "How Mr. Noodle Went to a Masque Ball."
Apr. 1. Number 12, "A Day at Yellowstone Park" and "Beautiful Devon—the Land of Romance, England."
Apr. 8. Number 13, "Sea Birds and Animals" and "The Land of Long Ago."

Vitagraph

BIG V COMEDIES

Feb. 4. Telephones and Troubles.
Feb. 11. Babes and Boobs.
Feb. 18. Courts and Convicts.
Feb. 25. Rooms and Rumors.
Mar. 4. Jumping Jacks and Jail Birds.
Mar. 11. Meddlers and Moonshiners.
Mar. 18. Tramps and Traitors.
Mar. 25. Stripes and Stumbles.
Apr. 1. Sleuths and Slackers.
Apr. 8. Rummies and Razors.

VITAGRAPH COMEDIES

Jan. 7. A Little Ouija Work.
Jan. 14. Seeking An Oversoul.
Jan. 21. A Four-Cornered Triangle.
Jan. 28. Their Anniversary Feast.
Feb. 4. Surprising Husband.
Feb. 11. Coals for the Fire.
Feb. 18. Sweets to the Sour.
Feb. 25. Their Godson.

VENGEANCE AND THE WOMAN (Serial)

Jan. 28. The Lure of Hate (Sixth Episode).
Feb. 4. The Wolf Trap (Seventh Episode).
Feb. 11. The Mountain of Devastation (Eighth Episode).
Feb. 18. Buried Alive (Ninth Episode).
Feb. 25. The Leap for Life (Tenth Episode).
Mar. 4. The Cavern of Terror (Eleventh Episode).
Mar. 11. The Desperate Chance (Twelfth Episode).
Mar. 18. Sands of Doom (Thirteenth Episode).
Mar. 25. The Hand of Fate (Fourteenth Episode).
Apr. 1. The Reckoning (Fifteenth Episode).

Favorite Film Features

Feb. 4. The Pirates.....2 C
Feb. 4. The Wings of a Moth.....1 D
Feb. 11. The Sacrifice of Kathleen.....2 D
Feb. 11. Art for A Heart.....1 C
Feb. 18. The Mischief Maker.....2 D
Feb. 18. Sonny Jim in Search of a Mother..1 C
Feb. 25. Old Reliable.....2 D
Feb. 25. Stenographer Troubles.....1 C
Mar. 4. An Officer and a Gentleman.....2 D
Mar. 4. Unlucky Louis.....1 C

DREW COMEDIES

Mar. 11. Their First Quarrel.
Mar. 18. A Telegraphic Tangle.
Mar. 25. His Wife Knew About It.
Apr. 1. Following the Scent.....1 reel
Apr. 8. The Home Cure.....1 C

RELEASES IN THE INDEPENDENT FIELD

(Continued from page 1772)

Marine Film Co.

Lorelei of the Sea.....— reels

Masterpiece Drama Productions

Who's Your Neighbor?..... —

Masterpictures

LION COMEDIES

Oct. 29. Nathan Busts Into the Movies....1 C
Nov. 5. A Village Villain.....1 C
Nov. 12. Her Fatal Resemblance.....1 C
Nov. 19. An Account of a No-Account Count.1 C
Nov. 26. Hicks and Hornets.....1 C
Dec. 3. Waves and Wimmen.....1 C
Dec. 10. Fizzled Finance.....1 C

Mayfair Film Corp.

Persuasive Peggy.....— reels

B. S. Moss M. P. Corporation

Birth Control.....6 reels
The Power of Evil.....5 reels
Boots and Saddles.....5 reels
The Girl Who Doesn't Know.....5 reels
In the Hands of the Law.....5 reels
One Hour (Sequel to "Three Weeks").. ....

Ogden Pictures Corp.

The Lust of the Ages.....— reels

Paragon Films

The Whip.....8 reels

Photoplay Magazine

Screen Supplement—One-reel releases, giving intimate interviews of all the stars. (Through independent exchanges).

Popular Picture Corporation

Corruption.....6 reels

Public Rights Film Corporation

The Public Be Damned (Charles Richman and Mary Fuller).....5 reels

Renowned Pictures Corporation

The Public Defender.....6 reels
Naked Hands.....5 reels
Weavers of Life.....6 reels
Souls Redeemed.....6 reels
Mother Love and the Law.....7 reels
In Treason's Grasp.....5 reels
Should She Obey?.....7 reels

Selig Special

Beware of Strangers.....7 reels
The Ne'er-Do-Well.....8 reels
The Garden of Allah (Selig).....10 reels
Who Shall Take My Life?.....— reels

Frank J. Seng

Parentage.....7 reels

Sherman Eliot, Inc.

The Crisis.....10 reels

Sherman Pictures Corporation

I Believe.....7 reels
The Land of the Rising Sun

Julius Steger

Redemption.....6 reels

Sterling Pictures Corporation

Peg o' the Sea (Jean Sothern feature)....6 parts
A Mute Appeal (Jean Sothern feature)...5 parts
The Lash of Destiny (Gertrude McCoy feature).....5 parts
Her Good Name (Jean Sothern feature)..5 parts
Rosie O'Grady (Viola Dana feature).....5 parts
The Cloud (Jean Sothern feature).....5 parts
The God of Little Children (Alma Hanlon feature).....5 parts
A Mother's Ordeal (Jean Sothern feature) 5 parts
Pride and the Devil (Alma Hanlon feature)6 parts
Miss Deception (Jean Sothern feature)...5 parts
The Law that Failed (Alma Hanlon f'ture)5 parts
Great Bradley Mystery (Alma Hanlon feature).....5 parts
The Mystic Hour (Alma Hanlon feature).6 parts
When You and I Were Young (Alma Hanlon feature).....5 parts
The Golden God (Alma Hanlon feature)..5 parts
She Was a Dangerous Girl (Cartoon comedy).....500 ft.
Zippy the Fireman (Cartoon comedy)....500 ft.
Zippy in a Sanatorium (Cartoon comedy).500 ft.
Zippy Buys a Pet Pup (Cartoon comedy).500 ft.
Slick and Tricky (Cartoon comedy).....500 ft.
Doctor Bunny's Zoo (Cartoon comedy)...500 ft.
The Old Forty-Niner (Cartoon comedy)..500 ft.
Mr. Coon (Cartoon comedy).....500 ft.
Mose Is Cured (Cartoon comedy).....500 ft.
Zippy's Insurance (Cartoon comedy).....500 ft.
Zippy's Pets (Cartoon comedy).....500 ft.
The Unknown (Cartoon comedy).....500 ft.

Moe Streimer

A Daughter of the Don.....10 reels

Submarine Film Corporation

The Submarine Eye.....7 reels

W. H. Productions Co.

William S. Hart as Two Gun Man in "The Bargain".....6 reels
William S. Hart in "The Bandit and the Preacher".....5 reels
William S. Hart in "The Hell Hound of Alaska".....5 reels
Also Series of two-reel W. H. Hart productions.

Wholesome Films Corporation

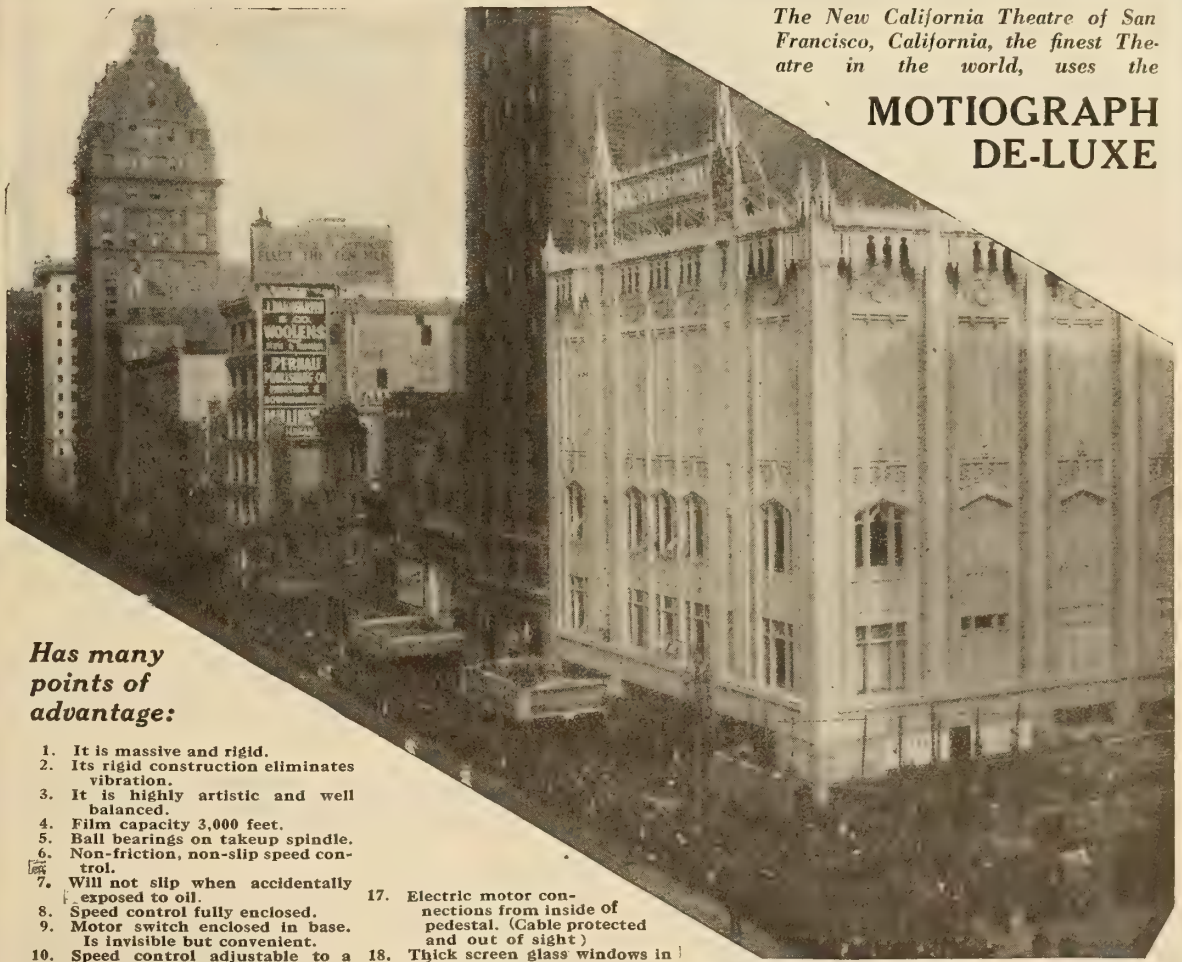
The Penny Philanthropist (Peggy O'Neil and Ralph Morgan), D..... 5
Cinderella and the Magic Slipper (Special Children's Cast), Juv..... 4
His Awful Downfall (Rex Adams), 1,000 feet, C.
Little Red Riding Hood (Juvenile), 4,000 feet.

World Pictures

Over Here.....5 reels

Accessory News

— SECTION OF MOTION PICTURE NEWS —



The New California Theatre of San Francisco, California, the finest Theatre in the world, uses the

MOTIOGRAPH DE-LUXE

Has many points of advantage:

1. It is massive and rigid.
2. Its rigid construction eliminates vibration.
3. It is highly artistic and well balanced.
4. Film capacity 3,000 feet.
5. Ball bearings on takeup spindle.
6. Non-friction, non-slip speed control.
7. Will not slip when accidentally exposed to oil.
8. Speed control fully enclosed.
9. Motor switch enclosed in base. Is invisible but convenient.
10. Speed control adjustable to a fine degree.
11. Base has leveling device.
12. Extra large lamp house.
13. Lamp house top removable.
14. Opening in base of lamp house to remove carbon dust.
15. Can use 12" upper and 12" lower carbons.
16. Constant speed one-sixth H.P. Motor.
17. Electric motor connections from inside of pedestal. (Cable protected and out of sight)
18. Thick screen glass windows in magazines.
19. Improved quick change Motiograph Condenser Mount with focusing adjustment.
20. Hardened feed and take-up sprockets.
21. Hardened star.
22. Hardened cam.
23. All steel spiral cut gears. (The only projector so equipped.)

If you want the best projector made order the Motiograph DeLuxe. Price complete, $375.00.

ENTERPRISE OPTICAL MFG. CO.
564 W. Randolph Street Chicago, Ill.

"BERGER'S Classik" STEEL CEILINGS

Saved This Building

The fire was held in check by the ceiling until the firemen arrived, and the ceiling itself was not seriously injured. Berger's "Classik" Steel Ceilings are made in a wide variety of artistic designs. They are beautiful, safe, distinctive, permanent and *fire retardant*. Write for Catalog D-45.



The Wild Building, Canton, Ohio. Fire originated in the rear of Nelson's Millinery Store —read Mr. Nelson's letter below.

The Berger Mfg. Co., Canton, O.

Branches: Boston, New York, Philadelphia, Chicago, St. Louis, Minneapolis, San Francisco.
Export Dept: Berger Bldg., New York City, U. S. A.



Rear section of store just after the fire. Note failure of plaster on walls.

BERGER

GEO. NELSON, PROP.

NELSON'S MILLINERY
CANTON, OHIO Jan. 25th.1918.

The Berger Manufacturing Co.,
Canton, Ohio.

Dear Sirs:

On Dec. 24 fire broke out in the rear of my millinery store in the Wild building. All of the stock and fixtures in the rear of the store were destroyed but thanks to your Steel Ceiling my entire Spring stock of Millinery on the second floor and in fact the entire building was saved.

The ceiling itself has now been refinished and looks as good as new.

Very truly yours,

Geo. Nelson

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This notice is addressed to the minority of our subscribers who do not regularly answer advertisements. The service described is, however, open and free to all who wish our help.

We do not wish to discourage you from writing direct to our advertisers; in fact, you do not do enough of it for your own good, but we do want you to get the proper goods to fit your needs.

There are many, perhaps you, who are too busy to write each company separately; therefore we are offering our co-operation, which means that you will receive full information on any subject which you may designate by merely filling out the coupon, designating by numbers the goods in which you are interested.

Your inquiries thus received will be forwarded to reputable manufacturers, even though the goods on which you wish information are not advertised in the "News."

1. Advertising Novelties
2. Architectural Suggestions
3. Arc Controllers
4. [illegible]
5. Building Material
6. Cameras—Camera Attachments —Camera Lenses
7. Carbons
8. Chairs
19. Chair Upholstery
10. Change Making Machines
11. Condensers
12. Converters and Transformers
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15. Developing Tanks
16. Disinfectants and Perfumes
17. [illegible]
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30. Generators (See Gas Engine Card)
31. Heralds
32. Interior Lighting
33. Interior Telephones
34. Laboratory Apparatus
35. Lenses
36. Lighting Sets
37. Lithographers
38. Lobby Display
39. Lobby Novelties
40. Metal Ceilings
41. Motors
42. Mural Paintings
43. Musical Instruments
44. Paints
45. Perforating Machines
46. Printing Machines
47. Programs
48. Projection Booths
49. Projection Lenses
50. Projection Machines
51. Projection Machines (Homes)
52. Rectifiers
53. Reels
54. Rewinders
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56. Safety Exit Locks
57. Screens
58. Slide Ink
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60. Slip Covers
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65. Ticket Taking Machine
66. Tripods
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Gentlemen: Please send me descriptive matter on the subects marked in the above lists.

Name.....

Theatre.....

City.....

State.....

Accessory News

SECTION OF MOTION PICTURE NEWS

Devoted to the technical branches of the motion picture industry, containing records of the latest accomplishments in the mechanical and scientific field; projection helps, inventions and suggestions; camera devices analyzed and commented upon; musical cue sheets for important feature pictures; improvements and innovations in the building and furnishing field.

No charge is made in these departments for answering questions of any nature. Correspondence is invited.

E. Kendall Gillett.....*Editor*

Alfred S. Cory.....*Technical Editor*

Start House-Cleaning

DURING the course of a week I usually have talks with from one to five operators who drop in to discuss one thing or another informally. One week it may be a new regulation, another week something else. Last week it was the Walker bill, and each time I learn something new. Most of the men who drop in are progressive. They like their work—they are high-class operators. Sometimes I get one of the other kind—who swears at his boss, has nothing good to say about the exchange—in fact, feels as though the industry owes him a living. Why I do not know—it is his secret. He acts as though he were doing a favor to the inhabitants of the entire city, and that because they do not declare a holiday once every so often in his honor he is not being appreciated. This is the kind of fellow who usually smokes in the booth or mutilates the film when a patch breaks, or punches holes near the end of the reel, or cuts out frames for his best girl, or sits in the booth reading the latest edition of the evening paper while the picture gets out of frame or the illumination fades because of improper arc feeding. This last man is also the one who is being protected by legislation—the one who is being carried along by the others in the various organizations to the detriment of the ambitious members.

There was a man in the office the other day in whom I have considerable confidence. We discussed the problem from various angles. He admitted that my contention was true that the operators themselves were to blame for the conditions. He admitted that there are men in the union all over the country who were not worthy to hold their jobs. He also admitted that there are many members with whom he would absolutely have nothing to do outside the meeting hall. He admitted that there are good men who have nothing to do with the union and who refuse to join. He also talked at length about the smaller organizations—social as well as instructive—which have grown up and to which only those who are invited can become affiliated.

These various conditions would not exist if all was well—there would be no need of all these new laws and regulations—the operators would have the respect of the rest of the industry. As things stand now, they have not got this respect and the reason is, not that the majority are to blame, but just as the chain is only as strong as its weakest link, so the operators as a whole are judged by the few who cause the trouble.

I asked whether the members of the union know that they had men in their ranks who were causing trouble—who are to blame for exhibitor opposition and distrust. He told me they did, but that only in the most flagrant cases was it possible to throw them out of the organization. This is foolish and short-sighted. An organization of this kind is not just to the hard working, honest members, unless it has a conscientious tribunal for the purpose of trying those who break the law or otherwise run down their profession. They should be thrown out bodily and blacklisted in every theatre in the city. Then there would be no need of any outside organizations—the one central body would be all sufficient. All operators would be pulling together and those men who are worth while on the outside would be clamoring to get on the inside.

This continual fighting with the theatre men would then cease. They would have respect for the operators' organization, which at present is not the case. The operators would then get what they want within reason and without wrangling. We would see a cooperative spirit grow up instead of one of antagonism. This would be started by the progressive houses, whose example would be followed by the others, for every theatre owner wants the best operator he can get. Theatre men would then at once turn to the unions, for the mere fact that they were getting a man from that body would practically mean a guarantee that the new operator knew his business and that the union would stand back of him in every way. In fact, if a general house-cleaning were put into effect there would be no excuse for the wranglings which are at present rife.

To go further, the union should be more than a mere protective association—it should be a source of information and learning. The clubs outside of the union hold their meetings, have licenses, prepare papers, perform experiments and in every way strive to increase the knowledge of their members. These should be the functions of the locals all over the country. They should be continually striving to help their members who want help and weeding out those who are worthless to the organization and who are a drag on it as well as the industry. Those who have joined the organization merely in order to get a soft job and then hold it under the protection of those who are worth while, should not be countenanced.

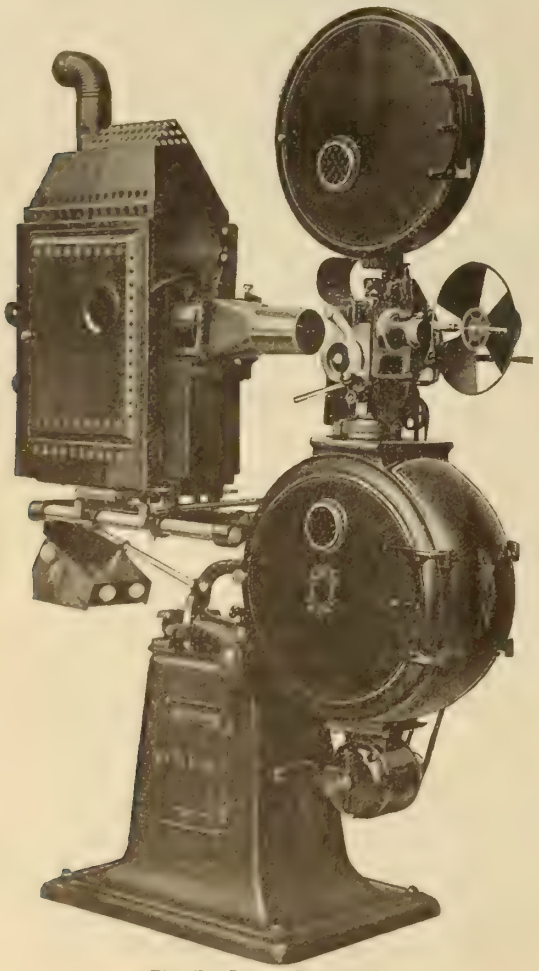
The operator is too important to the industry to be ignored but as long as he does not himself realize the place which he holds he will not be recognized by others in the industry. When he has cleaned up his own organization and has the right kind of men associated with him he will be listened to, but not before. He must be progressive, he must keep improving his technical knowledge, always striving to become better posted—he must always obey the laws and see that others do, or report them—he must in every way endeavor to put a picture on the screen which will build up the patronage of the house in which he is employed, for upon the success of the house depends his future.

E. K. Gillett.

Equipment Operating **Projection** Questions Answered

The De Luxe Motiograph

THE new Motiograph De Luxe has been well named by its makers, the Enterprise Optical Manufacturing Company of Chicago. To see it on display or at work in the projection booth makes one think that it is the Rolls-Royce or Packard of motion picture projecting machines, so durable and perfect looking is the design of this latest model. The sincere effort that was put forth by the makers to set a standard in motion picture projectors and bring forth a really improved model is apparent from any angle of inspection given the Motiograph De Luxe, and easily bears proof to the company's claims of "one motiograph sold a day in one territory" and "unable to keep up with demand from all



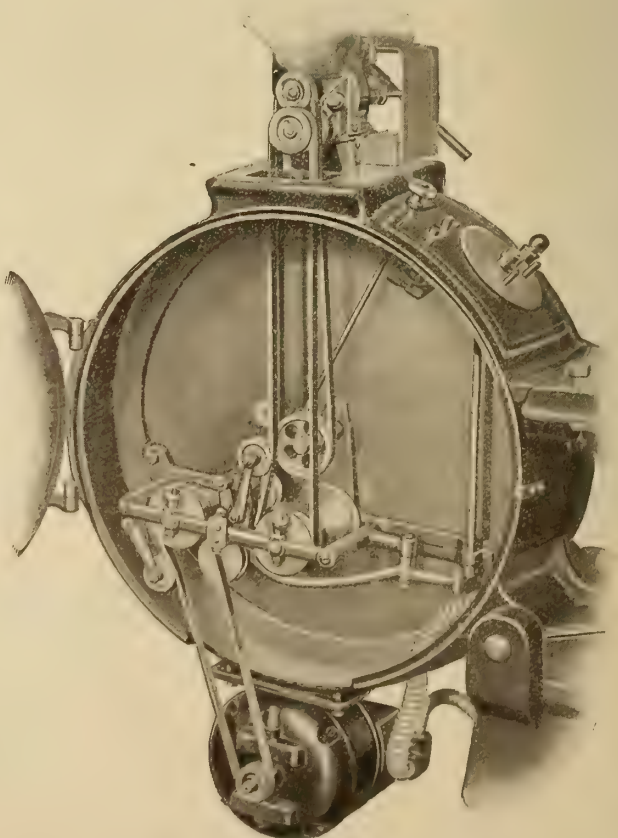
The De Luxe Motiograph

territories." The plans and specifications for the turning out of this new projector were gauged to make its extreme simplicity a feature, as well as its durability and perfect design. Besides the combining of several absolutely exclusive features of design in the new model, practically every part of the machine has been improved in some way over the previous models turned out. It is massive and rigid, as the illustrations show.

One of the salient features of the new De Luxe is the non-friction, non-slip speed control. This speed control is a departure from the speed control used on the former model, as on that model an electrical control was used, while on the De Luxe equipment a mechanical control is employed. The manufacturers have explained that they are furnishing this mechanical control with the new equipment due to the fact that a large number of users prefer such a control. There are quite a number of exhibitors who still prefer the electrical control, but between the 1917 equipment using the electrical control and the Motiograph De Luxe using the non-friction, non-slip speed control, the Enterprise Optical Company are in a position to furnish the purchaser either of the two controls which he desires.

The evil of friction and slipping caused by dripping oil, etc., has been entirely eliminated by the introduction of the non-slip control on the De Luxe Motiograph. It has been placed away from dust and out of sight by its occupancy of one-half of the lower film magazine. Its principal rotating members consist of a pair of cone pulleys so placed that the gravity of their taper on the shifting belt traveling between them gives a simple and assured speed control and allows for a straight power transmission from the motor armature to the mechanism without the usual friction-disk pressure and tension-spring losses, while it is mounted in such a manner that all liability of accidental damage and dust and dirt interference is removed. It is easily accessible, and an easily operated shift lever on the outside of the compartment enclosing the control adjusts, the speed to any desired rate.

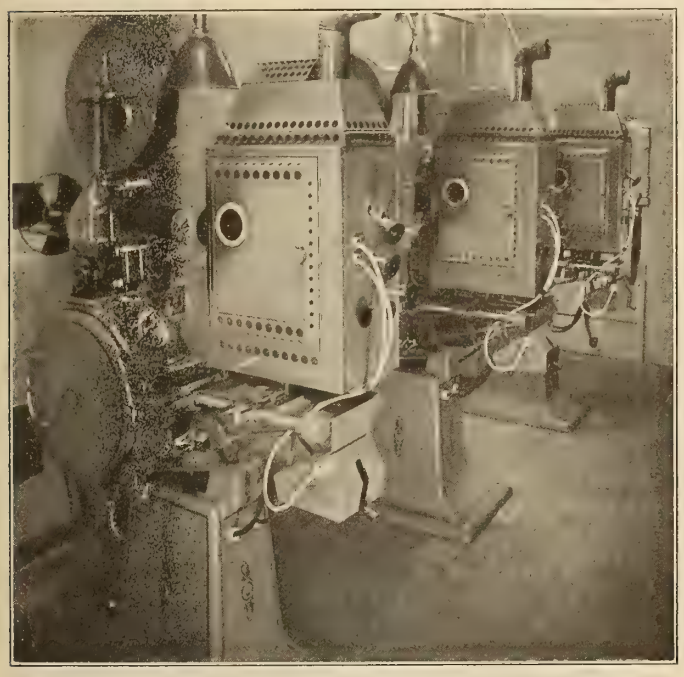
The film magazines with their three thousand foot capacity are one of the features received with such acclaim by exhibitors since the De Luxe model was placed on the market some weeks ago. The upper magazine is made with a wire-glass window on both sides, and the reel shaft is provided with a tension device that overcomes the racing of the reel. The lower magazine also has a wire-glass window on its door. The lower take-up is equipped with ball bearings, and the tension of the take-up reel is controlled by an adjustable screw outside of the magazine, which is located directly above the motor switch and speed control dial. The dial is so arranged that the operator can mark on it the different speeds necessary to enable him to time his projecting rate.



Non-Slip Speed Control on De Luxe Motiograph

The star and cam used are made of hardened and ground tool steel to insure long life. All high-speed bearings throughout the mechanism and framing device are made of high-grade journal

bronze, and all are interchangeable. The sliding disk is still retained in the De Luxe mechanism as the manufacturer has found that it gives the users long wear and entire satisfaction. The sliding disk in the Motiograph mechanism replaced the ball-arbor in July, 1915, and not a single sliding disk has been replaced from defect or wear since the change was made. By its use the act of moving the framing device up or down has absolutely no effect on the relation of the intermittent sprocket to the shutter, hence the Motiograph shutter when once set remains in proper adjustment. The lamp house and lamp of the De Duxe Motiograph are unusually large in size. The lamp accommodates a twelve-inch trim of both upper and lower carbons, and as the last word in accessibility the housing has a door on each side, a removable top with ventilating chimney, a condenser mount, dowser and throw-over slide carrier to complete its equipment.



Battery of De Luxe Motiographs in Roth's New California Theatre, San Francisco

The stand probably reveals more quickly than anything else, the improvement over the other Motiograph models. It is massive in its entirety. The base is so roomy and sturdily arranged that all wiring can be brought up from the operating-room floor through its center, making a neat as well as a safe installation. The motor is of the constant speed type and of 1/6 H. P. The condenser mount has been so improved that focus is guaranteed and condensers may be quickly changed, although practically all risk of breakage of condensers has been eliminated in this machine.

The Motiograph De Luxe was made to conform to the adopted standards of the Society of Motion Picture Engineers.

Lens Polish

C. A. Hein, Decatur, Ill., writes: "Am mailing you a sample of a new lens polish which I am putting out under the name of "Blue-Bird" Lens Polish. It is for objective and condenser lenses, and I supply it in twenty-five and fifty-cent bottles. Will you try it out and say something good for it if you can?"

Comment: It has not been possible to subject the lens cleaning fluid submitted by Mr. Hein to a searching chemical analysis, but we find that it contains no acid, or at least not enough to respond to the litnus paper test, but the sample of lens fluid before us contains much solid matter, in the form of fine particles.

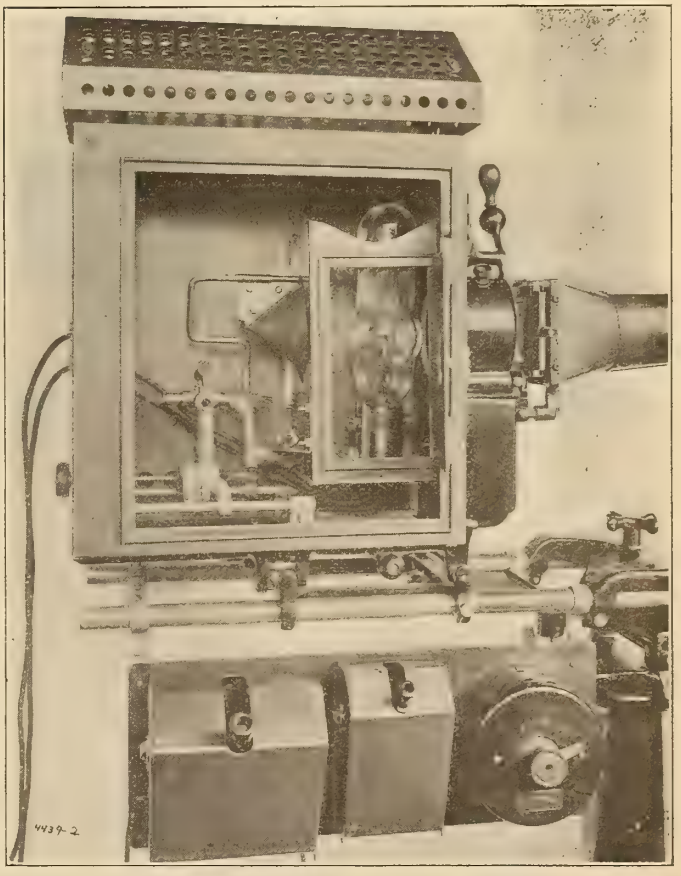
This may have become imparted to the compound in transit, as the bottle was not well sealed, but under the circumstances we refrained from trying the polisher on a projection objective. A condenser lens was brought to sparkling cleanness by the agency of Mr. Hein's lens polish, however, so that for this purpose, at least, the compound is worthy of a trial by operators. Unless Mr. Hein can prepare his polishing fluid so that it is entirely free from organic matter, or solid particles of any nature, it would be inadvisable to use the same for cleaning objectives.

The Nu-Movie-Lite

THE Nu-Movie-Lite, an incandescent projection outfit, was exhibited to exhibitors and supply men of Chicago recently. The demonstration was made at the factory and salesrooms of the Electrical Engineering Company, who are making the transformers for the equipment. For two days M. H. Livingston, inventor and designer of the Nu-Movie-Lite and head of the company, now incorporated, to make and market the apparatus at Peoria, Illinois, showed off the principal and feature points of the new product. With the subject of nitrogen lamp projection as high in universal interest and exploitation as it is at the present time, the demonstrations were well attended and brought all sorts of favorable comment from those who saw what the Nu-Movie-Lite could do.

Mr. Livingston makes the claim that it has more exclusive features than any other equipment of similar type now being made for incandescent lamp projection. First of all, it has been constructed to fit three standard makes of projection machines—the Powers, Simplex and Motiograph. This is accomplished by the use of three different and detachable brass tubular upright standards by which the lamp equipment is attached to the base of the projector lamp house in the same holder from which the former arc lamp has been removed. There is no destruction or changing of parts necessary in altering a projector from carbon illumination to incandescent.

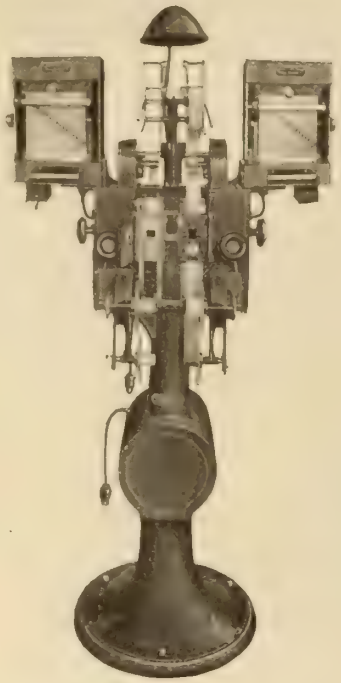
In appearance the Nu-Movie-Lite is a sort of a lamp-house within a lamp-house. The 30 ampere-750 Watt lamp bulb which furnishes the projection light is enclosed in a housing of sheet steel, protecting the lamp and the operator's eyes at all times. The nitrogen lamp employed screws into a brass Mogul socket, which has been passed by the Underwriters. A feature of this socket is its non-conductive qualities when brought into accidental or intentional contact with a screw driver or other tools in the hands of an operator. There is no danger whatsoever of a short-circuit.



Nu-Movie-Lite Installed in Motiograph Lamp-House

By means of a track and set screw arrangement a perpendicular movement is allowed for securing perfect alignment between the center of the lamp filament, the center of the mirror reflector, and the center of the condenser system. The condenser system is of

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The Duplex Automatic Step Printer

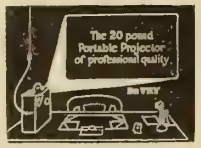
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Weighs but Twenty Pounds
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The Ford Motor Company writes:

"We would be glad to go on record, and have any prospective customer write us at any time, when we would be glad to advise them of the very satisfactory service that the De Vry Portable M. P. Projectors are giving us.

They are successful, and we have had no trouble with them whatever.

Ford Motor Company,
M. P. Department."

Ford Uses Fifty-One De Vry's

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Addressing *Multigraphing*
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the usual type found on standard projection machines, instead of the special corrugated condenser.

The mirror reflector is also an important unit of the Nu-Movie-Lite. It is recommended as being absolutely impervious to heat. This reflector is set within a cone-shaped, asbestos-lined, steel casing, and is so attached that vertical, horizontal or angular movements of any necessary extent are easily possible. Its primary movement is back and forth on the U-shaped branch-bar to which it is attached. This branch-bar is also made to move at will by a set-screw arrangement. The reflector cone itself can be given a perpendicular movement of any necessary radius by means of the screw attachment to the sliding neck on the branch-bar.

The Nu-Movie-Lite after it is installed, can be regulated to produce a concentrated spot of light on the aperture plate of a machine head to equal the size of a twenty-five cent piece. This of course means brilliancy on the screen. Its adjustable parts and castings are all made of high quality brass in order to insure a tight grip when the thumb-screws or set-screws are tightened. The idea of enclosing the lamp within a small lamp house works out to aid the reflector in concentrating the light rays through the condensers, and at the same time protects the operator's eyes from glare, allowing him to work in the lamp house at all times without interfering with the lamp, and tests seem to indicate that it prolongs the life of the lamp. In stereopticon use the lamp's safety in movement is assured as it is elevated on a track and will stand considerable jarring. By means of an adjustable support with a wing-nut arrangement, the lamp opening of the Nu-Movie-Lite lamp casing can be made to fit snug against the condensing system inside the ordinary lamp-house.



Regulator for Nu-Movie-Lite

Among the other claims made for it which have been demonstrated, is the elimination of heat generation with equipment in operation. This test was made with the lamp on full 30 amperes, burning steadily for three hours, and the lamp house completely filled with tissue paper and closed up during the test. A two-thirds reduction of current consumption, its ability to negotiate a 100-foot throw with uniform illumination, minus the flicker, no handles, adjustments or noise after the outfit is once installed, are other features claimed for the Nu-Movie-Lite.

A transformer or regulator, special in design, is being made exclusively for the Nu-Movie-Lite by the Electrical Engineering

Company of Chicago, and the regulator is said to be as simple and efficient in its makeup as the light appliance. It is made for A. C. and when connected to the lamp circuit takes care of voltages ranging from 90 to 125 volts, 25 or 60 cycle. It is said to operate satisfactorily with no changes in wire connection, and can be used with either a 20 or a 30 ampere lamp. It has a one-handle regulator with but two movements for operation. A salient feature claimed for the transformer is its meter-indicator, bearing markings for voltage and instructions, which, in combination with the simplicity of the regulator handle, make it fool proof. The instructions on the regulator dial clearly convey to the operator the correct method of handling a cold lamp all the way to its highest permissible degree of voltage.

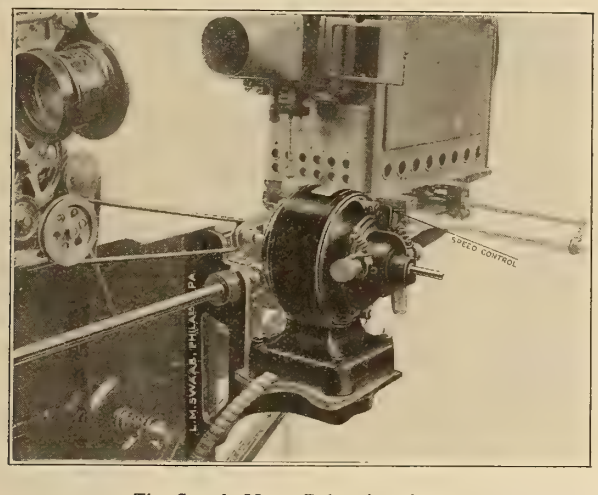
A 6-volt pilot lamp illuminates the dial face at all times during the operation. The regulator is made with an all sheet steel body, compactly built. It can be set on the very packing box it is shipped in beneath the projection machine, and the dial is at all times within easy eye-range of the operator. All wire leads are securely anchored; the bushings are of an approved type, and there is no fuse or switch necessary between regulator and lamp. A 15-ampere fuse can be used on the main line to the regulator. There is no resistance, heat or waste of energy, incident to its use.

The efficiency of the Nu-Movie-Lite as a projection illuminant has been very favorably reported upon by the technical staff of the Electrical Engineering Co. of Chicago, and Mr. Livingston has also received flattering testimonials concerning its merits.

Swaab's Motor-Drive Equipment for Power 6A Projector

A MOST effective and simple motor drive attachment for Power 6A projecting machines has recently been placed on the market by Lewis M. Swaab, the well-known supply dealer of 1327 Vine street, Philadelphia, Pa.

The equipment, shown in the accompanying illustration, combines simplicity in operation with a nominal cost, and will doubtless supply a long-felt want on the part of numerous users of the Power 6A machine.



The Swaab Motor-Drive Attachment

An outstanding feature of the Swaab motor drive attachment is the ease with which it can be attached to the projecting machine. The casting, or table, upon which the motor is mounted, is made to exactly fit the stand of any 6A Power machine, and may be attached in a few minutes without drilling any holes and without filing the stand or the attachment to make it fit. The only tools necessary are a screw-driver and a pair of pliers.

Motors are supplied for either D. C. or A. C., and to accommodate either 110 or 220 volts, the price of the outfit remaining the same in all cases. The speed adjusting device is in the form of a lever attached to the motor, and a wide range of speeds is available ranging from the slowest at which the machine can be operated up to a projecting rate of seven minutes to the reel. Should the driving belt become slack at any time, it may be readily tightened by loosening two screws and moving the motor table backwards, thus permitting the necessary adjustment with the minimum of trouble.

This ingenious and useful motor drive attachment is sold for $30.00 complete, and deserves the consideration of exhibitors.

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SPEER HOLD-ARK CARBONS

for D.C. Work

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Write for descriptive folder, also the pamphlet showing operators' endorsements

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We have a number of Rebuilt Machines as good as new, in fact could be sold as new, but we would rather sell them for what they are.

We guarantee them to be in A1 Adjustment; all worn parts have been replaced by new parts.

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Dealers in Motiograph, Standard and Simplex Moving Picture Machines, National Carbons, Minusa Screens and Everything for the Theatre

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STOP LOOK

Before you lay this aside write to us at once and ask us to send you a descriptive catalog of our Motor Equipment *for Power's 6A* that will save you from $28.00 to $31.00.

We guarantee the efficiency of our Motor Equipments. We have Genuine Power parts, and we are Exclusive Distributors for the Peerless *Simplex Projectors* and all supplies.

LEWIS M. SWAAB

1327 Vine Street PHILADELPHIA, PA.

Will you send a package of home cheer to a lonely American boy in France?

HE doesn't want to come back home till his job is done—he doesn't mind the hardships and the danger—all he asks is that once in a while a "bit of cheer" be sent to him to ease his lonely vigils on the rim of "No Man's Land."

Tens of thousands of American Lads are today fighting our battles in France. Soon there will be millions. They will want letters from home—they will want "smokes" from home. Tobacco eases the shell strain. It comforts the wounded. It is a "first aid" to the surgeons and Red Cross nurses.

If you knew what comfort and pleasure and satisfaction the tobacco bought with your dollar or your five dollars (go as high as you like) gives to American boys in the trenches, you'd forget the money, or the little sacrifice, or anything else.

25c buys 45c worth of "smokes."

$1.00 buys a month's supply of tobacco

$5.00 buys enough to keep 5 men in tobacco for a month.

And remember: Every package of tobacco sent to our boys in France contains a return postcard, addressed to you, which he'll mail to you if he can possibly do so. That's a war souvenir worth having. Dig down—deep and quick!

"I wish you all possible success in your admirable effort to get our boys in France tobacco."
—THEODORE ROOSEVELT.

Endorsed by

The Secretary of War	Rabbi Wise
The Secretary of the Navy	Gertrude Atherton
Cardinal Gibbons	Theodore Roosevelt
Lyman Abbott	Alton B. Parker

and the entire nation.

MAIL THE COUPON NOW

OUR BOYS IN FRANCE TOBACCO FUND

"OUR BOYS IN FRANCE TOBACCO FUND"

GENTLEMEN—I want to do my part to cheer up the American soldiers who are fighting my battle in France. If tobacco will do it—I'm for tobacco. (*Check below how you desire to contribute.*)

I send you herewith ..... my contribution towards the purchase of tobacco for American soldiers. This does not obligate me to contribute more.

I enclose $1.00. I will adopt a soldier and send you $1.00 a month to supply him with "smokes" for the duration of the war.

Name .....

Address .....

Boston Exchanges Reported Careless with Films

J. A. Rubanovitch, Boston, Mass., writes as follows:

"As I have noticed several articles in your paper am taking the liberty to put in my oar with a few strokes.

"The physical condition of film from almost all the exchanges in Boston, is as a general rule *exceptionally bad.* It seems as if the film inspectors and their bosses in the exchanges have very little knowledge of the proper care of film and film mending or repairing.

"Joins are improperly made and lined up, neither the smooth or the emulsion side of the film being scraped with a razor blade and not enough pressure applied to stick down a postage stamp. The patches are very defective from a mechanical viewpoint. Bad places such as split sprocket holes are rarely removed.

"I think they must dilute their cement with water to make it last longer. The film is wound on reels that look as if they had been through the 'Battle of the Somme.'

"As to the 'punch holes'—that is never given a thought and the film is full of them, of all sizes and shapes.

"I try to help the operator that I work with to give high-class projection.

"P. S.—When you go to the exchange managers with a complaint you never get any satisfaction."

Comment: If conditions are as reported by the correspondent the Boston exchanges and their managers should be made to realize that they are working against the best interests of the business, and the National Anti-Misframe League will promptly bring the matter to the attention of any or all Boston exchange managers when specific complaints are made by operators or managers, accompanied, of course, by suitable evidence.

What the League has done in improving film conditions in other localities could doubtless be repeated in Boston also, and when complaints against specific exchanges are received the matter can then be taken up with the parties concerned. If, therefore, any customer of the Boston exchanges has trouble with film received in unserviceable condition, and cannot secure satisfaction at the hands of the exchange manager, the N. A. M. L. will take a hand upon being apprised of the true circumstances.

Operators' Inquiries

F. Grisamore, Toledo, Ill.: "Kindly advise me as to where I can get a good book treating on motion picture operating, and also the price."

Reply: The standard treatise is "Optic Projection," by S. H. and H. P. Gage. It is published by the Comstock Publishing Company, Ithaca, N. Y., who would be pleased to forward a copy upon receipt of the published price, $3.00.

K. Wattonville, Pomeroy, Ia.: "In regard to Mr. Cheek's inquiry (this column, issue of March 9) as to the cleaning of condensers, I have found that Nitric Acid ($NaSO4$) will remove all metal as well as carbon deposits. Be careful not to get any on the hands or clothes. A small wooden paddle is used to work the acid. This will not harm the surface of the condensers."

Reply: The correspondent has gotten mixed up in his chemical formulae. $NaSO4$ is not the symbol for Nitric Acid, the constitution of which is properly given by HNO_3.

It is inadvisable to use acid in cleaning any of the lenses of the motion picture projector. While the Nitric Acid would doubtless remove many of the specks of metal and carbon which adhere to the rear condenser surface, the acid will, in time, also attack various constituents of the glass, and although the action of the acid upon the condenser surfaces may not be immediately apparent, the result in time, will be a graying of the lens surfaces, or, in other words, they will gradually lose their polish. The use of acid, or any compound containing an appreciable amount of acid, is not to be recommended for lens cleaning or polishing at any time.

C. L. Watters, Wilmington, N. C.: "How can I overcome the noise caused by brushes on our Hallberg generator set? The commutator seems even and smooth.

Reply: Without more intimate details the cause of the annoyance cannot be definitely stated. Write to the United Theatre Equipment Company, 729 Seventh avenue, New York City, who market the Hallberg sets, giving the necessary particulars, and they will be glad to advise.

V. W. BROWN, Sapulpa, Okla., "Am having trouble with the ammeter panel on my double 50 Hertner transverter, which will not release when I strike the arc. I have to release it with my hand before I can get enough amperage to light the arc. Can you advise me how to remedy this?"

REPLY: The panels furnished with the machine you mention have in them a solenoid tripping device, the winding of the solenoid being in series with the shunt field of the generator. Its function is to prevent the shunt field from getting too high a voltage in case one permits the machine to run for any length of time on an open circuit. Before one can strike the first arc, it is necessary to open one of the switches and permit the machine to operate on open circuit for a sufficient length of time to permit its voltage to build up. If it is allowed to build up to a maximum the solenoid lifts the plunger which separates a pair of carbon contacts, thus making a circuit to the shunt field through the entire resistance of the regulator, and holding the open circuit voltage down to a safe limit.

The correspondent's tripping device is either out of adjustment or was not originally adjusted just right for his machine. The makers, however, would gladly supply a properly adjusted tripping device.

The Camera

Chapters on Photographic Optics—V

AS we are now approaching the practical aspects of imagery by lenses and optical systems, we will find it a necessary convenience, both in descriptions and in diagrams, to be able to show the passage of light in the simplest and most direct manner possible, and to accomplish this it will be advisable in most cases to represent light propagation by rays instead of by the waves of our earlier articles.

In doing this, we must not, however, abandon our preliminary conceptions of optical action from the viewpoint of the wave theory, nor is it necessary that we do so, because we know that in the case of reflection or refraction rays of light are the normals to wave-fronts, and we can therefore simplify demonstrations if, when employing the term rays (*or representing them by straight lines in diagrams*) we always consider that in reality a train of waves is traveling along the path indicated by any given ray.

Before embarking upon the general use of rays in our demonstrations a few definitions are in order, because in optics various sorts of aggregations of rays are encountered. In geometrical optics a ray is a straight line considered in its entirety, but when considering the propagation of light it at once becomes apparent that a ray of light would have an inconceivably small section, and, as a matter of fact, Sir Isaac Newton long ago said[1]: "Light is so subtle and fine that it is probable that the smallest part of it which we can stop may yet consist of several rays."

As the least amount of light which can therefore be isolated still consists of a number of rays, it is necessary to apply a name to a number of associated rays, and such an aggregation is known as a "pencil of rays." To enable the reader to visualize a pencil of rays we supply Fig. 1, which shows a pencil of rays supposed to be representative of the spherical wave-fronts diverging from a luminous point both before and after perpendicular incidence upon a collecting lens or other positive refracting instrument. It is seen that the various rays are symmetrically situated around the axis, A A, or central ray, of the pencil, and any pencil of rays which is symmetrical about an axis, or chief ray, is known as a *homocentric pencil of rays.*



Fig. 1

In Fig. 1, P denotes a diverging pencil of rays (*corresponding to an advancing train of convex wave-fronts*) while P' represents the same pencil of rays after refraction by any positive lens (*the incidence being supposed perpendicular*). It is therefore apparent that the converging pencil P' corresponds to a train of concave or converging wave-fronts, and as the pencil P' is still symmetrical about its axis, or central ray, we can say, in this case, that the pencil is still homocentric after refraction.

(NOTE—*The dotted lines surrounding the diverging pencil, P, represent a pencil of parallel rays corresponding to a train of plane wave-fronts.*)

When a homocentric pencil of rays falls upon a lens at other than normal incidence, it is, of course, subject to the laws of oblique refraction, and upon emergence from the lens it is no longer homocentric. A pencil of rays which does not come to a focus upon its own axis, *i. e., a non-homocentric pencil,* is therefore said to be "astigmatic," but we shall defer the consideration of the astigmatic deformation of refracted pencils until we come to the subject of aberration.

[1] "Opticks"—1704, Page 2.

It not infrequently occurs that we have to consider the joint action of a number of associated pencils of rays, and an infinite or indefinite number of associated pencils of rays is known in optics as a *bundle of rays,* while a bundle of considerable dimensions is commonly spoken as a *beam of light.*

An important theorem relating to rays of light is the one known as Fermat's law[2] or the principle of least time, and as a knowledge of this theorem may have future bearings upon our subject it will prove instructive, as well as interesting, to dwell briefly upon it at this time.

Fermat's law may be stated as follows:

If a ray of light, undergoing any number of reflections and refractions, connects two points the time required for the light to be transmitted from one point to the other along the actual path of the ray is either a minimum or a maximum.

From this theorem of the least (*or greatest*) time, the expression for the "optical length" of a light ray is represented, numerically, by the sum of the products of the length of path of the ray in each medium traversed multiplied by the refractive index of the medium, which is expressed by

$$\Sigma\ n \times l$$

where n is the refractive index of the medium, l is the length of the ray path in that medium and Σ is the sign of summation which has to be extended over the products of $n \times l$ for all the media traversed in any given case.

If we let d represent the difference in time required for a ray to be transmitted along another path infinitely near the first ray path considered, then we have for the reduced path of a ray the equation

$$d\ (\Sigma\ n \times l) = 0,$$

which is known as the principle of the shortest route, and may be stated thus:

When light is transmitted from one point to another point, undergoing during its progress any specified series of reflections and refractions, the optical length measured along the actual path of the ray is either a minimum or a maximum.

The truth of this principle is also evident from the viewpoint of the wave theory when it is recalled that the velocity of propagation of light is inversely proportional to the refractive index (n) of the medium traversed, and the principle simply sets forth that in passing from one point to another the light follows the shortest route.

If optical action is defined in terms of the optical length of the rays considered the expression

$$\Sigma\ n \times l$$

or path integral between conjugate points in the object and image, is known as the "characteristic function," and this method of investigating optical problems was introduced by Sir Wm. R. Hamilton in the year 1833.[3]

Applied to imagery by a lens, the characteristic function would require that all rays from any given point of the object must be transmitted in equal lengths of time to its conjugate point in the image, and a perfectly corrected lens would therefore be one in which the paths between an object point and its reproduction in the image were of equal time for all zones of that lens.

Another law of importance which finds occasional application in optics is the law of the reversibility of the light path, which may be stated as follows:

If a ray of light, undergoing any number of reflections and refractions, pursues a certain route from one point to another point, and if it is incident normally upon a mirror at its destination, so that it is reflected back upon itself, it will return over precisely the

[2] "Letters to P. Mersenum against Cartesian Dioptrics"—by P. Fermat, Paris, 1667.

[3] "On Some Results of a Characteristic Function in Optics." British Association Reports for 1833, Page 360.

The film that first made motion pictures practical is easily identifiable by the words

"EASTMAN"
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"KODAK"

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EASTMAN KODAK CO.,
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Stop Experimenting with Your Film DEVELOPING and PRINTING

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same route in the reverse direction and finally arrive at its starting point again.

From this it is seen that the path of the rays in any optical instrument is reversible, which can be readily demonstrated in the case of all instruments where it is possible to reflect the rays back upon themselves after they have traversed the instrument.

(*To be continued*)

Enlargements from Film Images

OCCASIONALLY a film producer requires, for display or publicity purposes, a photograph or enlargement of a scene in a production which has not been recorded by the still photographer, and it then becomes necessary to produce the desired picture by enlargement from an image of the cinefilm which depicts the required subject.

Enlargements may be made from either a negative or a positive cinefilm, and we long ago published in the Camera Department the complete working details of a process which we devised for making such enlargements from the images of a positive cinefilm.

Although the amount of work of this kind is probably not very extensive, the subject of making enlargements from film images comes frequently to notice, chiefly by way of announcements by inventors of "secret processes," whereby superior results are achieved in this line of work.

It is true that the average enlargement from a film image is an abomination to look at, but it should be pointed out that no secret attachments of either a mechanical or an optical nature are required in the production of the best photographic enlargement which it is possible to secure from a given image on a strip of motion picture film. In fact, it seems that conditions favor the sharp imaging, in the enlargement, of so small an original as a cinefilm picture, and the requirements as regards illuminating the tiny image in the lantern are much more moderate than in the case of larger negatives.

The limits of space prevent a detailed consideration of the many points of lantern technique which contribute to the production of good enlargements, but the fact must not be lost sight of that when enlarging from cinefilm images, the grain of the negative emulsion sets a limit upon the size to which such enlargements can be made and still retain a satisfactory appearance. Also the sharpness, gradation and other qualities of the cine image are factors in the appearance of the photographic enlargement, and the quality of a motion picture negative image is pitilessly revealed, when enlarged to even the moderate size of 4" x 5".

In so far as the sharpness in the enlargement is concerned, a good, sharp film image will yield a picture 8" x 10", or a little larger, which is quite satisfactory with respect to definition, but at such an amplification the grain of the emulsion is painfully apparent in most all instances.

When the tremendous speed of negative cinefilm is taken into consideration it must be said that the size of the silver grains has been kept down to a surprising extent, so that without sacrificing rapidity in the negative emulsion the film maker can hardly be expected to further reduce the size of grain.

As it is fair to assume that with accurate apparatus and proper photographic manipulation the sharpness and gradations of a film image may be maintained in an enlargement from that image, it appears that further improvement in this class of work must be in the nature of suppressing the appearance of grain in the enlarged results.

Attempts have already been made along this line, but in all of the experimental results which we have seen the suppression of grain has invariably been accomplished by a loss in sharpness in the enlargement. If fidelity in reproduction is to be maintained the optical arrangements cannot be tampered with, but some mechanical artifices have shown promising results in subduing the appearance of grain in enlargements from film images, and on a future occasion we will give the matter more detailed consideration.

N. C. R. Uses Simplex Projectors

THE National Cash Register Co., of Dayton, Ohio, who are noted for their elaborate projection equipment and extensive collection of lantern slides and motion picture films, have recently purchased two motor driven Simplex projectors for the use of one of their road companies.

Music and the Picture

Musical Review of Latest Compositions

1—"In a Garden of Shadows and Tears," by A. Manlowe. A very attractive melody of pathetic character. (Vandersloot Publishing Co., Williamsport, Pa.)

2—"At the Grasshopper's Hope." A characteristic Two-Step equally effective for cornet, street and moving picture work. (Leo Feist edition.)

3—"Violets Bring Memories," by Brandon. A melodious, 4/4 moderato movement—unusually delightful and most appropriate for love scenes. (Published by Stark Music Co., St. Louis, Mo.)

4—"Hail, America!" (March), "The Rookies" (March), two favorites by "Geo. Drumm." These marches have the right tingling swing. They are bound to be heard frequently at a time when out of the great abundance of patriotic march tunes a process of musical selection of the fittest assures the popularity of such numbers as these by Drumm and Gay's Sons of Liberty. (G. Schirmer edition.)

5—Fifteen Minutes of Laughter and Tears. A double number in fact and musical intent. Illustrates the two extremes in melodious temperaments. (A) Beautifully defines the lighter or frivolous. (B) Is in a relative minor illustrating the plaintive which is the most serious requirement of the Photo Play. (J. W. Stern, N. Y. C.)

6—Ten Minutes of Drama. A suite of two very long numbers. (A) Illustrates the dramatic in a neutral style. (B) Melodiously expresses the romantic or pathetic aftermath. (J. W. Stern, N. Y. C.)

7—Fifteen Minutes of Pathos. A suite of two long concert numbers that will maintain a pathetic appeal interestingly. Both numbers will permit of dramatic interpretation. (J. W. Stern, N. Y. C.)

8—"Hail, Hail, the Gang's All Here," by Theodore Morse. Every musician knows the famous old song hit, "We Won't Go Home Till Morning." "Hail, Hail" is better. (Leo Feist edition.)

9—"Danse Orientale," by Harriette Cady. Any pianist can play and enjoy this charming dance-fancy in Mongol style. (G. Schirmer edition.)

10—"Stock Yard Blues," by Maceo Pinkard. Another of Pinkard's incomparable Two-Steps—with all the melody, snap and dash which made this writer famous. (Leo Feist edition.)

11—"Somewhere in France is the Lily," a novelty song by Jos. E. Howard. A typical composition of tempo "Marziale," most appropriate for opening purposes of scenes of a military character. (M. Witmark edition.)

12—"Bring Back My Daddy to Me," by Geo. W. Meyer. A valse moderato movement of exceptional tonal beauty. (Leo Feist edition.)

13—"America, I Love You, My Yankee Land," by Jack Frost. A wonderful, inspiring and martial composition. (Published by the McKinley Music Co., 1501 E. 55th St., Chicago, Ill.)

14—Dolce Far Niente, Serenade by Lucius Hosmer. A charming and melodious composition. (Carl Fischer edition.)

New Compositions by Charles Huerter:

1.—Told at Twilight
2.—In Springtime
3.—Caprice
4.—Mélodie
5.—Au Bal
6.—Yesterdays
7.—Valsette, in F
8.—Longing
9.—In the Starlight
10.—Scène de Ballet
11.—Cradle Song
12.—At the Show

1, With Xylophone and Bells; 2, The Pretty Ballad Singer; 3, The Juggler Comedian; 4, The Toe Dancer; 5, On the High Trapeze; 6, Soldier Song.

13.—Berceuse, in G
14.—Dance Caprice, in A
15.—Goldilocks
16.—In the Land of Sunshine
17.—Old Friends
18.—Valse
19.—The Tease
20.—Intermezzo
21.—Forget-me-nots
22.—At the Kirmess
23.—Albumleaf
24.—Happyland
25.—At Play
26.—At the Toy Shop

1, Rocking Horse; 2, Little Jumping Jack; 3, Tin Soldiers' Guard; 4, Punch and Judy; 5, The Story Book; 6, The Clowns.

You Can't Keep Good Songs Down

"FAUGH-A-BALLAGH," the new battle song of the trenches, is another instance of a good song forging to the front in spite of handicaps. Shortly after Abe Olman wrote it he was caught in the draft and then enlisted. Following this Fred Forster, the publisher, had to go to the Coast for a rest and he closed the New York office. These sudden shifts in business upset matters a little, but they could not prevent the song from progressing. Practically the last thing that Forster did before leaving New York was to have some copies of "Faugh-A-Ballagh" sent to France. Since he closed the New York office scarcely a day passes but at least a dozen performers call and ask Pat Howley if Forster left any copies of "Faugh-A-Ballagh" around. And when they find there is none to be had they want to know where is the nearest music store that has regular copies of "Faugh-A-Ballagh" on sale. Reports coming from Chicago say that the song is a tremendous hit out there, and last Saturday the New York Evening Sun ran a picture of a band in France, with a caption saying that the band had adopted "Faugh-A-Ballagh" as the battle song.

A good song will sell a certain amount of its own accord, regardless of who put it out, and it will sell a great deal more if properly exploited. Look at what "Missouri Waltz" did. Every one but Forster thought it was a joke. Logan published it in Oskaloosa, Iowa, but that fact did not keep it down. "Long Boy" is another case of a good number forcing its way out of the timber.

"M-O-T-H-E-R" was thought to be such a joke that Morse and Johnson presented it to Phil Kornhiser with apologies. And Kornhiser shared their opinion until Eva Tanguay took a fancy to it and turned it into a hit. The song had the punch for the crowd and would in all likelihood have been a big hit whether Tanguay or some one else had used it.

According to Wolfe Gilbert, Belle Baker introduced "Waiting for the Robert E. Lee" and took it off. She tried it the second time and discarded it. Then a few others, not so big, used the song and it was a hit.

Some years ago a newspaper man and a composer framed up a job on a big publisher. The composer had a waltz that he had peddled all around and was about to tear it up in disgust when the newspaper man met him. After listening to the composer's tale of woe the newspaper man told him to give it a new title, make a new copy, and then he would run a feature story in one of the Sunday papers on it.
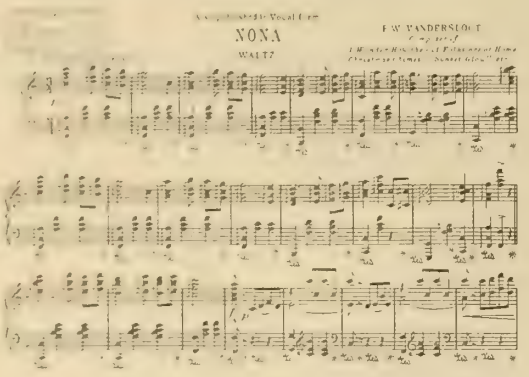
NONA

THE SENSATIONAL WALTZ HIT!!

Waltz, for Piano - - -	15c
Vocal - - - - -	15c
Orchestra, 11 and Piano -	25c
Orchestra, Full and Piano -	35c

The Tune That Sticks

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IT'S DIFFERENT!

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WILLIAMSPORT, PA.

"IF YOU'LL RETURN" WALTZ. A Real Ballad. Orch. 25c.

"Little Yokohama Lady" FOX TROT. Japanese Novelty Song. Orch. 25c.

"AMERICA, MAKE THE WORLD SAFE FOR DEMOCRACY"

The Latest Hit in a Patriotic Song—A Great Number for Brass Also.
BAND 25c. ONE STEP. ORCH. 25c.

"THAT'S MY GIRL"

FOX TROT. Novelty Song—A Wonderful Double. ORCH. 25c.

"JACK AND JILL"

FOX TROT. A Wonderful Instrumental Number. ORCH. 25c.

"ST. PATRICK'S DAY IN THE U. S. A."

A BRAND NEW IRISH SONG—A SURE HIT.
BAND 25c. ONE STEP. ORCH. 25c.

TIMES MUSIC PUB. CO., Inc.
"THE HOUSE OF FEATURES"
RUDOLPH E. De VIVO, Pres.
145 W. 45th Street NEW YORK

A story came out in the paper and was read by one of the big publishers at the time. The latter sent for the newspaper man and asked him if he thought the composer would sell.

"I'll see him," replied the newspaper man.

Then the newspaper man told the composer to go and see if he could get a hundred for it. The composer called on the publisher, and, after refusing $25 advance and a royalty contract, sold the waltz outright for $100. Ten minutes later he met the newspaper man and gave him $25 for engineering the deal, and the pair had several drinks and any number of laughs at the expense of the publisher. A year later the publisher quit the business, after having sold half a million copies of the waltz, and disposed of that copyright for $1,500. E. M. WICKES.

General Comments

"AMERICA, MAKE THE WORLD SAFE FOR DEMOCRACY" is going to make itself heard throughout the vaudeville and motion picture fields. It is an excellent number, for if it were not, Reine Davis would not add it to her repertoire. It is published by the Times Music Co., 145 W. 45th street, which is exploiting it with a real bank roll and modern methods. Reports coming in from salesmen on the road, as well as from performers and musicians who have used the number, convince Mr. De Vivo, the president, that the firm has a genuine hit.

Sam Mitnick, who used to get acts and cover some of the motion picture houses for Jos. W. Stern & Co., has joined the staff of Shapiro Bernstein Co., and is working on Joe Goodwin's new song, "Liberty Bell, It's Time to Ring Again."

"There'll Be a Hot Time for the Old Men When the Young Men Go to War," published by Leo Feist, is creating a great deal of talk and is being featured by many singers and musicians.

James W. Casey, president of the Echo Music Co., is on the road and sending in plenty of orders for "My Golden West" and "My Hawaii, I Hear You Calling."

"Pick a Four-Leaf Clover and Send It to Me" is a new number just issued by the F. J. A. Forster Music Co., Chicago, Ill.

"Nona," Fred Vandersloot's latest waltz, has brought in a raft of compliments from the leaders who have put it on. Plenty of grass grows in Williamsport, Pa., Fred's home town, but none gets a chance to sprout under his feet.

M. J. SAMUELS, vice-president of the American Photo Player Company, and directing head of that orzanization's headquarters in New York, has been visiting the home office, in San Francisco. Incidental to the record of war conditions and weather reports, Mr. Samuels has enfolded several orders for the Robert-Morton in New York State and two large FOTOPLAYER deals in Pennsylvania.

"A SOUL IN TRUST"

(Triangle Production)

Theme: "Lamento" (Dramatic and Pathetic) by Gabriel-Marie

1—"Melody," (Moderato), by Friml, until—T: "Off in quest of game."
2—Continue pp. until—T: "A storm."
3—"Storm Furioso," pp., until—T: "Hemmed in by the elements."
4—Continue to action until—S: Girl in bridal dress.
NOTE—With ad. lib. Tympany Rolls during Storm Scenes.
5—"Capricious Anette" (Moderato Intermezzo), by Borch, until—T: "With each succeeding day."
6—Theme, until—T: "Marse Dabney told me, etc."
7—"Erotik" (Dramatic), by Grieg, until—S: Exterior of horse stables.
8—Continue ff. until—T: "On the brink of the great divide."
9—"Heavy Dramatic," by Oehmler, until—T: "Troubled by the ever present memory."
10—"Dramatic Narrative," by Pauline Pement, until—T: "Courtney legally adopts, etc."
11—Theme until—T: "From Virginia to Washington."
12—"Berceuse" (Moderato), by Grieg, until—T: "For Nan the twenty years."
13—"L'Adieu" (12/8 Dramatic), by Karganoff, until—T: "Nan's game begins."
14—Continue pp. until—T: "Once more the old, old story."
15—Theme until—T: "Each succeeding week, etc."
16—"Reception Scene" (Valse Lente), by Braham, until—S: Courtney playing piano.
17—Piano Solo, improvise to action, until—T: "You know I love you, etc."
18—"Melody" (Moderato), by Kretschmer, until—T: "Hello, mother, I've just heard the news."
19—Theme until—T: "Arrogantly confident of winning, etc."
20—"Debutante" (Melodious Waltz), by Santelman, until—T: "I must have left, etc."
21—Continue pp. until—T: "An inspiration to use the son."
22—Theme until—T: "Next morning finds Dabney, etc."

23—"Cavatine" (Dramatic Moderato), by Bohm, until—T: "I wonder what did become, etc."
24—"Heart Wounds" (Pathetic-Dramatic), by Grieg, until—T: "Franklin discerns, etc."
25—Continue to action until—T: "Any message to your mother?"
26—Piano Solo, improvise to action, until—S: Courtney leaves piano.
27—"Adieu" (Moderato Mel.), by Karganoff, until—T: "Mother, I think I have the right, etc."
28—"Dramatic Recitative," by Sol. P. Levy, until—T: "If he loves you, mother."
29—Theme until—S: Interior of Senator's office.
30—"Ein Maerchen" (Dramatic Fantasia), by Bach, until—T: "I've come to you to hear."
NOTE—Opening of Cue No. 30 is "Maestoso-Mysterioso Movement.
31—"Dramatic Andante," by E. Ascher, until—T: "God sent his soul, etc."
32—Theme until—T: "Mother, I've judged all women, etc."
33—"Prelude" (Heavy Dramatic), by Rachmaninoff, until—T: "She will keep her promise."
34—Theme until * * * * * END.

"LITTLE RED DECIDES"

(Triangle Production)

(Reviewed on page 1318)

Theme: "Dawn of Love" (Allegretto) by Bendix

1—Silence until—S: First scene of picture.
2—Organ, improvise imitation of mouth organ, until—S: Man stops playing mouth organ.
3—Silence until—T: "The home of Red Antone."
4—"Sorrow Theme," by Edw. Roberts, until—T: "The heart of Aliso Roncho."
5—"Dramatic Recitative," by Sol. P. Levy, until—S: Colonel looking at picture.
6—Repeat "Sorrow Theme" (same as Cue No. 4), until—S: Interior of kitchen.
7—"Intermezzo (2/4 Presto), by Aranski, until—S: Cook bathing the child.
8—"Birds of Spring" (Mazurka), by Williams, until—T: "The room long held sacred."
9—Theme until—S: Child running out of kitchen.
10—"Intermezzo (Allegretto), by Bohm, until—T: "The news of little Red's orphaning."
11—Continue to action until—T: "Perhaps not but, etc."
12—"Sieste" (Characteristic Lento), by Laurens, until—T: "During ensuing weeks, etc."
13—"Reve D'Amour" (Allegretto), by Zameznik, until—S: Colonel looking at picture.
14—Theme until—T: "Angels and celestial singing."
15—"In Lovers' Lane" (Characteristic Intermezzo), by Pryor, until—T: "Throughout the night, etc."
16—"Tragic Theme by Paul Vely, until—T: "With the advent of sickness."
17—"Cavatine" (4/4 Dramatic Moderato), by Bohm, until—T: "But a mere change, etc."
NOTE—Tympany Rolls ff during Scenes—where Doctor arrives in wagon.
18—"Good Bye," song, by Tosti, until—T: "Far into the night, etc."
19—"L'Adieu" (12/8 Moderato), by Favarger, until—T: "Mr. Gilroy, this is, etc."
20—"Le Retour" (Allegro), by Bizet, until—T: "You've got to make that wedding, etc."
21—"Vanity" (Allegro Caprice), by Jackson, until—T: "Just over the hill, etc."
22—"Louise" (Comic Waltz), by Pryor, until—T: "Wouldn't you like a new mamma?"
23—"Chinese Serenade," by Puerner, until * * * * * END.

"THE BELOVED TRAITOR"

(Goldwyn Production)

Theme: "A Deep Sea Romance" (4/4 Andante Moderato) by M. L. Lake

1—"Morning" (6/8 Allegretto-Pastorale), by Grieg, until—T: "A tale of soft living."
2—"Eldorey" (Ballet Intermezzo), by Von der Mehden, until—T: "A tale of the rescuing beacon."
3—"Pearl Fisher" Selection (Second Movement, Andante non troppo), by Bizet, until—T: "Judd Minot, Mary's Judd."
4—"Whims" (3/4 Allegro Giocoso), by Schumann, until—T: "Captain Nat's weather beaten inn."
5—Continue to action until—T: "Judd's Mutt dolls are primitive."
6—"Hurry," No. 22, by Lake, until—T: "And in the night, etc."
7—"Tragic Theme," by Paul Vely, until—S: Priest praying near bed of old fisherman.
NOTE—With ad. lib. Tympany Rolls during Storm Scenes.
8—"Nearer, My God, to Thee" (hymn), until—T: "But as sure, etc."
9—Theme until—S: Man playing piano.
10—Piano improvise to action until—S: Exterior view of inn.
11—"La Grace" (4/4 Moderato), by Bohm, until—T: "And to Mary came the knowledge."
12—Continue to action until—T: "And Mary prayed only, etc."
13—Organ Solo, improvise to action (scene of prayer), until—T: "And the morning found another girl, etc."
14—"The Vampire" (a Dramatic Theme), by Sol. P. Levy, until—T: "My father will make it possible for you, etc."
15—Theme until—T: "Your grand friends is comin'."
16—"Love Song" (Dramatic), by Flegier, until—T: "Henry Bliss failed utterly."
17—Continue to action until—T: "The Day of Departure."
18—Theme until—T: "Two years and money, etc."
19—"Dramatic Narrative," by Pauline Pement, until—T: "Myrna Bliss is entirely responsible."
20—"Reve D'Amour" (Melodious Allegretto), by Zameznik until—T: "Always the face of that fisher girl."
21—Theme until—T: "On the eve of the event."
22—"Pastel Minuet" (3/4 Melodious Allegro Giocoso), by Paradis, until—T: "There was a time when, etc."
23—Continue pp. until—T: "Judds, benefactor, anxious to learn, etc."
24—"Dramatic Recitative," by Sol. P. Levy, until—T: "Henry Bliss had realized, etc."
25—Theme until—S: Interior of Judds' studio.
26—Illusion (2/4 Moderato Intermezzo), by Bustanoby, until—T: "And so the usual crowd, etc."
27—"Valse Caprice," by Rubinstein, until—S: Young girl playing piano.
28—Piano Solo, improvise to action, until—T: "The light of the beacon."
29—Continue piano solo to action until—T: "The beacon, it is the beacon."
NOTE—FF during dancing scenes only.
30—Popular Trot until—S: Crowd enters the studio and sees the fisher girl.
NOTE—Begin pp. then to action.
31—"Three Graces" (Allegro Intermezzo), by Herman, until—T: "Get out of there, you scum!"
32—"Aragonaise," from "Le Cid" (Dramatic Allegro), by Massenet, until—T: "You're a clever boy."
33—"Heavy Agitato" (for fight) to action, until—S: After the fight.
34—Continue pp. until—T: "Borne on the surge, etc."
35—Theme until * * * * * END.

(Additional Music Charts will be found on page 1791.)

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Theatres Worth While



Interior and Lobby Views of Lyric Theatre, Cadillac, Michigan

Lyric Theatre Scores a Big Success in Cadillac

IN the new Lyric Theatre built and operated by the Fitzpatrick-McElroy Company, Cadillac, has one of the most modern and beautiful motion picture theatres in Michigan, and by far the best north of Grand Rapids. The new building is located on one of the principal corners of the city and occupies a site fifty by one hundred and fifty feet. It was built under the direct supervision of E. L. Miller, vice-president of the Fitzpatrick-McElroy Company, and was opened within three months from the time the ground was first opened.

The new Lyric Theatre has a seating capacity of one thousand. A large proportion of the seats are on the main floor and the balcony is divided into twelve "automobile boxes," varying in seating arrangements from eight to sixteen chairs. These boxes are the only seats in the house that may be reserved, no higher admission being charged, the only stipulation being that the entire box be taken.

The stage is fifty by fifty feet, thus being of a size large enough to accommodate any but the most elaborate production. This stage is equipped with the full complement of scenery and props and the managers of the new house will from time to time present legitimate dramas and lighter musical shows and farce comedies.

The decorations are in buff and rose, which blend extremely well under the subdued indirect lighting from the inverted electroliers. The foyer is furnished entirely in willow and rose-patterned creton, which harmonizes nicely with the silken lamp shades and the wall tints. The balcony stairs lead from the foyer and paintings of prominent screen stars are made a part of the decorations. The lobby is very commodious, with heavy brass railings separating the entrance from the exits, thus facilitating the emptying of the theatre between performances. The lobby floor is of marbelized tiling. The ticket booth is circular and portable and is placed in the center of the lobby.

The house is equipped for a pipe organ, but it will be some weeks before the instrument can be installed. At present a six-piece orchestra furnishes the music.

The Fitzpatrick-McElroy Company puts special stress on the quality of the films it exhibits, showing only the highest class programs. Its vaudeville acts come from the Butterfield circuit and are also of the highest type.

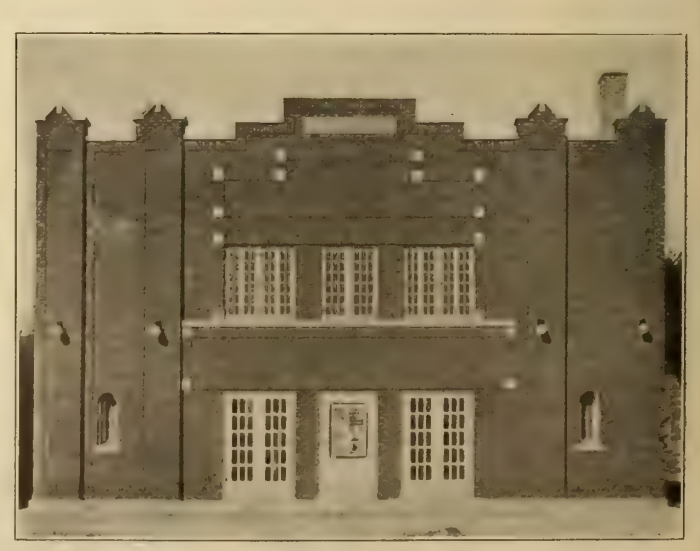
George H. Kennedy, who has been associated with the Fitzpatrick-McElroy Company for several years, is resident manager. Mr. Kennedy is a very capable man and has had much experience in the motion field. He is ably assisted by his wife.

The entire proceeds of one of the opening days were given to the Red Cross. The show at this performance was Jack Pickford in "The Spirit of 1917."

New Colfax Theatre a Success

COLONIAL THEATRE, Colfax, Ill., is not yet quite five months old, having been opened on November 1, 1917, but in that time it has established itself as one of the foremost houses of that section. It is owned and managed by H. A. Arnold.

It is located in the business section of the city, and the construction is of brick. It seats 500 people, and is equipped with a Motiograph, which has a throw of 75 feet to a canvas screen. The interior is attractively decorated and music is supplied by two Estey pianos and an orchestra.



Colonial Theatre, Colfax, Ill.

Only one show is given each day and this consists of from five

to eight reels. Paramount and Artcraft services are being used, changes of bill being made three times a week and 11 and 17 cents admission charged.

Biograph Studios, 807 East 175th Street

ONE of the most up-to-date studios in New York is the Biograph Studio at 807 East 175th Street. This studio is equipped with every possible accessory for turning out the largest productions for program companies or the state rights buyer.

On entering the studios we first find the offices of the company which are elaborately furnished and up-to-date in every respect. A stage for taking pictures covers about 80 feet wide by 160 feet deep, and the ceiling is absolutely covered with Cooper-Hewitt lights. The overhead system consists of 80 Cooper-Hewitt banks which so covers this ceiling with lights as to allow every possible foot of this stage to be used for photographing. In addition to these overheads there are 20 side banks of Cooper-Hewitts and a full equipment of Kliegl and Wohl lights.

On the top floor can be found a glass covered studio for taking sunlight pictures. There is also supplied a sufficient amount of lighting equipment to blend in taking these pictures. Thirty Cooper-Hewitt side banks and a large number of arc lamps are also used in lighting this upper floor.

In going through the studio we find that every possible convenience can be found for both the actor and actress and also extras. There are plenty of large dressing rooms with running water and heat. Also a large number of shower baths have been provided for the use of those working in the studio. Another accommodation is a large restaurant on the third floor, where a substantial meal can be obtained at any hour. There are some especially fitted rooms accessible for the directors in cutting, etc.

The building throughout is fireproof and equipped with a sprinkler system. A special arrangement of heating and ventilating apparatus are features of these studios.

On the ground floor at a distance far enough to avoid the annoyance of the players can be found a large and up-to-date carpenter shop where the necessary props, etc., are made. In addition to this carpenter shop there is also an adequate amount of props already built and can be used in the making of large features.

Another asset to these studios is the fact that film can be



Handsome new Liberty Theatre, Fresno, Cal. It has a seating capacity of 2,000. Theodore Keich is the manager.



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Hundreds and hundreds of film exhibitors delight their patrons and draw extra crowds by having a Butter-Kist Machine in the lobby of their theatres. Requires only 26 x 32 inches of floor space.

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We wish you good luck in the prosecution of your work.

Yours very truly,

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1733 Broadway, New York

Directory of New Theatres

ARKANSAS

C. H. McCroskey has opened a new motion picture theatre at Dermott, a town of about 1700 population.

DELAWARE

Plans are being prepared by J. J. Kennedy, architect, for a motion picture theatre for John L. Tobin, to be erected in Delaware street, New Castle. The building will seat 500 persons. It will be built with tapestry brick front, stone trimmings, and will be modern in every detail.

CALIFORNIA

Mrs. Ruth S. Cassil, who has purchased the Colonial theatre at Monrovia, is negotiating with several property owners on Myrtle avenue for the erection of a new theatre with a seating capacity of 600.

C. F. Unger has purchased three lots on High street, Selma, on which he intends to erect a modern opera house and motion picture theatre.

The Richmond district of San Francisco will soon have a modern theatre, according to A. S. Newburgh, whose clients recently purchased from the Sutro estate a plot of land 125 x 125 feet at Ninth avenue and Clement street, San Francisco.

Prospects are bright for a new motion picture theatre in South Vallejo, and Patrick Vincent Connell, proprietor of Library Hall has been approached on the subject of converting Library Hall into such a house.

ILLINOIS

The Presbyterian Church of Carlinville has purchased a motion picture machine which the pastor, Rev. C. K. Osborne, will use in connection with the delivering of his evening sermons. He believes that a picture properly shown brings home the truth more powerfully than the mere spoken word.

INDIANA

The Banzai theatre at Fowler was opened March 9, after having been dark since the first of the year. The place has been redecorated and presents a really attractive appearance. "The German Curse in Russia" was the film offering.

IOWA

Manager B. R. Beatty of the Fairfield theatre, Fairfield, is making arrangements for the remodeling and improving of his theatre.

A. C. Harris has built a new theatre at Dumont, Iowa, which will be known as "The Star." The building is 34 x 80, with a stage 16 x 34 and has a seating capacity of 350.

MASSACHUSETTS

The Fellsworth theatre at Medford was reopened last week, under the management of G. Hackett and Ramsdell Bros, an organization known as the Medford Amusement Company

MONTANA

Harlowton, the thriving and fast growing seat of Wheatland County, is to have a modern motion picture theatre. A Denver capitalist has bought the land and work has already been commenced, on the erection of a house for the silent drama, to cost $100,000. This same man has also bought a corner lot on which he intends to build an up-to-date four or five story hotel.

NEBRASKA

It is the intention of Ballenger and Son, owners of the Opera House building, York, to give same a thorough overhauling from proscenium to gallery, and to thoroughly redecorate throughout.

A $5,000 Opera House has just been completed at Juniata, of which F. O. Grass has been named as manager.

PENNSYLVANIA

The new Parkview theate at Johnstown was duly opened on schedule time recently, and its opening was marked by the turning out of record crowds. Frank Houston is the manager.

Ray C. Owens, secretary-treasurer and general manager, and Meyer Goldman, general counsel for the Frank A. Keeney Picture Corp. of New York City, have closed a deal with the Smith Printing Co. for the purchase of the old Lycoming Opera House site, on West Third street, on which Mr. Keeney will erect a $200,000 theatre. W. H. Lehman of Newark, N. J., is the architect for Mr. Keeney.

RHODE ISLAND

The H. D. Perry Co. of Bellows Falls, Vt., recently opened the Lafayette theatre at Newport. David Dow assumes the active management.

WASHINGTON

T. K. West and Son of Chehalis announce that extensive remodeling and redecorating of their Empress theatre will be commenced immediately, when the upstairs portion of the building over the theatre, now used as a rooming house, will be fitted up as a gallery. The side stairs will be taken out and a balcony put in for the theatre, with a stairway near the front of the theatre. The floor will be leveled and extended towards the front of the building, not so much space being used for entrance as now. The theatre will be redecorated and remodeled throughout. Upholstered opera chairs will be put in downstairs, and the stage will be remodeled to accommodate the smaller road shows.

The recently organized Community Center Club of Redmond has installed a motion picture machine in their edifice and will give exhibitions of the silent drama at stated intervals.

Contractor M. Hoard, 2019 24th avenue, So., was awarded the contract for installing the motion picture theatre on 1st avenue, between Cherry and Columbia streets, Seattle, by Architect B. Marcus Priteca, Pantages building.

The contract calls for an expenditure of $5,000 for the complete alterations

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WISCONSIN

August Shocow, owner of the Bijou theatre at Wausau, contemplates the erection of a new and thoroughly modern theatre on the site of the present one, in the early spring.

The Bijou theatre, Kaukauna, which was recently destroyed by fire, is being rebuilt by Messrs. Clelland and Conkey, who purchased the building and interests from Nugent Bros.

(*Continued from page* 1787)

"A DAUGHTER OF THE GODS"

(Fox Standard Production)

Witch Theme: "Halloween Episode" by Lake
Anitia Theme: "Anthony's Love Song" from the "Cleopatra Suite" by Oehmler

1—"Bee Dance of the Almas" from "Queen of Sheba Ballet," by Goldmark, until—T: "Let us pretend with the children, etc."
2—"Blue Violets" (Mazurka Caprice), by Eilenberg, until T: "The witch a mischief maker."
3—Witch Theme until—T: "In her wicked travels, etc."
4—Continue to action, until—T: "The Sultan distraught leads the search, etc."
5—"To Spring," by Greig, until—T: "Gentle Mydia's heart breaks, etc."
NOTE—Begin with "Second Movement—Letter B."
6—Continue pp. until—T: "This is the prologue of our story."
7—Song of India from "Sadko," by Rimsky-Korsakow, until—T: "The realm of the mermaids."
8—Second movement, "Allegro Non Troppo," from "Undine Overture," by Lertzing, until—T: "From the sea which claimed her, etc."
9—Anitia Theme, until—T: "Knowing that Anitia will, etc."
10—Witch Theme, until—T: "Believing the witch's lie, etc."
11—"Heavy Dramatic," by Oehmler, until—T: "While Anitia breasts, etc."
12—Repeat Cue No. 8, Second Movement, from "Undine Overture," by Lortzing, until—T: "Within the Sultan's harem."
13—"Moorish Serenade," by Chapi, until—T: "Anitia's timid peace offering."
14—"Romance," by Rubens, until—T: "The call of mate to mate."
15—Anitia Theme, until—T: "The Spring Festival."
16—"Dance Arabe," from "The Nut Cracker Suite," by Tschaikowsky, until—T: "Take her to the tower to await, etc."
17—Eliyah Fantasia, by Mendelssohn (Noto from beginning), until—T: "With the morning, etc."
18—Continue Eliyah with "Allegro con fuoco" movement, Letter L. to Letter P., always repeating this movement "only," until—T: "Zarah seeks advice from her mistress."
19—Witch Theme, until—S: Fire rain in view.
20—Contine ff. with ad. lib. "Tympany Rolls," until—T: "When the spirit of good will, etc."
21—Second Movement, "Allegro Energico," from Rienzi Overture," by Wagner, until—T: "The very next day Zarah pleads, etc."
22—Prelude to "First Carmen Suite," by Bizet, until—T: "Anitia is lost to you forever."
23—"Fourteen Fathoms Deep," by Lake (effects of rough sea waves, etc.), until—T: "With grateful heart Anitia would, etc."
24—"Caguetterie" (Tempo di Valse), by Mathews, until—T: "The gnomes are the busiest people."
25—Light and Good Allegro Hurry, until—T: "Although very, very busy, etc."
NOTE—Watch for Church Bell effect.
26—Organ solo (Scene of Prayer), until—S: Witch appears amongst them.
27—Witch Theme ff. until—T: "Treat her well for as long, etc."
28—Anitia Theme, until—T: "Shadows of the Evening."
29—"Scheherazade," by Korsakow, until—T: "While the mermaids, etc."
30—Continue to action, until—T: "Of course gnomes are wise."
31—"Evening Breeze," idyl by Langey, until—T: "The Sultan's subjects rise in wrath, etc."
32—"Rienzi Selection," by Wagner. *Note—from beginning to Lento movement, and keep on repeating,* until—T: "In this dire extremity, etc."
33—"Credo," from the "St. Cecile Mass," by Gounod, until—T: "A mighty army approaches, etc."
NOTE—Play it "Two in a Bar."
34—"Dramatic Maestoso," by Loraine, until—T: "So the Prince takes command."
35—Fanfare Call, by two trumpets, until—S: Anitia with her army arrives.
36—Very heavy battle and fire furiosos, until—T: "The soul of Anitia, etc."
37—Anitia Theme, until—T: "The Prince does honor, etc."
38—"Solemn March," by Haendel, until—T: "Now the Sultan of a city of ruins."
39—Continue pp. until—S: Mob running to the seashore.
40—Continue ff., with ad. lib. Tympany Rolls, until—T: "It was the Prince's wish, etc."
41—Anitia Theme, until * * * * * END.

"CHEATING THE PUBLIC"

(Fox Standard Production)

(Reviewed on page 735)

IMPORTANT NOTE: CUE NO. 29 is of a very dramatic character but the continuity of the picture is not consistent. The dramatic action is often interrupted by scenes showing an automobile racing after a train. I suggest to overlook these incidents as the theme is really dramatic and to simply use ad. lib. railroad effects pp—wherever necessary.
CUES NO. 20 and 22 are the best adapted for an Orchestra Rest.

Dramatic Theme: "Love Song" by Flegier
Storm Theme: "Any Heavy and Long Storm Furioso"

1—Silence until—T: "Young soldiers bearing too early."
2—"Baby Sweetheart," by Corri, until—T: "The widowed mother whose, etc."
3—Dramatic Theme until—T: "Dowling master of Millvale."
4—"Romance," by Frommel, until—T: "Just a minute, Cutey."
5—Second Movement, "Molto Vivace," from "Frieshuetz Overture," by Weber, with ad. lib. Tympany Rolls and crashing effect of falling tin cans (watch carefully for this effect), until—T: "Good for you, I'll get you, etc."
6—Continue pp. until—T: "A surprise visit."
7—"Dramatic Agitato," by H. Hough, until—T: "Thompson canned me, but, etc."
8—Theme until—T: "Who do you think you are?"
9—Continue ff. until—T: "Another charge is laid to Dowling."
10—"Parting," by Bendix, until—T: "The following month Dowling, etc."
11—"Dramatic Tension," No. 1 (mob scene), by Ascher, until—T: "As your attorney, Dowling, I tell you, etc."
12—Good "Allegro Agitato" or heavy hurry to action pp. or ff. until—T: "Bright and early next morning."
13—"Dramatic Tension," No. 44, by Borch, until—T: "At the hour when those, etc."
14—Theme until—S: Mob scene in view.
15—Continue ff. with ad. lib. Tympany Rolls, until—T: "There came a night."
16—Storm theme, with big storm effects to action, until—T: "A lady to see you, sir."
17—Another storm Furioso, or keep on repeating "Storm Theme," pp. with Tympany Rolls, during lightning scenes, until—S: The fight.
18—Continue ff. until—T: "Five minutes later."
19—Continue pp. until—T: "The State tries Mary Garvin."
20—Organ to action (court-room scene) until—S: Mary tells about the fight.
21—Storm Theme (watch shots), until—S: Full view of jury. After shots.
22—Organ to action (court-room scene) until—T: "Mary's story awakened young Dowling."
23—Dramatic Theme until—T: "This rat has been on the bum."
24—"Agitato" to action, until—T: "Midnight and down to see, etc."
25—"Heavy Dramatic," by Oehmler, until—T: "I fired the shot—hers went clean."
26—Storm Theme until—T: "Officers, you heard this murderer's confession."
27—"Erl King," by Schubert, until—T: "At the Governor's town house."
28—Continue to action until—T: "Facing the greatest adventure in life."
29—"Voice of Chimes," by Luigini, until—T: "I'm sorry, Mary, to be such a messenger."
IMPORTANT—See note on top of Cue Sheet.
30—"Elegie," by Massenet, until—S: Dowling's son stops the execution.
31.—*Sudden orchestra stop, then silence, for about 30 seconds* until—T: "God's wisdom is inscrutable."
32—"The End of a Perfect Day," song, until * * * * END.

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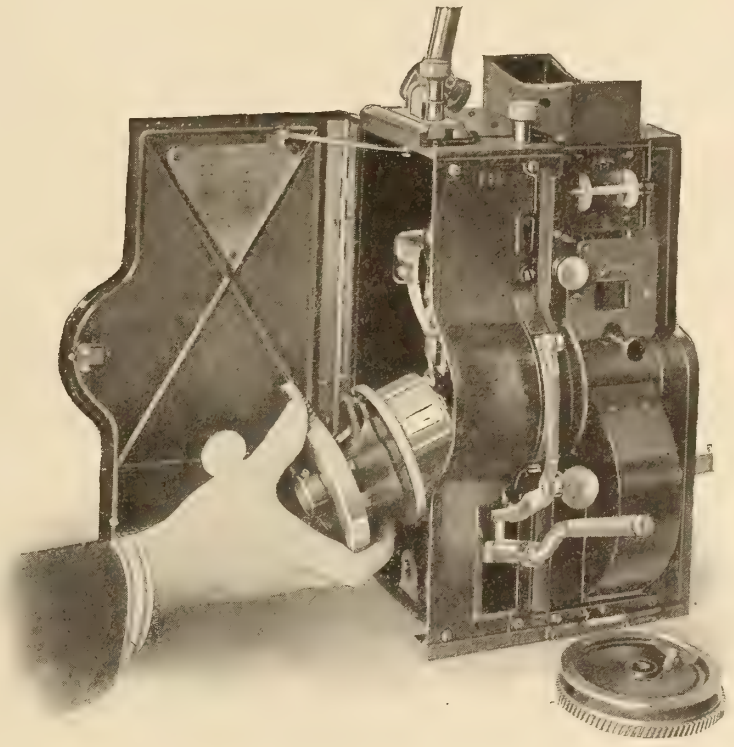
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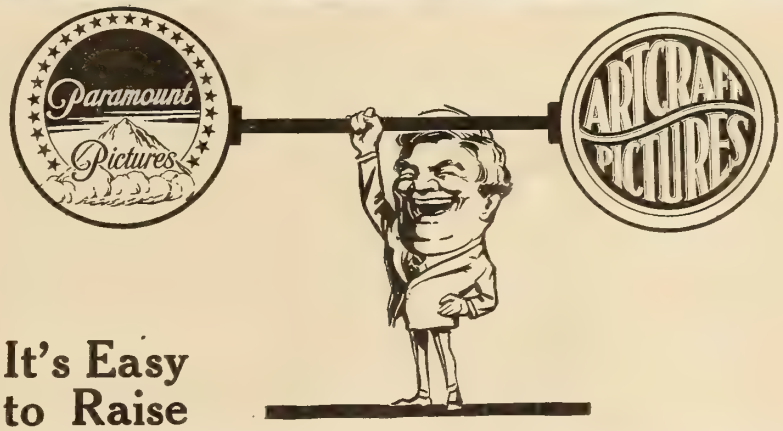
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Come and see them.

MARCH 30, 1918

Motion Picture News

Reg. in U. S. Patent Office.

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VOL. XVII-NO. 13 *Entered as Second Class Matter, October 13, 1913, at the Post Office at New York, N. Y., under the act of March 3rd, 1879* PRICE 10 CENTS


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A GRIPPING picturization of an innocent country girl's battle against the sins of the metropolis, portrayed in that tremendously appealing style that
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alone possesses. A drama with a powerful title that will pack any theatre in the wide world. Produced by Ida May Park from Katherine Laiser Robbin's story "Her Fling" as published in "Live Stories."
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—a lot happened
so much in fact and so fast that you couldn't tell it all in a book let alone in one page—

—suffice to say that the party was very, very inurbane, tumultuous, in fact inclement, discordant, as it were—

—but be that as it may—it will be *"some night"* for exhibitors —the night they show this glorious revel of mirth—

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Paramount-Mack Sennett Comedies

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with

"CHARLIE MURRAY"

Wayland Trask

and

Mary Thurman

produced under the personal direction of

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the man the slapstick and the girl idea into a gold mine for you.



DOUGLAS FAIRBANKS

IN

"HEADIN' SOUTH"

Story by Allan Dwan

Directed by Arthur Rosson under supervision of Allan Dwan. Photographed by Hugh McClung and Harry Thorp

An ARTCRAFT Picture

READ what the newspapers are saying about "Headin' South."

Salt Lake City Tribune—"'Standing room only' was the slogan at three o'clock and continued to be in order until after the last show last night started."

Chicago Herald (Kitty Kelly)—"If he ever out-Fairbanked himself it is here, when he rushes from Canada to Mexico, disturbs a whole set of bandits and starts back North with the girl."

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ADOLPH ZUKOR presents

MARGUERITE CLARK

IN

"Rich Man, Poor Man"

From the novel by Maximilian Foster. Adapted by George Broadhurst. Directed by J. Searle Dawley.

A Paramount Picture

MARGUERITE CLARK'S newest picture will be "Rich Man, Poor Man," from the Saturday Evening Post story.

In "Rich Man, Poor Man" Marguerite Clark has a play about a charming little girl of today, the sort of little girl who radiates sunshine, no matter how dark the clouds may be.

"Rich Man, Poor Man" will rank immediately as one of her most popular productions. Its dramatic appeal is strong and there's a tear for nearly every smile.

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JESSE L. LASKY Presents

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PRODUCTION

"The Whispering Chorus"

By Jeanie Macpherson, from the story by Perley Poore Sheehan

An ARTCRAFT Picture

"THE WHISPERING CHORUS" is the first of Artcraft's four Cecil B. De Mille Star Series Pictures, produced personally by the Director-General of the Famous Players-Lasky Corporation.

The story is a splendid instrument upon which Mr. De Mille's genius has played — a vital theme of unusual appeal.

"The Whispering Chorus" is made of the voices that speak to every soul, the voices that guide toward right or wrong. John Tremble heard the voice of Temptation and followed it into the depths of degradation, until the voice of Self-Sacrifice caused him to give his life that happiness might come to the woman he loved.

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NEW YORK

ARTCRAFT PICTURES

A straight-from-the-shoulder letter

from William S. Hart



To You, Mr. Exhibitor:

Certain motion pictures advertised as "Wm. S. Hart's Super Features," are being offered to State Right Buyers by a company called the "W. H. Productions Co."

It has created the impression upon the minds of some patrons that these pictures are my latest pictures, produced by a company in which I am personally interested.

I am not now nor have I ever been connected with the "W. H. Productions Co." I am not interested in their output and their pictures are not new pictures.

The fact is that some of these so-called "Wm. S. Hart Super Features" exploited by the "W. H. Productions Co." were made from two to four years ago. The old titles under which they were previously exhibited have been changed and new titles substituted. In short, they are old pictures with new labels. If your patrons, acquainted with my old pictures, are misled by new titles into a belief that these pictures are my latest productions, it will not only injure my reputation but also seriously affect the reputation of your theatre.

I have received letters from many "picture fans" protesting that they had paid admission to their local theatre expecting to see me in a new five-reel subject only to discover that what was advertised and exhibited was an old two-reel picture which had been shown years ago.

You should be fair to your public. Each exhibitor who shows under a new title an old film in which I have appeared, undoubtedly creates the impression upon those who have closely followed and seen my work upon the screen, that it is a new production, when this is not the fact; this is unfair to them and to me. The motion picture industry, of which you are a part, suffers thereby.

These are true words. You know that.

Every one of my new productions bears the "Artcraft" trade mark. All of my best productions bear the "Artcraft" trade mark. They are—

"THE NARROW TRAIL" "WOLVES OF THE RAIL"
"THE SILENT MAN" "BLUE BLAZES RAWDEN"
"THE TIGER MAN"

The public's judgment of your theatre's loyalty depends upon the business methods you employ in conducting it—upon the public's judgment depends your success or failure.

Yours sincerely,

WILLIAM S. HART

ALBERT E. SMITH *Presents*

NELL SHIPMAN

with Alfred Whitman

in "The Home Trail"

The Story of a Strong Man's Fight to Find the Path to Love and Honor

THERE wasn't very much law and order in that Western country where Tom and "Blackie" made their home. But they were "pards," they had nerve—and mere safety wasn't a matter that either had worried about. But Tom was a *real* friend, trusting, helpful, ready to fight with his back to the wall for his bunk-mate—and "Blackie's" friendship was a narrow, grudging and selfish—if such it could be called at all.

So, when a romantic girl conquered the heart of Tom, "Blackie's" jealous nature was aroused. And the girl, weak, illusioned, was a ready victim of "Blackie's" guile. They rode away one afternoon—and she was soon deserted, "Blackie" openly boastful of his easy victory.

But he had not thought of Tom, now a deputy, relentlessly trailing his false friend over the parched prairieland. And when he *did* find him, he could not take his revenge—he was an officer of the law, sworn to return a captured felon to the bar of justice.

And yet—retribution took another course. And it is because this story finds its happy ending through a most *unusual* twisting and turning that it will please the most fastidious motion picture patron. It's a box-office winner.



A FIVE PART
BLUE RIBBON FEATURE

By GEORGE H. PLYMPTON
Directed by WILLIAM WOLBERT

VITAGRAPH

"Little Talks with Foreign Buyers"—No. 5

WORLDTALK

By Paul H. Cromelin *President*

ITS line of World Films gives you a corking idea of how careful Inter-Ocean is in its recommendations to foreign buyers. Reports on my desk show that no brand of American film has made greater profits for showmen in all sections of the world THAN WORLD FILMS. In the last year it has been our pleasure to deliver to our foreign customers such World box-office magnets as Carlyle Blackwell and Madge Evans in "The Burglar;" "Rasputin" with an all-star cast including Montague Love, June Elvidge, Henry Hull, Arthur Ashley and Irving Cummings; Kitty Gordon in "Her Maternal Right;" Ethel Clayton in "Stolen Paradise;" Madge Evans in "The Bondage of Fear;" Robert Warwick in "All Man;" Clara Kimball Young in "Dark Silence," and Alice Brady in "Hungry Heart." Incidentally, we delivered these perfectly packed, with sufficient posters and minus all invoice trouble! (Did you read last week's "Little Talk?") We have established World Films so firmly on the foreign market that we seriously doubt if any make of American film has a larger sale. Almost every foreign buyer of World Films in 1917 renewed his contract for 1918! Doesn't it show you that Inter-Ocean believes in the best and offers buyers nothing else?

INTER-OCEAN FILM CORPORATION
PAUL H. CROMELIN PRES. & GEN'L MGR. 220 W. 42nd ST. NEW YORK CITY

"We Operate Everywhere"—Largest Distributors of Films in Foreign Fields

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52 ***World Films*** *a year; featuring Ethel Clayton, Clara Kimball Young, Alice Brady, Carlyle Blackwell and June Elvidge; 24* ***Paralta Plays*** *a year, featuring Bessie Barriscale, J. Warren Kerrigan, Henry B. Walthall and Louise Glaum; the great features* ***"Whither Thou Goest," "Today," "Mad Lover," "Hunting Big Game in the Frozen North," "The 13th Labor of Hercules;"*** *the surefire comedy brands,* ***Vim, Black Diamond, Bingo, "Charley"*** *(Mabel and Fatty) cartoons.*

SELECT PICTURES



The story of the girl who hid her record

Max Marcin's great stage success

"THE HOUSE OF GLASS"

Adapted by Charles E. Whittaker
directed by Emile Chautard

Better on the screen than on the stage, says the New York Evening Mail.

"Should play S. R. O. in almost any house!"—Wid.

"It is Clara Kimball Young's triumph!"—Motion Picture News.

Presented by

CLARA KIMBALL YOUNG

AND HER OWN COMPANY

This is the fourth of Miss Young's Select pictures, and follows her prior productions "MAGDA," "SHIRLEY KAYE," and "THE MARIONETTES"

Distributed by

SELECT PICTURES CORPORATION

729 Seventh Avenue, New York City

Goldwyn Pictures

Another Remarkable Success For Mabel Normand In "The Floor Below."

ANOTHER rush for the box-offices of the nation marked the release of Mabel Normand in her second Goldwyn production, "The Floor Below." Exhibitors everywhere are writing and telegraphing their delight over the record-breaking patronage brought into their theatres by this immensely popular star.

The box-office value of Mabel Normand in "The Floor Below" is indicated by these enthusiastic comments:

WID'S: "The Floor Below" is a great yarn with plenty of snappy treatment. Sure to draw heavy patronage.

PICTURE-PLAY MAGAZINE: Mabel Normand is the best comedienne on the screen and "The Floor Below" proves it.

MOTION PICTURE NEWS: Through "The Floor Below" Mabel Normand goes rollicking along in her own irresistible way. . . . It is the usual lavish Goldwyn production.

DRAMATIC MIRROR: "The Floor Below" is a lively and laughable story of love and mystery and of strong popular appeal.

EXHIBITORS TRADE REVIEW: Mabel Normand is the most vital bit of magnetism that has ever worked before a camera. Here is a picture that "has everything."

MORNING TELEGRAPH: A well-conceived and delightfully constructed crook story combining rapid-fire farce, comedy and drama. . . . A sure-fire entertainment for Goldwyn exhibitors.

Based on the reports from this production and her first Goldwyn triumph, "Dodging a Million," Goldwyn confidently announces to all exhibitors that Mabel Normand has *tripled her previous popularity.* She is today one of the greatest box-office stars in the screen world. Are YOU playing her pictures in your theatre? Ask the nearest Goldwyn office for prices and a contract.

GOLDWYN PICTURES CORPORATION

SAMUEL GOLDFISH, *President* EDGAR SELWYN, *Vice President*

16 East 42nd Street New York City

Goldwyn Pictures



PICTURE a beautiful, daring and courageous woman defending a helpless husband as a tigress defends her cub.

Depict her facing poverty for the man she loves and spurning jewels, untold luxuries and power in the world's capitals from the hands of a man she despises.

When you have conceived in your own mind a thrilling emotional drama that sends a woman to her death for the protection of her honor, you still will not have guessed half of the second remarkable story that Goldwyn again offers you with

Mary Garden
in The SPLENDID SINNER

by Kate Jordan — Directed by Edwin Carewe.

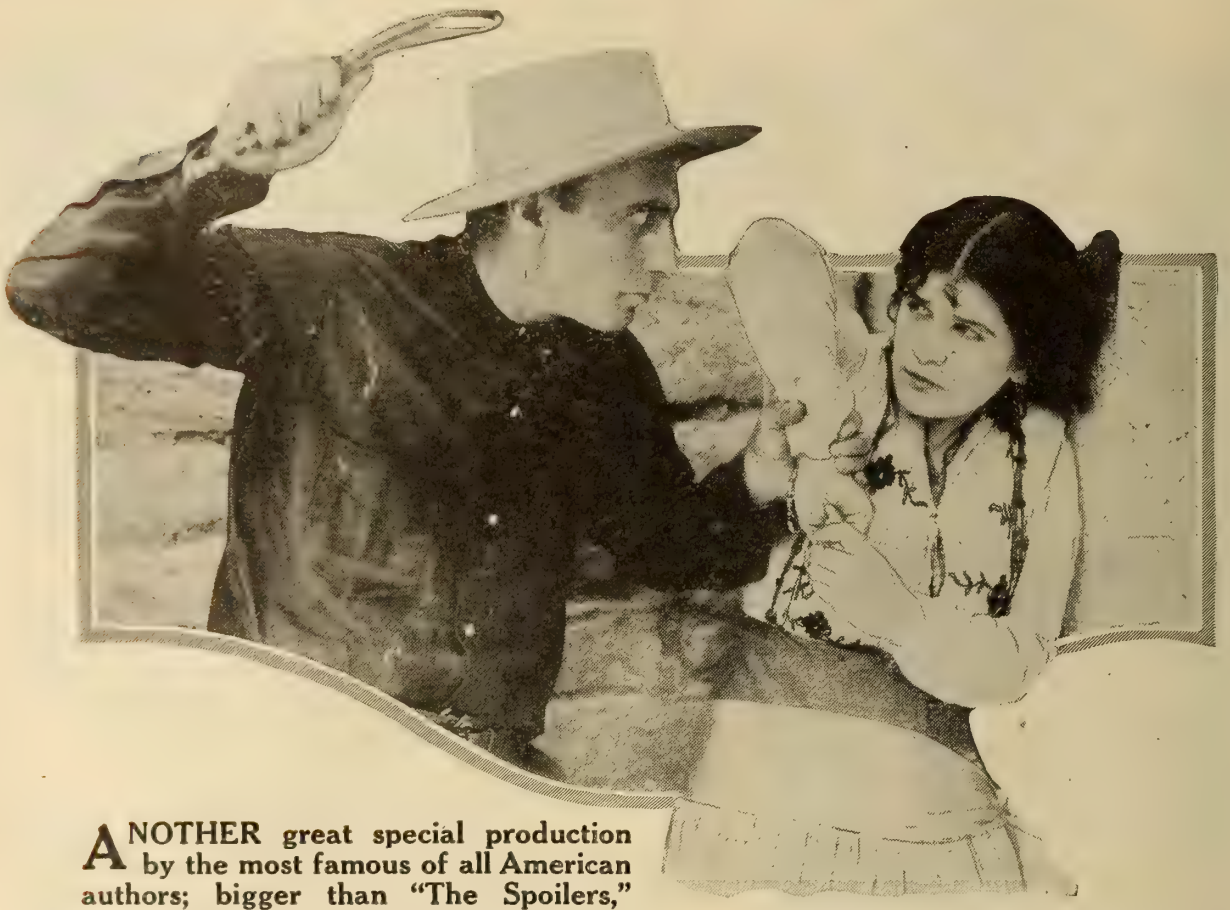
As we have told you: It is greater than "Thais" which broke box-office records all over the nation. It is heroic, wonderful, thrilling with few parallels for production beauties. It goes *to all Goldwyn contract customers at their regular rental*—a remarkable special production at no advance in prices. Released everywhere March 24.

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ANOTHER great special production by the most famous of all American authors; bigger than "The Spoilers," more exciting than "The Barrier" and more thrilling than "The Auction Block." Exhibitors are urgently advised to *book at once* the greatest box-office success of 1918.

REX BEACH'S

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HEART OF THE SUNSET

Directed by Frank Powell

Now Ready for Immediate Release

Once or twice each year Rex Beach comes to the assistance of the world's exhibitors with a production that breaks all existing box-office records. This is the most powerful Rex Beach Picture ever made.

"Heart of the Sunset" is released singly as a great seven-reel production and is not linked with any other pictures. It can be booked only through the offices of

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REX BEACH PICTURES



"The Picture of 1,000 Thrills!"

HAVE you ever seen the notorious Philippine "water cure" in a motion picture? It provides one of the powerful scenes of "Heart of the Sunset."

Have you ever thrilled with patriotic fervor as you read of the daring Texas Rangers sweeping into Mexico? You see this in "Heart of the Sunset."

Do you know the most terrible death in the world? In "Heart of the Sunset" General Longorio threatens to bury a man to his neck in an ant-hill and fill his mouth with honey. You see the terrified Mexican shiver and tremble.

Think of a brave American boy being made to watch throughout the night a band of Mexican savages *digging his own grave.*

These are but a few more of the unusual and dramatic scenes in "Heart of the Sunset" which the entire world will want to see. Protect yourself against your competitor by booking this production at once by telegraph.

GOLDWYN DISTRIBUTING CORPORATION

16 East 42nd Street New York City

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Goldwyn announces

"SMILING BILL" PARSONS

A new and soon to be nationally-famous comedian of *cleanliness* and *happiness.* He will be seen in

CAPITOL COMEDIES

Two joyous reels of healthy laughter to each picture. Twenty-six pictures a year. One every second Monday.

Exhibitors everywhere are begging producers for sane and cheerful comedies. Goldwyn hunted for a year without finding what it knew the public wanted.

Suddenly in "Smiling Bill" Parsons we found a new favorite *with the beguiling smile of the serpent in the fable,* and *the radiant disposition that Nature bestows upon its beloved fat men.*

These splendid successes produced for us by The National Film Corporation of America are controlled and released exclusively through the offices of

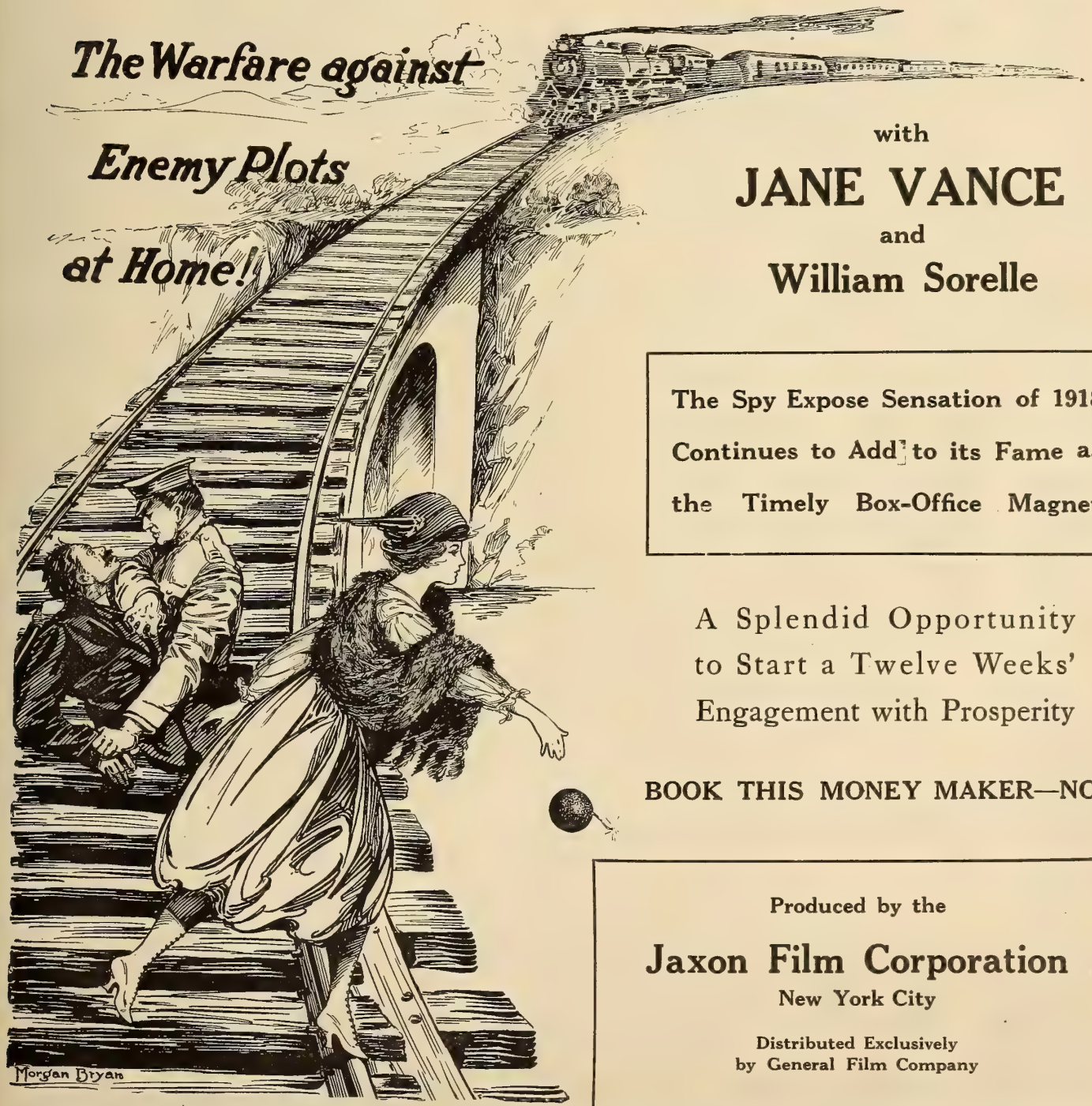
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GENERAL FILM COMPANY

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with

JANE VANCE

and

William Sorelle

The Spy Expose Sensation of 1918 Continues to Add to its Fame as the Timely Box-Office Magnet

A Splendid Opportunity to Start a Twelve Weeks' Engagement with Prosperity

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Distributed Exclusively by General Film Company

General Film Company does not impose the 15c charge on any of its releases.

How can an advertiser continue advertising? By giving YOU value.

PROGRESS—PROSPERITY—PERMANENCE

A PERSONAL MESSAGE

The first stalwarts of the coming army have entered the arena. They are Co-believers, like myself, in the principle of equitable, fair business dealings, unhampered by a strangling "producer" dominance. I am glad to announce that six men, foremost exhibitors, and tried and true to their clan, have joined my Co-partnership plan. Eugene Roth of San Francisco and Messrs. Moore, Greaves and Ellison of Denver are four. The others I will announce later. Exhibitors, the country over, will do well to watch the proving of our basic principles upon which rest their hope for a free, profitable and pleasant business future.

Wm. W. Hodkinson

NEW RELEASES

Louise Glaum in
"An Alien Enemy"
(The above picture substituted for regular Kerrigan release)

Bessie Barriscale in
"Within the Cup"

Henry B. Walthall in
"Humdrum Brown"

J. Warren Kerrigan in
"The Turn of a Card"

COMING

"Blindfolded," with Bessie Barriscale

"The Snap Dragon," with Louise Glaum

"With Hoops of Steel," with Henry B. Walthall

ALREADY RELEASED

"A Man's Man"—Kerrigan
"Madam Who?"—Barriscale
"His Robe of Honor"—Walthall

W. W. Hodkinson Corporation

527 FIFTH AVENUE

"Hodkinson Service at All General Film Exchanges"



PARALTA PLAYS

PICK OF THE PICTURES



Bessie Barriscale *in*

Directed by RAYMOND B. WEST

"Within the Cup"

Written by MONTE E. KATTERJOHN

ROBERT BRUNTON, Manager of Productions

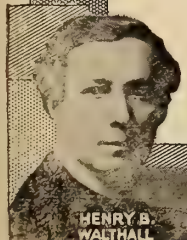
"Woe unto you, scribes and Pharisees, hypocrites! for ye make clean the outside of the cup and of the platter, but within they are full of extortion and excess."

St. Matthew, 24, 25.

Thisbe Lorraine **hears,** but **does not understand.**
To her, the sham, the brassy glitter
of the artist's **so-called** "freedom" seem **real.**
She does not know **there is no reality** among that small band of artists
who **think** themselves **superior** to the common run of men;
whose "artistic temperament" makes them **despise**
anyone **not agreeing** with their peculiar "code" of **morals;**
who take serious the **fur collars** on their coats,
but **never mend** the threadbare linings;
who **judge life** by the "futurist" pictures **they** paint.
Therefore, Thisbe Lorraine suffers the pangs of a **cruel awakening,**
and she **seeks atonement** for having torn a human heart into bleeding shreds
And then—**the great arbiter,** Love, gently leads her
to **understand** HIS word,
the wisdom of HIM who **sees the infinite** alike an open book!

PARALTA PLAYS, Inc.

6 WEST 48th STREET
NEW YORK CITY



DISTRIBUTED THROUGH
"HODKINSON SERVICE"
AT ALL GENERAL FILM EXCHANGES



A Selexart Production

"Carmen of the Klondike"

Written by
MONTE M. KATTERJOHN

Directed by
REGINALD BARKER

The cyclopean combat between two exceptional men for the love of an enchanting woman!

".....enough thrills to average one to every ten feet of film.

.....there is a hand-to-hand battle in a rainstorm that would make Douglas Fairbank's director turn green with jealousy."

T. E. OLIPHANT, in
The Evening Mail
New York City



Featuring
CLARA WILLIAMS

! A Tremendous Sensation !

Made Good At
STRAND THEATRE, New York City
Bound to Make Good for You!

STATE RIGHT DISTRIBUTORS, Incorporated
418 Longacre Building, New York City

ANNOUNCING THE COMING OF MISS EDNA GOODRICH IN A SERIES OF SPECTACULAR SPECIAL PRODUCTIONS OF REGAL QUALITY ESPECIALLY SELECTED TO CAPITALIZE FOR THE SCREEN HER WORLD FAMED BEAUTY.

TO BE DISTRIBUTED THROUGH
THE EXCHANGES OF

THE MUTUAL FILM CORPORATION








MR. WILLIAM RUSSELL'S FIRST SPECIAL VEHICLE IS "HEARTS OR DIAMONDS" A FAMOUS STORY BY THE CELEBRATED MR. WILLIAM HAMILTON OSBORNE.

MR. RUSSELL'S PICTURES WILL BE AVAILABLE AT MUTUAL EXCHANGES.

WILLIAM RUSSELL PRODUCTIONS

6611 Hollywood Blvd Los Angeles California



To Stars wishing control of their own productions:

THE great Studios of Triangle at Culver City and elsewhere have ample capacity for more than fifty companies, so that in addition to Triangle Programme, and special productions constantly in work, they are in position to undertake the making of moving pictures of the highest quality to individual order.

The organization has been so perfected that you may have at your command as much or as little as you need.

You will find continuity and scenario departments, photographic and manufacturing departments, wardrobe and property departments, developed to the last degree of completeness, under the most capable department heads and assistants.

Everyone in the Motion Picture industry recognizes the leading position of the studios themselves, their splendid equipment and the magnificent properties in which they are situated.

Each "Order Picture" will be produced precisely as desired by the owner.

It may be simple and inexpensive, or most elaborate and costly—at his will. He may select his own company, his own author, his own director, if he wishes.

Stars who wish to *control their own productions*—from scenario to theatre, may do it easily, and without any investment beyond **cost of production plus a reasonable fee,** under this arrangement.

This means that Triangle does not wish to share in the profits of the picture after its completion.

Our relationship with distributors in this country and Europe enables us to undertake marketing, if desired, on a percentage basis.

Publicity and paper—if desired

TRIANGLE FILM CORPORATION

1457 BROADWAY NEW YORK

Smash!

William Fox presents-America's most popular actor

WILLIAM

FARNUM

IN

ROUGH and READY

by Richard Stanton and Ed. Sedgwick – Directed by Richard Stanton

HIKE WITH THE HUSKIES

Ride in on the tide of FARNUM popularity!
Profit from public demand!
Wire for dates today!

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500 feet of the finest fist-fight ever filmed

WILLIAM FARNUM in ROUGH and READY

The greatest Farnum picture ever filmed.

CORPORATION

We have secured good advertisers to talk to YOU. Listen to them!

A Million Dollars

pass your theatre every day



HOW TO GET YOUR SHARE



CONTRACT FOR
BUD FISHER'S

MUTT
AND
JEFF

Weekly release

FOX FILM CORPORATION

Now ready-

"THE DECOY" — "THE LEAK"
"BACK TO THE BALKANS"
"THE FREIGHT INVESTIGATION"

FOX FILM CORPORATION

A SENSATION-
FOR YOUR WOMEN PATRONS

A plucky French girl triumphs over German invaders



WILLIAM FOX PRESENTS

A VIRGINIA PEARSON in
DAUGHTER of FRANCE

THE GREATEST LOVE AFFAIR OF 1918
MISS PEARSON'S GREATEST SUCCESS -
STAGED BY : EDMUND LAWRENCE

A SURE WAY TO MAKE MONEY
CONTRACT FOR
ONE A WEEK 52 A YEAR FOX SPECIAL FEATURES
START NOW WITH THESE MARCH-APRIL BREAD WINNERS

PEGGY HYLAND in THE DEBT OF HONOR
GLADYS BROCKWELL in THE DEVIL'S WHEEL
GEORGE WALSH in THE KID IS CLEVER
JUNE CAPRICE in A CAMOUFLAGE KISS

FOX FILM CORPORATION

Keep your eye

THE



WILLIAM FOX PRESENTS

German Spy System

The U.S. Embassy

Berlin at War

CONTRACT NOW

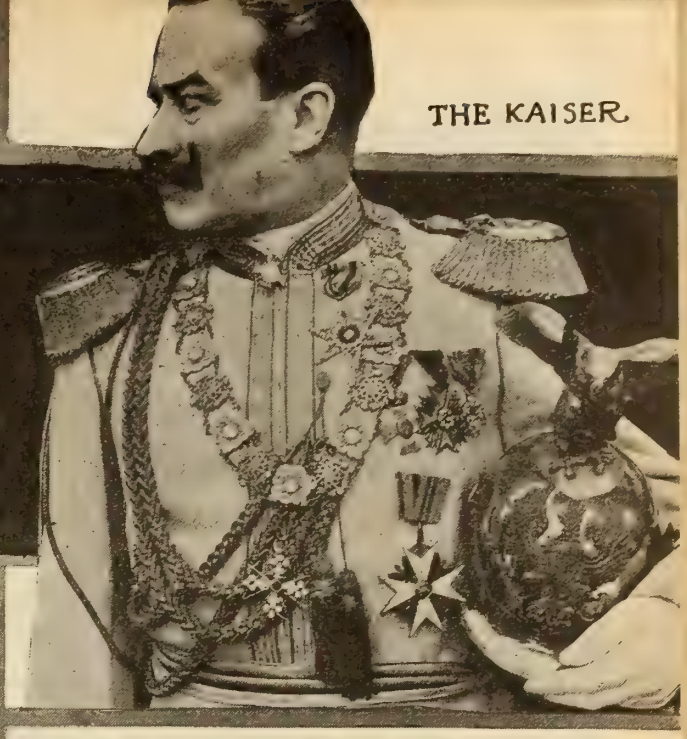
FOX FILM





The KAISER

on the KAISER



THE KAISER

SPY

A STARTLING EXPOSURE

The Kaiser's Agents

The Teuton Tortures

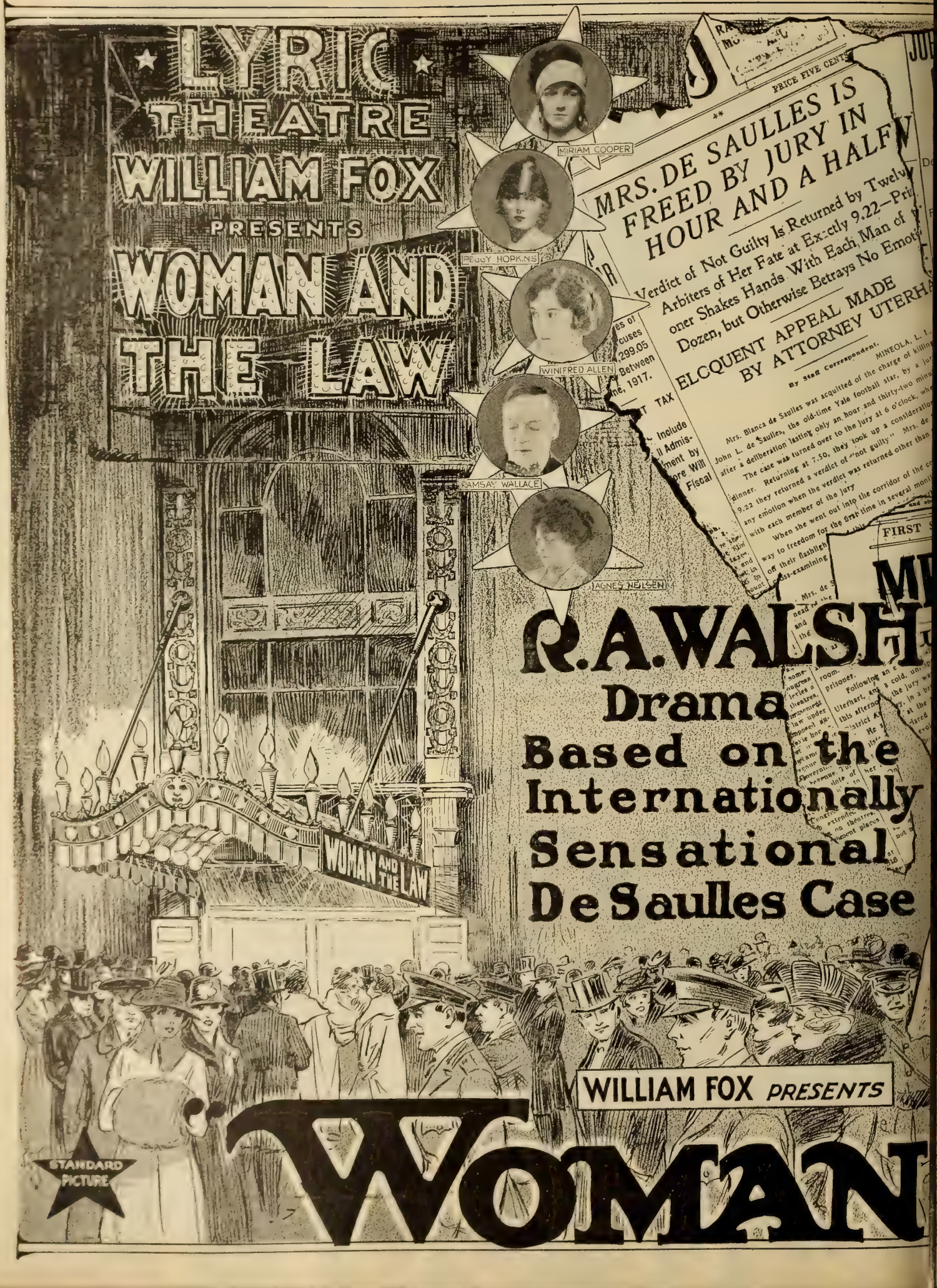
A Box-office Riot

NEW PRINTS READY

CORPORATION



EXPOSED!


LYRIC THEATRE
WILLIAM FOX
PRESENTS
WOMAN AND THE LAW
MIRIAM COOPER
PEGGY HOPKINS
WINIFRED ALLEN
RAMSAY WALLACE
AGNES NEILSEN
MRS. DE SAULLES IS FREED BY JURY IN HOUR AND A HALF
Verdict of Not Guilty Is Returned by Twelv
Arbiters of Her Fate at Ex-ctly 9.22—Pri
oner Shakes Hands With Each Man of
Dozen, but Otherwise Betrays No Emoti
ELOQUENT APPEAL MADE BY ATTORNEY UTERH
PRICE FIVE CENTS
R.A.WALSH
Drama
Based on the
Internationally
Sensational
DeSaulles Case
WOMAN AND THE LAW
WILLIAM FOX PRESENTS
WOMAN
STANDARD PICTURE

"THE GREATEST WOMAN'S PICTURE EVER MADE"

MRS. DE SAULLES IS FREED; VERDICT QUICKLY FOUND; TO HAVE CUSTODY OF SON

Eleven for "Not Guilty" on First Ballot Taken, Is Report.

BOY IS LARGE FACTOR

'He Was Most in Our

MRS. DE SAULLES FOUND NOT GUILTY

(Continued from First Page)

sensational tone. Mrs De Saulles close by the end of the coun gazing up at him. She brown coat over her

several large diagrams showing the interior and exterior of The Box, his place at Westbury, where the tragedy occurred

she has worn

Direct

Mr. Elsmart began speak o'clock, the court

by smart

mostly

IN WOMAN'S WORLD Page of the most attractive features of the Herald Daily and Sunday.

HERALD.

PRICE FIVE CENTS IN NEW YORK CITY. SEVEN CENTS ELSEWHERE.

THE NEW YORK

NEW YORK, SUNDAY, DECEMBER 2, 1917.—BY T

RT TWO.

BLANCA DE SAULLES IS ACQUITTED

NEARLY OVERCOME, TO ARISE, BUT CANNOT.

District Attorney, in Closing Address, Asked for No First-Degree Verdict and Touched Lightly on Premeditation—Prisoner's Counsel's Plea Brought Tears to Hearers.

Mrs. Blanca Errazuriz De Saulles was acquitted last night of the murder of her divorced husband, John Longer De Saulles, whom she shot and killed Aug. 3 last.

The jurors began to deliberate o'clock and returned their

MRS. DE SAULLES FOUND NOT GUILTY; JURY IS OUT ONLY 1 HOUR 43 MINUTES

Jurymen Announce Their Verdict in Chorus, and When Prisoner, Acquitted of Ku and, Is Formally Walks U Hand

A SENSATION AT BROADWAY & 42ND ST NEW YORK CITY WILL PACK HOUSES IN ANY CITY TOWN OR ZONE



Turning thousands away at $1 Admission

and the LAW"

STANDARD PICTURE

Think it Over

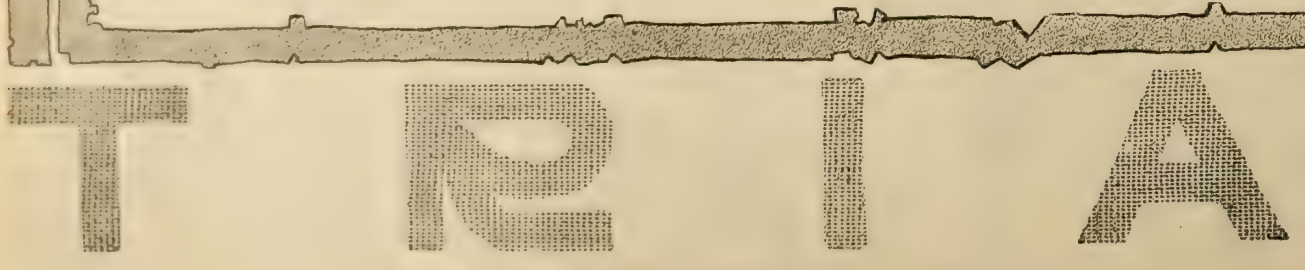
Have you heard the latest scheme for the salvation of exhibitors? There seems to be a new plan announced every day.

Various producers are coming forward with some new form of " camouflage " and are endeavoring to show exhibitors that their particular plan is the only one that will save the day and enable exhibitors to make money. But the funny part of it all is that these producers have only recently become wise to a situation which has existed for some time and which was bound to become critical sooner or later.

Triangle decided nearly a year ago that the production and distribution of motion pictures must be made a real business—must be run on business principles, straightforward and clean; that economies must be practised and that exhibitors must be given the utmost consideration.

Here are some of the things that Triangle HAS done for exhibitors—not that it is going to do.

1—It has already materially cut the cost of producing pictures by placing its studios on a scientifically operated basis—no hundred thousand dollar stars—no money wasted or time lost. Business principles are practised by business men. ***No possible combination of studios would enable Triangle to make quality pictures at lower costs than at present.***



2—It has paid the reel tax without transferring it to exhibitors—the only honorable solution of the problem.

3—It has reduced the cost of service to exhibitors for high quality pictures. It is not necessary for Triangle exhibitors to spend money for memberships in any association in order to procure a square deal.

4—It has cooperated with exhibitors by only charging them rental prices which would assure them of profits—reducing the cost of service and in some instances giving free service, where conditions required. Free service is nothing new with Triangle. Justice and not charity is what every exhibitor desires.

5—It has established a Traffic Department and rearranged the territories of exchanges in order to give every exhibitor the best possible service in the delivery of film. Every reel of film is carefully inspected before being sent out. Prompt and courteous service is the watchword at every exchange.

Think it over! Is there any company that has done more for exhibitors in the last year than Triangle? Do you realize that by using Triangle pictures you help to enlarge the cooperative service of an organization which has lead the way in reducing the cost of pictures to exhibitors and in establishing the policy of an absolute fair and square deal every time?

TRIANGLE DISTRIBUTING CORPORATION

1457 Broadway, New York

S. A. LYNCH
President

R. W. LYNCH
Vice-President

FRED KENT
Treasurer

Y. F. FREEMAN
General Manager

NGLE

You are wasting your opportunities if YOU ignore advertising.

UNITED PICTURE THEATRES OF AMERICA INC

Questions and Answers

Taking up and answering one by one the Moving Picture World's objections to cooperative plans and its doubt as to the organization and personnel of

United Picture Theatres of America, Inc.

Question. Is the United Picture Theatres of America working unselfishly for the exhibitors' interest?

Answer. It is, because it is a mutual cooperative organization, legally under the control of its exhibitor membership, designed to reduce film rentals to its members from 30 to 50 per cent and to improve quality.

Q. Will United Picture Theatres engage in the making and marketing of film?

A. It will not. The plan is to *buy film,* not to manufacture or peddle it.

Q. Is our plan a reversion from open bookings to programme?

A. Emphatically No! We shall book by the "star series" system, and such acceptable productions as the market affords.

Q. How do we expect to get the exhibitors to stick?

A. By making every member an actual benefiting partner. Twenty-two thousand druggists stick together. Why not a few thousand exhibitors?

Q. How can we please both producers and exhibitors?

UNITED PICTURE THEATRES OF AMERICA INC

A. The producers, by giving them cash and a guaranteed profit besides, for their negatives. The exhibitors, by giving them pictures that their membership prefers and by eliminating film waste of all kinds.

Q. Can the opposition of powerful vested interests be combated?

A. Certainly, because the combined power of the exhibitors is greater than that of all the other factors in the industry. Consolidation of offices, cuts in big salaries, elimination of useless service, direct routing, abolition of financier profiteering—these things can be accomplished in the film world by the United Exhibitors just as they are being accomplished in the railroad world today by Director McAdoo.

Q. Is United Picture Theatres promising anything it cannot perform?

A. No, because the promises are well within the reasonable expectation of what cooperative movements can do. The M. P. World cannot discover one extravagant, unwarranted statement in any of the speeches of Mr. Ochs or our published statements. Are other cooperative companies overstating? We do not know, but we feel sure exhibitors are so strong for the cooperative idea that overstatement is not necessary to secure membership.

Q. Finally, are the men behind United strong enough to put it over?

A. Messrs. Ochs. Seelye, Blumenthal, Goldsmith and the other executives of United Pictures enjoy exhibitor confidence as do no other group of men in the country. They are known to be honest, conservative, forceful and energetic, and can point with pride to their achievements in the film industry.

THE LAWYERS AND BANKERS OF PROMINENT EXHIBITORS HAVE MINUTELY EXAMINED EVERY DETAIL OF OUR PLAN, AND THEN THESE EXHIBITORS HAVE ENDORSED THE SAME BY BECOMING UNITED MEMBERS.

Write today to Dept. N,

United Picture Theatres of America, Inc.

1600 Broadway, New York City





LEST WE FORGET *with* **RITA JOLIVET**

Week runs to capacity at Fox's Terminal Newark N.J., Boston Theatre, Boston, Ziegfeld Theatre Chicago, Paris Theatre-Denver-
Booked 66 days solid by Marcus Loew for his circuit-

REVELATION *with* **NAZIMOVA**

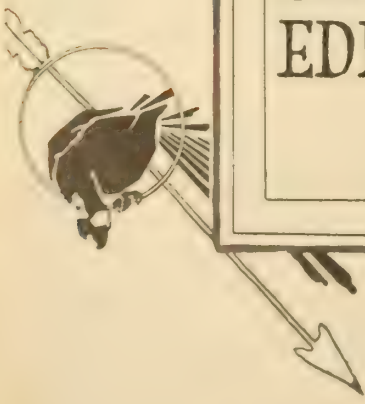
A conceded box office success being snapped up by all the first run houses in America for runs of a week

BLUE JEANS *with* **VIOLA DANA**

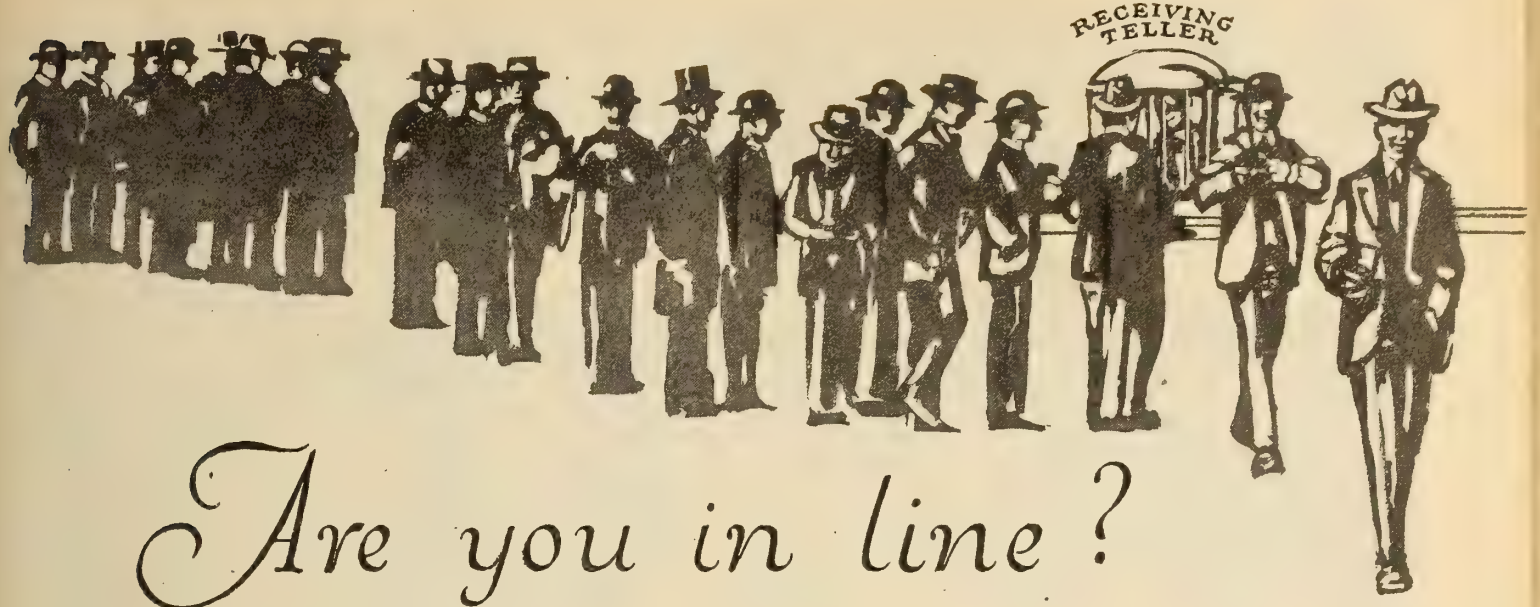
A conceded box office triumph–just booked 66 days solid on Marcus Loew's circuit-

LEGION of DEATH *with* **EDITH STOREY**

Tremendous bookings–
A picture of the day and hour–growing more timely as the Russian crisis develops-



METRO



Are you in line?

THESE big fine METRO specials are piling up money for every exhibitor who lets his public know in advance the quality of the entertainment.

No matter who makes the picture you can't expect to cash in unless you advertise, advertise, advertise

These are the *really great* productions of the day – *Book them – Exploit them roll up your profits.*



METRO

Many a packed house is directly traceable to an advertisement in the "News."



B.A.ROLFE presents

The inimitable star

EDITH STOREY

in the supreme drama by
Charles Kenyon and Frank Dare

The CLAIM

A Metro *all star series production* directed by Frank Reicher
in 5 Acts, from the script by June Mathis and Leighton Osmun

Released on March 18. by

METRO

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers

EXHIBITORS-STATE RIGHT BUYERS AND THE INDUSTRY IN GENERAL

TELEPHONE
GRAMERCY 3027-3028

CABLE ADDRESS
SIMFILMCO

W. H. PRODUCTIONS CO.
71 WEST 23RD STREET
ROOM 1702

NEW YORK March 18th, 1918.

Gentlemen:

There is a question in the minds of some as to reasons for our overwhelming success in re-issuing three of the first big Thos. H. Ince super-pictures featuring Wm. S. Hart, which were produced by the New York Motion Picture Corporation in 1914-15, viz: "The Two-Gun Man" in "The Bargain", "The Bandit and the Preacher" and "The Hell-Hound of Alaska".

These are the three best pictures in which Wm. S. Hart ever appeared. He was not known to the picture-going public at that time. Desiring to make a reputation, and the work being new and fascinating, he therefore put his heart and soul into it - and these productions, in turn, made him the popular film idol he is today. Furthermore, the picture-going public has doubled within the past two years, so that a great majority of the new film fans never saw these features when they were first released.

W. H. Productions Company saw the possibilities in re-issuing super-features that made stars famous, and such we considered these Hart productions. Within a period of two months we have sold these re-issues to the keenest and most reliable independent exchangemen in the business, and they in turn are now successfully booking these box office features to the leading exhibitors. If further proof of the soundness of our judgement is required it is furnished by the box office results which the exhibitors are now obtaining.

Good judgement, proper exploitation, and fair prices put these excellent pictures over.

We have proven to the trade that these productions were never properly exploited until W. H. Productions Company saw their box office possibilities, and Thos.H.Ince and Wm. S. Hart should feel greatly indebted to us for the intelligent and dignified method in which the pictures that made their reputation have been handled. We do not feel surprised that Mr. Ince and Mr. Hart are chagrined in not being connected in any way, manner, shape or form with W. H. Productions Company, especially as they are not "CUTTING IN" ON THE PROFITS of these productions, and since these re-issues are breaking records for capacity business in the leading theatres throughout the country.

Pursuing this same policy we have purchased five of the finest Bessie Barriscale pictures ever made. All of them have extraordinary publicity and advertising possibilities, so much so, as to guarantee a tremendous success to the independent exchangemen and exhibitors throughout the entire country.

Yours very truly,

W. H. PRODUCTIONS COMPANY.

P.S. We beg to announce that the entire world rights have been sold on all of our present re-issues featuring Wm. S. Hart.

Many a packed house is directly traceable to an advertisement in the "News."

TO STATE RIGHTS BUYERS—A TEMPTING OFFER!
The FIRST of our series of Five Great
BESSIE BARRISCALE
Super-Features

The all star cast includes
BESSIE BARRISCALE
EDWARD CONNELLY
CLARA WILLIAMS
RHEA MITCHEL
ARTHUR MAUDE



"SATAN'S PAWN"
5 REELS

W·H·PRODUCTIONS CO·
71 WEST 23RD. ST ~ N·Y·
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Released at Last!!!

OHIO

FOR THE *FIRST TIME* SINCE ITS SENSATIONAL PREMIERE AT THE RIALTO THEATRE, NEW YORK

KENTUCKY

PARENTAGE
A MESSAGE

Can now be booked in *Ohio* and *Kentucky!!!*

"PARENTAGE" is already booked at the following theatres in *Ohio* and *Kentucky*:—

CINCINNATI ....*Walnut*
CLEVELAND ....*Standard*
COLUMBUS ....*Majestic*
TOLEDO .....*Temple*
LOUISVILLE, *Mary Anderson*
DAYTON .....*Strand*
YOUNGSTOWN ...*Liberty*
SPRINGFIELD ..*Fairbanks*
AKRON .....*Strand*
CANTON .....*Strand*

The managers of the above theatres are well known for their shrewd, solid, farseeing judgment when it comes to real box office values. That's why "Parentage" goes into these houses, recognized as showing ONLY THE BEST!!

If *you* have not already booked "Parentage" in your town—**better beat your neighbor to it!!**

To Exhibitors of OHIO

"PARENTAGE" fits well into OHIO because it's a darned good feature and—

It centers its story in a typical Ohio town.

Hobart Henley, its director, comes from Cincinnati.

Martin G. Chandler, co-author, comes from Chillicothe.

William Ireland, internationally famous cartoonist of the **COLUMBUS DISPATCH,** declares "PARENTAGE"—**"The Uncle Tom's Cabin of the Screen."**

"Parentage" is the greatest photoplay — bar none — ever produced for breaking into the family circle; family patronage is permanent trade.

"Parentage" was written especially for those who do and those who do not cherish baby shoes; you have both kinds at your theatre.

"PARENTAGE" has proved a tremendous success wherever shown, because of its unusual entertainment value and the wonderful human note dominating the unfolding of this great message.

Linked with this—an unusual number of ad-helps, every one carrying seat-selling power, to help you put the picture over.

Address all communications to

PARENTAGE

Room 1211, 33 West 42nd Street, New York City

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GROSVENOR FARWELL
MANAGER, SERVICE BUREAU

March 5, 1918.

Wharton Releasing Corporation,
1476 Broadway,
New York City.

Gentlemen:

On behalf of the Liberty Loan Committee of the Second Federal Reserve District, may I express my gratification and appreciation for the very effective publicity which you give the campaign in your new serial "The Eagle's Eye". The picture itself will undoubtedly do much to bring home to all who see it the realities of the war and a conception of the task ahead of us, and Uncle Sam's specific appeal for the Liberty Loan between the reels should help greatly to crystallize emotions and feelings into action.

Sincerely yours,

Guy Emerson

Director of Publicity
2nd Fed. Reserve District.

It has been directed to us. Properly it belongs to every loyal American exhibitor. A logical and practical opportunity was presented in "THE EAGLE'S EYE" to aid the Liberty Loan. But this mark of gratitude belongs strictly to the exhibitors who are making this opportunity a benefit to the Liberty Loan Committee by showing

"THE EAG

by WILLIAM J. FLYNN Recently Retired CHI

PRODUCED BY THE WHA

KING BAGGOT and



BOOK NOW THROUGH YOUR NEAREST FOURSQ

ATLANTA, GA.,
73 Walton Street.
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BUFFALO, N. Y.,
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CLEVELAND, OHIO,
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CHICAGO, ILL.,
207 South Wabash Avenue.

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1911½ Commerce Street.
DENVER, COLO.,
1735 Welton Street.
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304 Joseph Mack Building.

For further information address THE WHARTONS

BUT THIS ONE IS

F. A. SCHNEIDER, Pres. W. H. STEFFES, Sec. JOS. N. SCHNEIDER, Treas.



"DETROIT'S MOST BEAUTIFUL THEATRE"

The Stratford Theatre

Dix Theatre Co., Owners

DIX AND FERDINAND AVES.

E. V. McGRATH, MANAGER

HIGH CLASS PHOTO DRAMAS

Detroit, Mich March 8th 1918.

Mr. Joseph Horwitz, Manager,
Hoffman Four-Square Pictures,
Detroit, Mich.

Dear sir-

Wish to inform you that we played the first episode of "The Eagles Eye" tonight to two top heavy houses, actually turning hundreds away. The picture itself went big, more cheering and applause than ever given any picture in this theatre.

Personally, I was looking for good business with the opening episode, but it was far above my expectations. If business on the remaining episodes will continue just half what we did tonight, our directors should sing praises to Joe Horwitz and the "Eagles Eye".

Wish to thank you for the whole-souled assistance you gave me in the way of ideas, novelties, etc. to put this, the greatest serial of the age over, at a theatre where serials generally fall flat.

Yours very truly,

E. V. McGrath

EVM/GF

This "greatest of all serials" will receive just as tremendous a response from your patrons. Facts are a mighty magnet. It is the facts by Chief Flynn, stirring, gripping, startling in their conclusive evidence of the mighty secret menace in America, that are pictured with vivid realism in this twenty-episode serial supreme. It is these facts that crowded the Stratford Theatre—that are drawing thousands to theatres where exhibitors have booked

L E ' S E Y E "

EF U. S. SECRET SERVICE

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WITH THE POPULAR SCREEN STARS

MARGUERITE SNOW

UARE EXCHANGE—Branches in Principal Cities

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PHILADELPHIA, PA., 1325 Vine Street.
PITTSBURGH, PA., 127 Fourth Avenue.
SEATTLE, WASH., 2014 Third Avenue.
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Publicity and Supply Department, 1476 Broadway, New York

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Again Wins Big Circuit Bookings

JULIUS STEGER'S STUPENDOUS PRODUCTION OF

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JUST A WOMAN



Starring **Charlotte Walker**

Booked Immediately for 143 Days by New York's Leading Theatres

ADVERTISING STRENGTH

"Just a Woman"
An instantaneous stage hit scoring a record Broadway run at the Forty-eighth Street Theatre, New York.

Charlotte Walker
The Warrens of Virginia
The Trail of the Lonesome Pine
The Wolf
Two Virtues
Just a Wife—etc.—

Eugene Walter
Paid in Full
The Easiest Way
The Knife
The Undertow
Sergeant James—etc.—

Julius Steger
The Fifth Commandment
The Blindness of Love
The Stolen Triumph
The Master of the House
—etc.—

Selected as the best of 36 Special Productions considered for release by

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SEATTLE (2014 Third Ave.)

PITTSBURGH (127 Fourth Ave.)
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STERLING PICTURES

GEO. LOANE TUCKERS GREATEST EFFORT

"THE HYPOCRITES"

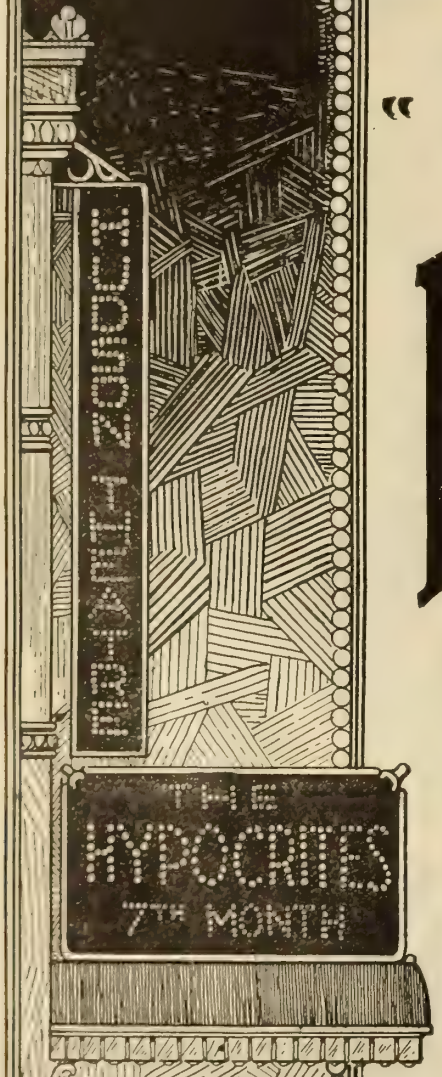
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SPECIAL REPORT

of

The National Board of Review of Motion Pictures

70 FIFTH AVENUE

NEW YORK CITY

Gentlemen:

We wish to advise you that the majority comment on your photoplay "THE MORALS OF WEYBURY" or "THE HYPOCRITES" reviewed by The National Board of Review on February 28, 1918 was as follows:

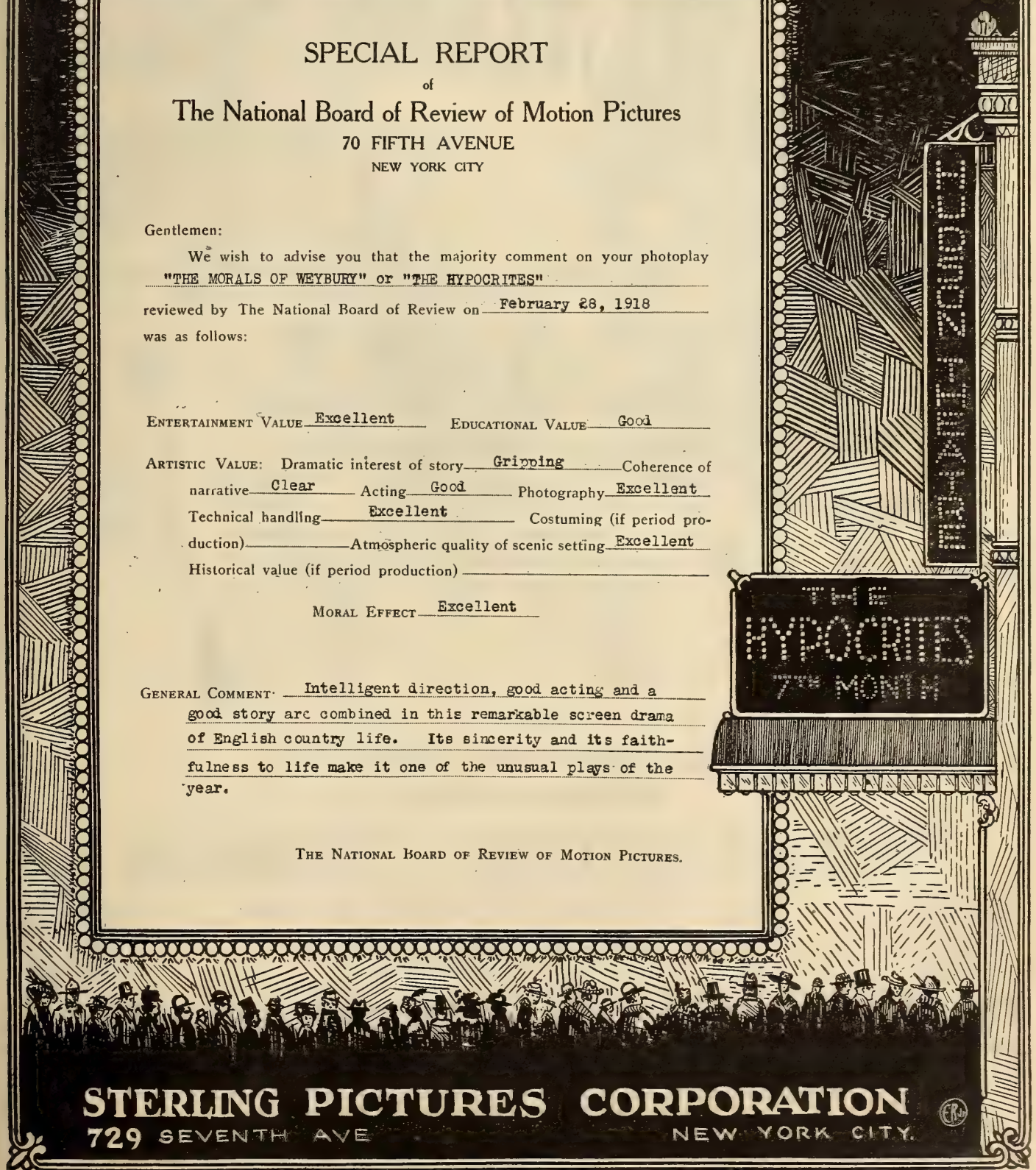
ENTERTAINMENT VALUE Excellent EDUCATIONAL VALUE Good

ARTISTIC VALUE: Dramatic interest of story Gripping Coherence of narrative Clear Acting Good Photography Excellent Technical handling Excellent Costuming (if period production) Atmospheric quality of scenic setting Excellent Historical value (if period production)

MORAL EFFECT Excellent

GENERAL COMMENT: Intelligent direction, good acting and a good story are combined in this remarkable screen drama of English country life. Its sincerity and its faithfulness to life make it one of the unusual plays of the year.

THE NATIONAL BOARD OF REVIEW OF MOTION PICTURES.



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As played for a solid year in New York

Produced by SELIG

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HILLER & WILK, Inc.

1475 Broadway, New York

Selling Agents for the S. A. LYNCH ENTERPRISES, Inc.

Rothapfel Books The Educational—Newman Travel Pictures

THIS IS THE FIRST TIME THAT THESE PICTURES HAVE EVER BEEN OFFERED SO THAT THEY MAY BE SHOWN AT POPULAR PRICES. THEY HAVE HERETOFORE BEEN SHOWN AT PRICES RANGING UP TO $2. HERE IS A NEW FIELD OPEN TO YOU AND AT A PRICE NOT GREATER THAN ORDINARY PRODUCT.

Rialto and Rivoli Theatres Are Noted for the Care That Is Taken in the Selection of the So-Called Short Subjects. Mr. Rothapfel Spends Hours in Picking the Best from the Entire Available Market.

And You Know, from Reading the Accounts of the Presentations of His Splendid Temples of the Silent Drama, That These Are Generally Educational Product When There Are Any of Our Pictures Ready for Him.

Newman Travel Pictures Shown at Rivoli

So When the First of the Celebrated Newman Travel Pictures Became Available Mr. Rothapfel Immediately Booked Them and the First Two of These Were Shown at the Rivoli Last Week.

They Were Not Used as Mere Fillers, They Were Made a Feature of the Bill Which the Managing Director Calls One of the Best That He Has Ever Given. Around These Were Arranged the Musical Score and They Were Followed by a Special Solo Number.

This Is What the MOTION PICTURE NEWS, Under the Heading of "Seeing the Rialto and Rivoli with Rothapfel," Said About These Pictures:

> The overture at the Rivoli, is followed by "Glimpses of Hawaii," the first of the Newman travel pictures to be released by Educational. It contains some of the most remarkable shots that have ever been seen and is a thing of beauty and interest throughout. For this a specially prepared musical score of Hawaiian music is being used. Following right in the spirit of this picture the curtain parts and reveals Miss Helena Morrill, costumed as a Hawaiian girl and the Rivoli chorus singing "Aloha-Oe."

THESE PICTURES WILL STAND OUT AS A REAL PICTURE OF YOUR PROGRAM.

THEY WILL BRING NEW PATRONS TO YOUR THEATRE AND WIN NEW LOVERS OF PICTURES. THEY WILL RAISE THE STANDARD OF YOUR HOUSE, THEY WILL WIDEN ITS APPEAL, THEY WILL ADD TO YOUR RECEIPTS.

FIRST OF THESE MAY BE BOOKED NOW. THE FIRST THREE NUMBERS ARE:

The Forbidden Isle Our Hawaiian Army Tidbits of Travel

EDUCATIONAL FILMS CORPORATION

OF AMERICA

729 7th AVENUE NEW YORK, N.Y.

How can an advertiser continue advertising? By giving YOU value.

The Holes in the "Blanket"

¶ "Why don't you blanket the field?" we were asked by an advertiser the other day. "You have the best publication. Why not give us *complete* circulation, so we can advertise in MOTION PICTURE NEWS alone?"

* * * * *

What the advertiser meant was this: There are, say, 15,000 picture houses in the country. Why don't you give us 15,000 exhibitor circulation?

* * * * *

A very beautiful theory!

It sounds like the glib preachment of an advertising solicitor who knows nothing of the making of the product he sells.

* * * * *

"Blanket" circulation is so full of holes that it can't cover anything.

* * * * *

MOTION PICTURE NEWS *does not "blanket" the field; nor does it ever expect to; nor does any advertiser want it to.*

* * * * *

The development of a publication must be *natural.* You produce a high-grade, valuable medium, and tender it to the exhibitor who *wants* it; the exhibitor who *wants* it reaches out and takes it, and pays for it. It is a *fifty-fifty* proposition.

There's a nice balance here—to be carefully observed—*fifty-fifty!*

If you don't reach out your publication—however excellent it is—your reader won't get it. That's circulation enterprise.

But—*also*—if you reach out too hard you *force* on the reader what he doesn't want—*and won't use.* That's "blanket" circulation.

* * * * *

"Blanketing" a field is *forced-draught* circulation of the most objectionable type.

You may have 15,000 *free* distribution or 15,000 *paid* subscribers; but—so far as 15,000 figures prove—you may not have *one* reader.

There you have—15,000 holes!

* * * * *

Secondly, you are sending or selling your publication to several thousand exhibitors who won't read it.

There are several thousand *such* picture houses in any 15,000 list of exhibitors. We *know.*

* * * * *

15,000 circulation costs lots of money. You are therefore compelled to ask your advertiser heavy rates—if you get out a paper like MOTION PICTURE NEWS—much higher than rates now asked.

Yet you are giving him several thousand utterly disinterested readers—useless to him. There are several thousand holes!

That's why the advertiser does *not* want a "blanket" circulation. He doesn't want to pay for—holes!

* * * * *

MOTION PICTURE NEWS has not stopped securing more exhibitor circulation. But we never intend to *force* the magazine upon the man who doesn't want *any* trade journal.

* * * * *

Mostly—we are building *prestige.* Devoting unlimited effort and money to it—with *success!* Sinking the roots—deep down.

We are making MOTION PICTURE NEWS the *one* paper read in every picture theatre which *wants* a trade journal. *And we are mighty near 100% strong today.*

* * * * *

We don't "blanket" the field. We *dominate* the trade journal avenue to it.

And because of this *dominating influence and service* the advertiser can and *should* confine his advertising—*for results*—to the pages of MOTION PICTURE NEWS *alone.*

¶ *LOOK AT THESE!*

Then call and verify, and analyze them. Subscription receipts week ending:

February 20—	$244
" 27—	224
March 6—	145
" 13—	402
	$1015

These are mostly *renewals.* That's *natural* growth.

THIS IS YOUR OPPORTUNITY

STATE RIGHTS

An audience which packed the house applauded and cheered.—*New York Times.*

Shows the villainy of the Prussian autocracy. — *New York Evening Telegram.*

Will make the blood of any human boil.
—*Morning Telegraph.*

The theatre was ringing with cheers. — *New York Evening Mail.*

Men and women clapped their hands until they were sore and shouted till their throats were hoarse.—*New York Evening Sun.*

A MARVELOUS SUCCESS

"My Four Years in Germany"

By

Ambassador James W. Gerard

Knickerbocker Theatre
New York

Indefinitely

Directed by William Nigh

Received with an outburst of applause unprecedented in such entertainments.
—*New York Herald.*

Audience sat literally on the edge of the chairs. — *New York American.*

Should prove a valuable piece of American propaganda. — *New York World.*

A capacity audience was thrilled.
—*New York Globe.*

Will do more to rouse the thoughtless to action than a million quasi-patriotic films.
—*New York Tribune.*

Now Receiving Bids for All World Territories

MY FOUR YEARS IN GERMANY, Inc.

220 West 42nd Street, New York



BRONCHO BILLY

(Reg. U. S. Pat. Off.)

The Most Popular Film Hero

REVIVIFIED!

In the world famous dramas of the hills and plains. Single reels that carry a strong punch and thrilling action.

PHOTOGRAPHY—NEW PROCESS—1000% BETTER

BOOK ONE EACH WEEK

Broncho Billy's Leap
Broncho Billy and the Rattler
Broncho Billy's Close Call
Broncho Billy and the Settler's Daughter
Broncho Billy's Indian Romance
Broncho Billy, A Friend In Need
Broncho Billy's Wild Ride
Bouncho Billy's First Arrest
Broncho Billy and the Rustler's Child
Broncho Billy's Last Deed

Essanay

George Kleine System, Distributor

Perfection Pictures

GEORGE K. SPOOR presents

I, Mary MacLane



IN

"MEN WHO HAVE MADE LOVE TO ME"

Played to full houses at the Band Box Theatre, Chicago, two weeks, and other first-class theatres everywhere. Don't miss out on this exceptional show, of a woman's six loves.

Taylor Holmes



IN

"RUGGLES OF RED GAP"

and

"UNEASY MONEY"

High-grade theatres throughout the United States have been playing these two great features to capacity houses. If you have not already played them, ask for a showing at once.

Essanay

GEORGE KLEINE SYSTEM

Distributors

Perfection Pictures

Motion Picture News

Vol. 17 No. 13. March 30, 1918

The Week in the Film World at a Glance

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WM. A. JOHNSTON, *Pres. and Editor.* HENRY F. SEWALL, *Vice-Pres.* E. KENDALL GILLETT, *Sec. and Treas*

Published on Tuesday every week by MOTION PICTURE NEWS, Inc., 729 Seventh Ave., New York, N. Y. 'Phone 9360 Bryant. Chicago Offices, Mgr. Wm. J. McGrath, 110 So. Dearborn St.; 'Phone 755 Randolph. Los Angeles Offices, Mgr. J. C. Jessen, 429 South Figueroa St.; 'Phones 7140 Main, F-4661. Subscription $2 a year, postpaid, in United States, Mexico, Hawaii, Porto Rico and Philippine Islands. Canada, $3. N. B.—No agent is authorized to take subscriptions for Motion Picture News at less than these rates. Have the agent who takes your subscription show his credentials and coupon book.

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GEORGE K. SPOOR
presents



A GREAT PICTURE
ASK WHEN

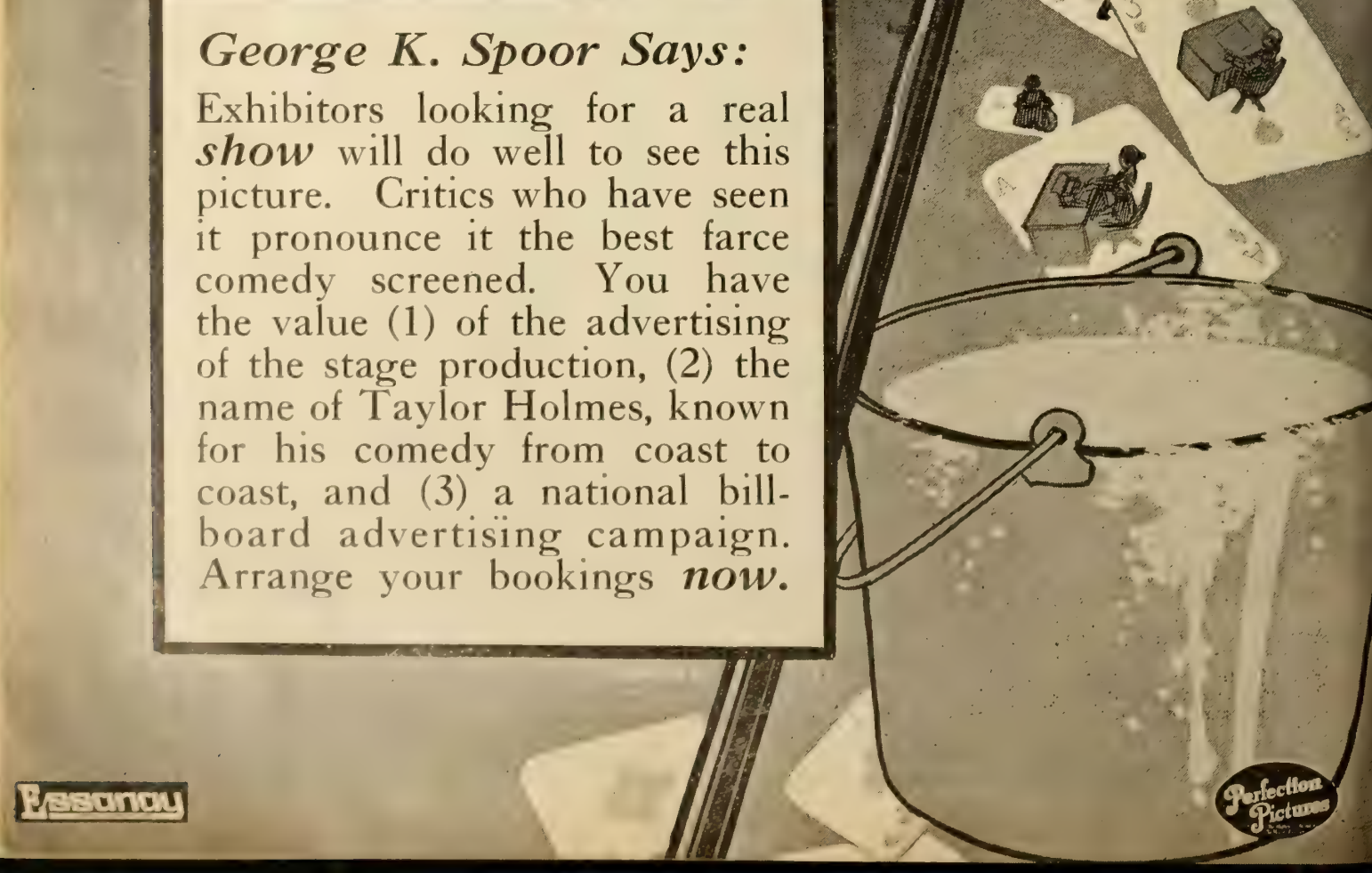
TAYLOR HOLMES in
A PAIR OF SIXES

DISTRIBUTED BY THE GEORGE KLEINE SYSTEM



George K. Spoor Says:

Exhibitors looking for a real ***show*** will do well to see this picture. Critics who have seen it pronounce it the best farce comedy screened. You have the value (1) of the advertising of the stage production, (2) the name of Taylor Holmes, known for his comedy from coast to coast, and (3) a national billboard advertising campaign. Arrange your bookings ***now.***



Essanay

Perfection Pictures

MAR 20 1918 ©CLB411164

"When you see it in 'The News' It's News"

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

"The Exhibitors' Medium of Communication"

Volume 17. No. 13 March 30, 1918

Let's Be "Just Folks"

A LETTER reaches our desk this morning, one sentence of which makes a new introduction to an editorial already planned.

"I fairly ache to see some good pictures—pictures with whimsy and love, and tears and laughter—and action and heart throb—and over and under and through the motions and emotions a knowledge of and love of *folks.*"

The letter, strange to say, is not from a layman.

It is from a producer—one of future consequence, in our opinion.

It is written, evidently, on the spur of the moment, a frank confession and appeal for light amid considerable confusion.

We are pleased to give part of our answer here.

To the writer we say:

* * * *

YOU have summed up in one sentence the great highway of successful photoplay production.

It is likewise the highway of stage, book, magazine and newspaper production—and has been, since type was invented.

It is a highway-broad, straight and brilliant with simple sunlight.

The whole mass of humanity—big folk and little folk, plain folk and strange folk—travel it day by day.

They are yearning for stories of the highway they throng; stories that make them laugh and cry as they travel on; stories of their *own* men folk, women folk and child-folk; stories that uplift their steps and quicken their pulse beats—*stories based upon a knowledge of and love of folks!*

They want the stories of their *own*—of *God's* highway.

They *don't* want stories of the dark little byways—byways of absurd unreality, byways that lead over precipices, byways of human contortion, misadventure and mockery.

It is simple enough.

That broad highway—of *folks*—is plain enough.

* * * *

YET week by week the producers of photoplays—too many—see only the little byways.

Week by week we review pictures that either by title, story or execution miss altogether the broad highway of human hearts; or else having taken it, they depart inexcusably into the repulsive, unreal and silly little byways.

Decidedly we don't want to make a wholesale condemnation. And the effort of this editorial is wholly constructive.

There are many bright spots in picture production. There are real and fine production policies, backed by the utmost liberality of effort and expense. And, right along, the photoplay scores the better, often the best, of its unique possibilities.

Just the same, there are too many and inexcusable lapses, enough to give to a very large element of the photoplay's potential audience in the United States a very poor impression of the photoplay's art.

There is too broad a gap between the people—the *folks*—and the writer and the director of the picture.

To know human nature is to live it and feel it. We need writers and directors who know—*folks;* and it is highly necessary that they be in close and constant touch with—*folks.*

It is only by accident that a writer of immaturity and inability and a director who never looks over the little horizon of Ft. Lee, of Hollywood, will together picturize a story based upon "*a knowledge of and love of folks.*"

* * * *

THE best exhibitors are best because they study their audiences.

Therefore we have asked a large board of these men to tell the producer each week—through our pages—and plainly—just what highways *folks* like to travel and just what byways they never use, or don't want to use.

That's one bridge over the gap.

Then, we have found a man—he happens to be an exhibitor—who for years has made a sympathetic and enthusiastic study of *folks* and their hearts and minds. He knows the highways and the byways.

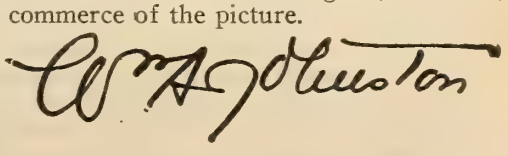
He has reduced them to simple and positive alignments.

Each week he will review pictures along these simple requirements and every month we will review his reviews and sum up editorially what we see to be the broad right way and the little wrong ways—into human hearts—through pictures and their titles.

We do this for the sake of the photoplay and in the belief that it is the biggest and best service we can ever hope to offer.

We have asked for and are mighty pleased to say we have received the almost universal support of the producers to the end. We trust it will be continued.

Feelings may be hurt, business may be hurt, temporarily here and there—we hope not. But the effort is constructive only. And in the end it will do much good, we know, for the art and commerce of the picture.



Speaking Editorially:

Play Them Up!

JUST at this writing a most remarkable list of "Specials" is offered or about to be offered the exhibitor.

Aside from the big program specials we might refer more pointedly to those which are distinctly novel in subject, treatment or appeal.

Here are some: "The Kaiser," "Tarzan of the Apes," "My Four Years in Germany," "The Eagle's Eye," "Over the Top," "Mickey," "Parentage," "Son of Democracy," "My Own United States," "The Spy."

And, though the manner of release has not been announced, we imagine the new Griffith picture, "Hearts of the World," will fall into the "Special" class.

For theatre-opening or business building purposes here is striking material.

We wish to refer pointedly, however, to this fact: that "specials" of the above character require special advertising if the exhibitors box-office receipts are to measure up to their possibilities.

We assume that the pictures go forth heavily flanked with the full quota of advertising ideas and material. They ought to.

In this connection we have before us a campaign book—on "Tarzan of the Apes"—which merits special mention.

This picture had a most successful Broadway appearance. That doesn't mean so much to the exhibitor today as the fact that he is given a campaign book outlining in full the advertising methods which played so large a part in the picture's New York success.

The book includes: Advance press notices, suggestions of special opportunities for exploitation, advertising accessories and where obtainable, cuts of daily newspaper advertising, street banners, store-window displays, newspaper "stories" and cuts, postcards for home distribution, samples of sustained suspense advertising, New York newspaper criticisms, cartoonists' drawings, etc.

The book is comprehensive and intelligently laid out.

Again we state: "Specials" need special advertising. That is no discredit to the picture. Too many exhibitors book such pictures in the belief the pictures will carry themselves. The best picture ever made will pass unnoticed through your town if it is unheralded.

New York's Option Bill

THE active interest being shown by New York City exhibitors in the fight for the Motion Picture Option Bill in New York State should be a bright omen pointing the way to State-wide harmony among picture theatre men.

New York, at present, enjoys Sunday shows without interference. It is in the up-State cities that local ordinances of various sorts have forced the picture people to remain closed. Yet the metropolitan exhibitors are putting forth unrestrained efforts in the fight.

It is a good start towards harmony—and a good start towards success in the present undertaking and any others that the future may bring. To Secretary Elliott, of the National Association, much of the credit must go, shared with the newly-elected State President, Sydney Cohen, and New York City's head, John Manheimer.

Looking for the Millenium

A MASSACHUSETTS exhibitor writes an interesting letter in the course of which he confesses:

"There is one thing that gets on my nerves as I go through the trade papers. A large number of the advertisers and also a large number of the editorials and readers are always telling about the Rivoli, Rialto and Strand. I have spoken to others about this and they don't like it either. A certain amount of it is good—your 'Rothapfel Advice', for example, or 'Seeing the Rialto With Rothapfel,' but when we read of him all through the ads from the first to the last page it gets on an exhibitor's nerves.

"It seems to be the same with these three theatres as it used to be with all picture manufacturers in comparing their pictures with 'The Birth of a Nation.' I hope the time will come when these four names will wear out."

The Great American Pastime

THE great American sport is packing a suitcase to start off on a trip selling something.

Just now the hunting is good in the picture business—everybody is doing it. Count that company or propaganda lost which hasn't an executive on the road explaining a "proposition" to exhibitors meetings.

Practically every method is cure-all that is going to save exhibitors from some dire, unnamed fate.

Or to end the war.

Or do something.

The Man in the Sticks—

NO, it isn't the Man in the Sticks this time. It's an exhibitor with something to say that will be applauded by a lot of fellow showmen, both in the sticks and in the cities.

He puts it briefly and plainly. Here it is:

"DEAR MR. JOHNSTON—Why should the thousands of dollars tied up in needless deposits lie idle when each Liberty Loan could use it?

Very truly,

Oskaloosa, Iowa. E. M. MCCRAY.

On Your Mark!

PASSING from the subject of advance deposits and the Liberty Loans they might buy—are you ready for the next Liberty Loan drive?

Have you thrown your house open to the Four Minute men, to the other local movements furthering the cause of war loans? Are you ready to use slides, to give a few lines in your programs to Liberty Loan slogans?

April 6th, the beginning of our second year in the war, is not far off—and no matter what the Fates may decree in Flanders for that day—we at home may celebrate it with a victory by giving the Third Liberty Loan a running start.

All together now, are you ready? Let's break even the glorious record that the picture industry has made in the two Liberty Loans that have already "gone over the top" to victory.

Serving It with Speed and Ginger

THERE is one producer whose new pictures always get columns of space without a word of complaint from jealous press agents of rival attractions.

David Wark Griffith is the man.

To a trade paper editor trying to sit on the lid in the midst of press agents of all sizes that seems about as big a tribute as can ever be paid to any man in this picture business.

Griffith's openings are events—epochs—and this latter is said in spite of, not because of, the name of his company. The only possible complaint that can ever be made about the space given a new Griffith production is when we can't give enough advance fact about it.

"Hearts of the World," the latest with the Griffith stamp, had its premiere last week at Clune's Los Angeles theatre—so in this issue, page 1855, tells you the story as wired by our special correspondent.

* * * *

FILM men with whom we have talked don't seem to have formed any definite opinions regarding the effect on picture theatres of the recently passed Daylight Saving Bill. The general attitude seems to be, "Oh, I haven't paid much attention to it, but I don't suppose it will make any difference."

But some effects are certain. The prospect, for example, for the airdome is far from cheerful. The shades of night won't fall quite so fast—in fact by the time it is dark enough for people to be thinking of going to an airdome it is more certain that the hands of the clock will be at an hour pointing more directly to "the hay."

Even the ordinary theatres will find this a blow at attendance, it would seem to us. Most persons don't feel like going to the theatre until it begins to grow dark, which, with Daylight Saving, means that they won't begin to think of going to the theatre until they are beginning to get tired—and then——

"Oh, let's go to bed! Got to get up early in the morning, you know."

* * * *

WE like to soft pedal on legislative matters when the outlook is bright, but we can't restrain a word regarding the workmanlike manner in which New York State's exhibitors, assisted by Secretary Elliott, of the National Association, are going about the job of securing the passage of an Option Bill bringing Sunday openings to the test of the polls.

Instead of spending hours preparing lists of long-winded speakers and drafting high sounding resolutions the Allied Committee has realized that politics begins at the bottom of the ladder and the fight is being planned to start there. From the Assembly and Senate district up—*up*—that's the way it goes.

That's the way Assemblies and Senates are elected.

[Page 1860]

THEDA BARA is going to appear in "Salome." Somehow or other that seems like news to us. Perhaps it is because we remember all the newspaper furor that used to be created every time a new stage or operatic Salome made her appearance.

Publicity has to fight the war bulletins now, but we shouldn't be surprised if Theda Bara's Salome captured quite a few columns of ink. [Page 1888.]

* * * *

JUST to show that there is always more than one side to any story we let an exchangeman take the feature position of this week's NEWS with the story on the following page. "Only an Exchangeman" has quite a grouch—justifiable, it would seem—against the exhibitor who gives no thought to fellow exhibitors in shipping films on after his own show.

A few of the real cases cited will give all of us something to think about. [Page 1857]

* * * *

JULIUS STEGER became production chief of International. Keep your eye on Brother Steger. He is a gentleman with a sure knowledge of the box office. He slipped "Redemption," one of the best box office winners of the year, over very quietly and without fuss. He has others up his sleeve. Watch him. [Page 1861.]

* * * *

"WHAT kind of a Fellow is—Hammons?" That's the instalment in W. A. Johnston's "Who's Who" for this week. You ought to know more about this quiet fellow Hammons who has plugged away over a hard road—but with success—at making the word "educational" mean dollars in the box office and dollars for the manufacturer. [Page 1865.]

* * * *

ARE you following the announcements from week to week regarding our Exhibitor Advisory Board?

This week's statement on Page 1871 will give you an idea of the work that the Board is going to do. It's going to be the greatest forum any industry has ever seen—close to twenty men representing an enormous capital—free to say or do just what they want. Not a string on any of them—we dare any man to try to put a string on such men.

* * * *

JUST after Virginia succeeded in giving quiet burial to its own censorship bill, up pops the local board in Portland, Oregon, with an attempt to enliven the gayety of nations. Even posters have come in for treatment. [Page 1859]

It makes a good story—you should read it for the laughs, at least.

Griffith Scores New Picture Triumph

"Hearts of the World" Opens to Cheering Audience of Three Thousand in Los Angeles—Producer Called to Stage for Speech, and Gets Ovation

D. W. GRIFFITH'S western war front spectacle, "Hearts of the World," was unanimously acclaimed his greatest cinema success at its international premiere, Tuesday evening, March 12, at Clune's Auditorium, Los Angeles. Every one of the audience, of more than three thousand people, arose and cheered and applauded until members of the house staff had time to find the producer and escort him to the stage.

The assembly was a noteworthy one, consisting as it did of practically every prominent member of the West Coast film colony, theatre men of Los Angeles, San Diego, San Francisco and Seattle, as well as some of the best known business and society people of Los Angeles

Griffith Gets Ovation

For several minutes after Mr. Griffith appeared on the stage, the riotous applauding and cheering continued. When the producer waved for quiet, and the house was still, he attempted to thank them for the ovation, but confessed he did not know what to say, other than he was glad they liked his "little play," and added he was deeply indebted to the British War Office in securing many of the scenes. He hoped that it would cause every one to have a thought for the boys in and going to the trenches, and if it did, he would feel repaid. After uttering less than fifty words, he said, "I won't bother you any longer," which brought forth demands of "Go on! Go on!" He was called back to the stage a number of times by the applause and cheering, which lasted more than ten minutes.

"Hearts of the World" is another triumph added to the Griffith list of successes, and its merits can best be guaged by the prophecy that it will prove the greatest box office attraction for the screen.

The war spectacle has the finer touches that have marked Griffith productions of the past. Through it all is depicted the despicable characteristics of the Huns, as they have become known since the beginning of the war. The story told is a very simple one. A boy and a girl are neighbors. They were parted when the boy, an American, went to serve France because he thought a flag good enough to live under was good enough to fight for. The couple are reunited after the Germans were driven away.

Story of a Village

Mr. Griffith describes the play as being "the story of a village." It opens with a showing of the quiet and satisfied condition of the villagers and their families. The peaceful condition is shattered by the bulletins announcing the declaration of war, and the call to the colors. The town is in the path of the invaders, and after numerous attacks the French are driven back, and the village becomes the headquarters of the Germans. The treatment accorded the women and children by the invaders depicts the brute-like practice of the victorious horde. But there is a day of reckoning when the French, aided by the British, recapture the town.

The climax of "Hearts of the World" is even more thrilling than that of "The Birth of a Nation." Suspense is sustained on several situations; women and daughters are to be deported to Germany to work in the ammunition factories, and an all night vigil is held; the hero, or the boy, with the girl, is entrapped by officers and guards of the enemy; and the French, British and United States troops are seen slowly retaking ground, which ultimately means the recapture of the hamlet. Every phase of the story grows more intense until the battle fought by the Allies solves all.

Glimpses of Warfare

The war picture, taken on the western front, gives intimate glimpses of modern war fare such as no other film today has shown. Big guns of the latest type are seen in action. There are bevies of airplanes and French dirigible observation balloons; miles of marching troops and panoramas of the battle fields; trenches and other fortifications; scores of tanks moving across "No Man's Land," and the capture of "pill boxes" tell what the Allies are facing and must overcome to win the war. Mr. Griffith did not overlook the praiseworthy work of the Red Cross.

Robert Harron, the Boy, and Lillian Gish, the Girl, have for this picture done the best work of their respective careers. As the daredevil American of the French troops, Robert Harron wins favor by his unostentatious bravery and Yankee pluck. He is the central figure in numerous hand-to-hand fights that for ferociousness are different from screen encounters heretofore shown.

There has been a very noticeable change in Miss Gish's style of acting, and this is by far the greatest work she has ever done. Dorothy Gish, as the little disturber, a strolling singer, was applauded almost every time she appeared on the screen, each time with more enthusiasm. Dorothy Gish has been popular heretofore, but this play will make for her a niche in stardom few actresses have been successful in attaining.

Stars All Score

As the boy's companions of the French company, Robert Anderson and George Fawcett, were easily the other favorites of the male contingent of the big cast, while Little Ben Alexander, age about four years, steps forth as an infant prodigy. Those who saw "The Clansman" remember George Siegmann's "Lynch," and will find him giving a characterization equally as despisable. His role is that of Von Strohm, the German secret service agent. Other former Griffith players seen to advantage in this most recent success are Josephine Crowell, Kate Bruce and Anna Mae Walthall.

That the premiere was a very notable event in Los Angeles is shown by the amount of space devoted to it by all of the local newspapers.

Kuhn Manager of the Stillman

In one portion of the announcement of the Advisory Board of the Exhibitors' Service Bureau, E. Mandlebaum, of Cleveland, O., was called the manager of the Stillman theatre. Mr. Mandlebaum is not manager, but one of the owners as well as one of the most prominent film men in the entire country. Jack Kuhn is managing director of the Stillman.

F. P. Lasky Bureau at Work

THE Administrative Bureau of the Famous Players-Lasky Corporation has announced that Hiram Abrams and B. P. Schulberg have undertaken a national tour for the purpose of meeting exhibitors of Paramount and Artcraft Pictures in all the important centres of the country, in order to devise means of closer co-operation. Messrs. Abrams and Schulberg left New York last Sunday for the first stages of the trip.

Coincident with the announcement comes the information that the Administrative Bureau has engaged S. R. Kent, one of the best known of the younger film executives, as a special representative from the home office. Mr. Kent will also take part in the tour. The country has been so divided that each one of the three will personally visit one-third of the United States before the tour is completed, all three keeping in close touch with each other so that an almost daily comparison of results can be maintained. The plan is said to be one of the most novel features ever connected with a trip of this kind, and is the idea of Mr. Abrams. The individual itineraries assign the Pacific Coast and the territory from San Francisco to Denver to Hiram Abrams, the territory from New York to Dallas to B. P. Schulberg, and the section from Denver to Chicago to S. R. Kent.

S. R. Kent graduated into the film business from many important executive points in other big industries. During his career in the film industry, he has occupied important executive position.

Are Exhibitors Sometimes to Blame?

"Only An Exchange-man"

He asks the Question at the top of this page; signs himself as above; and then goes on to register a real lusty kick.

DURING these days of continuous talk as to the "high price" of film to the exhibitor, and the many suggestions and plans to eliminate waste among the producers and exchanges, have we not a little educative work to do with the fellow who has been "hollering" rather loud about the "awful calamity?"

Is not the exhibitor himself somewhat to blame for the so-called "high prices" if such there be?

The point upon which most of the industry has agreed, as the basis of the "enormous losses," seems to be the distributing end of the business—the exchange—"with its many high-priced salesmen, its fancy-salaried manager" and the good Lord only knows how many more "evils."

The exchange of a distributing organization is given film each week and the manager is told to "get the money" to a certain amount each week or off goes his head. He lines up a bunch of business and thinks all is going fine.

Arriving at the office after a good night's rest his attention is first brought to several collect telegrams.

Take one of them, for instance: "No film here yet and I open at eleven o'clock. Where is it to come from and when will it arrive?"

Upon consulting the booking sheet, remembering, first, that it is now only 9 o'clock—we find that the film in question was to come from Bunkville, only fifty miles away—and that the exhibitor who wired was sent the regular shipping instruction blank—showing from whom he gets the picture, the date played, and where he must ship it and for the date. Upon going to the railway guide we find a local train leaving Bunkville at 1 o'clock in the morning, arriving in Bingville at 3:30 A M. Then there's another leaving Bunkville at 8:15 A. M., arriving at Bingville at 11:15 A. M.

The exchange manager is heard to say something that sounds like "L," and he instructs his stenographer to wire to find out where the dickens that film is. We might add here, that nothing further is ever heard from either exhibitor about this film—by letter, or otherwise.

Another of the telegrams reads like this:

"You blew me up yesterday and the film has just arrived. I am taking it out and holding until you settle with me. Send exchange for Eighty Dollars and advise where film to be shipped."

This wire, we might say, comes from a "good" exhibitor, Mr. P. A. Behunk, of Smithtown.

Yes, let's go over that incident and see the facts:

Yesterday, there was a wire from Smithtown saying the film had not arrived, and we wired Jonesburg, who was to ship him, asking for information—no answer, as usual—and both exhibitors had received the usual instructions—plenty of time to get the film off and to receive it before show time.

We investigated thoroughly this instance—and found that our friend-exhibitor at Jonesburg, realizing the picture was a good one, instead of playing one day and shipping on, he held it over and got a neat profit on the second day—then shipped it on to Smithtown. Our "good" exhibitor at Smithtown, though he knew it was to play Dinkleton the next day—as he was blown up, what did he care about any one else?

It's an honest fact, that during the past eight weeks, in this one exchange we have had eighty-six blowups—AND NOT ONE OF THEM WAS THE FAULT OF THE EXCHANGE, either in scheduling the bookings, notice to exhibitors, etc. And in not one instance are we able to blame the express companies or late trains. EVERY LAST ONE OF THE "ERRORS" WAS OCCASIONED BY EXHIBITORS FAILING TO SHIP FILM PROMPTLY, or (two or three instances) shipping to the exchange instead of to the exhibitor they were instructed to.

In the Southwestern section heretofore, there has not been trouble of this kind to such a degree as within the past two months. Why it should grow to such an extent is unexplainable—but it is now to alarming proportions.

We are cutting off accounts very frequently, too frequently, because of failure to ship promptly; but still it goes on. We have charged up extra day's rentals and applied deposits, but to no avail. Exhibitors who have never before had such a complaint lodged against them have been proven guilty more than once recently.

Does not trouble of this kind cut down the exchange or distribution receipts to a large amount? If there was any profit, would this not tend to show a loss? Is this the kind of exhibitor cooperation that could mean at any time in the future a cut in film prices?

Just so soon as the exhibitors realize that all exchanges and exchange men are not trying to "frisk" them, and consider their business and their neighbor-exhibitors upon a clean-cut honest business-like plane, just that soon can many of the distribution losses be eliminated to such a degree that distributing companies could lower rentals—no sooner.

Brunet Plans Four Serials

"House of Hate" First of Five Pathes to Be Released in 1918— Vice-President Paul Brunet Outlines Policies of Organization

COMPREHENSIVE plans for the world-wide distribution of quality productions through the international organization of Pathe Freres are included in the Pathe policies to be followed under the administration of Paul Brunet, vice-president and general manager.

The outstanding feature of the plans for the American market is the announcement that four serials in addition to "The House of Hate," the current serial release will be issued in 1918. Under the direction of Charles Pathe, a new standard has been set for serial productions, and Pathe's continued photoplays of the future will be of a quality never before attempted. Pathe production is under the control of Ferdinand Zecca, Director-General of Productions, under the new administration.

"The policies of Pathe in America," stated Mr. Brunet, "are based upon the fact that we are part of the world-wide Pathe organization that has thrown open the markets of the civilized world to motion pictures. This fact gives us important fundamental advantages, the greatest of which is that from the complete control of our output in all of the markets of the world, we are able to realize greater returns on each picture. There is a corresponding increase in the returns to the producer encouraging him to better the quality of his pictures.

"It is our idea to have the name of Pathe associated with quality productions only. In other words, when a picture is released under the trademark of Pathe, we want the exhibitor to know it is a good picture.

"Pathe is primarily a distributing organization with a world-wide system of exchanges that keeps us in constant touch with motion picture theatres of every civilized country of the globe. We are in many ways like a book publisher who handles the works of the greatest authors finding the greatest market for their output and realizing for them the greatest returns. Instead of books, we publish films. These films like books are translated into all the languages of the civilized world.

"Charles Pathe was the first to realize the opportunities of world-wide distribution. Under his policy, the cost of the negative is divided among the exhibitors of all countries instead of being charged, through high rentals, against a proportionately few of those who show the picture. Wherever there is a motion picture theatre, a Pathe representative can be found. Pathe has agents in every important motion picture centre of the world. In the United States we have thirty exchanges. We are well organized in Canada and Mexico. Our South American activities are centred in Venezuela, Chile, Peru, Bolivia, Brazil, Argentine, Uruguay and Paraguay.

"Steadily, this world-wide distributing organization has been perfected, and now Pathe is organized in Russia, Algeria, South African Republic, West Indies, Australia, New Zealand, Tasmania and the adjoining islands in the Pacific, Spain, Italy, Sweden, Norway, Denmark, Switzerland, Bombay, Singapore, Manila, Batavia, Shanghai, Hongkong and Japan. France is the headquarters of the Pathe organization.

"This organization under one central control, enables Pathe to throw open the markets of the entire world to the producers of good pictures."

W. A. Brady Addresses New York Rotary

One of the most enthusiastic meetings ever held in the interest of "Motion Pictures as an Advertising Medium" was the monthly meetings of the Rotary Club of New York, held in the ball room of the Hotel McAlpin, Thursday evening, March 14. William A. Brady, president of the National Association of the Motion Picture Industry, speaking to over seven hundred members representing the various businesses of the metropolis, gave an interesting resume of the motion picture industry from the viewpoint of "just a plain, ordinary showman."

Mr. Brady was introduced by T. N. Miranda, who for several years has been his right-hand man in the motion picture industry, and is one of the big men in Rotary. Other speakers were Hy Mayer, Rufus Steele, author of "Eagle's Wings"; "Sunny Jim" Gooding, Jack W. Speare and Raymond Schindler.

A Hooverized dinner was served and at the close $130 was contributed toward the purchase of Smileage Books for the boys in the camps.

New Corporations

FOLLOWING is a list of new companies within the industry which have been incorporated, according to the records of the Corporation Trust Company of Jersey City, for the week ending March 16:

NEW YORK

OLYMPIC THEATRE OPERATING CORPORATION, Buffalo. To operate theatre or motion picture house. Capital, $75,000. Incorporators, Morris Slotkin, Hobert L. Himes, Mathew W. Weimar.

PERSONAL MOTION PICTURE CORPORATION, Manhattan. Motion pictures. Capital, $10,000. Incorporators, Lodewick Vroom, W. Herbert Adams, Geo. J. Yestner.

TRANS-RUSSIAN FILM CORPORATION, Yonkers. Motion pictures and general amusement business. Capital, $10,000. Incorporators, Samuel Krellberg, Louis Krellberg, Harry G. Kosch.

S. R. S. EXHIBITORS, INC., Manhattan. Motion pictures. Capital, $5,000. Incorporators, Isaac Marks, Anna Yarmis, Freda Freeman.

MOVIE FILM EXCHANGE, INC., Manhattan. Motion pictures. Capital, $5,000. Incorporators, Adolph Frank, Bertha Frank, David Eisenstein.

Jules Mastbaum Succeeds to Late Brother's Office

Jules E. Mastbaum, brother of the late Stanley V. Mastbaum, has been chosen president and managing director of the Stanley companies and as such will manage the various enterprises under their control.

Although it is not generally known, Jules E. Mastbaum was a pioneer motion picture man of Philadelphia. He was a partner of Harry Davis, of Pittsburgh, when the latter opened the first picture in Philadelphia, at the corner of Eighth and Market streets. Their next venture was at Ninth and Market and both houses flourished. Later they acquired the property on Chestnut between Twelfth and Thirteenth and converted the building into what was then one of the finest picture houses in the city. Soon afterward Jules Mastbaum built the Bijou Dream, Princess and Victoria and with Stanley Mastbaum and Al Boyd the Regent. He was also interested in the Globe, the Stanley and the theatre at 333 Market street.

He built the Stanley theatre in New York City and is interested in numerous theatres, other than those mentioned, in Philadelphia. He is president of the Central Market Street Amusement Company, president and general manager of the Stanley Company and is interested in the Cross Keys, Ruby, and Savoy theatres. He is also one of the owners of the beautiful Garden Pier at Atlantic City.

It was his scheme that was responsible for the creation of the Stanley Booking Company, an institution that has been responsible for a number of important innovatioins in the picture field in Philadelphia.

Sterling Gets Tucker's "Hypocrites"

Arthur F. Beck, president of Sterling Pictures Corporation, announces that Sterling has purchased the rights to George Loane Tucker's production, "Hypocrites," featuring Elizabeth Risdon. Miss Risdon will be remembered for her work in Mr. Tucker's productions, "The Manx-Man" and "Mother."

Mr. Beck said in making announcement: "During my twelve years' experience in the motion picture business I have never seen a year go by that did not bring wails of woe from people in the business that the industry is in a chaotic condition. I am thoroughly familiar with the situation throughout the entire United States at the present time, and I can safely state that the independent exchange man who has conducted his dealings along conservative lines is in very excellent spirits. Our latest acquisitions, the Chas. H. France production, "The Natural Law," and the George Loane Tucker feature, "The Hypocrites," have aroused numerous inquiries from every section of the country. The independent man wants good film, and in fact, the supply is not equal to the demand. The stumbling block to his business lies in the excessive demands of those seeking distribution, and the lack of good film at fair and equitable prices."

ADDING MORE DAYLIGHT

THE Daylight Saving bill shows signs of becoming a reality.

Without a roll call, March 16, the Senate concurred in the amendments made by the House of Representatives March 15. The House bill extended the period of daylight saving to seven months each year. The measure now goes to President Wilson for his approval.

Under the provision of the bill, as it will become a law, the clocks of the country will be set forward an hour, beginning at 2 A. M. March 31 and ending October 27.

On April 1 the clocks of the United States will be an hour ahead of sun time as standardized now.. The people accustomed to start to the theatre at 8 P. M., will find themselves starting at the same hour, as indicated by the clock, but actually they will be an hour ahead by the present standardized time.

Just what effect this will have on the theatres of the country, especially the motion picture theatres, remains to be seen.

C. M. Simmons, Officer of New Film Firm, Dies

C. M. Simmons, affectionately known as "Mel" to thousands of exhibitors throughout the country, died of pneumonia in Dayton, Ohio, March 19. Before leaving his office in New York, where he was acting in the capacity of general manger of State-Rights Exhibitors, Inc., he had been suffering for several days from a severe cold. His tour in exploitation of "Carmen of the Klondike" was brought to a sudden halt at Dayton, pneumonia having developed, and after a brief illness he passed away.

Mr. Simmons entered the amusement field in 1906 and after managing several of the largest theatres in the Middle West and on the Pacific Coast he went into the exchange business. At the forming of the General Film Company he became manager of the Seattle exchange and was later made sales manager, controlling all the exchanges on the Coast. Later he had been associated with Electric, Triangle, Goldwyn and Artcraft.

Mike and Ike, the Twins, Rehearsing

Harry Groosman announces the first of the series of Rube Goldberg's animated cartoons, featuring the famous twins, Ike and Mike (They Look Alike), whose comedy sketches are now appearing, daily, in the columns of the New York Evening Mail and the Sunday editions of the Hearst papers. The animated comedies will be presented in one reel and will be released each week.

Censorship Rife in Portland

Latest Move in Oregon Metropolis Affects Billboard Advertising—"Get a Fig Leaf and Go" Arouses Police Chief's Ire

PORTLAND, ORE., is suffering from a revisitation of censorship oppression, the latest move affecting billboard advertising.

Last week Manager E. J. Myrick of the Liberty theatre was ordered by Chief of Police Johnson to obliterate a catch-line slogan, "Get a Fig Leaf and Go," from the twenty-four-sheets advertising the coming of Billie Burke in "Eve's Daughter." His Chiefship asserted that his office had been deluged with indignant demands that the obscene phrase be removed. Myrick and Ralph Ruffner, the latter the publicity expert responsible for the "offense against public decency," were haled to the city hall and there instructed to pay more attention to aforementioned "public decency."

This new stunt of the authorities caused considerable hilarity along film row, and extracted many a grin from the public. As for Ruffner, who, on the trail of a laugh-getter, as well as a line to attract attention to the picture, framed the words to run with the Liberty slogan "Go," scoffed at the matter.

"Can you beat it?" was his characteristic comment. "There's no more connection between the fig leaf and the picture than between the fig leaf and the Civil War and the people who see obscenity in it should have a good mental bath for they're certainly unclean." While Chief Johnson and one of his men were busy with Myrick and Ruffner, incidentally ordering Myrick to remove a photo of Margery Wilson, which displays a pair of ankles, plus, from the front of the Liberty, Mrs. E. C. Colwell, secretary of the censorship board, was making a "pinch" at the Majestic theatre. She asserted that certain eliminations ordered from the Sunshine Comedy, "Her Husband's Wife," had not been made and had a policeman carry the picture to the police station. The trial of J. J. Parker, manager of the theatre, will be held within a few days.

"Much ado about nothing," was the comment of Abraham Nelson, of the Majestic Amusement Company, anent the affair. "The viewer ordered certain eliminations and House Manager Green followed instructions to the best of his ability."

Mayor Baker apparently is making a political move for popularity these days. He has gone after the pool rooms, punch boards, motorists, and is now devoting attention to his friends, the amusement folk.

At a censor board meeting recently Mrs. Colwell, who had assumed the berth of chairman of the board in the absence of J. Fred Larson, was shifted suddenly back to her secretarial office after a tilt with Gus Metzger, head of the Film Supply Company of Oregon, and one of the members of the board. Mrs. Colwell is said to have come in for much criticism lately because of her activity along lines apart from her clerical duties as secretary.

While Portland has been thus agitated, Postmaster Moses, down at Corvallis, where the Oregon Agricultural College takes care of many hundred students, is said to have made the remarkable discovery that "Arms and the Girl," the Billie Burke picture, was pro-German. He failed to impress the censors with his ideas, however, and after C. M. Hill, Progressive Motion Picture Manager, had prepared for a trip to the storm center, news came that the picture would be exhibited as scheduled.

Portland viewers of pictures for the censor board are complaining that they do not get the courteous treatment they are entitled to from film exhibitors and exchange men. They are nearly all women. It also is said that several viewers object to a roll of carpets in the basement of the Columbia theatre, where pictures are shown for them, mistaking it for the janitor's bed.

Four Great Stars Will Tour for Liberty Loan

Early in April, four of the greatest stars of filmdom, engaged in production on the West coast, will leave for various parts of the country to aid the committees of the several states in the sale of Liberty Loan Bonds of the third issue. William S. Hart, accompanied by Sam Roark as director of his trip, will tour the West coast; Mary Pickford with Al. Cohn, will visit New England cities; Charles Chaplin, and Chaplin's secretary, Tom Harrington, and Publicity Director Carlyle Robinson, will visit important points in Southern states, and Douglas Fairbanks with an organization composed of his brother John as business manager, Kenneth McGaffey and Bennie Ziedman, will tour the Middle West.

All film stars plan to be absent from three to four weeks, and production work has been so arranged that no releases will be delayed because of their absence on this patriotic mission. The services of the players were requisitioned by the treasury department at Washington.

"For Husbands Only" Shown on Coast

The Lois Weber Production for Jewel release, "For Husbands Only," was given a preview Friday evening, March 8, after the regular program at Tally's Broadway theatre. This subject, which has Mildred Harris as star; Louis Cody, leading man, is spoken of by many who witnessed the preview, as one of the best Miss Weber has made. There were more than 200 present at the showing, among them all of the prominent exhibitors of Los Angeles, many from the producing colony, and a number of out of town exhibitors, including Eugene Levy of Portland.

Push Bill for Sunday Option

Allied Committee's Conference at Albany Shows Progress—Sub-Committees Are Appointed

THE ALLIED COMMITTEE of the Motion Picture Industry made progress last week in its fight to make the Motion Picture Option Bill a law. The bill amends the State penal laws, permitting the exhibition of motion pictures on Sunday after two o'clock, except where the governing body of the community may later adopt an ordinance forbidding such exhibitions.

A meeting was held at the Hotel Ten Eyck in Albany on Thursday, March 14, attended by some forty representatives. John Manheimer, chairman of the allied committee of the state, which is pushing the campaign for the amendment, presided. Highly optimistic reports were received upon the work already accomplished in moulding public opinion of the state behind the proposed bill. Frederick H. Elliott, executive secretary of the National Association of the Motion Picture Industry and secretary of the allied committee, presented a detailed account of the work accomplished during the week past from the New York and Albany headquarters.

It was decided to make the divisions of the state according to the fifty-one senatorial districts the basis of the campaign and to appoint an exhibitor-captain for each district to direct the work on the amendment. Each exhibitor-captain in turn will appoint three other exhibitors of his section who will look after the assemblyman divisions of the senatorial district.

It was further decided to call a joint meeting of the exhibitor-captains and the members of the Allied Committee at the Hotel Ten Eyck in Albany, Tuesday afternoon, March 19, at 3 o'clock, at which time the state-wide work will be reviewed and further plans made.

It is predicted that the Motion Picture Option Bill will be entered in the Senate by Senator Alfred J. Gilchrist of Brooklyn and in the lower house by Assemblyman George Blakely of Yonkers.

J. Robert Rubin, secretary of the Metro Pictures Corporation, and Arthur S. Friend, treasurer of the Famous Players-Lasky Corporation, were present and made addresses. Max Spiegel, treasurer of the allied committee and secretary of the Mitchel H. Mark Realty Corporation, controlling the Strand chain of theatres in the state, also spoke.

The officers of the Motion Picture Exhibitors' League of New York were present, including Sydney S. Cohen of New York, president; Samuel Suckno of Albany, first vice-president; Walter A. Zeisor of Schenectady, second vice-president; Rudolph Sanders of Brooklyn, third vice-president; L. A. Bouttner of Cohoes, fourth vice-president; John Wittman of the Bronx, treasurer; and Sam Berman of New York, secretary. Others at the session were William Brandt, of the New Albany heatre, Brooklyn; Benjamin Apple, of the King, Troy; Louis L. Levine of Brooklyn; Henry Cole, of the Royal, the Bronx; John L. Mynerse, of the Broadway, Schenectady; George Roberts, of the Hudson, Albany; Frank X. Shay, of the Pearl, Schenectady; Morris S. Silverman, of the Happy Hour, Schenectady; Frank N. Barhydt of Troy; Walter M. Powers, of the Colonial, Albany; Charles McCarthy, of the New, Hoosic Falls; F. Frayne, of the Palace, Schenectady; F. E. Menserch, of the New Albany, Schenectady; John J. Walker, of the Lincoln, Schenectady; Allan Beckett, of the Lyric, Saratoga Springs; Charles O'Reilly, of the 68th Street Playhouse, New York; W. H. Gray, of the Rialto, Schenectady; William Fait, Jr., of the Avon, Utica; W. H. Linton, of the Hippodrome, of Little Falls, and of the Richmond, Herkimer; Fred Elliott, of the Clinton Square Theatre, Albany. John Manheimer presided.

The exhibitor-captains named for the 51 Senatorial districts follow: 1, Mrs. Jennie Reitmeyer; 2, William Bigall; 3, Rudolph Sanders; 4, William Brandt; 5, 6, William Hilkemeyer; 8, Sam Burman; 9, Louis L. Levine; 10, Samuel Lesselbaum; 11, David Weinstock; 12, Charles Steiner; 13, A. Fanchi; 14, John Manheimer; 15, Max Spiegel; 16, 17, Chas. L. O'Reilly; 18, A. J. Wolff; 19, Sydney S. Cohen; 20, Sidney Ascher; 21, John Wittman; 22, Henry Cole; 23, Chas. Moses; 24, B. L. Feinblatt; 25, George Cohen, Newburgh; 26, Frederick H. Elliott; 27, Sidney A. Huffman, Saugerties; 28, Samuel Suckno; 29, Frank Barheit; 30, Allan Beckett; 31, W. A. Zeiser and Chas. G. McDonald; 32, Ben Young, Ilion; 33, Lou Bittner; 34, A. S. Hardy, Malone; 35, Fred Gilroy, Ogdensburg; 36, W. H. Linton and Chas. Fait, Jr.; 37, ———; 38, Emmett Cornell; 39, David Cohen; 40, Edward Morgan, Morgan Theatre, Auburn; 41, William Dillon, Strand Theatre, Ithaca; 42, 43, 45, 46, W. C. Hubbard, Colonial Theatre, Rochester; 44, Arthur Smith, Hornell; 47, Chas. Hayman; 48, 49, 50,. H. B. Franklin; 51, Woods and Peterson.

Wolfberg Buys Two Clune Features

Harris P. Wolfberg of the Harris P. Wolfberg Attractions of Pittsburgh, has bought, through the Arrow Film Corporation, the western Pennsylvania and West Virginia rights to W. H. Clune's big feature productions, "The Eyes of the World" and "Ramona."

The two Clune productions have been meeting with an unusual amount of success throughout this country and Canada, according to officials of the Arrow organization.

"I have been much gratified," said W. E. Shallenberger, "at the remarkable business 'The Eyes of the World' and 'Ramona' have been doing. From every section of the country where these pictures have been shown I have received the most optimistic and favorable reports. Distributors tell me that the rebooking averages on both of them are unusually high and that the reason for this is the strong popular appeal the stories have for every type of audience coupled with the general excellence of production. In many states where the pictures are being exhibited as road show attractions with special musical, lighting and other effects performances have been repeated again and again because of the general demand to see them again."

Paralta Joins National Association

Paralta Plays is named as the latest addition to the National Association of the Motion Picture Industry, which has begun a big drive for new members. Carl Anderson, president of Paralta, has wired an acceptance from Los Angeles.

The association now includes eighty-two producing companies, representing 90 per cent of the manufacturers of the country. It is the purpose of the Association to bring the membership up to the 100 per cent mark within the next thirty days.

Hollywood May Restrict Studios to Zones

The dissension between the film companies whose studios are located in or near Hollywood, Cal., and the residents of the city and nearby towns promise to culminate in an ordinance by the City Council of Los Angeles which will segregate all film producing plants to certain fixed zones and place certain regulations upon the activities of the producer. The committee which has this matter in charge advises that an ordinance be enacted creating five general zones within which all moving picture plants hereafter erected shall be located and the creation of minor zones for the studios now in operation outside of the limits of the proposed main zones.

Of the other regulations the ones which are most important are those which recommend the places inside the studio lots to be devoted for the use of applicants for work in order to prevent crowds from gathering to the annoyance of persons in the neighborhood and another which states that any work involved in the use of explosives should be prohibited during certain hours of the night.

The Paralta studios are located in the third of the proposed zones.

Fox's Injunction Against Funkhouser Upheld

The United States Court of Appeals in Chicago, has unanimously upheld the decision in favor of William Fox for an injunction against Major Funkhouser the Chicago censor, in the case of "The Spy." The decision of the court in effect is that Major Funkhouser cannot interfere with this production. When he rejected "The Spy" Major Funkhouser declared "that the picture is too strong and makes the sweat stand out on the brow." Judge Altschuler, before whom the case was taken after the censor had barred the picture, promptly ruled that such an objection was not within the scope of censorship and granted an immediate permit for the showing of the film in its entirety.

The action of Major Funkhouser, in connection with his interference with this picture, caused nation wide comment and leading editorial writers in the big cities censured Major Funkhouser for his stand.

New Exchange Opens in Dallas

The Specialty Film Company, a new exchange for the Texas and Arkansas territory, opened for business in Dallas a few days ago. W. G. Underwood, formerly manager of Pathe's Dallas branch, and L. C. Baxley are associate partners in the new enterprise. The company is offering Hart features which it will distribute for W. H. Productions. It will also handle a number of special features and a regular once a week service of Keystone comedy reissues.

A. Jules Benedic, former Bluebird manager at New Orleans and until last week road man for Paralta, has been installed as office manager for the new company.

"Opportunities in Danish Capital

Ralph J. Kelley, attaché, American legation, Copenhagen, Denmark, writes the Motion Picture News an interesting statement concerning picture conditions, in the Danish country. Mr. Kelley said:

"Occasionally an American production is shown in the Danish capital but for the most part, the pictures are of Italian and English production. The quality of production runs below the American product and the stories enacted are a bit foreign to an American. One of the American-made films which ran recently in Copenhagen, for an extended run, turned away the crowds nightly during its stay at Copenhagen's largest theatre. It was "Carmen," with Geraldine Farrar in the featured role, produced by Famous Players-Lasky under the direction of Cecil B. De Mille.

Mr. Kelley stated in his communication that there are innumerable opportunities for "live wires" in this country and plenty of room for more theatres. "The business awaits the one who will take the chance," he stated.

Quimby Reports Business Booming in West

F. C. Quimby, sales manager of Pathe Exchange, Inc., has returned from a trip through the West in the course of which he made a survey of exhibitor and exchange conditions which has given him optimism and confidence as to the future of all elements in the business which are building solidly on a firm foundation.

Not only did "The House of Hate" open on March 10 to the biggest advance collections of any serial but the past week was the biggest in the entire history of Pathe Exchange, according to an official statement from Pathe, to which the sales manager pointed as an indication of what to expect under the new administration of Paul Brunet as vice-president and general manager.

"It is now known that while Mr. Brunet assumed this office only a short time ago, his plans have been so carefully worked out that results are already showing themselves," Mr. Quimby said.

Purdy Returns to Salt Lake City

L. D. Purdy, who was formerly manager of the General Exchange at Salt Lake City, has returned to that post to open the new branch which will handle Falcon Features, two and four-reel O. Henry stories, Chaplin re-issues, George Ade fables and the W. W. Hodkinson-Paralta pictures. Mr. Purdy is particularly well known in the Salt Lake field, and scarcely before he had the new exchange opened on Exchange Place, he had made a year's contract for Paralta's first run with Ed. Mehsy, manager of the Rialto theatre at Salt Lake. Purdy was located in Oakland as an exhibitor up until two years ago. He then entered the state rights exchange field at Denver, and a year later opened the Salt Lake branch for the General.

Steger with International Film

Becomes Producing Director of International Film Corporation—Contract Extends for Period of Years—Prominent Producer

JULIUS STEGER, actor-producer, formerly a prominent figure on the operatic stage and during the past year or more, an associate of Joseph M. Schenck in the production of feature pictures, through an agreement entered into between him and C. F. Zittel, vice-president and general manager, International Film Corporation, acting on behalf of William Randolph Hearst, head of the International, becomes producing director of that company, the contract to become effective, the first of April.

Under the terms of the contract, Mr. Steger will have exclusive supervision of all productions released by International, including the selection of stars and principals and stories to the point of completion of each picture ready for exhibition. Incidental to Mr. Steger's contracting with the International, to become its producing head, this company will exploit a series of feature productions in which Anna Case, Metropolitan Grand Opera singer, will be featured and directed under the personal supervision of Mr. Steger. The exploitation of Miss Case's pictures, involves a separate agreement between International, Mr. Steger and his associate, Joseph M. Schenck. The contract insuring Mr. Steger's services as producing director of International extends over a period of five years.

Mr. Steger, because of his knowledge of every phase of theatricals and amusements, is admirably fitted for the position he has assumed. For many years he was prominent on the legitimate stage as an actor and singer and later as one of the most successful of headliners in high-class vaudeville. He is thoroughly acquainted with every phase of the profession, which knowledge is invaluable to one assuming the responsibilities of producing director for the screen. He knows what the one working before the camera should do and should feel and he can take the initiative and command. He is a teacher as well as an exponent of all things dramatic.

He has seen the photoplay advance from the one-reeler to the multiple-reel feature and has watched the progress made, until now, when the motion picture business is one of the big businesses of the United States. His ability as an actor-director is reflected in the "The Fifth Commandant," "The Master of the House," "The Stolen Triumph" and "The Blindness of Virtue," in all four of which he was starred and which he directed. "The Libertine," with John Mason; "The Prima Donna's Husband," with Holbrook Blinn; "The Law of Compensation," with Norma Talmadge, are also Mr. Steger's creations.

Last summer, Mr. Steger announced that he had engaged Anna Case, concert singer and prima donna of the Metropolitan Opera House. Miss Case at that time was engaged for an extended concert tour. Her contract for this work will have expired within the next few weeks. After which, Mr. Steger will commence her first production for the screen. A story has been prepared especially for her, its theme dealing with the adventures of an American girl who becomes a famed singer.



Julius Steger

His last production for the screen was "Just a Woman," featuring Charlotte Walker.

In commenting upon his acceptance of the position, Mr. Steger said:

"I have always tried to know life and to know human nature, and then to give to the public that part of life and human nature which touches their better selves, appeals to their finer natures and higher aspirations.

"I am encouraged by the assurances of exhibitors from all parts of the country, that photoplays such as I have produced in the past, based upon clean but none the less gripping stories of everyday life, acted with the irresistible charm of naturalness and sincerity, have always been appreciated by their audiences. I shall strive to give to exhibitors just that kind of a picture through the International Film Service, Inc.

"In this endeavor, I am happy to say, I have the fully support and co-operation of the general manager of the International, C. F. Zittel, who is the personification of 'a live wire.'"

C. F. Zittel, vice-president and general manager of the International, who has known Mr. Steger for many years, having watched his work on the dramatic stage during the time that he, Mr. Zittel, was dramatic critic for the New York American, said:

"I have watched Mr. Steger's work both off and on the stage. When he was headlining in vaudeville, I had occasion to see him in his biggest successes. Mr. Steger is an artist. During the past years, he has given his attention to creative work for the screen and the productions he has created speak for themselves. Without exception, his work has gone over big. The International is going to broaden out in production line and Mr. Steger is the right man at the production helm. He knows the business thoroughly. I am pleased to announce his association with the International Film Corporation, as production director."

In and Out of Town

William Steiner, Jester Comedy Company, returned to New York last week after a flying trip through Syracuse, Buffalo, Cleveland, Detroit, Chicago and St. Louis, in the interest of the Jester Comedies.

M. E. Hoffman, Foursquare Pictures, acompanied by Mrs. Hoffman and little son, is scheduled to arrive in Kansas City, Mo., and Denver this week. Mr. Hoffman, who will go to the Coast, stopping off at the principal cities en route, reports favorably of his trip to the various Foursquare exchanges.

Herbert Lubin, General Enterprises, Inc., returned to New York last week from Atlantic City, called here by the death of a relative. Arthur Sawyer, Mr. Lubin's associate, will continue the tour of inspection arranged for both men.

Chandos Brenon, brother of Herbert Brenon, producer, paid a hurried visit to New York from Montreal, last week, to consult with officials of the Producers and Exhibitors-Affiliated in regard to marketing productions in Canada. Mr. Brenon represented his brother Herbert in the committee meeting.

H. B. Varner, prominent theatre owner of South Carolina, arrived in New York last week. Mr. Varner expects to be in the city for several days.

U. One, prominent film buyer of Tokio and London, who has been in New York for some months, left last week for Japan where he expects to be for several months. All communications should be sent in care of E. Matteson, 1007 Times Building, New York.

W. A. S. Douglas, general manager, Diando Film Corporation, which company produces the Baby Marie Osborne pictures, released on the Pathe program, left Sunday for Los Angeles. Mr. Douglas had been in New York for several days in the interest of his company.

Harold Lloyd, comedian, who has been in New York for several days, left Sunday for Los Angeles. Mr. Lloyd came to confer with officials of Pathe Exchange, Inc., through which company his comedies are released.

Chester Coren, president, Bay State Film Company, Boston, arrived in New York last week. Mr. Coren will look at the current productions offered on the independent market.

K. M. Leach, Regina, Saskatchewan, Canada, who has large theatre interests in western Canada, arrived in New York last week. He is accompanied by Mrs. Leach and expects to be in the city for a week or more. He is stopping at Hotel Claridge. Mr. Leach owns the Regent and Princess theatres, Calgary, Ottawa; Rose theatre, Regina, Saskatchewan, and the Eagle and Lyric theatres, Swift Current, Saskatchewan.

Nat N. Spitzer, vice-president and sales manager, King-Bee Films Corporation, left New York last week for Hollywood, Cal. He will make stops at the various exchanges handling Billy West comedies en route. He and Louis Burnstein, president of the company, will return to New York together.

W. F. Harris, theatre owner of Hopewell, Virginia, was in New York last week. Mr. Harris left Saturday. He stopped at Hotel McAlpin.

Charles F. Schwerin, prominent exchangeman, Pittsburgh, is in New York on business.

James Quirk, editor Photoplay Magazine, arrived in New York from Chicago last week. Mr. Quirk is in the city in the interest of his publication.

Texas Guinan, Triangle star, arrived in New York from the Coast last week. She was the guest of honor at the special St. Patrick's celebration, held atop Reisenweber's, Sunday night.

Motion Picture Experts Needed in France

A call to men in the motion picture industry who desire to do their share toward winning the war, but are not within the age limits from which the Government is selecting the draft armies, was issued last week by the National War Work Council of the Young Men's Christian Association. The special need is for men who are expert operators, film cutters and repair men.

Applications should be made to A. G. Knebel, executive secretary of the War Personnel Board of the Y. M. C. A. Only men of established character will be accepted, according to Dr. John R. Mott, who says: "Above all, they should be men who go with the dominant desire and purpose to render the maximum of service, and should believe with all their souls in the winning of the war.

Two More Stars in Lasky Service Flag

Two new stars have now been added to the Lasky service flag with the leaving of Haldale Garner and William Rose for military service. Rose, who has joined the photographic division of the army, will go to Columbia University for preliminary training before going to France. Garner, who has been connected with the Lasky laboratory department has enlisted in the aviation corps, and will report at San Francisco.

General's Exchange Co-operation Plan a Success

When a number of months ago General Film Company launched its campaign to "make the world safe for the exhibitor," its exchange facilities were thrown open to motion picture producers at large as the first step in conservation of costs. It was a radical step, but it promised immediate fruit in the way of reducing service expenses which had brought about burdensome conditions in the industry. General Film Company is just out with a statement declaring that promise to have been perfectly realized.

"General Film's policy of furnishing the maximum of service at a minimum of expense has been followed with a period of progress and prosperity which has never been equaled in the later history of the company," said a General Film official. "We are today handling successfully a greater variety of product than any other organization and constantly adding to our long list of admirable releases.

"The immediate and tremendously successful results obtained at General Film's thirty exchanges by 'Hodkinson Service' in distributing the Paralta Plays did more than any one thing to convince the industry of the resourcefulness and efficiency of the company's clearing house for product."

Plans Perfected for Pictures at Camps

At a conference between Malcolm L. McBride, of the Federal Commission on Training Camp Activities, and P. A. Powers, chairman of the War Camp Motion Picture Committee, held in New York on Wednesday, March 13, it was decided that a part of the time of the Liberty theatres in the training camps should be set aside for motion picture entertainments at which the latest films should be shown. It is not intended that these entertainments shall conflict in any way with the exhibitions of the same pictures in the communities outside the camps, as they will not be exhibited in the Liberty theatres until after the first runs in the neighboring towns. Special rates are to be made for these camp shows. It is expected that the plan will be in operation within a week.

Another Stage Hit for Constance Talmadge

Select Pictures has added another to its growing list of screen adaptations of stage successes. The latest is "A Pair of Silk Stockings," in which Constance Talmadge will be starred by Lewis J. Selznick. This comedy by Cyril Harcourt was presented in New York by Winthrop Ames at his Little theatre, after it had scored a hit in London. The story treats of the humorous mixup which arises when both parties to a sensational divorce are invited to a week-end house party. Work on the scenario is proceeding rapidly and the actual filming of the comedy will probably follow that of "Good Night, Paul," on which Miss Talmadge is now engaged at Hollywood, Cal.

Lloyd Confers with Pathe on Plans

Harold Lloyd, star of the one-reel comedies produced by the Rolin Film Company, and released by Pathe, paid a short visit to New York recently, which terminated on Sunday last, when he returned to Los Angeles to resume work. Business pertaining to future pictures brought Mr. Lloyd East. Consultations with Paul Brunet, the new head of the Pathe company, and various other executives of the organization, occupied the greater part of his time. He had not been in New York since he was a boy fourteen years of age.

On Friday the Pathe publicity department tendered him a formal luncheon, to which members of the trade press were invited, after which his latest picture, "It's a Wild Life," was shown. This concerns the star's adventures in a cabaret and is considered one of the best he has appeared in. Those present at the lunch besides Mr. Lloyd were W. A. S. Douglas, manager of the Diando Film Corporation, producers of the Baby Marie Osborne features; P. A. Parsons, Tarleton Winchester, James L. Hoff, S. R. Tupper, Edward Weitzel, Robert McElravey, C. W. Brennan and Peter Milne.

Mr. Lloyd, on his return to the Rolin studio on the west coast, is to resume production of the one-reel comedies which have proven so successful.

F.I.L.M. Club to Discuss Waste

At the monthly meeting of the F. I. L. M. Club of New York, at Healy's, Wednesday, March 20, the topic of the evening, "Is the Waste in the Film Industry Due to the Producer, Distributor or Exhibitor?"

Messrs. P. A. Powers, treasurer of the Universal Film Company, William A. Johnston, president and editor of the MOTION PICTURE NEWS; Sidney A. Cohen, president of the Motion Picture Exhibitors' League of the State of New York, and Harry A. Reichenbach, specialist of motion picture publicity, are the ones who have consented to give the benefit of their opinions to those present.

That the F. I. L. M. Club is an aid to the exhibitor and the distributor, is exemplified in the fact that out of $41,741.94 worth of claims entered $33,334.43 have been settled to the satisfaction of either exhibitor or exchange.

Niles Welch Entertains Boys at Upton

Niles Welch, who is engaged at the Yonkers Standard Studio in the filming of "Reclaimed," in which he appears opposite Mabel Julienne Scott, made a trip to Camp Upton last week where he personally entertained the soldiers who looked at Metro's "Her Boy" in which he plays the title part. Mr. Welch was accompanied to the camp by Dell Boone (Mrs. Welch), who helped him entertain the boys with jokes, songs, piano-playing and stories of their filming experiences at Camp Joseph E. Johnston last year.

Gaumont on State-Rights

Big Film Company Joins Ranks of Independents and Beginning March 26 Will Issue a Twice-a-Week News Service

AFTER giving the matter consideration for the past year, the Gaumont Company states that in future it will release its productions through independent exchanges. The announcement that this motion picture company, which has more than fifty branches throughout the world, will hereafter sell its output in the open market should prove interesting news to state right buyers.

As soon as it was learned that the news service of the Gaumont Company, with the value of its world-wide affiliations, was to be withdrawn from program booking and released semi-weekly, letters and telegrams from independent exchanges demanding service began to pour into the Flushing office, Gaumont officials state.

Beginning March 26, the Gaumont news service will be released twice a week, the Gaumont News every Tuesday, and the Gaumont Graphic every Friday. The news reels will be edited by Pell Mitchell, who made the Gaumont-Mutual Weekly so successful. Mr. Mitchell is an old newspaper man who has surrounded himself with a staff of cameramen who also served an apprenticeship on the daily papers, as he believes that to be the best training for gatherers of real live news. The entire staff of cameramen who have served the Gaumont Company for so many years in the United States and all over the world has been retained.

Independent buyers are awaiting a future announcement of other Gaumont productions.

Vitagraph Wins Court Final

"Within the Law" May Be Shown in Windy City After Months of Litigation—Is Important Decision of the Kind

WALTER W. IRWIN, general manager of the Vitagraph distributing organization, this week announced the final victory of the company in the legal controversy connected with the showing of "Within the Law" in Chicago.

Through this Vitagraph believes the entire industry has made a distinct and important gain through the decision which permits the unrestricted showing of Vitagraph's drama. The decision, handed down by the Appellate Court in Chicago last Tuesday is said by Vitagraph to be the most important of the kind ever rendered in this or any other country, and probably will stand for all time as a precedent in litigation affecting the exhibition of motion pictures. The direct result of the decision is that "Within the Law" may be exhibited in Chicago without fear of police interference, although for several months past the leading theatres of the Windy City have exhibited the feature under protection of an injunction obtained by Vitagraph.

The victory of Vitagraph comes at the end of a contest which has lasted almost a year, the controversy having started when the company was refused a permit to exhibit "Within the Law" in Chicago last May. At that time the Chicago censor board refused to issue the permit until certain cuts were made in the picture, and these, in the judgment of Mr. Irwin, were so radical that the production would have been weakened almost to the point of worthlessness.

Mr. Irwin personally took charge of the situation and made several trips to Chicago in an effort to show the police authorities that in attempting to eliminate several of the most important features of the picture they were not only spoiling the picture as an entertainment, but also were denying the public the right to see the stage play reproduced in the same form which had made it the most sensational moneymaker the stage has ever known. Failing in his efforts to make the authorities see the logic of his contention, Mr. Irwin then agreed to let the leading citizens of Chicago sit as a jury on the picture, and a special showing of "Within the Law" was held in the Studebaker theatre, Chicago.

The audience, which numbered more than 1,000 persons, included judges of the state and Federal courts in Chicago, officials of the Chicago Police Department, various other city officials, members of the Women's City Club, Women's Trade Union League, the faculty of the Chicago University and Northwestern University, social workers, church functionaries, Salvation Army, Volunteers of America, settlement workers, Parole Law Advocates, the leading clubs of Chicago, editors of Chicago newspapers and others.

Local News Film Service in Detroit

The Detroit Free Press has made arrangements with the Metropolitan Co. of Detroit to produce in various Detroit and Michigan theatres, starting Sunday, March 17, a motion picture film which is called "Detroit Free Press Current Events," depicting local and national happenings and events of interest to the public, somewhat along the line of the various weeklies now in circulation.

"Business Unusually Good"

Royce Shallenberger who recently left New York to join forces with C. C. Hite in the distribution of pictures in the Middle West, has bought the Michigan rights to the Edward Warren production, "Souls Redeemed," and reports business unusually good. Mr. Shallenberger is the youngest brother of W. E. Shallenberger, president of the Arrow Film Corporation.

Shallenberger Takes Management

Arrow Head Takes Active Management of Thanhouser—Hints Independent Productions— Officers Elected

AT a recent meeting of the officials of the Thanhouser Film Corporation the following officers were elected: Crawford Livingston, president; Wilbert Shallenberger, vice-president; A. E. Jones, secretary, and W. E. Shallenberger, treasurer. Felix Kahn, Crawford Livingston, Wilbert Shallenberger, A. E. Jones, Gerald Livingston, W. R. Shallenberger and Jessie Bishop compose the Board of Directors.

Following the meeting it was announced that W. E. Shallenberger, who is also president of the Arrow Film Corporation, would take over the active management of the studios at New Rochelle. At the present time the Clara Kimball Young Company is using the studios. None of the officials of the Thanhouser would state at this time who would use the studios following the departure of Clara Kimball Young Company for the West next month, but it is understood that W. E. Shallenberger will shortly begin filming some big state rights pictures there.

The Arrow Film organization recently greatly widened the scope of its activities in the distribution field and especially in South America and Europe. According to unofficial reports Mr. Shallenberger has contracted to produce a number of state rights features, the interiors of which will be made at the Thanhouser studios. It is intimated that Arrow will begin the manufacture of special pictures for export to South America and Europe.

The Thanhouser Film organization has not done any active picture making for some time. Edwin Thanhouser, who took such an active part in its affairs, recently resigned. Following the annual meeting the officials said that the corporation was in A1 financial condition. The Thanhouser studios are among the best equipped in the country.

For some time past rumors have been current that the Thanhouser studios were to be sold. One rumor had it that the United States Government had taken over the plant for manufacturing purposes, and there have been countless reports of various film organizations in the East buying the place. The latest of these was that the Clara Kimball Young organization would become the owner of the property. All of these rumors were denied by W. E. Shallenberger. While admitting that he had taken over the active management of the studios, Mr. Shallenberger said he could not make public at the present time his future plans.

Eduardo Gainsborg Speaks Optimistically

Eduardo C. Gainsborg, manager of the San Francisco exchange of the Foursquare Pictures, who was called to New York recently because of illness in his family, returned to the Coast last week. Before leaving Mr. Gainsborg had the following to say concerning present conditions in the industry:

"The motion picture public, at least in the extreme West, is beginning to be keenly discriminating. That is good for the industry because it puts upon producers and distributors a burden that will help them secure finer pictures and distribute them to the best possible advantage.

"The Coast has not suffered the recent slump as severely as some other sections, and before I took a train for New York there was every indication that by the first of March the revival would be in full swing. All organizations that have exceptional pictures are finding for them a ready market. Foursquare is getting its share, and I look for thoroughly satisfying results."

C. B. Price a Victim of a Surprise Party

The salesmen of the New York Triangle Exchange gave a surprise party in honor of C. B. Price, the sales manager, on Tuesday evening, March 12. Mr. Price was carried off to the Columbia theatre and then to a beefsteak dinner at the Campus, 104th street and Columbus avenue. Those present on Tuesday evening were A. F. Smith, O. F. Woody, R. D. Burdge, J. Vergroslich, H. Hummell, F. H. Price, E. Wells, S. Schussel, E. Roos and C. Miller.

Policy of Distribution Not Decided

Officials of My Four Years In Germany, Inc., whose picture, an adaptation from former Ambassador Gerard's book of the same name, is now running at the Knickerbocker theatre, announce that no decision has been reached as to the disposition of the picture after it leaves Broadway. The method of disposition will be announced later. The picture is drawing well.

Plan Trade Club of Southern Exhibitors

Plans are being made to organize a trade club with headquarters in Atlanta and it is their desire to make every exhibitor in the South a member, their object being to bring the exhibitors and exchanges closer together and for the betterment of conditions in general.

Fox to Re-issue "The Spy," Dustin Farnum Play

William Fox has announced a reissue of the Dustin Farnum picture, "The Spy," which was among the first of the anti-German propaganda films to expose Kaiserism in this country.

The recent decision of the U. S. Court of Appeals upholding William Fox's injunction against Major Funkhauser, the Chicago censor who attempted to bar "The Spy," not only brings the picture into the center of the screen again, but opens up a lot of interdicted territory where it has never been seen. Exhibitors from these sections were first to petition Mr. Fox for a reissue.

Pathe Officials Dine in Honor of Brunet

Paul Brunet was welcomed as vice-president and general manager of Pathe by officials of that organization at a dinner tendered him at Delmonico's Wednesday evening, March 13. The keynote of the occasion was optimism and confidence, and respect and friendship for the man in whose honor the affair was given. The entire board of directors was present with the exception of Paul Fuller, who was represented by Charles B. Samuels.

F. C. Quimby, sales manager of Pathe, acted as toastmaster and those who responded were Mr. Brunet, Ferdinand Zecca, who recently came to this country from the Paris organization and whose address was read by G. A. Smith; Harold Lloyd, E. C. Lynch, Charles B. Samuels, L. Ernest Ouimet, Louis J. Gasnier, W. A. S. Douglas, H. C. Hoagland and George B. Seitz.

Those present were: Paul Brunet, Ferdinand Zecca, E. C. Lynch, Charles B. Samuels, L. J. Gasnier, George B. Seitz, W. R. Baker, Arthur Rousseau, A. Werkmeister, G. L. Chanier, L. Ernest Ouimet, W. C. Smith, J. Humm, L. E. Franconi, G. Bardet, C. W. Allers, C. J. Fischer, F. R. Clarke, G. Smith, Frank Duffy, F. C. Quimby, Harold Lloyd, Tarleton Winchester, Jos. A. Dunn, Harry Lewis, Prince Paleologue, J. W. Kyle, Charles Van Arsdale, William Lord Wright, M. Ramirez, P. A. Parsons, H. C. Hoagland, C. Julian, Arthur Miller, A. Adatte, B. Millhauser and C. Cohen.

Business Now in Transitional Stage, Says Spoor

George K. Spoor, president of Essanay, says that the film business is now in a transitional stage and that manufacturers need only to adapt themselves to the new conditions.

"It is my belief that the successful pictures of the future will be produced more on the line of theatrical productions," says Mr. Spoor. "That is, the manufacturer will hunt for the story of exceptional merit, select capable players, not necessarily what are generally called stars, but first-class actors.

"Essanay is working on this plan. It has obtained the rights to several large productions and is now preparing them for release in the near future. The company will not attempt to adhere to a strict release date for program houses, except in its shorter subjects. Its features will be released from time to time as completed."

"Woman and the Law" Concludes Run at Lyric

"Woman and the Law," the William Fox production based on the De Saulles case, on March 16 concluded a fortnight run at the Lyric theatre, New York City. It is said that the run could profitably have been prolonged for two weeks more except for the fact that the house had been previously leased for an urgent war fund benefit which holds the board by Mr. Fox's courtesy.

What Kind of a Fellow Is—Hammons?

Being a Glance at the Real Human Side of the Big Men of the Picture Game Caught in Action

By William A. Johnston

WALKING down Broadway the other day we spied a slim young man standing tete-tete with the program board of Mr. Rothapfel's Rivoli theatre. He was teetering on his toes and jingling cash in his pocket; and evidently he was pleased with the program for he winked admiringly at it as he suddenly turned and wheeled around the corner, head up, whistling and smiling.

He walked briskly, we noticed, on the balls of his feet.

We mention this because we have a theory that you can size up a business man by his walk.

So, gentle reader, we introduce herewith a snappy young man who's always up on his toes.—

Mr. Hammons of the Educational Film Company of America.

Howdy!

Earl is his name—Earl B.—but he didn't select it and cannot be justly blamed.

Pleasant looking, isn't he?—cheerful and keen.

Looks like the kind of young man you'd like to talk business with. He wouldn't call often nor stay long. He wouldn't bore you, nor let you bore him. He'd come straight to the point—smilingly—and he'd exit smilingly whether you said yes or no; he'd walk briskly out on his toes and be going down in the elevator while you were still thinking it over.

This brisk young man has put over a successful film enterprise.

Which is why he's here—in this page.

Three years ago if you had asked any of the film-wise if an educational film concern would go, they'd have sneered. "Go get Russell Sage, or some other capitalist-philanthropist to back you."

Or: "Educationals? Why, they're only fillers. No, no. Put your money into features."

They told this to Hammons. Whereupon he smiled and said: "Well, I'll make *features* out of fillers."

And so he has.

What we like about him is that he didn't start in with a brass band; nor did he begin talking about educating the world's millions via the celluloid strip and get names and testimonials from university presidents, doctors of divinity, etc., etc., etc. He didn't even write pamphlets.

He had visions as every successful man has; but he didn't dream, nor speculate, nor float companies on exhibitors' capital.

He simply believed in the success of high-class pictures which would entertain so well that people would be educated incidentally—and not realize it.

And he didn't prophesy a market, nor wait for one. He took the one that was ready-made and waiting—though the film-wise couldn't see it—namely, the picture theatres themselves.

The market was there and he supplied it.



He prospered even with the handicap of the word "Educational" in his firm name. In fact, he has given the word a new meaning.

And he's prospered amazingly. If you heard the figure he's been offered for the business you'd say: "Holy Smoke!" Most feature companies would grab it.

One part of Hammons' vision was to see an "educational" feature on Broadway.

He said it would come to pass. It has been the concrete slogan of his up-hill fight.

And so it has.

Which brings us right back to where we started—with a slim young man standing right in front of the program board of the Rivoli theatre.

The program features one of his "educationals"—fillers once, but features now.

Hammons sneaks out of his office—a block away—and flirts with this program board every day. This is his recreation.

(*Continued on page* 1870)

"Canadian Outlook Bright"

M. H. Hoffman, Foursquare Pictures, Now on Canadian Tour, Says Business in Canada Most Encouraging

"THE Canadian market is assuming promising proportions," writes M. H. Hoffman, Foursquare Pictures, who is now in Canada visiting the Foursquare exchanges and talking it over with Canadian exhibitors. Pierre V. R. Key, of the Foursquare New York office, received a communication from Mr. Hoffman last week in which he says:

"The Canadian public is very like our own. Although not of our nationality, our friends across the border feel much as we do and like the things we like. I find this to be the case with pictures; and the American trend toward simplicity of story and perfection of casts and production is being shared by the Canadian people.

"Foursquare Pictures products have found a welcome in Canada because they represent these elements. Such features, for instance, as 'The Bar Sinister' and 'The Cast-Off' are what the Canadian and American picture-going populace desire. They want the human appeal, presented sensibly and as admirably as a fine producer can present it.

"But after the public's demand is satisfied there is the exhibitor to be taken care of. For some time there has been evident a tendency to insist on the booking of pictures in business like fashion; and thereafter, to provide a service that would assist the exhibitor to put his merchandise before the people in the most attractive manner possible. Canadian exhibitors are now very insistent upon this sort of thing. They are willing to pay the proper price for a fine picture, but they are tired of being held up for prices far beyond the true worth of a subject. In this they are again at one with their brother exhibitors in the States. Nor can the distributor expect to resell the exhibitor who hasn't had the utmost consideration in every respect.

"Business in Canada is beginning to show the most encouraging signs. Houses which have attractive pictures to offer and which have learned how to advertise their wares and properly show their pictures, find patronage a staunch quantity. Those who complain are of the less progressive sort, who are slow to see and to act.

"The spring season, which will shortly be in full swing, has every prospect of being one of profit to the exhibitor and of reasonable satisfaction to the patron of the motion picture. Just now, with the interest in the war at fever heat, Canada is eager to see the Wharton serial 'The Eagle's Eye.'"

Lichtman on Tour of Exchanges

Distribution Manager of Famous Players-Lasky Plans to Establish Warehouses and a Further Drive for Service to Exhibitors

AL LICHTMAN, General Manager of the Distribution Department of the Famous Players-Lasky Corporation, left New York recently to continue his tour of the exchanges, commenced several weeks ago, in behalf of better service to exhibitors. Railroad and other conditions evidenced during the past few months have brought about new situations for the film distributor to meet and overcome, necessitating the introduction of new ideas in order to give proper service to exhibitors.

In connection with his present tour and Walter E. Greene's plans to improve distribution in face of the various current handicaps, Mr. Lichtman, just before he left New York, said: "Railroad conditions brought about by the war have demanded special attention at the hands of the film distributor, if he would maintain a high-class service. It is not the intention of the Famous Players-Lasky Corporation to merely maintain such a service, but, rather, to improve upon it constantly, despite any and all situations that might arise. In order to do this we must primarily enhance the service of the New York headquarters to its branch offices throughout the country, and that is the purpose of my present tour.

"Radical ideas will have to be introduced to overcome present conditions, and to that end we have already commenced work on plans that will result in establishing warehouses in central districts; also film hospitals, the activities of which will be supervised by experts. In addition to this, it is my purpose to emphasize among our exchanges more than ever the importance of even greater service to our exhibitors than has heretofore been evidenced. Every member of our organization must be thoroughly imbued with the service idea; we must go far out of our way, perhaps, to make the exhibitor succeed, to make his theatre a more high-class institution and to enhance his presentation of our product. Better presentation of our pictures means greater success for these pictures.

"With the installation of our warehouses exchange offices will no longer carry on hand a large quantity of old material, taking up floor space that should be occupied by matter for current productions arranged in a systematic and easily accessible manner. The bulk of material which they are now forced to keep on hand for occasional bookings on old film will be removed to a place where they can get it quickly, allowing ample room to facilitate the handling of new paper, accessories, etc."

Takes Montreal Globe

Joseph Block has leased and will assume the management of the Globe theatre, Main and Duluth streets, Montreal. It is announced that the policy of the house will be a change of program twice each week. The prices will be 5 and 10 cents.

Marjorie Daw Featured in "Sunset Princess"

Marjorie Daw, who has been seen opposite Douglas Fairbanks in one of the recent releases, and who has been prominently cast in Lasky-Paramount and Fox productions, is featured in the Great West Film Company's production, "The Sunset Princess," adapted from Wallace G. Colburn's story, "The Daughter of Yellowstone Pete," as published in the author's book, "Rhymes of a Round-Up Camp." It is announced that the production will be released on the independent market. The world rights have been purchased by the Big Productions Film Corporation, with offices in the Candler Building, New York.

"The Sunset Princess" was filmed in the Rocky Mountains and on the Circle C ranch, Butte, Mont. A feature of the picture are scenes of a "round up," in which more than 5,000 cattle are seen. A thrill is given in the scene showing a fight in a burning cabin.

Miss Daw is supported by C. M. Griffin, Barbara Gordon, Mae Evelynns, Madge Carson, Frank Owens, Jim Fulton and Pat Carson.

Bacon-Backer First Picture from Play

Work at the new Bacon-Backer Studio, No. 230 West Thirty-eighth street, New York, is progressing rapidly, announces Gerald F. Bacon, vice-president and treasurer. It is the intention of the Bacon-Backer Film Corporation to produce only super-features. Their first offering—now in its second week of production—will be a picturization of a recent play by H. S. Sheldon, widely known as author of "The Havoc." It is uncertain whether the picture will be released under its original stage title or not.

The direction has been entrusted to Perry Vekroff, and Mr. Backer personally is supervising the construction and oppointments of the sets.

A department has been created which will make a specialty of filming social events and happenings in society such as weddings, anniversaries, reunions and the different stages in the lives of children. Special attention will be paid to picturizing—for permanent record—the manufacturing activities of large industrial concerns.

Dell Henderson to Direct World Pictures

Dell Henderson, director, has signed a contract with World Pictures and has been assigned to direct Carlyle Blackwell and Evelyn Greeley. He has already commenced work at the World studio on a picture featuring these two stars.

Henderson's advent with World will mark his celebration of a unique event, namely, the direction of his two hundredth picture. He was connected with the Biograph in the old days and took the first Biograph company to California. Since that association, which lasted five years, he has been with Triangle, Famous Players and Frohman's Empire company.

The Reader Has His Say

He Pats Us on the Back—And We Consequently Double Our Efforts to Serve

Motion Picture News.

Gentlemen: I read the NEWS from cover to cover, but I look up first the editorial of your Wm. A. Johnston, as he seems to grasp conditions of the film industry better than any other man in this country.

I have just read his editorial of February 23rd on the bettering of conditions in the larger cities and the precarious conditions of the small town theatres, and, while I know this applies to our section, I see that these conditions are general.

Talking with a traveling film salesman, he informed me that practically all the smaller houses west of San Antonio are closed, and those that are open are doing so at a loss, and as I am located in a small town of about 4,000 and conditions here are just as Mr. Johnston states, it is up to the producers to remedy this condition at once, or it will effect the entire industry, as, if no relief comes, many of the theatres now open will be closed and their revenue lost.

Our town could support one theatre, but for the last five years we have had nine trials to put this theatre out of business—at least that was their intention. Instead of working together to see if two shows would pay here, they all open with a fight, and the only reason I have survived is the theatre is a side line with me, and I can afford to run at cost or even a small loss.

I have tried to raise my prices and had to go back to the six and eleven cents, as when I raised my admission, November 1st to 5th, to five and fifteen cents the other show was closed. When a new party opened he lowered my prices to six and eleven cents, and I had to come down to his, the result being that he lasted three months, and I had a loss of several hundred dollars, and now another party has opened to make another try.

My rental, posters and express averages are about $11 per day and my general expense $16 or $17 per day. I seldom take in more than $15 a day outside of Saturday and Sundays, under normal conditions, which just about pays expense. When we have cold or rainy weather the receipts are cut down one-quarter to one-half, or we have a kiss of $20 to $60, so I cannot understand why men will come here and try to make two shows pay when there have been so many failures.

Lower rentals or longer runs are the only solution as long as we have two shows here. My pictures should not cost me, with posters and express, more than $7.50 on a six and eleven-cent admission, and not more than $15 on an eleven and twenty-three-cent admission. This would give me a chance to make expenses. I now use Triangle two days, Fox two days and Bluebird one day, change of program daily, except Fox, which I am trying now for a two-day run. I had Artcraft and Paramount during this winter and I had to cancel as I lost heavily on every star.

I have a semi-airdome, which I close in winter, can seat 500, advertise regularly in our daily paper, have my daily program in the paper, besides a space ad, use heralds and slides, and keep in close touch with our people, yet I cannot make money under present conditions.

Yours truly,
V. J. GRUNDER, Proprietor.
Dreamland Theatre, Cuero, Texas.

Denies That Services of Doctor Are Needed by Exhibitors in Small Towns

Motion Picture News:

The remarks of Mr. Soriero in your issue of the 23rd apropos of the small town exhibitor needing the services of a doctor were well taken and to the point as far as the exhibitor is concerned, but the trouble is not with the exhibitor. It is the lack of business principles and foresight of the producers and their exchanges for the distribution of their product. It is as Mr. Soriero states that as a rule exchange men are merely film men and lack all knowledge of business ethics, and this condition has existed ever since the first exchange opened its office.

The small exhibitor would not be experiencing this so-called chaotic condition of the industry today if the methods of the exchanges were those of a legitimate business proposition. But they are not, sorry to say. The average exchange man does not look forward as to how he can best serve the exhibitor to assure himself of the permanency of this exhibitors' business. Instead they figure only on today. They should worry about the future. They do not figure on being around when the future makes its appearance.

These methods will not last much longer. The exchanges will either get down to doing business in a businesslike way, or they will find themselves up against an amalgamation of exhibitors all over the country to do their own selecting and distribution of films.

Unethical business practices never produced a successful business in any line, and the motion picture industry will not be an exception to this rule.

If the producers had possessed foresight a few years ago we would not have so many producing companies in existence today. But they invited competition by the treatment accorded to the exhibitor who was willing to grasp at most any product other than they were using to get away from the methods then in vogue. And they are going to find a way to cast off the conditions that exist at the present time.

I have been connected with the industry for the past twelve years, covering this country from coast to coast. The last two of which I spent almost entirely on the coast, and from my study of the situation it is not an ordinary doctor that is needed, but a first class surgeon to operate on this resemblance to a cancerous growth that seems to infect the industry.

(Signed) WALTER W. EVANS, JR.
Hotel Radisson, Minneapolis, Minn.

SMOKE MEANS FIRE!

That's Why the Clearing Smoke of Battle Will Eventually See the Kaiser Fired

FROM mile-high Colorado, from a theatre nestling in the fiery, red-heat bosom of Pueblo's smelter district, comes a check that will add to the "smoke of battle" which will eventually fire the Kaiser.

Our Boys in France Tobacco Fund is enriched $25.92 by this progressive theatre and its all-American manager.

But read, for yourself, the letter accompanying the check, just as it was written:

Motion Picture News,
729 Seventh Avenue,
New York City.

Gentlemen:

We gave a benefit performance last Monday night for the Soldier Boys' Tobacco Fund. The enclosed check, $25.92, is the amount realized representing thirty per cent of the receipts minus war tax. The figures were attested by Geo. H. Hubbard of the Minnequa bank, Mr. Harding of the Harding Jewelry Company and Patrick Byrnes of "The Indicator."

We will be glad to receive your acknowledgment for lobby display, also the postal cards from the trenches mentioned in your magazine. Kindly have half the cards addressed Pikes Peak Theatre and half to the Speedway Girls Co., Pikes Peak Theatre. Your acknowledgment can be made to both together.

Pikes Peak Theatre Company,
418 W. Northern Ave.,
Pueblo, Colo.
(Signed) R. D. Heinbockel.

When it Comes to Optimism—Well, Akron, N. Y., Is Where it Grows

Motion Picture News.

Gentlemen: Please find enclosed check for $3.00 for your magazine for another year. Thanks for your offer as per bill.

It seems a shame to take so good a paper and pay so little, but we are in about the same boat as the Arizona exhibitor that the Universal people spoke about. It is easy to talk about raising prices, but the thing is to get the people to pay them. Anyhow our business has fallen off over one-half and we are giving them the pick of the pictures, but we lay a large share of our small attendance to the many other patriotic drains on the people, who have about all they can carry, especially with the very high cost of necessities.

We are especially interested in the Rothapfel answers to exhibitors, which are very good, but don't hit our case, as our town is too small. But what is the use of bothering you with our troubles?

Wishing you success in keeping up your good work, I am, Yours respectfully,
A. B. CUMMINGS.
Park Theatre, Akron, N. Y.

Subtitles. Now That You Speak of it, it Does Sound Reasonable

Motion Picture News.

Gentlemen: I am going to hand you a little raw material, and perhaps a bit crude, but with your generalship I know you can mould it into a shell and fire it where the bursting might be heard by the ears of improvement. I know myself, and perhaps other exhibitors know, that Pathe and Mutual make some very good productions, but nowadays when an exhibitor puts up in front of his box office "Admission 15c," and in his lobby posters stamped with a big Gold Rooster or Mutual, the old nickel days flare up like a house on fire, or in other words could you imagine anyone building a million dollar theatre and calling it the "Nickelodeon"? Even if the Nickelodeon was the mother, this is 1918, and the daughter is grown into womanhood and demands that her name be changed.

Just one more before the taps are sounded: In regard to subtitles—you remember the old Biograph days? What nice bright letters were used in their subtitles, but what a difference today, the way the patrons have to screw their eyes to decipher the colored, fancy and crowded up letters is a task, inasmuch as all publications use a standard type that can be read at a glance, but give the public some old English type and watch them slow up. The same argument can be applied better to the subtitles, as there is only a limited time to read them, and the view may be obstructed by persons passing in front of the patron. Perhaps this has been thrashed out in the trade journals before, as the writer has only been spasmodically in the exhibitors' end, and therefore not being able to read them regularly.

WALTER F. DAVIS, Manager.
Herrold Theatre, Herrold, Iowa.

Small Town Exhibitor Sees No Saving in Only One Night a Week

Motion Picture News:

Inclosed you will find a copy of our local newspaper, and a paragraph in a Proclamation for Closing Hours which I have marked for you to read. This proclamation is sent out in an effort to save coal.

The paragraph says: "Picture shows in the village (Hay Springs, Neb.) should operate on Saturdays only. The opera manager may arrange with traveling shows for any dates convenient. Dances at any one hall may be operated twice a month."

This would not look quite so bad to me if the towns east and west of here were compelled to do the same. When it comes right down to saving fuel I don't believe it will save any, as when a family is at the show they are not burning coal at home. Add all the homes together and it will make quite a little coal.

I am running two nights a week, Thursday and Saturday, with Fox Standards and Hart and Fairbanks reissues, also some Artcraft. The administrator let me operate two nights a week up to March 1, and after that he said I would only have one night a week.

L. C. STIEHL,
Hay Springs, Neb.

EXHIBITOR TO EXHIBITOR REVIEW SERVICE

[Ed. Note.—*As announced last week, these reviews are conducted by Mr. P. S. Harrison, for ten years active in exchange and exhibiting circles. Mr. Harrison is looking at pictures for you—backed by his own experience as an exhibitor on the Pacific Coast and the Northwest since 1907.*]

These reviews are based solely on the entertaining qualities of the picture. All other factors are considered of secondary importance.]

"Wild Youth"

Unpleasant Theme, Well Produced

(Blackton-Paramount—March 18th)

WHILE probably worthy of being labeled an artistic production, this picture will not be liked as the prevailing feature throughout is nothing but brutality.

The story is based on the marriage of a seventeen-year-old orphan to an old man, which fact will prejudice the spectator against it right from the start. The marriage of a young girl to an old man may be perfectly proper so far as the two individuals are concerned, but to show such an event on the screen is distasteful to the public.

The killing of the horse to save him from further agony, although done cleverly, showing only the shadow of the gun, will prove repulsive.

The subtitles are too artistic for this kind of a subject—ranch life—and are altogether out of place.

Some of the night scenes are very dark.

(*See page* 1927 *for Synopsis and Cast*)

Two Drew Comedies

As Usual, of the Best—Exhibitors Should Encourage Drews

"HIS GENEROSITY" is a satire on Henry's miserly habits. Polly persuades him to be more generous and tip quarters to everybody. He decides to accept her suggestion, but she eventually finds out at the end of their "Second Honeymoon" trip Henry gave away German marks which he could not get rid of otherwise.

"Before and After Taking" is extraordinarily good. It should take well with women, particularly because of the pretty dresses shown in the picture. "Old Bachelor Henry Minor," in announcing his engagement to Polly Brown, boasts to his friends that he would be boss of his house, wouldn't allow his wife to use any rouge, nor dress too stylishly, nor dance with other men. But, after the marriage his friends have the laugh on him, as Henry finds out that some one else was the boss.

By the way, rumor has it that the Drews are going to retire from the screen. Personally, I think this would be a great loss to the screen. Let us be frank with ourselves. We have not recognized their value yet. The trouble with most of us is that we have been used to slap-stick and unless we hear roaring laughter from such comedy we don't consider that it "got by." The Drew comedies are unlike any other. They make every part of you happy—make you "smile all over."

Those who have seen "The Dentist," "Her First Game," "As Others See You," "Twelve Good Hens and True," etc., will agree with me that there is more genuine entertainment in these comedies than in the best slap-stick produced.

Exhibitors should encourage these two real artists by booking their comedies. Of course we admit they are not all 100 per cent, but no matter how poor will not hurt your house, for their appearance alone on your screen will afford a certain amount of pleasure to your patrons once they get used to them.

"Love Me"

Dorothy Dalton's Best—A Clean Story That Will Make Friends

(Paramount-Ince—March 18th)

It is hard for us to determine who deserves the most credit for this picture—Mr. Sullivan, who wrote the story, or Mr. Neil, who directed it. At any event, we are sure of one thing—the former understands human nature to the *n*th degree, while the latter knows how to execute it.

I think I am not exaggerating when I tell you this is the best picture Miss Dalton ever appeared in. At any rate, it is the kind that will appeal very strongly to human nature—high and low brow alike. Miss Dalton takes the "good" part this time and attracts your sympathy like a magnet, retaining it from start to finish. This is the kind of a picture that makes new patrons. The story is based on the too friendly, but not intimate, relations of a young married woman to a single man, friend of the family, who induces her to run away with him to Egypt. Her brother's wife, Maida (Dorothy Dalton), risks her own reputation by running the danger of being misunderstood, thereby losing the love of her husband, and intervenes in time to save the young lady and the family from disgrace.

This picture has been handled very carefully by the director, and at no time approaches the danger line.

Cast, very good. Robert McKim, as the "Cynic," is unexcelled.

Photography, excellent.

As Miss Dalton has, for some time past, been appearing in pictures of the "naughty" type, the exhibitor who caters to family patronage, will have some difficulty in convincing his patrons that this picture is clean, the title augmenting that difficulty, which is misleading and not the best that could have been given this picture.

(*See page* 1926 *for Synopsis and Cast*)

"Humdrum Brown"

A Well Produced Picture of Fair Interest

(Paralta-Hodkinson—March 15th)

THIS is a fairly good offering, containing considerable human element, star retaining the sympathy to the end.

Story clean but heavy, showing a little undue misery in the first part—the suffering of Humdrum Brown's sister. However, it ends happily.

Direction and photography good.

Title rather old and should arouse curiosity.

THE CAST

Hector Brown	Henry B. Walthall
Clara Brown Danforth	Anna Mae Walthall
Winfield Tanner	Howard Crampton
Alicia Boothe	Mary Charlson
Judge Jonathan Norwalk	J. J. Dowling

THE STORY

Hector Brown lives in his sister's household in the town of Fryeburg, held a job in a bank and was nicknamed "Humdrum" because of the monotony of his life.

He was engaged to be married to Alicia Boothe. Charles Tanner, president of the bank, was a slick article, respected in the town, but in the city was in the toils of Violette, a pretty woman.

Tanner arranges with Ed Danforth, husband of Clara, Humdrum's sister, to rob the Freyburg bank, after which the bank is closed and puts Humdrum out of a job.

Humdrum goes to the city in search of a job, meets an ex-Freyburgite who is a detective and through whom he obtains a position as clerk in a hotel. Alicia has fell heir to a fortune, goes to the city, meets Tanner and asks him to invest it for her. Humdrum meets Alicia who tells him about the fortune and the steps she took with Tanner. Tanner learns that Danforth, who was his accomplice in robbing the bank, has been arrested and squealed. He proceeds to decamp. Humdrum learns of it and follows him to the boat and has him arrested.

Returning to Freyburg with Alicia, their happiness assured, Humdrum is made president of the new bank and he and Alicia are united in marriage.

"The Cross Bearer"

Cardinal Mercier Dramatized with Little Effect

(World—April 1st)

A PICTURE made up of a number of impossible situations connected very loosely. This story was conceived with the idea of showing Cardinal Mercier's sufferings since the Germans occupied Belgium. As this fact in itself would have been insufficient to make up five reels, it was necessary to give him a ward, making her the principal figure in a love affair woven between her and an officer of the Belgian army. There is also a traitor.

There are many impossible situations, among them being the case of the traitor, Gaston Van Leye, having access to the com-

CLEAR, CRISP BOX OFFICE APPRAISALS

mander's residence, to the church where the Cardinal was performing the marriage ceremony, to the Cardinal's house, and almost anywhere and everywhere. Of course the German commander had to have the Cardinal's ward as his mistress, and had to employ the traitor's services to get her, but wasn't successful. The escape of Liane and Maurice would appear very amateurish to any one understanding German methods.

We doubt the wisdom of showing on the screen an impersonation of the Pope. I am afraid it will offend the Catholic element.

This picture will not appeal to an intelligent audience.

THE CAST

Directed by George Archainbaud

The Cardinal.....Montagu Love
Liane De Merode.....Jeanne Eagels
Lieut. Maurice Lambeaux.....Anthony Merlo
Gaston Van Leys.....George Morgan

THE STORY

The Cardinal was celebrating late mass when the advance guard of the Germans arrived and commenced their work of destruction, but the Cardinal's dominating personality prevented their destroying the altar.

That night on returning from an errand of mercy he picks up the unconscious form of Liane de Merode, his ward, and daughter of a dead life-long friend, who upon regaining consciousness, relates the barbarous conduct of the Germans in the convent where she was being educated.

Maurice Lambeaux, an officer in the Belgian army, who really loves Liane and fearing for her safety, returns in disguise. The Cardinal, to save Liane, who in turn loves Maurice, unites them by marriage and advises them to leave the land of their birth. Young Gaston de Van Leys, who was on intimate terms with the Germans and who had designs on Liane, overhearing the plans, notifies the German Commander, who orders their arrest. But, later, with the aid of the Cardinal, they escape and cross the frontier in safety.

"The Witch Woman"

A Melodrama That Is Very, Very Melodrama

(World Film—April 8th)

A FRENCH melodramatic story of the dual role type, having to its credit drinking, a violation, the death of a boy, madness, murder and a suicide. Consequently there is an unhappy feeling running through the picture, in spite of the happy ending. The story is woven around two twins, the one being good, the other bad—both parts being played by the same actor, a screen fad not popular with the public at present.

There are innumerable doubtful points in this picture, which also shows a lack of knowledge of French customs. This picture possesses no real entertaining qualities.

The word "witch" in the title will serve to keep patrons away.

Photography and camera work excellent.

NOTE FOR THE DIRECTOR: The French people do not kiss in the mouth, but on the cheek.

THE CAST

Marie Beaupre.....Ethel Clayton
Maurice La Farge } Louis La Farge } .....Frank Mayo
Dr. Cochefort.....John Ardizoni
Delaunay.....Jack Drumier
Andrea Montignac.....Louise Vale
Directed by .....Travers Vale

THE STORY

In Paris lived the La Farge twins, Maurice, a lawyer, upright and honorable, while Louis, an artist, was living a frivolous life. In a trip to the country for the purpose of painting, Louis meets Marie Beaupre and the two fall in love. Later, tired of her, Louis deserts her.

Marie, scorned by her uncle and the villagers, runs to the mountains and takes refuge in a cave. She becomes demented and is known to the villagers as "The Witch Woman."

Monsieur Delaunay and Dr. Cochefort, on one of their hunting trips come across Marie, take pity on her and bring her to Paris where she is cured.

In the home of Delaunay she meets Maurice, whom she mistakes for Louis, and plans revenge. Later, in a cafe, she meets Louis in company with Andrea. Louis does not recognize Marie, but becomes infatuated with her beauty. This arouses the jealousy of Andrea, who visits Marie and persuades her to leave Louis to her. Marie promises to help her, planning in her mind to force his marriage with Andrea. At a masque ball given by Andrea in Louis's home, Marie, disguised as an Alsatian shepherdess, troubles Louis with old memories. At the stroke of twelve the revelers unmask and Marie announces the impending marriage of Louis and Andrea. When Louis discovers her mistake in believing him to be Maurice, he laughs heartily and seizes her in his arms. Andrea, now scorned, shoots and kills Louis just as Maurice was entering the studio to persuade Louis to reform.

Marie now discovers the mistake she made in the identity of the two brothers and realizing that she really loves Maurice implores his forgiveness, which he freely gives.

"Naughty, Naughty"

Starts Off Well and Holds Up Fairly Well

(Ince-Paramount, March 25th)

THE wit in the subtitles in the first two reels of this picture will bring roars of laughter from an audience, but it slows up in the balance of the play, with an attempt to give it a dramatic "punch" in the fourth reel, in the dance hall scene, succeeding fairly well. Had the same quality been maintained throughout, this offering would be classed as a "knockout." As it is, it may please fairly well, especially if your house is full, but it will make no impression, and your patrons will forget all about it after they leave the theatre.

It is a clean picture, out of the ordinary, which will appeal to better patronage, especially to women, and will leave a good taste.

Roberta Miller.....ENID BENNETT
Matthew Sampson.....Earl Rodney
Prudence Sampson.....Marjorie Bennett
Judith Holmes.....Gloria Hope
Adam Miller.....Andrew Arbuckle
Director .....Jerome Storm

THE STORY

After a long absence to wicked New York, Roberta Miller returns to Lillyville, the town of her birth. But life now seemed too dreary, so she started to impose on the townsfolk some of her new ideas, especially dancing. She shocked them when she appeared at a church recital in a short dress and minus shoes and stockings.

In one of her secret visits with some other girl friends of the town to the next village dancing pavilion, she discovered one of the "Society Pillars" having quite a good time, and the price of silence she imposed on him was for him to vote for dancing in the church parlors. She eventually gained her point and—a husband—in the editor of the town paper.

"The Bride's Awakening"

Good Story with a Doubtful Theme

(Blue Bird—May 6th)

FROM a dramatic standpoint of view this picture is a wonder. The story, however, is based on "marital difficulties," and therein the objection lies with theatres catering to very best family trade.

Opening scene shows a man holding the other fellow's wife in his arms, although no action is indicated that will offend the censor.

Subject handled by Mr. Leonard so carefully that it has not left even a trace of vulgarity.

Star's acting excellent, but Lew Cody carries a big part of the honors away owing to superb acting. Selection of cast very successful. Photography and lightings simply marvellous.

Picture will not leave a bad taste.

THE CAST

Elaine .....Mae Murray
Richard Earle.....Lew Cody
Lucille Bennett.....Clarissa Selwynne
George Bennett.....Harry Carter
Frederick Bronson.....Joe Girard
Jimmy Newton.....Ashton Dearholt
Director .....Robert Leonard

THE STORY

Elaine, niece of Frederick Bronson, is engaged to Richard Earle, who has an eye on the Bronson millions.

Bronson finds that Earle has affairs with Lucille Bennett, a married woman, calls him to the house and orders the engagement broken. Earle tries to prevent Bronson from telephoning to Elaine, and in the struggle Bronson dies of heart failure.

Earle marries Elaine but continues to lead a dissolute life. She meets Jimmy Newton, a man just breaking into society but good at heart, who takes an interest in her. Earle disapproves the friendship between the two and orders Elaine not to see him again.

Lucille Bennett, seeing that Earle is growing colder towards her calls him to the house to find out the cause. He was afraid to tell her he now was married. At this instant Mr. Bennett enters and finds his wife in the arms of Earle. He tells her that as long as she likes Earle he is going to let him have her, and leaves the house.

Spurned by her husband, she hurries to Earle's house to persuade him not to give her up, where she finds him beating his wife. She shoots and kills him. Newton enters the room just in time to catch Elaine in his arms who, terrified at the events, fainted.

Later, when Elaine's memories of the terrible affair have dimmed, she and Newton become engaged.



Jesse L. Lasky, Chas. Chaplin and Major Ian Hay Beith, at Chaplin's Studio

Much Attention to Detail in Alice Brady's Next

"The Ordeal of Rosetta," which Alice Brady is now making for Select Pictures, is said to be marked by a number of interesting details of direction. For instance, the gorgeous mansion which is the pride of Ramsey, N. J., is used for the Long Island home of the author hero of the story. The grounds about the house were used for the water scenes, the bridge scene, the driveway and the automobile scenes, reproducing the elaborate surroundings of a palatial country estate. One of the interiors calls for a set representing a theatrical agency. As the model for this set the offices of Chamberlain Browne, a well-known New York theatrical agent, were used.

Tom-Boy Role for Ann Pennington

Paramount this week explained that those who have been accustomed to seeing Ann Pennington attired in gorgeous raiment and bedecked with jewels should find much to amuse them in the role she plays in "Sunshine Nan," in which the star is introduced as a "tom-boy" of the slums.

The story was adapted to the screen by Eve Unsell from the novel, "Calvary Alley," by Alice Hogan Rice and produced for Paramount release on March 11, by Charles Giblyn.

Title Writers Help Eddie Polo Serial

Eddie Polo in the current Universal big Western serial, "The Bull's Eye," is proving a recruiting officer for a large army of juvenile and embryo title writers who may later invade the industry.

"What Did Eddie Polo Say?" is the title of a plan conducted by the Universal Film Manufacturing Company to create interest in the serial among boys and girls sixteen years of age and under throughout the United States and Canada. It is conducted by means of advance heralds distributed in advance of the showing of the serial.

Fox Shows Mutt and Jeff to Directors

FOLLOWING a conference held this week between Bud Fisher, originator of the Mutt and Jeff animated cartoons, and William Fox, who is to release these productions to exhibitors, Mr. Fox announced his intention of having all his directors see the Mutt and Jeff pictures with a view to obtaining suggestions on methods of developing and sustaining action. It is Mr. Fox's opinion that Mr. Fisher has mastered the difficult art of getting his story started at the very jump and of eliminating everything from the film that does not contribute materially to the development of immediate interest.

"Action—action—action! That's what I preach day and night to my directors," said Mr. Fox. "While the problem of making Mutt and Jeff animated cartoons is not the same problem which confronts the director in his average production, there is a certain principle involved which applies as well to any other motion picture as to Mr. Fisher's work. It is this that I hope to have illustrated through the animated cartoons."

The first release, "The Decoy," will be ready for exhibitors March 24.

"My viewpoint was the exhibitor viewpoint, and Mr. Fisher's that of the producer. I was looking at the pictures as I look at other productions which are offered for rental in my chain of twenty-five theatres. We discussed them pro and con, reran some of them and when we had concluded I agreed that Mr. Fisher had convinced me I could not afford not to show his animated cartoons in my houses.

"The pictures are only 500 feet in length, but I am prepared to guarantee that they consist exclusively of laughs. The action starts with the very first flash of light on the screen and it keeps going to the end. That which I like best about the productions is that Mr. Fisher knows when he is through and stops right there. There is no attempt at padding—no disposition to add a few feet just to make a standard length. The average is about 500 feet, and if any of them run longer there is justification—there is more than 500 feet of fun."

Clara Kimball Young to Go to California

CLARA KIMBALL YOUNG, who is now preparing to put the finishing touches on "The Reason Why," her next Select production, is laying elaborate plans for a trip to California, where she expects to make at least two pictures.

March 24 is the date that has been set for Miss Young's departure from New York. She will be accompanied, it is said, by her entire staff and a number of friends and relatives. A place has been rented near Hollywood, where some of the scenes will be taken. The others will be "shot" in the Hollywood studio.

One of the pictures to be produced by Miss Young on the Coast is "The Claw," which has been adapted to the screen by Chas. F. Whittaker. Another is "The Savage Woman," from a French novel.

Included in Miss Young's staff on this occasion will be Robert G. Vignola, her director, and William J. Scully, his assistant; Louis J. Physioc, Mr. Vignola's camera man; Jack Voshnell, Miss Young's technical director; Teddy Butcher, studio manager, and Jack Boland, assistant studio manager.

Accompanying Miss Young will also be Milton Sills, who is playing lead opposite her in "The Reason Why," and who will be her leading man in her next production; Norma Selby, Mr. and Mrs. Edward Mortimer and Arthur Edeson.

Irwin Stamps New Serial as Excellent

FOLLOWING the home office screening of the first two episodes of "The Woman in the Web," the Vitagraph serial, which is in course of production at the company's Western plant, Walter W. Irwin, general manager of the Vitagraph organization, sent the following telegram to all branch offices of the company:

"Home office has just screened first two episodes of 'The Woman in the Web.' It is a totally different type of serial from its two predecessors, 'The Fighting Trail' and 'Vengeance—and the Woman,' and as such we are of the unanimous opinion that it is strong and thrilling in all respects. We also consider that it is well cast and that Hodda Nova and Frank Glendon are exceptional serial stars, in fact, box-office winners. You can get behind this serial with full confidence."

The story for "The Woman in the Web" was written by Albert E. Smith, president of the Vitagraph Company, and Cyrus Townsend Brady, who also were the authors of "Vengeance and the Woman." According to a statement by Mr. Irwin, the authors have put into this newest serial many unique touches and some thrills that are even more gripping than those which have characterized the recent Vitagraph serials. Mr. Smith is conceded to be one of the greatest devisers of stunts in picturedom, and Dr. Brady for many years has held a place among the front rank of fiction writers, so that the combination is considered ideal for motion picture construction.

In his statement regarding "The Woman in the Web" Mr. Irwin waxes enthusiastic over the performances of the two stars, Hedda Nova and J. Frank Glendon.

"What Kind of a Fellow Is —Hammons?"

(*Continued from page* 1865)

He admires it face to face. Sometimes he walks rapidly up and down the other side of the street to see if it smiles across at him.

Then he walks briskly back to the office—smiling happily— and digs in at the work which began with a vision.

Exhibitors Box Office Reports

LAST MINUTE BOX OFFICE REPORTS

Amarilly of Clothesline Alley (Pickford-Art.)—"Pickford at her best. Splendid production." (Big business.)

The Beloved Traitor (Mae Marsh-Goldwyn)—"Production fine, but construction of story poor. Star does not have many chances, and interest in plot drags because some of the main characters are brought in too late. Photography extra fine; sub-titles excellent. Not much drawing power." (Average business, week run.)

Broken Ties (June Elvidge-World)—"Will give satisfaction." (Average business.)

Cavanaugh of the Forest Rangers (Shipman-Whitman-Vitagraph)—"A poor picture." (Average business.)

Morgan's Raiders (Violet Mersereau-Blue)—"A poor attraction." (Poor business.)

The Naulahka (Moreno-Chadwick-Pathe)—"A big, fine production, worthy of Kipling's book." (Big business.)

One More American (Geo. Beban-Paramount)—"Human interest story—well done." (Big business.)

Powers That Prey (Mary Miles Minter-Mutual)—"Story poor, star great in this." (Average business.)

Revenge (Edith Story-Metro)—"Good program feature." (Fair business.) "Not up to Metro standard." (Average business.) "Not a good picture." (Poor business.)

A Soul In Trust (Belle Bennett-Triangle)—"Too long drawn out." (Average business.)

TITLE, STAR, AND BRAND	E.	N.	S.	W.	EXHIBITORS' OWN REPORTS OF BOX-OFFICE VALUE
ARGUMENT, THE (Triangle)	Ave.	Ave.	Ave.	Ave.	"Very good; first class all the way through." "Excellent." "Fair picture."
BEAUTIFUL MRS. REYNOLDS, THE (Elvidge-Blackwell—World)	Poor	Ave.	Ave.	Ave.	"Very ordinary." "Not up to usual standard of this pair."
BEAUTY AND THE ROGUE (Minter—Mut.)	Ave.	Ave.	Ave.	Ave.	"Pleasing picture, star popular."
BELOVED TRAITOR, THE (Mae Marsh—Gold.)	Ave.	Ave.	Ave.	Ave.	"Conventional subject." "Story dragged in parts." "An excellent production, did fair business."
BLUE BLAZES RAWDON (Wm. S. Hart—Art.)	Big	Big	Big	Big	"Type not suitable for Hart—too rough." "Best acting Hart has done; my audiences prefer him on horseback." "Business fell off, not Hart's best." "Hart a sure bet. Pleased immensely." "These kind of pictures are not wanted" (E.).
BLUE JEANS (Viola Dana—Metro)	Ave.	Ave.	Ave.	Ave.	"Viola Dana at her best, great—good picture but didn't get any money with it" (N.). "One of their best pictures, great drawing card" (W.). "Dana always good" (S.). "Will go over if advertised big—the picture is there" (E.). "Booked for week, closed Wed. night" (W.). "Big business" (N.). "Did not hold up" (S.). "A wonderful production; pictures like this make the business worth while" (N.).
BROADWAY BILL (Harold Lockwood—Met.)	Ave.	Big	Big	Big	"Photography fine, especially exteriors. Lockwood always good." "Good picture." "Just a fair picture."
BROADWAY LOVE (Dorothy Phillips—Blue)	Ave.	Ave.	Ave.	Ave.	"A very good picture." "Dorothy Phillips is gaining friends fast here" (S.).
BROWN OF HARVARD (Tom Moore—K.E.S.E.)	Big	Big	Big	Big	"Good picture—well liked" (S.). "Very acceptable subject, a little different" (E.). "First class picture" (N.). "Great! Opened on a Wednesday and held over for a full week run" (N.). "Very satisfactory." "Extraordinary—very popular picture." "Very good." "Type of picture that should prove popular everywhere."
CLEOPATRA (Theda Bara—Fox)	.....	Big	.....	.....	"Advanced prices on this—50c., 75c. and $1.00." "Great." "Sure money-maker."
CUPID'S ROUND-UP (Tom Mix—Fox)	Big	Big	Big	Big	"Some swell picture—Tom Mix great." "Dandy title, clever work of star, too. Nice picture." "Very good program picture." "Customers ate it up." "Picture is a pleasant surprise—pleased all."
DIVINE SACRIFICE, THE (Kitty Gordon—World)	Ave.	Poor	Poor	Poor	"Awful" (S.). "Not much picture" (N.). "Not pleasing" (N.).
DODGING A MILLION (Mabel Normand—Gold.)	Ave.	Big	Big	Ave.	"Well liked, did a good business, star liked" (W.). "Good picture—Mabel Normand very good" (E.). "A charming picture that should have done more business" (W.). "Production good, but did not please" (E.). (For other comments, see March 23 issue.)
EMPTY POCKETS (Brenon Production—First Nat'l.)	Ave.	Ave.	Ave.	Big	"A mystery play without a mystery." "Most unusual story, strong appeal." "Very good picture, but far from being a 'special.' Too complicated plot for general public—good buy at program prices" (N.).
EYES OF MYSTERY, THE (Edith Storey—Mut.)	Ave.	Ave.	Ave.	Ave.	"Good picture" (S.). "Very good, lots of punch" (W.). "Dandy star, some of her best work in this" (N.). "Just an ordinary picture, will get by on a Sat" "Awful piece of junk" (W.). "Too melodramatic" (E.).
FACE VALUE (Mae Murray—Blue.)	Ave.	Ave.	Ave.	Ave.	"Good, Mae Murray well liked" (W.). "Very good" (N.). "Only fair" (N.). "As a 'lemon' it's a 'peach'" (N.).
FIELDS OF HONOR (Mae Marsh—Gold.)	Ave.	Ave.	Poor	Poor	"Morbid, uninteresting" (S.). "Fine, very well liked by '400' class" (E.). "A disappointment here" (E.). "Not popular subject" (E.). "Star good, but story poor" (W.). "Very good picture, but star not popular here" (E.). "People don't want morbid subjects—several left crying." "Make more cheerful subjects." "A good Mae Marsh picture, but she seems to be losing favor here" (W.).
FIGHTING GRIN, THE (Franklyn Farnum—Blue.)	Poor	Ave.	Ave.	Ave.	"Poor picture for Bluebird" (E.). "A1 comedy feature" (W.). "Farnum popular here" (S.).
FLAMES OF CHANCE (Margery Wilson—Tri.)	Ave.	Ave.	Ave.	Ave.	"Good picture—pleased." "Great. A timely story—top notch picture."
FLARE-UP SAL (Dorothy Dalton—Para.)	Ave.	Big	Ave.	Big	"Big feature, big business" (N.). "Dalton fine in this; Ince style direction shows to advantage" (E.). "A bit rough for Paramount" (S.). "Star liked; Miss Dalton will make good in any theatre." "Ordinary" (E.). "Not up to standard" (S.).
FLASH OF FATE (Herbert Rawlinson—Uni.)	Ave.	Ave.	Ave.	Ave.	"Fair business for two days, picture mediocre." "Average picture."
GERMAN CURSE IN RUSSIA (Pathe)	Big	Big	Big	Big	"Very good of its kind." "Timely, went over well." "Great stuff."
GHOSTS OF YESTERDAY (Norma Talmadge—Sel.)	Big	Big	Big	Big	"Star well liked." "Star better than ever—corking good production." "Another pleasing Talmadge production." "Fine picture; Norma Talmadge not yet very well known here" (W.). "Excellent production, fine business all week" (W.). "Very fair picture." "Great." "Broke our record—Talmadge's best. Support of Eugene O'Brien great."
HEADIN' SOUTH (Douglas Fairbanks—Art.)	Big	Big	Extra	Extra	"Full of Fairbanks' 'pep'." "Great." "Very satisfactory feature—good box-office attraction." "Strenuosity de luxe—everybody around the house on the jump for four days."
HEART OF ROMANCE, THE (June Caprice—Fox)	Ave.	Poor	Poor	Poor	"A very poor picture, far from being up to Fox standard." "Very ordinary." "Nothing to this one." "Failed to draw any business." "Only a fair picture; star not wanted here" (S.). "The only feature about this feature is that IT is NOT a feature" (N.).
HEART'S REVENGE, A (Sonia Markova—Fox)	Ave.	Ave.	Ave.	Ave.	"Good picture, poor draw." "Poor production." "Some liked it, only fair business." "Just an ordinary picture." "Poor title but good picture and story."

TITLE, STAR, AND BRAND	E.	N.	S.	W.	EXHIBITORS' OWN REPORTS OF BOX-OFFICE VALUE
HER AMERICAN HUSBAND (Darrell Foss—Tri.)	Ave.	Ave.	Ave.	Ave.	"Picture pleased—didn't draw" (S.).
HER BOY (Welch-Shannon—Mat.)	Ave.	Ave.	Ave.	Big	"People don't want this kind" (N.). "Good business-getter" (N.). "Divided opinion on this" (N.). "Good picture" (W.).
HIDDEN PEARLS (Sessue Hayakawa—Para.)	Ave.	Ave.	Ave.	Big	"Good picture." "Another feather in the Jap's cap." "Star not as good as usual." "Drew exceptionally well, star very popular here; large Japanese population" (W.).
HIRED MAN, THE (Chas. Ray—Para.)	Big	Ave.	Ave.	Big	"Very good picture" (N.). "Great—very good" (E.). "Kind that will bring 'em again" (S.). "Excellent" (W.). "Well liked Ray picture" (S.). "Shows Ray up as one of screen's really great stars" (N.). "Ray got there in this picture" (S.). "Good picture, pleased all" (S.). "Ray's best yet." (W.) "Star becoming great favorite—show well done" (E.).
HIS ROBE OF HONOR (H. B. Walthall—Paralta)	Ave.	Ave.	Ave.	Ave.	"Too heavy" (W.). "Walthall's acting wonderful—nobody like him, I think; more like this and he will surely make good, but title too much like costume play" (S.). "Too much court and parlor stuff—give Walthall a real part like 'The Little Colonel'" (N.). "Fair picture" (W.). "Unwieldy story" (N.). "A 7-reel picture that would have made a very good five-reeler; too much padding" (E.). "Good—pleased—a little drawn out" (W.).
HONEYMOON, THE (Const. Talmadge—Sel.)	Ave.	Ave.	Big	Ave.	"Very pleasing picture, clever direction." "Not as good as Scandal." "Good picture." "Story very pleasing—didn't draw, but her next picture will" (W.). "Good picture—pleasing" (W.). "Select pictures (so far) can be relied upon to produce good business. Picture a pretty little trifle and Constance Talmadge winning and sweet" (S.). "Very good—well liked, but no knockout. 'Scandal' was bigger yet" (N.).
HOPPER, THE (Wm. V. Mong—Tri.)	Ave.	Ave.	Ave.	Ave.	"Good picture, poor title."
HUCK AND TOM (Jack Pickford—Para.)	Big	Big	Big	Big	"Excellent picture—liked this immensely." "Very good." "Good, clean stuff that brings business" (W.). "Dandy picture."
IN BAD (William Russell—Mut.)	Ave.	Ave.	Ave.	Ave.	"Not as good as some of his others" (E.). "Very good, big business; can always count on Russell" (E.). "Fair picture" (W.). "Pleased all" (N.).
INNOCENT (Fannie Ward—Pathe)	Big	Big	Ave.	Big	"Started off with a bang, should have run it a week, best Pathe we ever had—photography too dark, everything else o.k." (E.). "Fannie looks ten years younger than other pictures; clean, nice picture—patrons liked it." "Excellent, a real picture." "Ward is there, with the right stuff." "This in my estimation, is all that has been claimed for it" (W.). "Pleased most of my patrons and drew well" (E.).
INTOLERANCE (Griffith Sp. Prod.)	Extra	Extra	Big	Extra	"Best ever made" (W.). "Had to keep open till 1.30 A.M. opening night to accommodate the large crowd." "Greatest of all motion picture spectacles" (N.). "Sure went over big here" (E.). "Impressed, but over heads here; didn't get the money" (S.).
JACK SPURLOCK, PRODIGAL (Geo. Walsh—Fox)	Big	Big	Big	Big	"Star makes this go big; Sat. Post story not so great, but brought in many new faces." "Not a typical Walsh subject; star big drawing card."
KEYS OF THE RIGHTEOUS (Enid Bennett—Para.)	Ave.	Ave.	Ave.	Ave	"Title killed it." "This type of story not wanted." "Not a drawing card" (N.). "Just fair" (E.).
KINGDOM OF LOVE, THE (Jewel Carmen—Fox)	Ave.	Ave.	Ave.	Ave.	"Good attraction" (S.). "Does not draw" (E.). "No drawing card" (W.). "Fair business, good picture." "Poor title, stereotyped dance-hall-girl-parson story." "Seemed to please everyone" (W.). "Picture and star enjoyed by our patrons" (E.). "Same old dance hall" (N.). "Fair picture; did big business under substituted Klondyke title" (W.).
LES MISERABLES	Big	Big	Big	Big	"Easily Farnum's greatest; fine direction, sure box-office." "Great story, great production."
LIGHT WITHIN, THE (Mme. Petrova—First National)	Ave.	Ave.	Ave.	Ave.	"Can't see this one (no pun intended); not kind of story for Petrova" (N.).
LIMOUSINE LIFE (Olive Thomas—Triangle)	Big	Big	Big	Big	"Appeals to the ladies—but not so much to men" (N.).
LOADED DICE (Frank Keenan—Pathe)	Ave.	Ave.	Ave.	Ave.	"Keenan's work great; not popular type story. However, ought to have done better; comments good." "Good for this style of picture, average crowd does not care for them."
MADAME JEALOUSY (Pauline Frederick—Para.)	Ave.	Poor	Poor	Ave.	"People didn't know what to think of this; expected something quite different. Why don't they give Frederick a real play?" (E.). "Frederick fine, picture disappointed" (N.). "More like this and 'Nay, nay, Pauline'" (S.). "My people do not like allegory" (W.). "Very poor" (S.). "More complaints about this feature than any we have played in the last six months" (N.). "Too deep, and requires too much concentration. This the public won't do" (E.).
MADAM WHO? (Bessie Barriscale—Paralta)	Big	Ave.	Ave.	Ave.	"Very good picture, well liked—just a little too long" (N.). "Very good Barriscale" (E.). "Good production; Paraltas could cut subjects to advantage; five reels enough" (S.). "Fine picture, good story, fine photography—but war pictures not wanted" (N.). "Good—could be cut at least one reel" (W.).
MAN'S MAN, A (Warren Kerrigan—Paralta)	Big	Big	Big	Big	"Our patrons said this was the best picture we ever had in the house" (S.). "Very fine production" (W.). "Went over very big" (N.). "Kerrigan's best production." "Well liked, better second day" (N.). "Excellent picture." "Pleased, but did not have box-office drawing power; his next one will" (E.). "Best Kerrigan has ever had" (S.). "One of best pictures ever shown in the house" (N.).
MARIONETTES, THE (Clara Kimball Young—Sel.)	Big	Big	Big	Big	"Splendid; a few more subjects like this and C. K. Y. will come back." "Very wonderful." "Good picture." "Fair business, that's all." "Pleasing star in a pleasing production, but does not draw big."
MENACE, THE (C. Griffith, E. Overton—Vita.)	Ave.	Ave.	Ave.	Ave.	"Good picture—both are going to make stars." "Fair production" (N.). "Excellent picture, but no pull" (W.). "Poor picture" (N.).
MORAL LAW, THE (Gladys Brockwell—Fox)	Ave.	Ave.	Ave.	Ave.	"Poor photography, subject will not please." "Story good—well liked."
MOTHER'S SIN, A (Earle Williams—Vita.)	Ave.	Ave.	Ave.	Ave.	"Not up to standard, but star got it over." "Below average." "Just a picture."
OTHER MAN, THE (Harry Morey—Vita.)	Ave.	Ave.	Ave.	Ave.	"Good picture, Morey popular" (E.).
OTHER WOMAN, THE (Peggy Hyland—Pathe)	Ave.	Ave.	Ave.	Ave.	"They liked this" (N.). "Excellent picture" (N.). "Very attractive picture and star" (E.). "Fair, that's all" (N.).
OUR LITTLE WIFE (Madge Kennedy—Gold.)	Poor	Poor	Ave.	Ave.	"Snappy comedy, Madge the whole show. Nice picture, clever little star" (E.). "This star is becoming popular" (S.). "Poor story, Madge Kennedy the whole show. Star unknown here" (E.). "Poor business; this style of show does not get the money for us" (N.). "Pleasing" (W.). "Not up to standard as a whole." "About two or three good comedy situations with about 2000 feet of padding in between. Star pleased, support fair, photography o.k., BUT 6-reel farce comedies NOT in demand here" (E.). "Comedy-drama—good—but public will not support them." "Star very good, but does not draw." "Cut to 5 reels in Pa.—fair." "Did not draw." "Forced comedy, not liked."
PETTICOAT PILOT, A (Vivian Martin—Para.)	Ave.	Big	Ave.	Ave.	"Star becoming popular." "Martin is gaining; a few more like this, please." "Kind of story this star should have." "Very pleasing" (S.). "Scored heavily" "Excellent." "Story that pleased all here." "Pleasing picture—star well liked."
PRIDE OF NEW YORK, THE (Geo. Walsh—Fox)	Big	Big	Big	Big	"This is a dandy." "Great favorite here." "Ran close second to Fairbanks 'Reaching for Moon.'" "Fast gaining in popularity in all our houses." "Great show." "Star always pleases." "Picture full of punch." "Fine picture, lots of 'kick'." "Very good picture." "Geo. Walsh is Fox's best star." "Walsh at his best, good as any Fairbanks."
RIMROCK JONES (Wallace Reid—Para.)	Ave.	Big	Big	Big	"Rest of the show saved the day for this one." "Ordinary." "They liked Reid." "Good star, fair picture." "This star is new at this theatre, better second day than first." "Excellent, big business" (N.).
ROSE OF THE WORLD (Elsie Ferguson—Art.)	Big	Ave.	Big	Ave.	"Her best picture so far, my people say." "Good star, poor story." "Too much art, too little behind it; does not hang together to hold interest, somehow." "Away above average. A1 product" (N.). "Photography good, picture poor" (W.). "Beautiful production, well acted, star always satisfies" (E.). "Patrons tell me this star is great—believe she will be very popular soon."
SIX-SHOOTER ANDY (Tom Mix—Fox)	Ave.	Ave.	Ave.	Ave.	"Very fair picture." "Regular program stuff—action too slow."
SON OF DEMOCRACY (Chapin—Para)	Big	Big	.....	Big	"Good patriotic feature for variety program; first chapter went big" (N.). "Bringing many new faces into my house—good stuff for high class house" (W.). "Wonderful; average business first day, but expect to go big with future chapters" (N.). "Good picture" (N.).

TITLE, STAR, AND BRAND	E.	N.	S.	W.	EXHIBITORS' OWN REPORTS OF BOX-OFFICE VALUE
SONG OF SONGS (Elsie Ferguson—Para.)	Big	Ave.	Ave.	Ave.	"This star coming; big advertising possibilities in this one, though far from a knockout."
SPIRIT OF '17 (Jack Pickford—Para.)	Big	Big	Big	Ave.	"Very pleasing, big business" (S.). "Mawkish and obvious" (W.). "Tom Sawyer helped this star, good business" (W.). "Very fair." "Jack a comer, not much picture, but timely." "Fair picture—fair biz."
STELLA MARIS (Mary Pickford—Art.)	Big	Big	Big	Big	"Pickford proves herself to be an actress" (E.). "Wonderful picture, almost too much dependent on fine acting, however, not a story people can get excited over" (S.). "Too morbid for my people" (W.). "Certainly great work for this star, some contrast with last one." "Splendid picture, best Mary has ever done from an artistic standpoint—as a box-office attraction did not come anywhere near 'Rebecca of Sunnybrook Farm.'" "Mary will never do better, story peculiar; surely this one will help star's drawing power for next picture." "One of her best." "Splendid picture, but not strong enough for two weeks' run." "Mary has never equalled this one." "Double exposure stuff marvellous." "Thought it great, but our Pickford biz is slipping" (W.). "Excellent." "Capacity." "Mary's best picture—our record run (four days); rained each day but big business" (W.). "Good picture."
STOLEN HONOR (Virginia Pearson—Fox)	Ave.	Ave.	Ave.	Ave.	"Good story, poor photography." "Average picture." "Only fair picture—good star wasted." "Very ordinary picture." "Good picture but terrible photography, impossible to read titles." "Attractive cast, big business, ordinary picture." "Star very popular here."
STRONG WAY, THE (June Elvidge—World)	Ave.	Ave.	Ave.	Ave.	"Excellent." "Interest well sustained."
STUDIO GIRL, THE (Constance Talmadge—Sel.)	Ave.	Ave.	Ave.	Ave.	"Good light comedy drama; went over big." "Good picture." "Very satisfactory."
THING WE LOVE, THE (Reid-Williams—Para.)	Ave.	Ave.	Ave.	Ave.	"Cheap and obvious; two-thirds conversation and one-third cut-backs" (W.). "Not his best" (S.).
TURN OF A CARD (Warren Kerrigan—Paralta)	Ave.	Ave.	Big	Big	"This star very much liked here, and unusually clever story—picture a bit too long" (S). "Fine picture, Kerrigan good in this" (S.). "Very good picture" (N.).
UNDER SUSPICION (Bushman-Bayne—Metro.)	Ave.	Ave.	Ave.	Ave.	"Fair picture." "Very good picture." "Fair picture—suits the ladies—not a picture for Saturday." "Best Bushman picture in months" (N.).
UNEASY MONEY (Taylor Holmes—K.E.S.E.)	Ave.	Ave.	Ave.	Ave.	"High class comedy, our patrons enjoyed it." "Seems to strike a popular chord—good picture." "Very good picture." "Clean, good comedy, fair business." "Taylor Holmes clever, but not yet popular in our house—picture deserved better than average business."
WEAVER OF DREAMS, A (Viola Dana—Metro.)	Ave.	Ave.	Big	Big	"Star popular, picture good." "Nice picture—pleasing."
WHIMS OF SOCIETY (Ethel Clayton—World)	Ave.	Ave.	Ave.	Ave.	"Very good picture." "Not her best picture, but Ethel Clayton will please."
WIDOW'S MIGHT, THE (Julian Eltinge—Para.)	Ave.	Ave.	Ave.	Ave.	"Very good picture." "Clean, excellent novelty." "Fine, one of his best." "Eltinge best in this so far." "Better business than last one, Eltinge improving as draw." "Stories of this star too much alike" (E.).
WIFE HE BOUGHT, THE (Carmel Myers—Blue.)	Ave.	Ave.	Ave.	Ave.	"Business slightly above average; Bluebird offerings are uniformly good, but star not known here" (S.). "Very good picture, good title" (N.). "Fair picture" (W.). "Not first class" (E.).
WILD STRAIN, THE (Shipman, Whitman—Vita.)	Ave.	Ave.	Ave.	Ave.	"A fine picture, no star to draw." "Slow at beginning—as a whole fine." "Excellent production."
WINDING TRAIL, THE (Viola Dana—Met.)	Ave.	Ave.	Big	Big.	"Star growing more popular with each release" (S.). "Not liked" (E.). "Very pretty picture" (W.). "Good business this" (S.). "Fair—did not make hit with our audience" (N.). "Very unusual picture, peculiar ending. Good" (W.). "Very fine, excellent plot, Dana's work great." "Good Western setting picture." "Better than the average." "Very pleasing." (N.). "Did not please generally" (W.). "A very good picture, star a good drawing card" (W.). "Best Metro for some time." "A coming star without a doubt" (E.).
WOLVES OF THE RAIL (Wm. S. Hart—Art.)	Big	Big	Big	Big	"Would have broken record but for blizzard" (W.). "Good as Hart has done lately, railroad stuff splendid." "Hart 'fans' seemed to like this one." "Hart as the bandit—'nuf sed." "Very good Hart subject." "Excellent." "Fire chief camped on our trail during entire showing—enough said." "Full of action" (S.). "His best picture" (E.). "Strong production—pleased audience after a week's run in this vicinity" (E.).
WOMAN BETWEEN FRIENDS, THE (Joyce-McDermott—Vita.)	Ave.	Ave.	Ave.	Ave.	"Strong acting made this better than average" (E.). "Ordinary" (E.).
WORLD FOR SALE, THE (Blackton—Para.)	Poor	Poor	Poor	Poor	"A very funny picture to make out, poor drawing card" (E.). "Not much picture for Blackton" (S.). "Mediocre. Lacks realism; too artificial; lacks punch—photography and scenery perfect" (N.).

FLASHBACKS

These "Did Their Bit" Above Average Last Week

Auction Block (Goldwyn Sp.)—"Great." "Return engagement, big business."

Apostle of Vengeance (Hart-Triangle-Reissue)—"Went over well."

Betty Takes a Hand (Olive Thomas-Tri.)—"The kind the public like." "Thomas best star on Triangle program with us."

Bab's Burglar (Clark-Para.)—"Good entertainment, surely pleases."

Barrier (Rex Beach)—"Wonderful acting."

Cinderella Man (Mae Marsh-Goldwyn)—"A wonderful production."

Down To Earth (Fairbanks-Art.)—"A great lesson to it—drew fine."

Draft 258 (Mabel Taliaferro-Metro)—"Big business—relied altogether on the flag."

For the Freedom of the World (Goldwyn Special)—"One of the best patriotic pictures ever produced—fine comments." "A big picture in many respects, but war pictures are coming too frequently."

Her Fighting Chance (Jane Gray-St. R.)—"A good picture of the Northwest done well."

Joan the Woman (Farrar-Card.)—"Drew fine—patrons satisfied—good photography, good subject."

Man Without a Country (Jewel)—"Big drawing card; went over fine."

Modern Musketeer (Fairbanks-Art.)—"A number one article." "First class." "Best Fairbanks in many months."

Narrow Trail (Wm. S. Hart-Artcraft)—"Very good Hart-Artcraft subject."

Price of a Good Time (Jewel)—"Big business for a week run—fine production."

Pride of New York (Geo. Walsh-Fox)—"Kind Walsh shines in; good for the B. O."

Rebecca of Sunnybrook Farm (Pickford-Art.)—"Extra big drawing card."

Redemption (Evelyn Nesbit-St. R.)—"Gets the money."

Red, White and Blue Blood (Bushman-Metro)—"Very satisfactory—all pleased."

Sirens of the Sea—"Big business—enjoyed by some—not by others." "Big production."

Thais (Mary Garden-Goldwyn)—"An elaborate production that attracts people who are not regular moving picture fans."

Within the Law (Vitagraph Special)—"Swell subject; advise every exhibitor to book this; big box-office attraction."

When a Man Sees Red (Wm. Farnum-Fox)—"Big business; pleased."

Whip (State Right)—"Big business—return engagement."

Advisory Board Gets Big Problem

WITH each step forward that had been taken by the MOTION PICTURE NEWS in behalf of the exhibitor we have found the average exhibitor the more or less hesitant. He failed to see why action on his part would be of advantage to him; he preferred to wait to see what the "other fellow" would do and then follow in the footsteps of O. F.

But in every case the start has been made and there have appeared in the field the leaders to assume the advance. And every time the various departments of the Exhibitors' Service Bureau have gone over the top with wonderful results. There has never been in the history of any industry, we believe, the co-operation that has been given this department.

These men who have led the way, who have not been afraid to step out into the open and tell what they are doing, to show their successes and their failings, to praise and to criticize the work of others, to congratulate the NEWS on its work and to tell the NEWS where it has gone wrong—these are the men that we have picked to serve on the Advisory Board—**men that we believe represent the very best thought of the exhibitors of the country.**

IT has been our intention that this Advisory Board should serve as an emergency valve on mistaken policies and as an incentive to greater effort. For that reason we have hesitated to lay down any definite line of action. We have preferred rather that the exhibitors who have real problems on their hands should bring them before us, and then we have planned to call in this wonderful array of successful thought and attempt to solve the problem not alone for the individual, but for the entire industry.

We are no longer in the penny arcade business. The industry is not in "its infancy"—still. There are big and growing problems before us, and the sooner they are brought into intelligent analysis the better it is going to be for everyone. All of us are tired of the "BUNK." It is in the same class with the tin-pan piano that used to stand in front of the gaudily bedecked house that showed a mass of single reelers and "tease 'em in." Possibly some of us once felt that the proper plan was to bunk the public. We have forgotten that and we have learned that success consists in delivering the goods.

It is no longer the case of selling the public "a picture." It is a case of making and selecting and exhibiting the sort of pictures that the public wants.

ANYTHING "new" will draw crowds. It was the novelty of the motion picture that gave it its wonderful start. The public was awed by the marvel of it. People sat and gasped through the thrilling scenes and then ducked their heads when at the end of "The Great Train Robbery" the bandit appeared on the screen and leveled his six-shooter at the audience.

Newness and novelty have worn off. The public has become educated. It has been taken behind the scenes and shown the tricks of the game and artificial accomplishments. But it has not been the case of a mystery exploded and forgotten. Growing thousands of people depend almost entirely on the motion picture for their amusement, but they want to see the sort of a picture that they DO want to see.

It is very well for the theorist to talk of the advertising possibilities of selling the public something that it doesn't want, but that sort of a thing cannot last long. It's an old quotation that runs: "Any clerk can sell a customer something that he comes into the store to buy. It's a good clerk that sells him something else."

Yet that doesn't parallel. You may sell any man a picture once or twice or thrice that he doesn't like, but he hasn't known that he doesn't like it until he sat through the performance. *It's going to be mighty hard to get him to come back again, and each time you hand him something that doesn't exactly suit him is going to make him harder to please.*

Bad pictures are not alone bad in themselves. They make the audiences critical, make them hunt for faults even in good pictures.

WE feel very sure that there is not today an established producer who would deliberately put on the market what he considered a poor picture. He may be taking a gamble at success, but he is really striving for success. He may experiment and his guesses prove

ADVISORY BOARD PERSONNEL

Samuel L. Rothapfel, Rialto and Rivoli theatres, New York.
Thomas D. Soriero, Park theatre, Boston, and Strand theatre, Lowell.
Harold B. Franklin, Shea's Hippodrome, Buffalo.
Edw. L. Hyman, Victoria theatre, Buffalo.
E. Mandlebaum, Loew's Stillman theatre, Cleveland, Ohio.
Mrs. Joseph Grossman, Standard theatre, Cleveland, Ohio.
S. Barret McCormick, Circle theatre, Indianapolis.
Theo. L. Hays, New Garrick theatre, St. Paul.
M. W. McGee, Majestic theatre, Detroit.
Chas. G. Branham, Strand theatre, Minneapolis, Minn.
E. V. Richards, Jr., General Manager, Saenger Amusement Co., New Orleans.
Ernst Boehringer, Liberty theatre, New Orleans.
F. L. Newman, Royal and Regent theatres, Kansas City, Mo.
H. M. Thomas, Strand theatre, Omaha.
P. E. Noble, American theatre, Butte, Montana.
George E. Carpenter, Paramount-Empress theatre, Salt Lake.
Sam W. B. Cohn, Liberty theatre, Spokane, Wash.
G. F. Fullerton, Advertising Manager, Greater Theatres Co., Seattle, Wash.
E. J. Myrick, Liberty theatre, Portland, Ore.
Ralph Ruffner, Columbia theatre, Portland, Ore.
Eugene H. Roth, California theatre, San Francisco.
Sidney Grauman, Grauman's theatre, Los Angeles.

very wrong. But after all, his interests, just as those of the exhibitor, depend upon scoring successes.

Producers today are striving to feel the popular pulse. Some of them are too nervous. Some of them fail to wait long enough to get the real heart beats. And again still some others are willing to spend any time and any expense to find out what the public does want.

The only way that this can be learned is through the exhibitors. And certainly if there was ever a representative body selected to interpret these preferences it is the Advisory Board.

WHAT is a picture? Let's take a look at the process. First the scenario has to be written, either as an original offering or the adaptation of some story. Without discounting the brilliant efforts of the young men of the profession, it is a fact that many of these are prepared by men who have an immature vision of life. They have not been out long enough among men and women to know the sorrows and the laughs they have, to know the emotions that govern souls and move hands to deeds.

The successful picture today must have the heart interest, and above everything else, unless it is frankly a farce or a burlesque, it must be TRUE TO LIFE. It need not be something that has happened to you or to your neighbor, but it must be something that could happen and could happen humanly.

And then there is the director. He may be living in the atmosphere of Fort Lee or Hollywood. He may be a wonderful director from the point of view of technique and past accomplishments. But at the same time he may have lost his touch with the big world spirit. He may have grown to interpret human life as he sees it from his studio surroundings.

In the same measure the actor may go through the role without sympathy of understanding, because the story is foreign to him, because he does not know the natural laugh or the natural tear that would come to the character under similar circumstances.

Is it the laugh of perfect enjoyment or the tear that is driven away by the sunshine of enveloping happiness that forms the great delight?

THERE is, of course, a great deal in the presentation. The exhibitor has his own work to do there, but for the sake of this initial Forum, we want to consider only the part of the production that rests on the manufacturers' shoulders.

WHERE ARE THEY WRONG?

There is not one of them that does not want to be told. Some of them are spending a good deal of money in an attempt to find out. The exhibitors must answer.

We are calling today on members of the Advisory Board to answer this question in the light of their experience. We are not confining the question to them. We will be glad to hear from exhibitors everywhere.

WHAT DOES THE PUBLIC WANT?

We do not ask merely whether they want comedies, or heart-throbs, or society dramas or Westerners. We want to know the spirit that they want interpreted into the pictures and the byways that they believe are being followed.

We do not expect any member of the Advisory Board to create, even in theory, the "Great American Picture," but we do believe that this consensus of thought will be able to point the way, that it will be able to draw the manufacturers from their New York offices, the scenario writers from their typewriters, the directors and the actors from their studios, **all of them down into the great throbbing, breathing thing HUMANITY and send them back with, pictured on their brain, the impress of the great popular feeling.**

IN the next issue we will print some of the first answers to these questions from members of the Advisory Board. We have not been able to reach a number of them in time for the next publication, but they will appear later.

We feel confident that this is going to be the greatest symposium that has ever appeared in the history of the motion picture. We are not dealing with theorists, but with men that we know.

We feel sure that the Advisory Board is going to accomplish great things. And the Advisory Board is unfettered and unafraid and it is going to jump into the biggest problem of them all first.

ONE new member is added to the Board this week and he comes in with the determination to do everything possible on behalf of his fellow exhibitor and enthusiastic in the belief that the NEWS has hit the nail on the head. He is Charles G. Branham, manager of the Strand theatre, Minneapolis. He writes:



"I consider your invitation to become a member of the Advisory Board of the Exhibitors' Service Bureau of the MOTION PICTURE NEWS the highest honor paid me since I entered this industry. Please accept my heartiest thanks. I want you to feel that I am open for 'assignments' at any and all times. I assure you that I will do everything in my power to make the department most helpful. I hope to furnish you interesting facts on the exhibitors end from the standpoint of the manager of the only independent house in the Twin Cities."

WE have already printed the acceptance of Sid Grauman, manager of Grauman's million dollar theatre, Los Angeles, but we told you then that his letter had been delayed in the mails. Here is his most interesting letter to the exhibitors of the country.

"It will afford me much pleasure to serve as a member of the advisory board of the Exhibitors Service Department of your excellent publication, and you can depend upon it that I will be very glad to do my 'bit' in anything that will serve to benefit our industry.

"The gathering of ideas of the successful theatre men of the country for publication in your service department unquestionably will be of great value to everyone of us engaged in the presentation of motion pictures and such a move as this is certainly entitled to the hearty cooperation of everyone called upon.

"I thank you for the honor of this selection and trust that my services will warrant your very kind indulgence."

ANOTHER one of the letters delayed was that of E. J. Myrick, manager of the Liberty theatre, Portland, Oregon. Mr. Myrick, who is one of the livest wires of the whole industry, writes:

"I have carefully gone over your letter and in reply permit me to say that I firmly believe you have hit the source of the trouble square in the eye and you are giving the Exhibitors something that will prove exceedingly beneficial to us all.

"I believe that an Advisory Board will without question be one of the most progressive steps ever conceived to bring about the uniform standard of presentation and creation of the motion picture industry and put it where it belongs."

Exhibitor Service Bureau

Keep A-Poppin' in Portland

One of Newspaper Sets Example of What Can Be Done with Daily Department About Pictures

MANY theatre managers who have become about half way concerted to newspaper advertising believe that they have done enough when they run a display on Sunday. The sort of exploitation that we urge on the theatres that can afford it, and they all can, with the possible exception of a few of the smallest neighborhood houses, is Sunday advertising PLUS daily advertising.

In most cases the form of daily advertising followed is that of a standing "card," merely giving the name of the theatre, the star and the attraction. This is better than no advertising at all, but it lacks a great deal of being the best. Naturally the number of changes of bill made a week, the good and bad business days and other elements enter into the division of advertising, the amount of space to be used, but there is no reason why as much thought should not be given the daily displays as the Sunday, and there is no reason why they should not attract just as much attention and be just as good business builders.

Of course, the theory of advertising in the Sunday papers, even in cities where motion pictures are not permitted on that day, is that the whole family is at home then, that all have time to read the paper and that there generally follows the family discussions that more or less fix the programs for the week. That is a correct theory so far as it goes. There are lots of people who will make up their minds on Sunday as to what they will do during the week, and the intelligent exhibitor will not only try to get all of those who are in the custom of deciding their week's program on Sunday, *but he will also attempt to make his display so attractive that the possible patron will pick his theatre as THE one.*

So far—fine. But there are a lot of people who are not going to make up their minds on Sunday. There are a lot of others that are apt to change their minds, especially if they are persuaded away from your house by the display of some competitor in Tuesday's paper. There are hundreds of others who do not make the schedule for the day until the day arrives. There are lots and lots of them who suggest to their family or their friends, "Let's go to see a picture show" just a short time before they start, and then they turn to the daily paper to see what appeals to them most. And still another very important use of daily advertising is to reinforce the word-of-mouth advertising that your pictures are getting. The newspaper display is a reminder—it puts the action punch behind the spoken word.

Now, in the first article about newspaper and theatre cooperation in Portland, Ore., we told you that the four first-run theatres—Liberty, Columbia, Majestic and Peoples—were splendid advertisers so far as Sunday is concerned, and that at least two of the newspapers, the Sunday *Oregonian* and the *Journal,* were giving good picture pages, especially the former. But we also added that the remainder of the theatres were not advertising consistently, and that they were certainly not doing what the cooperation of the newspapers warranted them in doing. Other theatres use one or more of the Sunday papers, or the Saturday afternoon issue of the two papers which do not issue on Sunday. However, in the copies of the four papers for the week under survey, we can find only one of the others—the Globe—that uses any space during the week, and that one only a very small amount.

The *News* carried no motion picture advertising during the week, except Saturday, and no motion picture reading matter. The *Telegram,* a Wednesday page from which is reproduced at the upper left of the opposite page, carries in this issue a quarter page from the Sunset and a small one from the Globe, but, as a whole, mighty little display matter during the week. Under a two-column heading "The Silent Drama," the paper gives the theatre which advertises reading notices and adds a few items about plays and players.

The other two pages on the top row are from the Thursday issue of the *Journal,* which has recently become more liberal to motion pictures. Note that it carries a heading, "New Offerings on the Screen and Stage," but we find that the page is actually devoted largely to "Beauty Chat," "Fraternal Notes" and other matter that hasn't anything to do with the motion picture. However, there is generally a motion picture story with a top head reviewing one of the new pictures, and there follow some interesting notes of local attractions and of film news in general. In this issue of the *Journal,* which is the only one of the three afternoon papers that gives pictures real attention, the Liberty, Columbia and Majestic are represented.

All four of these theatres are intelligent advertisers, so far as the composition of their displays are concerned, and all of them believing in taking plenty of room when they have anything to say. This is especially true of the Liberty and the Columbia, two of the livest advertisers in the whole country. For instance, in this issue of the *Journal* the Liberty used a space three columns wide by fourteen inches deep, and you will note that this theatre runs largely to the use of big half tones and little reading matter. The same is true of the Columbia, which uses larger space than on this page on various days, as you will note from the "Huck and Tom" display on another one of the pages reproduced. Advertising for these two theatres is done by Ralph Ruffner, one of the members of the Advisory Board of the Exhibitors' Service Bureau. Majestic theatre seems to run largely to the black and white effects in advertising, as will be noted from the displays on "Parentage" and "Scandal."

Now let us turn to the newspaper that is doing the MOST, one that, so far as the daily issues are concerned, at least, is one of the leading newspapers of the world from a motion picture point of view. This is the *Oregonian,* and so important is the work that this paper is doing that we have reproduced six of these pages. *And let us say right here that this is one of the very best examples that we know of the ideal co-operation of the newspaper and the motion picture theatre.* If every leading newspaper in the country would do as much there would be an increase in the patronage of the theatres that would amaze the owners. *And the only way to induce the papers to do this is by liberal advertising when they do offer to co-operate.*

Now let us take the Monday issue of the *Oregonian,* which is shown in the center at the left. Under a two-column heading, which is always used, there is a cut giving a scene from "Parentage," and then follow intelligent and well-written reviews of the productions at the leading houses. These are not mere bunk reading notices, mind you. These are the sort of reviews that the public will come to look for, and don't you for a moment get the idea that the general public doesn't know whether they are genuine or the bunk. We know of the case of a newspaper that for a time was right in the lead of the whole country where the photoplay editor reviewed all the principal pictures and signed such as he saw with his initials, so that the public would know that he was not responsible for the unsigned ones. And they were not always favorable reviews, for he told the truth about pictures as he saw them. Neither was he the sort of a smart alec, too often found, who thinks that it is clever to pick pictures to pieces just to show how wise he is. But the point is that the time for making up the Sunday photoplay section was advanced on him so that he did not have time to review the midweek change of one of the leading houses, on Thursday, and the owner of that house threatened to stop advertising unless he got these genuine reviews. It was not a case of bluffing. He could have had just as much space prepared by his own press agent and it would have praised

(*Continued on page* 1885)

What Happens in Portland's Picturedom During the Week

At the top, at the left, is a Thursday page from the Telegram, and to the right two pages from the Journal. The remaining six pages illustrate how the Oregonian day after days caters to the theatre and the picture fan. See article on opposite page.



















Seeing the Rialto and the Rivoli with Rothapfel

EXCEPT that they both have pictures and music and song, together with the wonderful lighting and scenic effects that mark at the presentations at the Rialto and the Rivoli this week are as different as if they had been selected by two different men. And, after all, it often happens that two different men in selecting programs for a specific week do hit on about the same lines. There might be a sameness in the sort of material used, but there would be pretty sure to be a different tone.

With the exception of the fact that the overtures of both houses pay a tribute to St. Patrick's day, from that point on the bills take different paths, but when you get down to the analysis of it you see the very good reasons why they should and why both of the bills again *prove that Rothapfel has the right idea in giving his presentations a motif, in carrying them through with a perfect harmony. Recently we have had a number of inquiries as to how Mr. Rothapfel builds up his programs. A careful study of this article will answer many of these inquiries.*

At the Rivoli there is a marked departure taken this week. There is no Animated Pictorial, in the sense that we view it. There is not a news item in it, and it consists of a Finley Nature Picture and one of those delightful Coronet Films, released by Educational. It makes a charming number the two of them, and there are a lot of thrills and laughs in the Coronet picture which shows first a fight between two stags and then turns to a battle between two goats with their butting each other while the orchestra carries out the effects. This double number was made all the more pleasing by the musical selections used, including "The Mill in the Forest," "Cricket Serenade" and "Dance Grotesque." There was a very good reason for dropping the news feature for this week. The first instalment of the new Official Italian War Films were shown, and these were filled with such thrilling scenes that *the audience would have been given an overdose if there had been added several hundred feet of war pictures to the Animated.*

"Wild Youth," the feature, is intensely dramatic, with hardly a laugh in it, but yet the animated sub-title with the Denishawn dancers brings out the spirit of youth strongly and *the spirit of youth may be called the motif of the entire bill.*

In our opinion Mr. Rothapfel has achieved in the overture this week the most striking arrangement that he has ever seen. True, he has violated about all of the "rules" in his arrangement, but that is just what makes his productions so pleasing—the unexpected is always happening. Selections from Victor Herbert's "Eileen," originally produced under the title of "Hearts of Erin" is the number. With the beginning of it the lights became blue, fading into green, and then the orchestra played for about half the length of the ordinary overture, and then the curtains of the stage part and two dancers appear dressed as Irish girl and youth. Then when this has been concluded the Rialto male quartette, seated in the orchestra, sings "Come Back to Erin," this bringing the overture to an end with a crash of applause.

Following the animal pictures Miss Frances Orr, 'cellist, is revealed seated in a rose colored room, and just as the curtains part she begins to play "The Swan," the curtains falling just on the last strains. For this and for the next musical number, Mr. Rothapfel is using this week some unique lighting effects, getting the colors on the singers from the sides and from back lighting. In the case of the 'cello number, the whole of the house is bathed in blue, except for the stage which has a pink effect. This splendid system of lighting results in the orchestra itself being in the blue light, and the soloist brought out in contrast with the pink effects.

Then comes the feature which holds the audience in tense interest and then follows another touch of light and life with the Rialto Quartette singing first "Little Cotton Dolly," and "There's a Long, Long Trail." The quartette is seated during the numbers and the lighting effects are first with a blue dome and the stage red, and with the second selection the house becoming all blue except for the stage, the side lighting system again being used.

Unquestionably the most vivid war scenes that we have ever seen are embraced in the first instalment of the new Italian pictures. One may see men killed before his eyes, an Italian cannon blown up by an Austrian shell, and many of the secrets of the battle line revealed. One sees the preparations, the men actually go over the top, sees them slay the foe and then win victory. The Italian Royal Commission sat in the loge Sunday evening and saw the pictures projected with the splendid musical accompaniment that has been specially arranged. This of course included all of the striking battle effects, and then "Fortunes of Destiny," "Il Guarany" and "Mazeppa."

We have told you that Rothapfel wants to send his people away from the theatre laughing or humming intimate music and that is the reason that he needs a comedy last, almost always. But this week he wanted to achieve a different effect. This is only the first of six sets of these pictures and he wanted to leave the tense interest, the desire to see more. *He strived for and achieved the continued story effect in a way that will net him thousands of dollars in word of mouth advertising.*

Rialto has a real St. Patrick's bill this week; that is the motif of it and the Irish quality of good humor stamps the comedy feature and the Arbuckle nonsense as well. "Irish Rhapsody" by Herbert is the overture, and this includes a number of the most popular Irish favorites. Then follow scenes in Ireland and after that Joseph Martell, accompanied by a quartette of male voices, sings "Kerry Dances." Green lighting effects are used, with the side panels parting and showing Irish country life scenes.

Rialto Animated opens with Universal pictures of hoisting the Liberty banner over the battleship "Recruit" and "Daughter of the Regiment" and "Stars and Stripes Forever" help get this continuous applause. Universal also contributes pictures of making big guns and the newly invented steam gun, for both of which the music is "Daughter of the Regiment." Pathe pictures of Cauterets, France, follow—one of the few cases in which we disagree with Mr. Rothapfel's arrangement, for we would have omitted it here. Then come Universals of California snow festival, shown to "Petersburg Sleigh Ride," and then follow most interesting Pathe analyses of children dancing. It delighted the audience when we saw it and *there was a good reason for using it in one of the sub-motifs of the presentation, for dancing was the foundation of the pleasing feature, Enid Bennett in "Naughty, Naughty."* "Tarantella," a jig, and "Gold and Silver," waltz, are used for the dance pictures. Pathe supplies also the pictures of the California gas fire and the steamer "Kershaw" ashore, for which a special agitato is played. New Zealand boat races (Universal) is shown with "La Symphides," and then come Screen Telegram pictures of Toronto workmen in a beer protest with another agitato mobilization of British man power, shown with "Sons of Britain," march, is especially moving. Now watch the patriotic inspiration to the end of the Animated. Next comes pictures of decorating the French heroes (Pathe) and this is played with "Sombre et Meuse," and this gets striking attention and then at the end it merges in a cartoon, showing a statue of the war hero of the past, such as we are familiar with, seated on a rearing horse fading into an aeroplane with an American at the wheel.

Miss Gladys Rice then contributes one of the most delightful bits with "Believe Me if All Those Endearing Young Charms" and "You'd Better Ask Me," both Irish compositions. For the first selection the center of the main dome is in red with the border in blue and the stage semi-dome in blue. After the first selection all of these fade to a darker blue and the orchestra gives away to harp and organ echo effect that brings the melody close to the heart.

Wish we had time to tell you how the feature was handled. At one point during an amateur entertainment that starts all the trouble in "Naughty, Naughty," a girl singer appears on the screen, and there the orchestra rags "Silver Threads Among the Gold," and a little later on gives some jazz effects with the dance hall scenes, only the piano, two horns and a violin being used.

"Queen of Sheba" march, one of the most brilliant selections ever used, follows, and when we say it, it got even more applause than the overture. Then follows Fatty Arbuckle in "The Bell Boy," an unusual slap-stick comedy that sends the audience away with delight with the world.



At the left is the stage setting of the Colonial theatre, Columbus, O., on "Blue Blazes Rawden," and at the right "The Hired Man."

This Week at the Strand

THREE musical numbers at the Strand and the feature, too, for that matter pay a tribute to St. Patrick's day. In the article on the Rialto and the Rivoli we mention that two men hit upon the same thing very often, and so it is proved for Managing Director Harold Edel has picked the same overture that is used at the Rialto. Victor Herbert, "Irish Melody." This is played with special effects.

Lighting of the stage is a bluish green, and as the selections continue these dim into a darker blue and the moon appears and afterwards the moon goes out and the lights come up again.

There is a smashing effect achieved in the Topical with the use of "Marseillaise." Though at first the audience was hesitant about rising, it did get up and toward the end there came cheer after cheer from all parts of the audience. The Topical opens with Pathe pictures of selling smileage books at Camp Logan, and then pictures of the "Kershaw" ashore, with special musical effects followed by the British recruiting drive at Albany. The California gas fire is made the more realistic by using a red tinting slide in front of the projection machine. Hawaiian music is used with Paramount-Bray pictures of scenes in Hawaii, and although the "Hula Hula" dance pictures introduced are rather frank they get a good laugh. Then follow the pictures of the British man-power mobilization, made all the more effective with the employment of trumpet calls and the drum effects. Pathe also supplied the closing number that gets the big demonstrations. These are the same pictures that are shown at the Rialto, but more of them are used, for after the decoration of the heroes comes the marching men and the sub-titles that are used breathe the spirit of victory, and there is enthusiasm enough even without the French national air, but that, after it is recognized brings one of the biggest outbursts that we have ever seen.

Charles Formes, baritone, then brings back the Irish touch with his renditions of "Killarney" and "Macushla." Then comes the second instalment of the Ditmars "Depths of the Sea" pictures which are making such a big hit. This week some of the novelties shown are fish that walk on the ground, the sea cat that enters the devil fish's lair unafraid and unattacked, the dog fish, and then one of the most wonderful of pictures, the gas clouds that are given out by the cuttle fish to hide from attack. There is quite a thrill when the devil fish attacks the fish equipped with the electric ray and is stunned for his trouble.

"Bobby Bumps," a new Paramount-Bray, gives a good laugh and then Miss Edith Sinclair, harpist, plays "Believe Me If All Those Endearing Young Charms." We dislike comparisons, but this is for the benefit of the exhibitor. When the curtains part showing the salon, the first thing that happened—at least when we saw the show—was that the soloist got up and bowed. Then she sat down and played. And then at the end she got up and bowed again. To us that loses a whole lot of the charming effect. At the Rivoli this week there is a similar number, yet as the curtains part they reveal the girl seated and she begins playing with the sight of her and as the last strains are dying away the curtain falls. One seems to reveal the mechanics of the thing, if we may call it such. The other way leaves the complete artistic touch, the feeling with the audience that it has been delighted but hardly had enough.

Mabel Normand is a little Irish girl—O'Rourke in "The Floor Below."

Miss Rosa Lind, in the costume of a French soldier and carrying a French flag sings "Daughter of the Regiment" most effectively, and the performance comes to a pleasing ending with "The Stenographer."

Marcus Strikes News Note in Stage Displays and Scores Big Hit

M. MARCUS, manager of the Colonial theatre, Columbus, O., has achieved the most novel effect that we have ever seen in stage settings and his plan can be followed by almost any exhibitor at the minimum of expense. These are the first of a series and we expect that Mr. Marcus will send us a number of others, together with descriptions of the method used in constructing them. The chief requirement for their use is ample space on either side of the screen, on a special stage if possible.

They certainly achieve wonders in getting the atmosphere of the features and they are bound to make a big hit with the audiences.

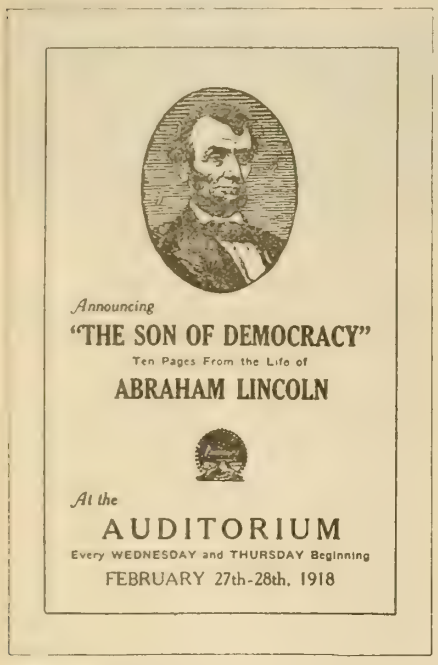
For "The Hired Man" Mr. Marcus represented the rural atmosphere even to the extent of using a dozen live chickens in a wire coop in front of the screen as well as live pigs and a cow. While the chickens cannot be seen in the picture, they certainly made their presence known when the curtains were drawn aside and the orchestra began to play the prelude to the picture. To further carry out the idea the entire staff of the Colonial was dressed in "rube" costume. This display attracted a great deal of attention from the Columbus papers.

Logs were borrowed from a local sawmill for the Hart picture, "Blue Blazes Rawden," and the service of ten four-horse teams were required to haul them to the theatre. These logs represented an investment of $1,500 at the present price of lumber. The very hauling of these through the streets was made capital for advertising, for each of the wagons bore a banner inscribed "William S. Hart as the fighting lumberjack in the dense wilderness of the Northwest, where men fight and fight hard, at the Colonial all this week."

The atmosphere of these stage settings was carried out all through the theatre, in the lobby and the foyer.

Your Idea---and Ours

THERE has been a great deal of intelligent exploitation work on "The Sons of Democracy,' but quite the best of these is an eight-page folder prepared by Walter H. Brooks, manager of the Coatesville, Pa., Auditorium. Some of the material as has



been supplied by Paramount was used, but this matter was rewritten and extracts from Lincoln's Gettysburg address used on the back cover.

This is the sort of exploitation that is at once dignified and convincing. Mr. Brooks avoids the ballyhoo style of advertising in all of his matter, and that is the reason why he is so successful. "Don't let them tell you that any first-class house cannot afford to put out the more elaborate style of work, for I can assure you that my booklet is far the best investment." That is his own comment on the fact that he has used good paper and had spent a little more money to make it something worth while.

If you hit the trail now you'll get a lot further than if you sit around and wait for a pair of Seven League Boots.

HOW much attention are you paying to the appearance of your ushers? A couple of years ago most theatres thought that they were doing enough if they simply had some one in the doorway to direct the patrons which way to go. As the exhibition business has progressed more and more attention had been paid to this service end of the theatre.
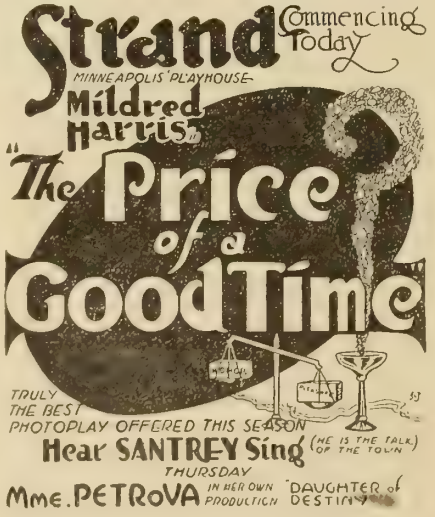


Ordinarily there would not be much reason for printing a photo of a row of ushers, but we are doing this to emphasize that Sam W. B. Cohn, manager of the Liberty, Spokane, Wash., believes that this is one of the most important points, and so he has equipped his force with new raiment. The ushers' suits are made of dark brown cloth trimmed with silver, and each one wears a fac-simile of the Goddess of Liberty on his breast. The negro pages wear red uniforms trimmed with gold.

In to the fires of spring (this spring) the winter garments of non-progressiveness fling. (And don't get out the fire extinguisher.)

"PRICE OF A GOOD TIME" is one feature that seems to have drawn original advertising ideas from various exhibitors, and the picture has been exploited in many forms, ranging from pictures of a chorus and merely the name of the picture to detailed and somewhat overdone emphasis on the sordid part of life shown in the film.

Strand Theatre, Minneapolis, has



achieved through a designed display one of the best of all of these that we have seen. Here the title of the picture, which in this case appears to us to be the big selling point, is brought out strikingly, and the finer points are suggested by the scale with Pleasure outweighing Honor and the mysterious question mark arising from the wine glass. In most cases we don't believe in going into detail to tell the public what a picture is about. There should always be enough of the curiosity appeal left to bring the people to the theatre. This display, which occupies a space four columns wide by 9½ inches deep, certainly achieves that object.

You are not in Europe, so keep the gas out of your fights for patronage.



PALACE THEATRE, Waterloo, Iowa, is generally one of our most intelligent advertisers, but in this display it evidences that rules or boxes are very dangerous things to fool with unless the designer has a mighty good idea of what they are going to look like. Rules are never advisable when they break the interest. They are worth while only when they direct the attention from one idea to another in natural sequence. In this display the rule at the left is turned in, with the effect that one is led to believe that the portion of the display below it is about something else.

The block effect around the central display is effective and makes it stand out, yet it would have been much more effective with only the title of the production and possibly the name of the star. The designer has shown too much of a desire to use all possible space by putting in the repeated "7 Parts" at the right hand side.

Don't expect your audiences to do all the cheering; remember that is your first and last duty.

WE have just received this inquiry: "What would you say is the proper balance between cuts, large display matter and descriptive matter about the production in the case of a star who is well known and popular and a picture about which the general public knows little?

In answer to this question we take from last Sunday's Cleveland papers this display of the Orpheum theatre, which fully answers this question. Here the space used was four columns wide by 10½ inches deep. Of course, the big dominating thing about the display is the halftone, which is taken from one of the scenes of the production. Then the name of the star is brought out prominently. Now, of course, "Du Barry" is a well known character in history, but there are probably a lot of photoplay goers who do not know much about her, and so the man preparing this took pains to tell, using small type in a mortise at the bottom

What Live Wires Are Doing



of the cut, where it in no way conflicts with the general display. In other words, "you don't have to read it unless you want to." We believe that this is as good advertising of such a feature as we ever saw, and we commend it to those who are looking for answers to that one reader's question.

It is well to bear in mind that this war has rendered expressions in the superlative mere drivel to the ordinary ear.

ARTHUR G. STOLTE, manager of the Strand Theatre, Cedar Rapids, Ia., is one who seems to have achieved the idea of getting out his programs and his special exploitation matter in a dignified form, yet with the intimate appeal that brings business. We have printed many of the specimens of his work here, and now we are presenting the cover of a sixteen page booklet, 4½ by 6 inches, which covers the March attractions. Mr. Stolte uses a cut of the Strand in most of his matter of this sort—an excellent idea.



Inside are short stories about the attractions, each illustrated with a small cut of the star. In addition, there is an appeal, "Go to the Theatre Over Here and Help Our Boys Over There," together with a page of short editorial paragraphs and talks about brand of pictures shown at the house. Mark you, this is on the inside.

If you keep the barrage fire of enterprise before your house, there's no donger of your rival getting your patrons.

MORE and more as this year goes along the motion picture theatres will be called upon to lend a helping hand to the various Government activities. Already most of the theatres have fuly done their parts, but the continuous cooperation with the Government is what counts in the long run.

Manager Harold B. Franklin, of Shea's Hippodrome, Buffalo, who is noted for his stage settings on special events has been cooperating through all of the campaigns, and his patriotic designs have been notable, and frequently reproduced in these columns. Just now he is giving especial attention to War Savings Stamps and recently used the stage setting that is reproduced here. Slides are being shown on the screen and stamp booths have been opened in the lobbies.

The stage setting represented the Capitol at Washington. When the curtains were drawn aside the 26-piece orchestra was playing Victor Herbert's "American Fantasie," the various stage lights were thrown



upon the scene and from behind the dome of the Capitol rose a large circle, representing the sun, from which shone the illuminated words "BUY WAR SAVINGS STAMPS." The approval of the audience was instantaneous.

The fellow that gets "over the top" is not the one who hangs back hesitant.

RECENTLY we reproduced the advertisement of a theatre which used special designs each week, but which, unfortunately, based this design on the picture that was to be shown the last two days of the week, when the displays appeared in the Sunday issue. We said then that we liked the design idea, but that this should have been based on the NOW show.

Empire Theatre, Providence, is using this idea, and as we suggested it, with excel-



lent effect. One's eye is attracted immediately by the figure of the man and the horse at the right, which one immediately associates with the current picture, and one is not disappointed. That is another thing to be remembered in advertising. You are to a certain extent misleading the public when you play up a picture through the design and lead them to the thought that it is your current attraction, and then after they read the type matter they find that it refers to some other attraction than the current one.

WE are asked what is the matter with this display. The answer is: Almost everything agrees in giving this display a crowded effect. In the first place, the heavy double border gives the reader the impression that this is made so because the type in the center of it is trying to break out, and when one looks at the type itself one is confirmed in the same impression, for there is simply a mass of matter. This display occupies a space three columns wide by six inches deep and has been given a splendid position in the upper right hand corner, which saves it to some extent.

Here is something to bear in mind: Never use a heavy border unless you can afford to allow lots of white space on both sides of it. In other words, to effectively use such a border you must allow for a certain amount of room between that border and the column rule and then you must give further white space inside the display. If there had been a half inch of white space within the border the effect would have been much better. All the type used is of the heaviest black. There isn't the slightest bit of contrast.



Rothapfel's Answers to Exhibitors

Mr. Rothapfel Will Answer Here any Questions Regarding Problems in Exhibition. The Only Conditions Are That the Questions Must Not Bear on the Merits of Particular Pictures or Services and That They Must Come Through the NEWS. Address Your Inquiries "ROTHAPFEL ADVICE, EXHIBITORS' SERVICE BUREAU, MOTION PICTURE NEWS."

LII—Double bills (two, five or six-reel features) are the fashion in this city of 75,000, but I believe that they are a sad mistake here, if not everywhere, but I have had to follow in the footsteps of the others because of the bargain method which they use in their advertising. This is largely a manufacturing and railroad city. Practically all of the factories are now working on war contracts and there is more money here than ever before in the history of the city. Still the motion picture business is nothing like as good as it was a year ago, and I am satisfied that the war tax is not responsible for a greater portion of the loss, for, as I have said, everyone is making more, and they can afford to pay more. Practically all of the theatres are located on the main street and within three blocks of each other. The theatres are not good advertisers and we get little co-operation from the newspapers. None of the houses seat more than 800, and mine is as large and as good as any of them. Now I am satisfied that there is enough high-class patronage outside of the working class to support one theatre, provided that I can get them into the habit of coming. Ten years ago this was one of the best legitimate towns of its size in the country, but, as you know, we get few good road attractions these days. I feel that I should do something radical to get this former theatrical patronage, for in those days it was not the workingman that supported the legitimate house. Now what can you suggest for me to do to go after this? I am in a position to spend a reasonable amount of money if my bank is convinced that it is good business.—A. M. N.

I AM opposed to double bills. I have said so time and time again. They are not practical and will prove ruinous. I hope the time will come when the large motion picture corporations will not tolerate them. *You are stuffing your patrons.*

You admit that everything is prosperous around your town. You have the opportunity to use your ability, foresight, initiative, to strike out against the two feature business. You may apparently lose at the beginning, but if you use the money you would have spent on ahe second feature for improving your show in its entirety, with a scenic, a comic, a weekly, good music, live advertising, courteous service, etc., you will achieve results.

You say the business is not as good as it used to be. The trouble with you is similar to the trouble with many. You have gotten into a rut. You have fed the people on stuff so much alike that they have gotten sick of it. You have to do things differently from now on. It is up to you to start a new advertising campaign. It is up to you to make your theatre *the thing*, and to individualize it by the demonstration of your own personality. Get better talent. Get some novelties. Clean out the house. Give it new carpet; redecorate the interior; give it an attractive exterior.

Wake up. ADVERTISE. That's the way to get business.

Don't go around looking licked. People don't like an atmosphere of trouble. THE WORLD LOVES A WINNER. Look success even though you haven't got it. Keep smiling. Make people believe you are doing a wonderful business. Fill your house somehow or other. Give good shows. Cooperate with the newspapers. Use your head. *Surely, if your house is as good as others and you have a population of 75,000, you ought to clean up. It takes showmanship, hard work, perseverance, and above all, initiative and originality.*

LIII—As a little town exhibitor I would appreciate it very much if you would tell me how a small exhibitor should pick and book features and short reels for his place, if it is an impossibility for him to see them first. Would you take any film man's advice if he was trying to sell you ser-[illegible]

MY advice to you would be to watch your trade paper very closely and get some reliable advance information on what is doing. I am very sorry to have to advise you *not* to take the advice of a film man who is trying to sell you service. If you *did* do this, it would be *his* individuality that would be running your show shop, instead of your *own*. Just lock yourself in a room for a few minutes, sit down and use your head and I think you will be able to answer your own question.

LIV—Somehow I don't seem quite able to figure out the time per number on such programs as you present in a way I might be able to offer as much [illegible] our limit. This letter is necessitated by the local custom of two [illegible] evening. These are started at 7 and 9 p. m. respectively. I [illegible] closing Rivoli and Rialto programs of Feb. 10. Please set out the time for each number. How do you make up a two-hour program with a seven-reel feature?—D. H. S.

YOUR position is much easier than mine. You can run two shows very easily at seven and nine o'clock, but if you run a seven-reel feature you will have to cut down on something else. Have a shorter comedy, a shorter topical and scenic, and use approximately eight thousand feet.

Run your feature a little faster. It must depend upon yourself and your taste. *Running pictures too slow is as bad as running them too fast.* Of the two I prefer the latter. Seven reels does not necessarily mean seven thousand feet. It may only be 5,300 feet. Use about 600 or 700 feet of good topical film, 300 feet of scenic and a good cartoon comedy, and there you are. Just use your head, please.

LV—I am a great believer in serials for smaller communities, and the serial is almost a necessity here if a theatre would appeal to the tastes of the public. I have been making a daily change and running two different serials, each one night a week. I have followed the usual custom and have filled in the remainder of the show with short reels. So far, so good. But the custom for some reason has been to charge a lower admission on serial night than on any other night of the week. The managers at the start figured that they could get the short reels cheaper than the feature and that they were saving money. I find that it is bad policy, because there is a certain element that waits for the cheaper night, not alone because of the serial, but on account of the lower admission. Understand, that I am not knocking the serial, for it is a necessity with me, and after several years' experience I know it. My ordinary bill consists of a feature and a two-reel comedy, or a feature and a one-reel comedy, and a news reel or scenic—an average of seven reels. I have been considering building up the serial night by putting on a feature, the serial and a one-reel comedy. What is your experience with such programs, though I understand that you do not use serials at your two big houses? This program, at my standard prices, would be no greater proportionate expense than is my present serial-night program at the lower prices. I am strong for the uniform admission price, which, I note, prevails at your houses, but I have to do something to get away from custom. Will you give me the benefit of your experience?—SERIAL.

IF you have made the serial a necessity, you of course will have to go through with it, but I think it would be a grave mistake to ever lower your price, because this is always detrimental and will work harm in the end. I would, I think, do what you suggest, that is—putting a feature with the serial and cutting out the comedy and whatever else is necessary to make up your program. You will have to use your best judgment, as you know your conditions better than I.

I would advise you first, never to lower your price; second, to make your show a little better, to add to it even if it becomes a little more expensive, and to work up your bill to a point where the public must come to your theatre. Don't be afraid of the other fellow.

If a serial is good enough it will draw the regular price. In a large city like this a serial is hardly practical.

Nevertheless sit right down and think it all over and you will get results.

By the way, I notice this question is the third one this week where my one advice is to think, *think*, THINK. There is an editorial in the Hearst Magazine of this month by Mr. Herbert Kaufman; I think. It is entitled "Think." I would advise every exhibitor in America to read this editorial and act accordingly.

ASK WHOM YOU WISH

Any Member of the Advisory Board You Select Will Answer You

ALTHOUGH Mr. Rothapfel will continue to conduct this invaluable department, there may be cases where, because of local condition or because you know that some certain manager has had similar experiences to your own that you want to have some other member of the Advisory Board answer your question.

Any member will do that. The only requirements are that these questions must not refer to the merit of individual films or film services and that all of these questions must come through the NEWS. Use the name of the member of the board you want to answer in your address as: "McCormick Inquiry, Exhibitors' Service Bureau, Motion Picture News."

There is no change in the address for the Rothapfel inquiries, as given at the top of this page.

Putting the Note-Book to Work For Me

This is the eleventh of our series of articles, "The Diary of a Successful Exhibitor," by an exhibitor who tells each week what he is doing to develop his house, the lessons that he learns and the errors that he discovers. It is a frank discussion of the pleasures an devils of exhibition in a town of 15,000, and the tips contained here will probably be of value to managers in all sections.

By a Successful Exhibitor

AS a boy I had read a story of some well known author who is said to have always taken a note book to bed with him because many ideas came to him as he waited for sleep to come. I had had the same experience, but it was chiefly for my waking hours that I began to make it a point to carry a note book with me always and to jot down anything that might occur to me as to how I could better my show. *It is not only an antidote for a poor memory, but it is a stimulant to make people think—and that is one of the big things that every exhibitor needs.* I believe that little note book and the psychological effect it had on me was more responsible for the success that followed than any other one thing.

This note book plan came to me while I was on the way home from the exchange city. It so happened that I didn't have a piece of paper on hand and a neighbor in the smoking car saw me looking for some and pulled out a loose leaf note book and tore therefrom a sheet. My order for one of these and a stock of sheets was my first business when I got home. Since then I have worn out several of the solid leather covers and a lot of people have thought they had a laugh on me because I stopped to put down some idea that came possibly as an accident—but not as an accident for I finally trained my mind to view things in the light of a motion picture theatre manager and so I got their adaptation.

In an earlier article I have mentioned the circular letter evil and how it has been overdone. I called attention to the fact that some of the producers recommend a series of letters on each production and that if that plan was followed on every production the exhibitor wouldn't get enough returns to repay the postage and that he would also disgust his patrons with keeping them busy opening circulars. Another great evil is the recommendation that "you get your bookseller to arrange a display when you show this picture, because it is based on So and So's famous book. The bookseller can tie up with you and both of you profit." In the material that I get I see this plan recommended so often that it appears to me that the men preparing the exploitation matter as a regular formula—anything to make his employer think that he is hard at work. Why, if this window display recommendation could be followed every time it is recommended to you the stores of your town would never have space to ever display anything that they wanted to sell. Of course, this can be done in the larger cities once in awhile, but it is rot to attempt to use this as a regular stunt week in and week out. And then what about the smaller cities where the bookstore is only a large newsstand or part of a general store?

As I say I had used this plan once or twice and with success, because it was novel, but I didn't keep on doing it. There are other ways of getting around this, and the idea came to me one day when I was in our public library and I heard a high school girl who had just taken out a certain novel say, "Oh, I saw by yesterday's paper that Mary Jones is going to play in this story." She was referring to one of the little notes that I had written for the photoplay column our newspaper had started at my suggestion. It was an idea for my little note book. Of course I knew the pictures I was regularly playing and by watching the MOTION PICTURE NEWS closely I often found that such and such player was to appear in the screen version of a certain story or book and in lots of cases I got this information before work on the picture was started. But, at any rate, I always knew some time before I actually showed the picture. I proceeded to have a series of cards printed, each one bearing the picture of the star, for which I used the stock cuts that I had accumulated and saying "Mary Jones will be seen soon in 'The Last Legend' at the Waterford theatre. If you like this story you will want to see her." I arranged with the librarian to have these cards placed in these books as they were taken out by readers and supplied enough cards so there would be a fresh card for each reader of the book. I also worked the same idea with the bookstores. In most such cases I couldn't give the date of my showing and I am really inclined to believe that this sort of exploitation is better without the date, for then it loses some of the plain advertising flavor.

I could see the results from the start. The first book that I tried this with was one of the new popular novels. There were two copies of it in the library and these were in demand, but though I knew that the story was being made into a feature it would be some time before I would get it. *But during the first two weeks of this plan I had more inquiries about when the picture would be shown twice over than could have come even if each reader of the two copies had kept the book but a single day* and they were allowed to keep it three. This was a love story that appealed particularly to girls and I could visualize a couple of them together, one telling the other what a delightful story it was and that it was soon to be shown at my house, and how this word would pass around. Then I began to enlarge on this idea, and again my note book came in handy. On this other occasion I was in the library again and I was surprised to find that there was only one copy of another popular novel there, and I asked why. "Oh," said the young lady, "that appeared as a serial in the—(mentioning a periodical that had an immense circulation). Nearly everyone read it there and the demand for it from those that haven't read it will be short lived and we only get one copy of such books."

Another idea: I got from the county agent, or had him get from the boys that worked for him, the names of every subscriber in my territory. This agent got an annual pass for his trouble, but he did a lot more work later. Now the stories from this periodical generally appeared in pictures some time after they had been in print so I used a form of circular letters—very short and to the point—recalling this story and announcing that I was to show it. I gave the date in these announcements because, as I say, these stories never appeared in films at the same time they were running in the magazine. Now if you try this magazine plan, let me suggest two things to you. *First, the country subscriber is more apt to read the magazines from "cover to cover" than the town man. Second, the women are the greatest followers of such stories and it is a safe bet to address these reminders to them.*

Even more important than making a sole appeal to the individual who has read the story in magazine form, is the creation of the word of mouth advertising. And far more than either was the impression left that my theatre was showing everything worth while.

AT NEW ANGLES

Successful Exhibitor Tells of Using Book Interest

IN this article Successful Exhibitor takes a shot at the methods of some producers who recommend window displays on every film that is made from a well known book, but like other successful men he is not content with criticizing something that the other fellow does, but he tells of how he overcame the difficulties for himself. Particularly, is his plan adapted to a smaller city or a neighborhood theatre and even to the country town of considerable size.

But behind all of these suggestions that he is going to make was the "Note Book Idea." Every time anything happened, he thought of the incident in the light of his motion picture theatre—he sought to adapt the idea down for his use, and so he wrote it down in his note book, not alone to prevent his forgetting it, but to stimulate his mind to look for other things. How many ideas do you dig up for yourself in a year? How many occur to you that you forget or you fail to use?

10 HOURS of Pictures for Dime Record Set by a Rochester Theatre

"TEN hours of motion pictures for a dime!"

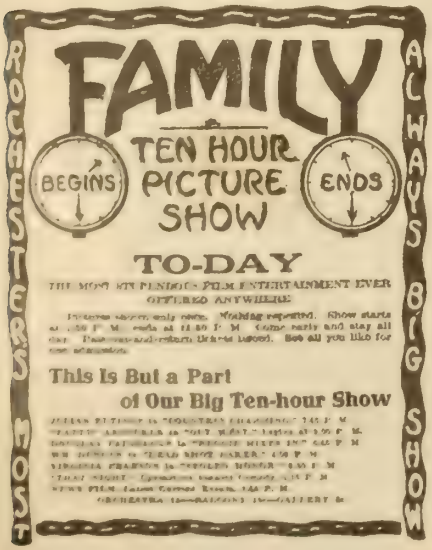
Even the Veteran Reviewer is still shuddering. He thinks that it is terrible when he has to sit through three features in one day, and wants an extra salary for it. But he was shown the announcement of ten hours of pictures a week ago Monday and he has been shuddering ever since.

We are aware that April 1 is just two days removed from the date of this issue of the NEWS. But this is no April the first joke; it would be a great deal better for the industry if it were. But it is an actuality and it has happened in Rochester, and the owner of the theatre where it happened says that it is going to keep on happening. Ten hours of pictures, including six five-reel features, three two-reel comedies, a travel picture, a scenic, a topical and a news reel. All for a dime—but nothing is said about the reward for the fellow who sits through all of this.

Reproduced on this page is the advertisement of the Family theatre, which struck our eye when we looked at the photoplay page of the Rochester *Herald* in our search for the display of another house. But we couldn't get away from this one. It occupied the top position in a full two column space devoted to all of the theatres operated by R. W. Fennyvessy and his son. They also control the Rialto and the Strand and have a small interest in three other big downtown houses, the Regent, Piccadilly, and Gordon. This probably enables them to get the films required for the ten-hour show.

Among the features advertised were Julian Eltinge in "The Countess Charming," Douglas Fairbanks in "Reggie Mixes In," William Duncan in "Dead Shot Baker," and Virginia Pearson in "Stolen Honors." The comedy element of the bill was furnished by Mack Sennett and Fatty Arbuckle pictures.

You will note from the advertisement that the show started at 1:30 p. m. and closed at 11:30. According to the management about half of the people stayed five hours and hardly anyone stayed less than three hours. Some six or eight were found who admitted that they had remained through the entire show, keeping themselves alive on pop corn and ice cream, which was sold by a clerk from an adjoining store. To further carry the idea through pass-out checks were given at this first of the Ten Hour shows, allowing the patron to go out and get a little rest and then come back and acquire another dose. However, this pass-out check was given up after the first Sunday.



Family used top position to announce ten hours for a dime

What was the condition of affairs that was responsible for this record-breaking bill? Recently, Edward M. Fay, the New England producer, opened Fay's theatre in Rochester and has been setting a new pace for newspaper advertising and incidentally giving six acts of vaudeville and a five- or six-reel feature. According to the reports from Rochester, Fay's has been getting great patronage and it was to offset this and attract. The management of the theatre believes that this plan paid as an advertisement, although not much profit is expected from such bills.

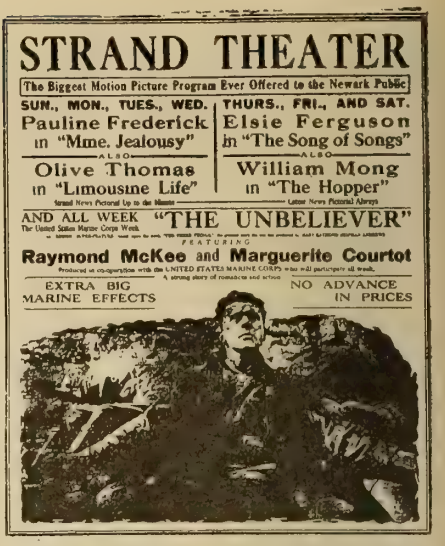
One of the second Sunday advertisements of the Family barely mentions the ten hour show and then gives its attention to the regular bill of the week, opening Monday and including six vaudeville acts, a Paramount feature and a Sennett comedy. The other, and smaller advertisement, gives a list of some of the pictures which will be seen in the course of the ten hour show, including Norma Talmadge in "The Moth" and Wm. Duncan in "Cupid's Messenger."

It is no new trick for vaudeville houses, which also give a feature picture, to make the length of their shows at a low price of admission a feature. Of course, the very object of their policy is to meet the low price of the picture houses, at the same time include a picture and give such a long show that they will draw the people who love a "bargain." *At the same time they are aiming at the very foundation of the motion picture, and we suspect that they would be very much pleased if they could turn the people from the "movies" and back to the sort of vaudeville that they used to get bigger admission prices for and on which they reaped greater profits.* Of course, in the case of the Family theatre, it is largely a vaudeville house during the week, and the Fennyvessy interests appear to be rather linked with pictures rather than vaudeville.

You've often heard the somewhat vulgar expression that "My stomach is turned" against such and such a dish because the person HAD to eat it for so long. It certainly looks like a case of turning the public against the picture.

Here was a case of attempting to meet vaudeville competition. But the Strand theatre, Newark, N. J., with its bill for the last week offers just about the limit for a high class house showing high class features. The advertisement last week contained the announcement of three of these features.

And one of these was "The Unbeliever," a picture that attracted unusual attention when it was shown at the Rivoli, New York. United States marines participated all week in the presentation. As good a showman as S. L. Rothapfel thought that he had put on one of the most striking shows of his career. On a lesser scale the Strand could have done the same and have packed them in all week, it seems to us. But double feature bills appear to have become the habit in Newark and, so, for the first four days of the week the Strand also offered Pauline Frederick in "Mme. Jealousy" and Olive Thomas in "Limousine Life," and during the latter half Elsie Ferguson in "The Song of Songs" and William Mong in "The Hopper," and also a news reel.



Solid page on triple bill at Strand theatre, Newark

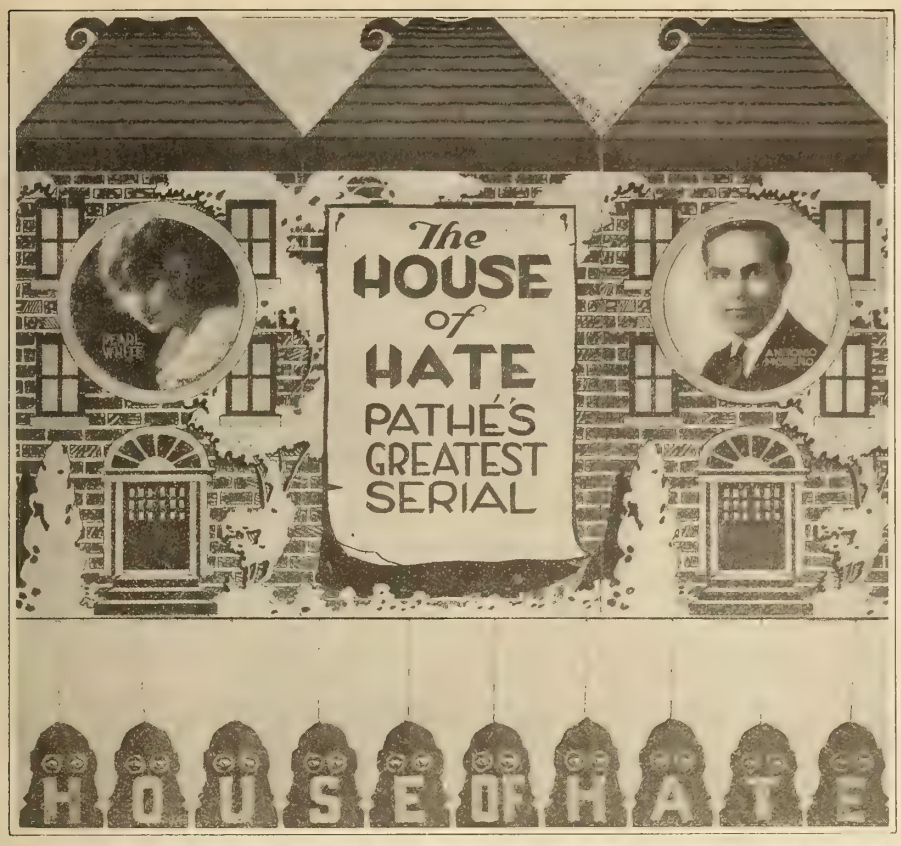
It is advertised as "the biggest motion picture program ever offered to the Newark public." For the good of the industry we hope that this will hold the record forever.

Surely the public will need a remedy for motion picture dyspepsia after this program, and a very strong appetizer for the next bill.

Real Photoplay Directory in N. Y. Newspaper

AFTER New York newspapers had practically ignored the motion picture so far as advertising of any except a few of the larger houses is concerned, the *Evening Mail* has come to their rescue by the inauguration of a Motion Picture Directory, which promises to be a big success. Already it contains the attractions of nearly a hundred theatres and is growing with each day.

It is not generally known that there are some of the finest photoplay theatres in the country that have had a purely neighborhood appeal because they have had no way to advertise their attractions. The small group of big houses in the Times Square section can show only a limited number of features and therefore the followers of certain stars have had to depend on chance information to learn where certain pictures are being shown. The directory system has been successful in Chicago, New Orleans and other cities, and it should make a big hit in New York.



At the top are three of the sides of the Pathe folder on "The House of Hate," which may be hung over an electric light. The fourth page is the same as the center page. At the bottom are the lettered masks, spelling the name of the serial, which take the place of the ordinary banner.

How Portland Newspapers Give Real News About Pictures Every Day in Week

(*Continued from page* 1876)

his pictures a great deal stronger, but he realized the value of the genuine article and he wanted it. And he was right. When a critic in whom the public has confidence says something good about your bill it is worth a hundred be-adjectived notices. We regret that the reproduction is so small that it is impossible to read this department of the *Oregonian.*

The page carrying the big and attractive "Huck and Tom" ad is Tuesday's and that is devoted to other notices and some short gossip about the screen. Thursday (the page shown at the right center) marks a change in program at the Liberty, and it uses larger space, while the Sunset advertises the extension of the "Maciste" engagement, and the Majestic is also represented. There are three reading notices for the three theatres advertising and then follows almost a column of breezy notes about the players and the plays—as we have told you many times, the most valuable sort of indirect advertising, even if the notes do not mention your theatre, because they stimulate the interest in your stars and your pictures. These notes are a feature of the daily *Oregonian* and we'll wager that they are read by a large number of the patrons of the paper.

At the lower left we find the Friday page, with the ad of the People's pasted into it. People's uses large space here because this is the last day of the Madge Kennedy picture, and there will be a change Sunday.

We reproduce two pages from the Saturday issue in order to show the news matter and the advertising. Star, which had not been represented all week uses six columns ten inches deep on its change in program, and People's four columns by eleven inches on its new picture, while the opening of "Scandal" at the Majestic calls for the use of four columns fifteen inches deep. Both Friday and Saturday Liberty uses only eight inches single column, enough for those days with the new bill coming Sunday.

Let us repeat that the daily *Oregonian* has more than done its full duty by the exhibitor and by the reader, and *in our opinion there is not a theatre in the city that can really afford not to advertise EVERY DAY in this paper, and we include the neighborhood houses, and all the rest. There is no house too small that it cannot afford a space of at least five agate lines each day.*

Liberty theatre is the only one that we note using the *Oregonian.* We believe every house would do better by advertising every day, for we believe in driving the nail home with each blow.

Certainly the daily *Oregonian* could do no more. The theatres can, and they are, losing an opportunity by not doing more. do not know what anyone could expect.

From several points of view Portland is ideal. It has splendid newspaper co-operation in the *Oregonian,* somewhat less in the *Journal,* and evidence of willingness to aid in the *Telegram,* which gets little advertising. Practically all of the advertising that does appear is well prepared. When the theatres do advertise they recognize the value of white space and plenty of it. Some of their work is easily among the very best in the country. Our only criticism is that they have not been convinced that they should be represented every day, even if sometimes the space used is small, and that all of the theatres of Portland are not availing themselves of a splendid opportunity.

But even at this does this sort of advertising pay the newspaper? The answer is that last year the *Oregonian* carried 38,000 lines of motion picture theatre advertising, the *Journal* 32,000, the *News* 11,000, and the *Telegram* 7,000. *That is convincing enough proof to show to any advertising manager when you want to use with him the argument that there should be greater liberality on the paper. Try laying these facts before the management of your paper that is ignoring motion pictures, and then get busy and advertise.*

Pathe Offers 2 Clever Ideas in Exploiting "House of Hate"

PATHE, "the house of serials," always seeks to offer the exhibitor something new with each one of the chaptered stories that it sends out, and with the latest of these, "The House of Hate," which features Pearl White and Antonio Moreno, of course, the unusual newspaper campaign in the principal cities is continued and the press book is unusually complete, showing the paper and the lobby displays on the various episodes, specimens of the cuts, slides, etc., besides plenty of stories for the newspapers.

The same old thing will not do in the house exploitation of the serial. There has to be some really new and original stunt to get special attention and Pathe has achieved two things that are pretty sure of centreing interest. The first of these is a folder 19 inches in width by 9½ deep. Two pages represent the entrance to a brick house, roofed in green, one of these bearing the circular picture of Pearl White and the other that of Antonio Moreno. The two other pages carry the words "'House of Hate,' Pathe's Greatest Serial." Folded and arranged according to the simple directions these form an attractive ornament to be hung over electric lights, causing the faces of Miss White and Moreno, which are printed on semi-transparent paper, to stand out prominently.

Ten masked heads, each bearing a letter, take the place of the usual banner. These are printed on both sides, with the body in red and the letters in black, and are to be suspended from a wire running across the front of the house. No matter which way they turn the letters can always be seen, giving the title of the serial, while the masked faces are bound to excite interest.

Ready Made Ad-Talks

"The Sea Panther" Harks Back to Days of Pirates Bold

(Triangle Five-Reel Production)

The days of old when pirates bold sailed over the bounding main are vividly brought back in "The Sea Panther," in which William Desmond and Mary Warren come to the screen of the ——— theatre on ———. It is a 17th century costume play and unusual care is said to have been taken to make the representation historically correct in the matter of costuming. As a general rule productions having their scenes laid in bygone days are not scrupulously correct as regards the styles of the period, but the producers of "The Sea Panther" are said to have secured some rare colored prints and from them have made reproductions which are as nearly perfect as possible. William Desmond makes a dashing pirate chieftain, while in the quaint apparel of 1680, Mary Warren is more captivating than ever. Paul Le Marsan, a gentlemanly freebooter known as "The Sea Panther," captures the British ship "Lady Devon," aboard which is Molly Tarpley, en route to join her uncle, the proprietary governor of the Carolinas. Le Marsan falls in love with her and protects her from his crew. The captives are taken to the Bahamas where Molly is forced to share Le Marsan's home with him. She is overwhelmed with the barbaric splendor of the place, filled with the loot of countless Spanish galleons. She begins to love her captor, who protects her from Braga, a fellow pirate, in a duel to the death. Finally Le Marsan, fearing that he cannot win the girl's love, restores her to the captive ship and attempts to take her to the Carolinas. The captive crew in the meantime have smuggled themselves aboard the ship and they overcome Le Marsan and his pirates. Following the bloody struggle the bold pirate captain is put in chains to be delivered over to the British authorities, but Molly liberates him and assists him to escape.

William Desmond and Mary Warren in "The Sea Panther" will be the attraction at the ——— on ———.

Carlyle Blackwell and June Elvidge Are Starred in "The Way Out"

(World Five-Reel Production)

Those prime favorites of the screen, Carlyle Blackwell and June Elvidge, in a romantic up-to-date drama, "The Way Out," are booked to appear on the screen of the ——— theatre on ———. Nor are these well-known players the only stars of the production, for Muriel Ostriche and John Bowers are also included in the cast which for general excellence has seldom been equaled in any but big special feature productions. Carlyle Blackwell appears in the role of Robert Barr, a successful young newspaper man, and June Elvidge appears as Alice Thornton, a young society girl in love with Barr. But Mrs. Thornton has a problem on her hands. She wants Alice to marry into the nobility, and as if Robert's love were not enough to vex her she gets a letter from Paris stating that Marcelle Pinet, the illegitimate sister of Alice, is on her way to this country. Alice has always worshipped the memory of her dead father and the mother hesitates to disillusion her. She enlists Robert's assistance and he takes Marcelle under his protection. Later, when Marcelle is discovered in Robert's apartment by Alice, Mrs. Thornton refuses to come to his rescue and the engagement is off. Alice is subsequently taken abroad by her mother and there she meets and marries Count de Joinville. The Count is desperately in love with Alice and all goes well until Robert secures his own transfer to the French office of the firm by which he is employed. Later the Count and Robert meet on a French battlefield and there Robert makes a big decision which vitally affects his own happiness and the future of himself, Alice and the Count. This big scene is superbly done by Mr. Blackwell. In fact, it is one of the best bits of acting he has ever done.

"The Way Out," with a cast which includes Carlyle Blackwell, June Elvidge, Muriel Ostriche and John Bowers, is announced for ——— at the ———.

Virginia Pearson Has a Stirring Role in "A Daughter of France"

(Fox Five-Reel Production)

If you were a beautiful girl of noble blood and were caught in the German rush into France, how [illegible] you act? And what would you do if a German officer made real love to you while his soldiers were robbing the village and insulting women? In "A Daughter of France," which comes to the ——— on ———, Virginia Pearson shows how one girl acted under those circumstances. Miss Pearson gives a wonderful portrayal and the story, which is by Benjamin S. Cutler and Betta Brouil, is one that is certain to strengthen enthusiasm for the war in this country. The star's dramatic powers are well known, while she is given capable support by a cast which includes such sterling artists as Hugh Thompson, Herbert Evans, Ethel Kaufman and Anthony Merlo, among others of scarcely less distinction in the photoplay world. In the story Miss Pearson has the role of Louise de Ciron, who, as brave herself as her motherland, France, refuses to flee before an invading horde of Huns, led by Col. Rudolph von Knorr. The colonel and his staff, of which Capt. Fritz von Meyring is chief, billet themselves in the de Ciron chateau. Von Knorr tries desperately to make Louise yield to his pleas of love, but she despises him, as she does everything German. Von Meyring, also fascinated by the girl, plots to obtain possession of her. Although Rudolph saves her by killing Fritz it works out in such a way that Louise believes that von Meyring came to his death in trying to save her from his superior officer. Although he establishes his innocence at a court-martial, Louise is still unconvinced. In a spirit of revenge she stabs him, but he prevents her arrest by a statement that his wound is the result of an accident. Gradually she realizes that Rudolph's love is really true and she puts him to the severest test. The ending is a pleasant surprise—too good to be told in advance.

At the ——— on ———, Virginia Pearson in "A Daughter of France."

Alma Rubens, Fashion Plate of the Screen, in Social Drama "The Answer"

(Triangle Five-Reel Production)

Alma Rubens, who made such a decided hit in "I Love You," a short time ago, appears again at the ——— theatre on ——— of ——— week in "The Answer," written by E. Magnus Ingleton, and produced for Triangle under the direction of E. Mason Hopper with A. Nagy at the camera. Miss Rubens is supported in "The Answer" by Charles Dorian, Francis McDonald, Jean Hersholt and Claire Anderson. Miss Rubens has the reputation of being the most fashionably dressed actress on the screen. It is only recently that she has been numbered among the stars of the silent drama, but in that time she has demonstrated that she merits the place she has won. In this late Triangle production, "The Answer," she has the role of Loraine Van Allen, daughter of rich parents and possessing everything that money can buy. John Warfield, interpreted by Joe King, receives an heritage from his father of a certain ineradicable hate for the richer classes, to which his mother had belonged. He becomes a radical socialist and Goldie Shepard, a telephone operator, becomes interested in his work along socialistic lines. Her father is a slave to drink. He is accidentally run down and killed by an automobile in which Loraine is riding. This deepens the hate which she has been taught to foster for the rich. The two work together to stir up discontent among the masses. Warfield inherits his mother's estate in England. He sends for Goldie and they are married. She plunges into a life of ease and luxury. Warfield is unable to keep her within the bounds prescribed by socialism. A jealous suitor kills Goldie and Warfield comes back to America, weds Loraine and together they enter upon the service of uplifting their people.

Alma Rubens, the star of "I Love You," will be seen on the screen of the ——— theatre on ——— of ——— week in "The Answer."

READY-MADE AD-TALKS PUBLISHED IN LAST WEEK'S ISSUE

March 23, 1918.

FEATURES

TITLE OF PLAY	PRODUCERS	
"Amarilly of Clothesline Alley"	Paramount	5 reels
"Sunshine Nan"	Paramount	5 reels
"A Pair of Sixes"	Perfection	5 reels
"The Shell Game"	Metro	5 reels
"The Floor Below"	Goldwyn	5 reels
"Huck and Tom"	Paramount	5 reels
"The Hard Rock Breed"	Triangle	5 reels
"Beauty in Chains"	Universal	5 reels
"American Buds"	Fox	5 reels
"Headin' South"	Paramount	5 reels
"The Girl in the Dark"	Bluebird	5 reels
"Hungry Eyes"	Bluebird	5 reels

Olive Tell, Famous Stage Beauty, In "The Girl and the Judge"

(Mutual Five-Reel Production)

Olive Tell, now starring in the stage success, "General Post," one of Broadway's biggest successes, will be seen on the screen of the ——— theatre on ——— of ——— week in one of the strongest dramas on the Mutual program, "The Girl and the Judge," adapted from Charles Frohman's most successful stage production. Miss Tell is supported in this silent drama by David Powell, who has been seen to such good advantage in innumerable Mutual releases. He has also been seen on two different occasions in support of Mary Pickford. Charlotte Granville, who is well known behind the footlights, has a principal role, as well as Marie Reichart, who will be remembered for her excellent work in the famous stage success, "The Return of Peter Grimm," which had an extended run at the Belasco several seasons ago. Miss Tell appears as the leading character in a story which tells of a girl's irresistible tendency to steal, having inherited the tendency from her parents. She has the part of Winifred Stanton, who has just returned from abroad. She is the guest at the home of friends. She meets Walter Stuyvesant, who proposes marriage and is accepted. Winifred's father drinks heartily and he and Winifred's mother are on the verge of marital troubles. Winifred's mother is a kleptomaniac. She is accused of taking certain articles in a department store, but friends intercede and she is not searched. Later she is arrested for robbery. Stanton's business is ruined because of the scandal which results. Winifred later confesses to having stolen a valuable piece of jewelry to save her mother from further trouble. It develops that Mrs. Stanton's landlady is the real thief. Mrs. Stanton is cured of her tendency to steal through the incident.

Olive Tell, famous stage beauty, will be seen on the screen of the ——— theatre in "The Girl and the Judge" on ——— of ——— week.

A Sir Gilbert Parker Drama, with Louise Huff, Strong Cast—"Wild Youth"

(Paramount Five-Reel Production)

J. Stuart Blackton, the master of screencraft, presents Louise Huff, the charming little screen actress who has been seen in Jack Pickford's biggest successes. Theodore Roberts, considered by many critics to be the "daddy" of the character impersonators, and Jack Mulhall, who ranks in the first class of juvenile stars, in "Wild Youth" on the Paramount program. "Wild Youth" was written by Sir Gilbert Parker, the noted English author, who was responsible for "The Judgment House," the first Blackton production for the Paramount program. "Wild Youth" was directed by George Melford, who will be remembered for his excellent work in directing Sessue Hayakawa, the clever Japanese actor. One of Mr. Melford's best works and one that is considered a masterpiece of screen art, is "The Thief," in which Hayakawa and Fannie Ward starred. The exteriors of this picture, which are beauties, were taken in and about Bear alley, Hollywood and Los Angeles. Beulah Marie Dix, responsible for many of Paramount's biggest successes, did the scenario. James Cruze and Adele Farrington have principal parts in this production. The story tells of the love of youth for youth. Louise Marzarine, a slip of a girl, marries a man sixty-five years of age. The act was in direct violation of the immutable law which says that youth must love youth. Hence Orlando (Jack Mulhall) and Louise (Louise Huff) are drawn together by the inevitable. Louise is the consideration for the canceling of a $10,000 mortgage and the party of the first part, Joel Marrine (Theodore Roberts) is to his girl-wife a jailer. How the law works out and how the inevitable comes about is told in this remarkable exposition of screen drama.

At the ——— theatre on ——— of ——— week, "Wild Youth" with Louise Huff, Theodore Roberts and Jack Mulhall.

"By Injunction," An O. Henry Western Drama—Full of Pep

(General Two-Reel Production)

A cracking good O. Henry story is "By Injunction," a two-reeler, with G. A. Williams, Patricia Palmer, Chet Ryan, W. L. Rogers, Roy McCray and Jack Wetherby in the principal roles. The picture was produced by the Broadway Star Features under the direction of David Smith and is released on the General Film program. "By Injunction" is one of Henry's Western stories and it is brim full of the spirit of the rancher. "King" McAllister's word is law, judge and jury in the cattle country where he lives with his daughter, Panchita. His foreman, Price Purcell, believed he had a chance of winning Panchita's hand until the arrival of Buck Lumsden, who settled all doubts concerning the likely winner. Buck did not make a hit at first because he was "down and out" but he lingers and is made foreman of the year's round-up which was not altogether to Purcell's liking. Purcell plans to ruin Buck in the estimation of the boss as well as Panchita. After the round-up all adjourn to the dance hall and gambling resort to celebrate, and Purcell lures Buck into

roulette game. Buck loses not only his own money but a large amount belonging to McAllister. Purcell returns to McAllister with the news of Buck's disloyalty. Buck has married Panchita. He is obliged to flee the country and sets out to raise enough money to repay McAllister for the amount he had lost to Purcell. O. Henry has conceived a surprise in the way of an ending for his story and "By Injunction," is one of his best works as adapted to the screen.

O. Henry's "By Injunction" in two reels, will be seen on the screen of the ——— Theatre on ——— of ——— week. Western drama.

Roy Stewart in One of His Virile Characterizations in "Faith Endurin'"

(Triangle Five-Reel Production)

Roy Stewart in one of his virile Western characterizations, will be seen on the screen of the ——— Theatre on ——— of ——— week. This time he presents the role Jeff Flagg, in "Faith Endurin'," written by Kenneth B. Clarke and produced for Triangle under the direction of Cliff Smith with Steve Rounds at the camera. In the supporting cast with Mr. Stewart are seen, W. A. Jeffries, Fritzie Ridgeway, Joe Bennett, Edward Brady, Walter Perkins, Graham Pette, and Walter Petty, all typical Western types and typical actors of the Western school. Jeff Flagg and Jim Lee are pals. A newly erected smelter of the Rex Copper Company poisons the water in the irrigating ditches and poisons the grass on the ranch owned by the pals, Jeff and Jim. They set out to get revenge on Edward Crane, general manager of the Rex Company. Helen Dyer is stenographer in the office of Crane, and Vic, her brother-in-law, is the timekeeper. Flagg falls in love with Helen and shortly thereafter Crane orders his men to burn down the property of his enemies, Jim and Flagg, and the feud between the two factions starts. Crane makes advances on Helen and her brother-in-law shoots him and flees. Flagg assumes responsibility for the murder and takes to the desert. A reward is offered for his arrest. In a distant town he meets his old pal, Jim, who has been made sheriff of the county. Neither shows signs of recognition. Flagg enters a poker game and agrees to bare his arm if the cards run against him. The countryside has been notified that Flagg can be identified by a scar on his arm. He loses and before he can bare his arm Jim shoots him and removes all traces of the scar. Jim and Flagg return to the scene of the murder and Flagg is absolved from all blame and he and Helen are married.

Roy Stewart in "Faith Endurin'," a typical Western drama, will be seen on the screen of the ——— Theatre on ——— of ——— week.

"The Preacher's Son," Another Judge Brown Story—Real Live One

(General Two-Reel Production)

Judge Willis Brown comes to the front with another of his stories of juvenile activities. This time it is "The Preacher's Son." King W. Vidor directed. The production is in two reels and released on the General Film program. In the cast are seen Guy Hayman, Wharton Jones, Ernest Thompson, William Devaull and Charles Force. The preacher's son, Charles Raymond, is caught in a night window-breaker raid conducted by a gang of boys. Raymond is taken before the judge next morning. He tells the judge that his father, the minister, uses the rod freely when he has displeased him. The minister promises to give his son another good beating but the judge directs that his son be sent to the country to visit relatives. Raymond soon makes the acquaintance of the boys of his neighborhood and astonishes them when he recounts what a fighter and racer his father, the minister, is. The townsmen needs the services of a new minister and upon Charles' account of his father's reputation, his father is engaged to fill the place. Charles tells his father about the reputation he has given him, and his father, like the good sport that he is, acts the part. He meets every demand of the church committee. Charles has done his "bit."

A Judge Willis Brown picture in two reels, will be seen on the screen of the ——— Theatre on ——— of ——— week.

"An American Live Wire"—O. Henry Subject with Earle Williams Featured

(Vitagraph Five-Reel Production)

Love and diplomacy are the predominating notes of interest sounded in Vitagraph's late production featuring Earle Williams and Grace Darmond. "An American Live Wire" is an adaptation from one of O. Henry's stories, "The Lotus and the Bottle" and represents one of the few O. Henry stories which have been showing in five-reel features. The adaptation was made by William Addison Lathrop, who is responsible for some of the best presentations offered by Vitagraph. In the supporting cast with Mr. Williams and Miss Darmond are seen Hal Clements, Miss Toner, Orral Humphries, Margaret Bennett and Malcolm Blevines. Tom Mills, who has directed many of the screen versions made from the Henry stories, directed this production. When an O. Henry subject is announced for presentation in the silent drama, all are justified in expecting something worth while and something with a real tinge of life as it is led day-by-day by the masses. "An American Live-Wire" is no exception to the rule as laid down in regard to the interesting qualities of O. Henry's works. A young American who thinks that his sweetheart loves another, buries himself in a little South American republic as a United States consul. The young American meets and loves a beautiful native girl and for the time forgets his sweetheart back in the States. But the sweetheart has not forgotten him. She induces the family to take a cruise on their yacht to the South American waters. Her fiance knows that it is her purpose to see the young American consul if possible and he leaves instructions with the pilot to avoid landing near the Republic where he is. She learns of this, puts a note in a bottle, and throws it into the sea. The consul receives it. The climax, which is typical of O. Henry surprises, is revealed in the way of a pleasant surprise.

Earle Williams and Grace Darmond at the ——— Theatre on ——— of ——— week, "An American Live-Wire."

HE DID IT

See the Experience of One Man Who Used This Matter

TURN to this week's instalment of "Diary of a Successful Exhibitor" and see the value of the suggestion that one little paragraph that he had prepared for his local newspaper brought him.

You can get bright little items for your program and for your newspaper out of these Ad Talks, and the little paragraph may bring YOU the BIG idea that will put things over for you —that will convert a mere motion picture house into a SUCCESS. It's worth trying.

Apache Dens of Paris Are Seen in "The Devil's Wheel"

(Fox Five-Reel Production)

Those who are looking for something new in the world of motion pictures and of dramatic production will find it at the ——— theatre on ———, when "The Devil's Wheel" will be shown. Here are portrayed with startling realism the heights and depths of French life—France of the aristocrats and France of the Apaches of the Parisian underworld. Gladys Brockwell, who has few equals among photoplayers in emotional roles, is seen as a beautiful young French noblewoman whom force of circumstances places among the wild denizens of the Paris underworld. Incidentally, Miss Brockwell displays a wardrobe which is unusual, if not startling. William Scott, who plays opposite the star, has come to the William Fox forces with a fine record of photoplay successes. A large and capable supporting cast assists in the interpretation of the story, which, by the way, was written by Charles Kenyon, author of many stage successes, among them "Kindling." Blanche de Montfort, a beautiful young French girl of the aristocracy, shares her father's system to win at roulette. The plan of the system is stolen, and in a fight for its possession she is rendered unconscious. She wakes up in an Apache den. She has lost all memory of her former life, and in the new she is happy, for she becomes the queen of the Apaches and falls in love with their leader. In her vicious abandon she is known as "The Wildcat." By accident she is at length restored to her former surroundings, and an operation brings back her memory, but leaves her Apache life a blank. But something troubles her mind, and it is not until a note from the leader of the gangsters is brought to her that she finds where her true happiness lies. Realizing that her way lies with the man she had grown to love in the underworld, she returns to him.

"The Devil's Wheel," a photoplay of the Paris underworld, at the ——— theatre on ———.

"Ann's Finish," a Clever Comedy-Drama Starring Margarita Fischer

(Mutual-American Five-Reel Production)

"Ann's Finish," a comedy-drama starring Margarita Fischer, will be the attraction at the ——— on ———. There is a delightful air of mystery pervading this photoplay, in which there are real burglars and a romantic, adventurous make-believe burglar who succeeds in concealing his identity until the very end of the story. The success or failure of such a play depends solely upon the interpreting ability of the cast and in this instance the members have been chosen with special care. They include, among others, Jack Mower, Adelaide Eliott and David Howard. All is quiet and serene at Madame D'Arcy's finishing school until Ann Anderson arrives. Then things start. One night she is suddenly awakened from a fudge dream and finds a man in her room. He is a nice-looking burglar and when he pleads that his mother is dying for lack of food Ann's sympathies are aroused. Hearing the principal approaching she conceals the intruder. He is discovered, however, and Ann, to save him, says he is her husband. Ordered from the building the "burglar," to help Ann make good her story, gives her his mother's wedding ring. The next day Ann is expelled, but is allowed to attend the senior reception that night where her sweetheart, Teddy Barnes, having heard of the mysterious "husband," tells her he is through. Broken hearted, Ann returns to her room and tries to "pass out" by the gas route. She is awakened by a real burglar and a struggle follows. The burglar is caught and the next day Ann finds herself a heroine. Her suspension is lifted. Now it happens that Ann prefers widowhood to the "married life" she has been leading, so she dons weeds and tells everybody that her husband has gone down with an army transport. But fate takes her, through devious and exciting channels, into the presence of her "husband" again. The "burglary" is satisfactorily explained and they find they are in love.

"Ann's Finish" is the attraction at the ——— on ———.

"Moral Suicide" Is Photoplay Feature with a Big Punch

(Graphic Seven-reel Production)

Ivan Abramson, who produced "Enlighten Thy Daughter" and other big features which have proved sensations in the motion picture world, has written and produced another film masterpiece in "Moral Suicide," which will be presented on the screen of the ——— theatre on ———. Seldom has a more notable cast of cinema luminaries been assembled in one production than the one which will be seen in this big seven-reel play. Headed by John Mason, noted star of the stage and screen, it contains such other celebrities as Anne Luther, Leah Baird, Jack McLean and Alan Hale, not to mention a number of others of scarcely lesser note. The story shows vividly what happens in nine cases out of ten when rich old men become the objects of the designs of clever adventuresses. Richard Covington, a millionaire Californian, deeply attached to his motherless daughter and son, meets Fay Hope, a young woman with a past. He falls for her allurements and, despite the warning of his daughter that he will be committing moral suicide, marries her. The alliance eventually leads to such antagonism in the household that Covington drives his daughter from his home. Later his son, who has become demented from over-study, shoots his stepmother, is tried for murder and is committed to an insane asylum. What happens to the old fellow, whose mental and moral lapse has brought down all this sorrow upon his household, makes an intensely interesting story.

"Love Me" Presents Dorothy Dalton in an Attractive Role

(Paramount Five-Reel Production)

The attraction for ——— at the ——— theatre will be "Love Me," a Thomas H. Ince production, featuring Dorothy Dalton. This versatile artist of the screen, who is regarded as one of the most attractive of feminine stars, will be welcomed by a large number of ——— patrons, who recall with the keenest pleasure her performances in "Flare-Up Sal" and other plays. In "Love Me" she is seen in a role in which she has an opportunity to display a number of attractive gowns of the latest mode, a feature which should especially interest the feminine portion of the audience and should prove not at all objectionable to individuals of the other sex. The story was written by C. Gardner Sullivan and the production was directed, under Mr. Ince's supervision, by Roy William Neill. It is a society drama dealing with the adventures of a breezy Western girl who marries into an exclusive Eastern family but is not accepted by them until she has made a tremendous sacrifice for her husband's sister. Jack Holt, who supported Mary Pickford in "The Little American," is Miss Dalton's leading man. In the story Maida Madison and Gordon Appleby meet in an unconventional way during the construction of a bridge in North Dakota, on which the young man is working as an engineer. Their friendship develops into love, and when Appleby returns to the East Maida accompanies him as his bride. The family receives her coldly, and even their suspicion is aroused when she is seen to be watching with evident interest the actions of Fenton, a man of the world, and an admirer of Gordon's married sister. Her reasons for watching him form the most vital link in the story, for it is through her vigilance in this matter that she is received into the affections of the family.

Live News from the Producers

William Fox Presents "Salome"

Theda Bara Production Completed, and Private Showing Already Given—Expects It to Surpass Her "Cleopatra"

WILLIAM FOX is to present Theda Bara in "Salome"!

Work on the production has been completed in the West, the negative has been shipped to New York and a private showing of the print has been given by Mr. Fox.

The gorgeous splendor of the East, the pomp and power of a mighty military kingdom, sacred scenes from the Bible, intrigues of a lavish court, ambition, love, jealousy, and, over everything, the purifying influence of a noble sacrifice for a great cause—all these, it is said, have been woven into this Theda Bara super-production that eclipses, according to the Fox offices, every attempt of the kind that has been made in the film world—more massive, more costly, more gorgeous than even "Cleopatra."

Mr. Fox purposes soon to give to the world what he claims is its most striking example of the camera's magic in recording spectacular dramatic action and vividly colorful pageantry on a new scale of endeavor. The accuracy and artistry of ancient Judea, which is builded anew for this film, are said to be amazing.

The picturesque times of the Herodian dynasty are said to offer wonderful opportunities for Miss Bara. In "Romeo and Juliet" she rose to dramatic heights in her expression of passionate love. In "Cleopatra" she portrayed the barbaric lure of "the Siren of the Nile." In "Under Two Flags" she thrilled with the spirit of high romance. In "Du Barry" she won king and courtier by her charms of mind and her coquetry. But in "Salome" she does, it is claimed, all of these things. And, it is said, Mr. Fox spared nothing to give her an opportunity to put into this film play every dramatic and spectacular effect that is known to the scenic art.

While tremendous emphasis is laid on pageantry, action and tense episodes, Director J. Gordon Edwards also insisted on strictest historical accuracy. His scenario is based principally on the works of Josephus, the historian. It was decided not to adopt Oscar Wilde's version centering around Salome's dance and the delivering of John the Baptist's head because it was not suited to accurate presentation on the screen, but the picture as now filmed is said to be truly representative.



Theda Bara, the Fox Star, Has Also "Adopted" a Few Soldiers

Bluebird to Have Four Regular Companies

AN important change has been made in the lineup of the stars and productions which are to be released on its program by the executive officials of Bluebird Photoplays, Inc.

Starting with the week of April 8, the players who will appear regularly in Bluebird productions will be Carmel Myers, Franklyn Farnum, Ella Hall, Ruth Clifford and Monroe Salisbury. The last two play opposite each other and therefore are to be regarded as one unit.

There will therefore be in the future four regular Bluebird companies, containing the stars enumerated above, instead of the greater number that has turned out the features released by this organization heretofore. These companies will provide at least forty of the fifty-two releases for the year. Other stars, however, will occasionally appear on the Bluebird program when their productions are of the quality and standard demanded by the officials of that organization.

Priscilla Dean and Louise Lovely are stars who will provide two of the extra features required to round out the full year's Bluebird output. Examples of their work appear in the list of April's releases.

As they appear in the order of their release, April's Bluebirds are:

April 1, "Fast Company," in which Franklyn Farnum is featured.

April 8, "The Red, Red Heart," with Monroe Salisbury and Ruth Clifford, directed by Rupert Julian.

April 15, Louise Lovely in "A Rich Man's Darling," a comedy-drama.

April 22, "The Two-Soul Woman," an adaptation of "The White Cat," by Gilett Burgess. Priscilla Dean is the featured player.

April 29, Carmel Myers in "The Wife He Bought." The story is by Blair Hall and was adapted by Harvey Gates. Stuart Paton directed the picture.

"Mr. Fix It" Is Title of Fairbanks' Next

Douglas Fairbanks' next photoplay for Artcraft will be entitled "Mr. Fix It," from a story written by Allan Dwan, the supervising director. It will follow "Headin' South" and will be released in April. In the supporting cast are Marjorie Daw, Wanda Hawley, Catherine MacDonald, Frank Campeau, Leslie Stuart and Fred Goodwins. Wanda Hawley plays the most prominent feminine role but Catherine MacDonald and Marjorie Daw also have important parts.

Clara Beranger Does Story for Kitty Gordon

Clara S. Beranger, well-known continuity writer and author of many original screen stories, has joined the World-Picture scenario department and her first work there has been the preparation of an original story for Kitty Gordon. It bears the title, "Her Great Moment," and is now being filmed under the direction of Oscar C. Apfel. Miss Beranger is now at work on the continuity of "The Golden Wall" for World-Pictures.

"Friend Husband" is an April Sennett Comedy

Work is said to be progressing rapidly on "Friend Husband," an April Release of the Paramount-Mack Sennett comedies. In this film Charlie Murray, Wayland Trask and Mary Thurman are featured. Walter Wright is director. The one following that will be "Saucy Madeline," with Ben Turpin, Charlie Lynn and Polly Moran. "Sheriff Nell's Tussle" is the current release and Polly Moran is in the title role with Ben Turpin, Wm. Armstrong, Gonda Durand, Al. McKinnon, etc., in the cast. Wm. Campbell is director.



The Bugle Calls Them to Arms, and Across the Shell-Strewn Field They Charge the Enemy in Vitagraph's "Over the Top." Sergeant Guy Empey is Featured in the Picture, Which He Helped Direct

Spoor Denies Bidding for Stanley Business

In a letter to MOTION PICTURE NEWS George K. Spoor offers an explanation of a misunderstanding that seems to have arisen through the sending of two form letters to the Stanley Booking Company, of Philadelphia, by the Essanay Film Manufacturing Company, of which Mr. Spoor is president. According to Mr. Spoor the Stanley Company's name was left on Essanay's list of exhibitors through error, and instead of Essanay recognizing the Stanley Company, as the latter would have other exhibitors believe, the Stanley Company has been stricken from Essanay list and will receive no more such communications in the future.

Petrova Finishes Fourth Special Release

The Petrova Picture Company announces that "The Great Star," the fourth on Madame Olga Petrova's calendar of eight special releases during the year, has been completed and that Director Ralph Ince and a corps of assistants are now engaged in cutting and assembling the various scenes. The negative will be turned over to the Roth Film Laboratories for developing and printing, under the personal supervision of Watterson Rothacker. "The Great Star" was written specially for Madame Petrova by George Middleton, author of the Broadway stage success, "Polly With a Past."

Paralta Promotes Harry Chandlee

Harry Chandlee, who for a number of months has been in charge of the Eastern scenario department of Paralta Plays, Inc., has been promoted to the head of the scenario department at the Paralta Studios, in Los Angeles, Cal. This promotion will place Mr. Chandlee in active charge of both the Eastern and Western divisions of this department. He will leave New York for the Coast the middle of this week, where he will at once take up his new duties.

Duncan Progresses on Serial

Third Episode Now Reached in Vitagraph Picture as Yet Unnamed—Scheduled for Release in July

WILLIAM DUNCAN, director-star of Vitagraph's two outdoor serials, "The Fighting Trail" and "Vengeance—and the Woman," is now engaged in making scenes for the third episode of his third chapter play. This one, like its predecessor, "Vengeance—and the Woman," was written by Albert H. Smith, president of Vitagraph, and Cyrus Townsend Brady, the author, and is said to carry just as many thrills as did that other.

The title of the new Duncan serial, which probably will be released the last week in July, has not been announced and probably will not be for some time to come, but a statement from President Smith this week carried the cast which will be seen in support of the star. Edith Johnson, in numerous screen plays with Lubin, Selig and Universal, will play opposite Mr. Duncan in the leading feminine role, while Joe Ryan will be seen in one of the two leading heavy roles. Ryan, who has appeared with Duncan in the Wolfville stories in which the latter was starred, has also been seen in "Vengeance—and the Woman" as Alkali Ike. Walter Rodgers, the Von Block of "The Fighting Trail," and one of Duncan's regular company, will be another of the heavies, and Vincente Howard, the Comanche Pete of "Vengeance—and the Woman," will again be seen in the role of an Indian. S. E. Jennings, the sheriff of the other two serials, is another leading member of Duncan's support. Others in the cast are L. Garcia, Leo Malloney and E. Calles.

In addition, Duncan will have a company of cowboy riders, among them Denver Dixon, who made a cross-country tour and appeared in many theatres of the country in cowboy make-up to lecture on the stunts used in making the picture.

Mr. Duncan and his company have been in Bear Valley, California, for several weeks filming scenes for the serial and probably will remain there for some time longer, as a great deal of the action transpires in this locality. President Smith says that in the new serial Duncan will use locations entirely different from any that he has worked in before and for weeks before he began work he had scouts out seeking remote spots which never had been filmed before. As a considerable portion of the story is said to transpire in the Northwest, real Sierra scenery will be introduced, as will the Canadian mounted police.

Knoles Renews Contract With World Film

HARLEY KNOLES, who directed Alice Brady in "Bought and Paid For," Carlyle Blackwell and Evelyn Greeley in "The Burglar" and Madge Evans in all of her recent pictures, has renewed his contract with World-Pictures for a long term of years.

Mr. Knoles is an Englishman by birth, but has resided in this country for a number of years. He received his initial training in the direction of motion pictures in English studios, and upon coming to America grew with the industry until he has become one of the great directors of the day.

"In 'Bought and Paid For,'" says the World announcement, "Mr. Knoles achieved one of the smashing big successes in motion pictures, a big dramatic success with a tremendous box office pull. In 'The Volunteer' he made a novel motion picture with a box office drag which made it one of the biggest successes exhibitors have ever had.

"The renewal of Mr. Knoles' contract means that he will continue in the direction of charming little Madge Evans, and that futher big money-getting pictures may be expected from him. Mr. Knoles's forthcoming pictures will be awaited with great interest by the trade."



Goldwyn's Enigmatical Star, Mae Marsh, Is Said to Have Some New Whims for Presentation in "The Face in the Dark"

Goldwyn Handles Selexarts

Will Offer Three Productions Featuring Howard Hickman and Rhea Mitchell—First Trade Showing in a Few Days

A DEAL has just been announced whereby Goldwyn Pictures Corporation will offer to the exhibitors of North America three productions from the studios of Selexart Pictures, Inc. Though release dates have not yet been announced it is probable that the first production, "Blue Blood," starring Howard Hickman, will be ready for trade showing within a fortnight. "Blue Blood" is from the story by J. Grubb Alexander and Fred Myton and was directed by Elliot Howe.

Howard Hickman, originally an actor of the spoken stage, began his career in a Bernhardt company and then played in repertoire with Melbourne McDowell. His first screen work was with Universal, from which he went to Lasky, where he appeared in "The Sin Ye Do," and "The Female of the Species." For Triangle-Ince, "The Snarl" was his most important work. Of late he has been a Paralta player.

Rhea Mitchell and Howard Hickman are co-starred in "Social Ambition," the second of the Selexart productions. This is from the story by W. E. Wing and directed by Wallace Worsley. Miss Mitchell, too, began her histrionic career on the legitimate stage. She played in stock at the Alcazar, San Francisco, and later was seen throughout the country on the Orpheum Circuit. She has appeared on the screen for the New York Motion Picture Company in "Three Musketeers;" for the American in "Sealed Lips," "The Great Stanley Secret" and "Gilded Youth," and in "Whither Thou Goest." In recent months she has been a featured Paralta player.

Miss Mitchell is starred alone in "Honor's Cross," the last of the group. The picture, directed by Mr. Worsley, is from the story by H. B. Daniel.

The Selexart productions will be booked entirely apart from Goldwyn Pictures, though Goldwyn customers will be given the preference in contracting for the group of three specials.

Pathe Releases New Pearl White Chapter

GLADYS HULETTE and Creighton Hale in a five-reel feature, and Pearl White in a strong sterial episode, stand out in the Pathe Program for the week of March 31.

Gladys Hulette and Creighton Hale appear in "Mrs. Slacker," produced by Astra, written by Agnes C. Johnston. This picture marks the first appearance of these players as co-stars. The story tells of the love affair of a boy and girl. The boy's desire to avoid the draft hastens their marriage. The young wife looks upon her boyish husband as being brave and noble, and when she finds out the truth she says she will not be a "Mrs. Slacker," and dons a uniform in an attempt to make up for her consort's shortcomings. Spurred on by his wife's patriotism the boy joins the colors and creditably acquits himself.

Pearl White appears in the 4th episode of "The House of Hate," entitled "The Man from Java," produced in two reels by Astra, under the direction of George B. Seitz, scenarioized by Bertram Millhauser from the story by Charles Logue and Arthur B. Reeve.

"On the Jump" is a one-reel Rolin Comedy. It is said to be one good long laugh from start to finish. Everybody is piled aboard a train for Squirrel Inn. All the Dogs, Cats, Parrots, Babies and Ukeleles must be checked in the baggage car. This is going on when a cry rings out on the nice quiet air, "Stop! I'm Spooky Sam, the hungry detective, and I want a snooper" (whatever that is).

Pathe Educational and Travel split reel in colors is "The Valley of the Dordogne, France," and "The Horse in Action," the latter having been taken with the famous Pathe Ultra camera.

Hearst-Pathe News Nos. 28 and 29 complete this program.

First of Clover Comedies for April 2

The first of three Clover Comedies, featuring "Bud" Duncan, Dot Farley and "Kewpie" Morgan, which are being produced at the Denver studios of the National Film Corporation for General Film distribution, has been completed. The first three subjects announced are "From Caterpillar to Butterfly," "Rip Roaring Rivals" and "The Wooing of Coffee Cake Kate." The initial subject will be released April 2 and others will follow a week apart. "Bud" Duncan is the former teammate of Lloyd V. Hamilton in the "Ham and Bud" comedies. Miss Farley is well known as the comedienne of many Keystone, Universal and Sunshine comedies.

Gunn Appears in Support of Bessie Barriscale

Charles Gunn, well known as a stage and screen actor, has been engaged by the Paralta Company to appear regularly as leading man with Bessie Barriscale. The first Paralta production in which he will be seen is "Patriotism," which has just been commenced. Gunn's professional career began eighteen years ago, when he joined the Alcazar Stock Company of San Francisco. It is an odd coincidence that he appeared in many plays with that company with Bessie Barriscale. His first appearance in pictures was five years ago with Thanhouser. Since then he has been with Universal, Ince and Triangle. In "Patriotism" his role is that of John Hamilton, a wounded American soldier, who is being cared for on the Scotch estate of Sir Angus Cameron, where Miss Barriscale, as Robin Cameron, has turned over her home for use as a hospital.



Charles Gunn Has Been Engaged by Paralta as Bessie Barriscale's Lead

Lauder Gave Chaplin Title for New Comedy

In selecting a title for his first comedy to be released by the First National Exhibitors' Circuit, Charlie Chaplin is said to have utilized a chance remark made by Harry Lauder during the Scotch celebrity's visit to the new Chaplin studios in Hollywood, California. "It's a dog's life you're leadin' these days, Charlie," remarked the Scotch comedian with a pitying shake of his head. "A dog's life." And a better title could not have been found, in the estimation of Chaplin, than "A Dog's Life."

Michigan Circuit Books Hodkinson Service

Col. Butterfield's circuit of houses in Saginaw, Flint and Kalamazoo, Mich., have booked the Hodkinson Service of Paralta Plays. The deal was consummated by Mr. Prince, of the Detroit General Film Company.

The home office of the W. W. Hodkinson Corporation also reports that contracts covering the Saenger circuit in the Southeastern territory have been received.

The entire service will also be shown in the houses controlled by Messrs. Meyer and Schneider, including the American Movies, M. and S., New 14th, New Law, Odeon and Palace theatres, all in New York city. Mr. Hammell, of the New York General Film office, completed the deal.

Wm. Farnum Has Another "Blue Shirt" Part

William Farnum's last production in the East, "Rough and Ready," completed just before the Fox star's recent return to California, is announced as the next Standard Picture release.

"At our offices," says Mr. Fox, "we speak of 'Rough and Ready' as the hundred per cent. box office production. All the world loves a lover, especially a fighting lover, and it is in this role that Mr. Farnum appears in a tremendously interesting story. The subject also marks this popular actor's return to the 'blue-shirt' character he does so well—the type of portrayal which brought him chief fame before 'Les Miserables.'"

Richard Stanton and Ed Sedgwick wrote the scenario for the picture.



Mary Murillo Has Adopted a Story to the Screen for Petrova

Cites "Blue Bird" Perfection

Lasky Tells Why Screen Version Should Outstrip the Stage Play —Is Released as an Artcraft Production

THE speaking stage has never been able to present Maeterlinck's "The Blue Bird" in accordance with the wishes of the author, as indicated by the notes of instruction accompanying the manuscript, according to Jesse L. Lasky, vice-president of the Famous Players-Lasky Corporation.

"The production by Maurice Tourneur of this famous play, which will be released as an Artcraft picture, carries out the ideas of Maeterlinck even to minute details," says Mr. Lasky, "which is a remarkable accomplishment. When the play was produced on the stage the unusual effects demanded were so difficult to work out that had it not been for the great name of the author it is questionable if a producer would have undertaken the task.

"In writing 'The Blue Bird' Maeterlinck merely indicated the most intricate and difficult stage requirements, many of which necessitated days of study to gain the desired effect. He simply made a note of what he wanted and let the stage manager wrestle with the problem, and the designers of the properties, mechanical and electrical effects and the scenery were greatly perplexed by the demands.

"When Maeterlinck wished a stone to turn into a flower he made a note of the fact; if he wished a real flesh and blood character to become a stick of candy, or vice versa, he jotted down a memorandum to that effect. One of the problems was to turn the grass of a cemetery into blooming lillies, and another was to send Father Time through space from the Land of Future to the Earth on a ship laden with a cargo of souls of unborn children on their way to their waiting mothers.

"Some of the many instructions that the dramatist gave in his manuscript were impossible of accomplishment on the stage, but when the screen production was made for Artcraft the directions of the poet-dramatist were carried out by Mr. Tourneur to a remarkable degree. The effects secured by dissolving scenes, multiple exposures, etc., should prove wonderfully mystifying to the public, and it can hardly be doubted that this photoplay will create a far stronger impression than the stage piece did."

"The story of 'The Blue Bird' was suggested by an actual incident which occurred to Maeterlinck. One cold winter evening the poet's wife brought to their home in St. Wandrille, Normandy, a little girl who had become lost in the forest. The child's sister was sick, and the mother, a poor widow, was unable to obtain employment or even to give her children bread. The little girl, trusting in the old Norman folk tale that whosoever desired happiness must first take captive the blue bird, set out in the cold and the snow to hunt the bird that was blue and thus end the troubles of her family.

"The poor creature was found in a half frozen condition by Madame Maeterlinck and was warmed and fed, and soon the Maeterlincks brought real happiness to the widow's sad home by providing clothes, food and medical attendance, and securing employment for her.

"The poet's imagination took fire at the incident and he wrote a tale of the Blue Bird quest based on the girl's experience, in which a boy and a girl made a fanciful quest of the Blue Bird accompanied by a troop of fairies.

Petrova Takes Short Rest at Palm Beach

ON March 12 Madame Petrova left for Palm Beach, Fla., for one week's vacation before starting work on her fifth Petrova Picture, which will be founded on the well-known novel, "Patience Sparhawk," by Gertrude Atherton. This occasion will not only mark the first holiday Madame Petrova has permitted herself in the past eight months, but will also celebrate the completion of the first half of the eight pictures to be released through the First National Exhibitors Circuit, which the Petrova Picture Company agreed to make this year.

Without the shadow of a doubt, it is claimed, Madame Petrova has silenced forever the "you've-got-to-show me" attitude of certain types of persons in and about the motion picture world, who predicted when she formed her own company for the making of her own productions, under her own supervision, in her own studios, that the first picture would be the beginning of the end. When a woman undertakes to become her own manager, they argued, and is given too much free rein, what does she do with it but get all tangled up and hang herself in her own rope! However, the Polish artiste's feet are planted firmly on the ground and there is not the slightest evidence of the noose tightening around her neck.

Right on top of the success of Madame Petrova's first picture, "A Daughter of Destiny," came the release of "The Light Within," and at its New York showing at the Rialto again the box office receipts broke the record, it is said. The First National Exhibitors were unanimous in their praise and agreed that the second picture even surpassed the first in artistic production, interest, carefulness as to detail and beauty of photography.

At the private showing of the two other Petrova Pictures the First National Exhibitors have expressed their complete satisfaction, and there is said to be little doubt but what these features, when released, will meet with the same success which has thus far greeted the first two productions.

The fifth Petrova Picture, the Gertrude Atherton story, will be directed by Ralph Ince, who is now at work cutting and assembling the fourth picture. This is said to be widely different from both "A Daughter of Destiny" and "The Light Within," offering the star a role in which her personality is the dominating note.

Pathe Claims a Serial Record

Gives Some Tips on Opening of "The House of Hate" on March 10—Hailed as the Company's Best

"THE HOUSE OF HATE," Pathe's new serial, starring Pearl White with Antonio Moreno and a big cast, including Paul Dillon and Peggy Shaynor, opened on March 10 to what Pathe declares is a larger total of advance collections than any former Pathe serial, not excluding even the "Iron Claw," "The Fatal Ring" or any other of the serials. Actual figures, according to a statement from the Pathe offices, point to this serial as the biggest drawing card the company has ever put out. "The House of Hate" is playing in a number of theatres in New York City, over the Mayer & Schneider Circuit, consisting of the New Law, The Odion, The Mayer & Schneider, Delancey, Sunshine, Hopkins, American Movies and the Palace theatres. The latter has never played a serial before. The picture will also be seen on the Boligini Circuit, the houses of which include The Regent, Ideal, Morningside, York, Seventy-second Street, The Movies, The Village, The Tiffany and Drury Lane. The picture is running at the Grand Opera House, Twenty-third street and Eighth avenue. This theatre seats 2,000 people and the management has posted 1,000, 1 sheets, ½ sheets and three sheets.

Other houses booking "The House of Hate" from Pathe New York Exchange, are the Costello, Spooner, Star, National, Jersey City, the Apollo, Folly, Cretona, Bay Ridge, Comedy, Strand, Porchester, and Hamilton of Yonkers.

It is said that negotiations are now under way which will add during the present year seven or eight more theatres to the M. & S. circuit.

Pathe, in speaking of Mayer and Schneider, said: "With all their success, their fair tactics have not changed. They use no 'strangle hold' methods with exchanges, but believe and stand for a fair deal to all and a live and let live policy, and look upon strong serials as an important factor in building really substantial business."

Final of Chapin Series Set for April

THE three concluding chapters of the Paramount-Benjamin Chapin series of "The Son of Democracy" will be released during April, including "Down the River," issued on the first of the month, a story of Abraham Lincoln's life as a young man, when he starts down the Mississippi River on a flatboat and becomes involved with Northern slave stealers; "The Slave Auction," released April 8, showing Lincoln's first glimpse of the slave market and his efforts to combat the sort of slave traders who were despised nowhere more than among Southerners themselves, and "Under the Stars," a drama of patriotism, with intimate scenes of Abraham Lincoln amid crises similar to those now confronting the United States, released April 15.

"Down the River" is said to be a graphic illustration of the anguish caused by the slave traffic, and the many cases of injustice when free negroes were stolen from anti-slavery states and taken to the South for sale. Lincoln is moved to interfere, but finds himself powerless in the face of the opposition from the dishonest officers of the law, though he takes part in a thrilling fight.

"The Slave Auction" shows how Lincoln outwitted the slave dealers and helped a young negro woman and her child to escape after she had been sold at auction. The incidents in this chapter and the preceding one had an important bearing on the life of Lincoln, as well as the history of the United States, for as he left New Orleans on a floatboat, bound for his Illinois home, he made a vow that some day he would hit the crust of slavery, and hit it hard.

"Under the Stars" is the final chapter of the series, and has been arranged as a fitting climax to the subjects preceding. It shows the tremendous difficulties under which Abraham Lincoln labored and the criticisms to which he was subjected, which time has shown to be entirely unfounded. It forcibly brings to mind the position of President Wilson in these trying times, and is a plea for justice and patience with our Chief Executive, who is today fighting for the same principles of democracy for which Abraham Lincoln battled.

Alice Brady Cast as an Italian Girl

ALICE BRADY'S next Select production, on which the star has been working for some time, and which was started under the working name of "The Phantom Feud," has received as its definite title, "The Ordeal of Rosetta." This title is believed to be more indicative of the action of the picture, which tells the story of an Italian-American stenographer of gentle birth and breeding.

In addition to Craufurd Kent and Ormi Hawley, as leads for Miss Brady, as announced heretofore, the balance of the casting has been completed and the parts are said to have been intrusted throughout to players of established merit. Maud Turner Gordon, character woman, plays Mrs. Hapgood, the hero's mother; Henry Leoni is Professor Gelardo, the heroine's aged father; Hazel Washburn fills the role of Mildred Sanders, the society girl who plots against Rosetta to win the love of Aubrey Hapgood. Others in the cast include Edna Ellwood, Peggy Elmer, Mrs. Shannon, George Henry, Austin Miller, Ed Burns, Jack Burns, Carl La Viness and Joseph Berno in various roles of importance.

The assistant director for "The Ordeal of Rosetta" is Albert Lena, for several years associated with Mr. Chautard. He takes the place of George Odell, who has gone to another production.



Francis X. Bushman Greets Bert Lytell at the Metro Studio

Vaudeville Star's Screen Debut with Metro

Pauline Welsh, well known as a headliner in vaudeville, will make her screen debut in the Metro All-Star Series production, "Social Hypocrites," in which May Allison is starred. Miss Welch plays the Duchess of St. Keverne as a girl, portrayed in later life by Marie Wainwright. Albert Capellani directed this picture version of Alicia Ramsey's stage play, "Bridge."

"A Pair of Sixes" Being Shown to Trade

"A Pair of Sixes," the latest George K. Spoor production starring Taylor Holmes, and which has been set for release April 1, is now being shown to the trade. Many advance bookings have already been reported from the Kleine exchange. Other Essanay releases for the latter part of March include the Broncho Billy reissues, two Chaplin comedies, "The Tramp" and "His New Job," and Snakeville Comedies.

Pathe Hits High Speed

Production of Pathe Plays with Frank Keenan, Bryant Washburn, Bessie Love and Fannie Ward as stars continues in California at high speed. At the Paralta studio Mr. Keenan, with Lois Wilson and Ed Coxen, is at work on "The Bells," screen version of Sir Henry Irving's stage success, under the direction of Ernest Warde. Bessie Love is engaged on "A Little Sister of Everybody," under the direction of Robern Thornby. William Addison Lathrop wrote the story. "The Range Rider" keeps Bryant Washburn and his director, William Worthington, busy, while at Universal City Fannie Ward is now making "A Japanese Nightingale," from Sir William Young's novel, under the direction of George Fitzmaurice.

Meanwhile, at the Astra studio at Jersey City work is progressing rapidly on the closing episodes of the Pearl White serial, "The House of Hate," with Antonio Moreno.

Big Trio Responsible for "Shame"

If the John W. Noble production, "Shame," to be distributed by General Film Company, is as successful as it is expected to be, the three persons responsible will be Director Noble, Zena Keefe, the star, and Niles Welch, the leading man. Each has had a highly successful motion picture career and each considers his or her work in "Shame" as its climax. John W. Noble will be recalled as having directed, among others, "Romeo and Juliet," "The Awakening of Helena Ritchie," "The Brand of Cowardice" and "A Man Without a Country."

Current Events Shows Our Boys in the Trenches

Motion pictures of Pershing's boys in the actual first line trenches in France, made by military photographers of the Photographic Division, United States Signal Corps, are the main feature of Universal Current Events No. 44. The pictures were released to Universal Current Events by the Committee on Public Information through the American Red Cross and are official United States war film.

The scenes open with the departure of the boys, wearing their "tin trench derbies" from the little French village in which they were billeted. Motor trucks loaded with soldiers scurry along the roadways, much of the time under the fire of German batteries. These trucks stop at the communicating trenches and the doughboys have to hoof the rest of the distance below the level of the ground.

The pictures finish with scenes of Red Cross workers passing through the trenches in search of wounded and stretcher-bearers carrying to an advanced dressing station the first case of gas poisoning. The scenes then shift to an American hospital back of the lines, where the wounded rest pending removal to a base hospital somewhere far out of the fighting zone.

Scenes Taken on Warship for "Stolen Orders"

Among the scenes in "Stolen Orders," William A. Brady's picturization of the Drury Lane melodrama, "Sealed Orders," and the first of the series of feature productions announced by Mr. Brady at the time he severed his connection with the World Film Corporation, are some taken on board a United States man-of-war. It is not permitted to mention the name of the battleship which will be shown on the screen, nor its location at the time the scenes were photographed. Suffice it to say that it was somewhere in America and that episodes of dramatic interest were filmed on its deck.

Exhibitors Like Screen

Exhibitors who have booked the Screen Telegram, the new Mutual news serial, the first issues of which were released March 3 and 7, are said to be delighted with the subject matter and photography and have nothing but words of praise for its timeliness and general excellence.

Mutual Names April Releases

Among Stars Are Mary Miles Minter, Margarita Fischer, William Russell and Ann Murdock—Four Features Scheduled

MUTUAL'S schedule of April feature releases includes productions from the studios of the American Film Company, Inc., William Russell Productions, Inc., and the Empire All Star Corporation, starring William Russell, Ann Murdock, Mary Miles Minter and Margarita Fischer.

Mary Miles Minter will be seen in "A Bit of Jade," released April 1. This is said to be an exotic mystery story built around the disappearance of a rare Hindu necklace, which is said to possess a potent charm. The play, which was scenarioized by Karl Coolidge from a widely read story of Mildred Carl Graham, is said to be replete with tense and dramatic situations.

Margarita Fischer, in "Primitive Woman," released April 8, will be seen in a character different from anything she has recently done. Elementary woman in a twentieth century setting is the theme, and the play is said to possess the elements of strength and originality.

Ann Murdock, who has been appearing in photo-drama of Charles Frohman stage plays, has completed "The Richest Girl," released April 15. David Powell, who has supported Miss Murdock in "The Impostor," "Outcast" and "Please Help Emily," will again play the lead.

William Russell, an athletic star, is putting the finishing touches on his first production made by his own company, William Russell Productions, Inc. This picture is "Hearts or Diamonds," and will be released April 22. Mr. Russell is enthusiastic over the results of his initial effort in production and believes it will even surpass "The Midnight Trail," "In Bad," "New York Luck" and "Snap Judgment."



The Smile Betrays Her. It Is Mary Miles Minter, American-Mutual Star

The play is an adaptation of the novel "Adrienne Gascoyne," by William Hamilton Osborne. The story concerns the operations of a gang of international diamond thieves with whom Adrienne Gascoyne, a beautiful young woman unfortunately becomes involved.

Miss Charlotte Burton, who has appeared in several Russell successes, will play the lead. The cast includes Carl Stockdale, John Gough and Robert Klein. It was produced under the direction of Henry King.

Talmadge Feature Draws Lasky Praise

CONSTANCE TALMADGE, Select comedienne, who is at present working in California, was recently the recipient of a very handsome compliment from Jesse L. Lasky, who is now in Hollywood overseeing the work of his company. Mr. Lasky attended the first screening of "Up the Road With Sallie," the newly completed Select Picture, in which Miss Talmadge will be presented by Lewis J. Selznick, and was said to be so enthusiastic over both picture and star that he wired his commendation to the offices of the Select Pictures Corporation.

"'Up the Road With Sallie,'" said Mr. Lasky, "is a charming and delightful picture. It should be a genuine success; I regard it as the best picture that this young star has made." Coming from such an authority, this is considered by Select high praise indeed, and Miss Talmadge and the officers of Select fully appreciate the compliment.

"Up the Road With Sallie" was adapted from Frances Sterrett's novel of the same name by Julia Crawford Ivers and directed by William D. Taylor, both of whom have registered along the very lines of comedy-drama which characterize this picture. Miss Talmadge's previous appearances in "Scandal," "The Honeymoon," "The Studio Girl" and "The Shuttle" are ample guaranty, according to Select, of her sparkling performance in this production.

Norman Kerry and the rest of the cast, Kate Toncray, Thomas Persse, Karl Formes and M. B. Paanakker take full advantage.

Now "Purple Lily"

World-Pictures announces a change in the title of the picture to be released on April 23, in which Kitty Gordon is the star. During the working period this picture has been known as "Devil's Dice," but the title has now been changed to "The Purple Lily," which title is said to conform much more closely to the nature of the picture.

"Secret Service" Organized by Universal

ACTING upon recommendations made to President Carl Laemmle by Joe Brandt, Universal's assistant treasurer, the Universal company is organizing a "secret service" corps of field men whose sole duty will be to report the reception accorded its various productions.

Mr. Brandt conducted a preliminary investigation along these lines while on a recent tour of the Middle West. One of the complaints made by exhibitors generally was to the effect that producers seem to lack knowledge of the kind of pictures best calculated to attract business of their particular patronage.

Frequently the public's tastes for pictures changes overnight. Today it may consist of a desire to see war pictures. Tomorrow society dramas may be in demand, while on the following day Western dramas are wanted. With an organization of "secret service" men constantly in the field to keep their fingers on the public's pulse, it is Mr. Laemmle's belief that his company will be able to cater to the demand within no greater a period of time than is required to turn out the subjects desired.

The men will be called "Secret Service" men because they will not make themselves known to the exhibitors. Instead, they will enter the theatres as ordinary patrons and observe the effect upon the audiences of the Universal and Bluebird productions that are presented. Whatever criticisms are made will be promptly reported to the home office.

After they have been brought to Mr. Laemmle's personal attention these opinions will be forwarded to Universal City where they will be shown to the directors, who will be able to avoid any errors in production they may have committed in the pictures criticized adversely.



Ethel Clayton's "The Witch Woman" Will Be Released by World Pictures

Eight Features on Triangle April List

WESTERN narratives, society dramas and mystery are listed on the Triangle April schedule, which the Triangle Distributing Corporation announces will include eight five-reel features. In accordance with the policy of the company, magazine and novel material has been utilized for the program to a marked degree.

Alma Rubens, Roy Stewart, William Desmond, J. Barney Sherry and Margery Wilson are among the featured players who will make their appearance in the new releases.

Heading the list for the week of April 7 is "The Love Brokers," with Alma Rubens in the stellar role, this story being a screen adaptation of "Another Foolish Virgin," by W. Carey Wonderley, author of the recent Triangle feature, "The Marriage Bubble." The Beaux Arts section of New York provides the locale of the story. "The Boss of the Lazy Y," the second release of the week, is a screen adaptation of Charles Alden Seltzer's novel of the same name, and features Roy Stewart in the title role.

"The Law of the Great Northwest," by Ralph Westfall, for many years one of the daring officers of the Northwest Mounted Police, is released for the first part of the week of the 14th. This is the first of a series by this writer, and offers Margery Wilson, who appeared in that other drama of the Canadian Northwest, "Wild Sumac," in an intensely emotional role. "Who Killed Walton," which follows "The Law of the Great Northwest," was adapted from Norman Sherbrooke's magazine story, "The Veil," a mystery story within New York political circles. J. Barney Sherry appears as the typical ward politician of the "Old Guard."

A story of the New York underworld, "The Finger Print," heads the April 21st schedule. This is an adaptation of the Collier's Weekly story, "In the Spring," by John A. Moroso. "The Finger Print" deals with the Italian underworld and shows the inner workings of the police system in the days before the Rosenthal murder. Joe King plays opposite Margery Wilson in this new vehicle, which features Miss Wilson as a reformed crook and Mr. King as a police inspector. William Desmond has the featured role in the second release of the week, an English society drama entitled "Society For Sale."

Another Moroso play, "The Lonely Woman," is scheduled as the opening feature for the week of the 28th, with Belle Bennett in the title role. Roy Stewart has a dual role in the concluding picture for April, which is entitled, "Paying His Debt," which is an adaptation of "The Derelict."

Special Press Service for Drew Reissues

Walter N. Irwin, general manager of the Vitagraph distributing organization, announces that a special press service has been inaugurated in connection with the Mr. and Mrs. Sidney Drew Comedy reissue. The service consists of press sheets and a full line of posters carrying the latest portraits of the stars and stills from their individual comedies. The press sheets are also illustrated with stills and twenty-five thousand of them already have been mailed to exhibitors. The comedies are now in their third week and Vitagraph announces that they are proving even more popular than when originally released.

Branham Books Taylor Holmes Film

Charles G. Branham, manager of the Strand theatre in Minneapolis, has booked "Ruggles of Red Gap," with Taylor Holmes, for the week of March 17. In writing to the Kleine offices, in Chicago, Mr. Branham said: "Several persons who never had read the story viewed the picture with me and seemed to enjoy it even more than I. It is refreshing, and the work of Mr. Holmes and his company should delight all classes, for it is decidedly breezy."

Exhibitor Branham also has a good word for "Brown of Harvard," which is released through Kleine.

World Wings Two with One Shot

Director Harley Knoles, of World-Pictures, has gone to Bat Cave, N. C., where scenes for two World Film productions will be made. They are "The Echo Girl," from the story by C. Hobart Doty, and "Without Paying the Price," by Romaine Rue. The one will be released within two weeks, while the other is not scheduled for release for two months, the winging of the two birds with one shot being in line with the World policy of conservation.

To Assist Alec Lorimore in Australia

The increasing business of the Famous Players-Lasky Corporation in Australia has led Alec Lorimore, managing director of that branch, to appoint four executive directors to assist in the general conduct of the organization. The men, who have all been selected for work they have accomplished in the past, are F. W. Wynne-Jones, C. H. Gilbert, William R. Hoggan and D. Lotherington.

This strengthens considerably the position of Paramount and Artcraft pictures in Australia, inasmuch as the whole of the business and its general management are not dependent on one man. The new arrangement relieves Mr. Lorimore of a great deal of the detail work and permits him to devote more of his personal time to building up the branch offices to keep pace with the requirements of the expanding business. The main office is located in Sydney, with the principal branches at Perth and Melbourne.

Universal Lion Scratches the Star

An attack by one of the lions upon Marie Walcamp while working in the first episode of "The Lion's Claws," the new Universal adventure serial, announced for release April 1, resulted in the actress receiving a scar she will carry for life, according to a new announcement from Universal.

Foreign Supremacy of American Films Not Due to War

President Paul H. Cromelin of the Inter-Ocean Film Corporation has issued a statement on export conditions. He says that the lead American films have taken in the foreign market will not end with the war, as has been predicted.

"American films are not leading in foreign fields simply because foreign producing companies have had to reduce their producing activities through the war," states Mr. Cromelin. "The reason for our ascendancy is that our producers have been studying the demand of the international movie fan as against that of the national one. Once upon a time we produced with mainly our own country in view, but then our directors woke up to the fact that the likes and dislikes of the foreign picture-goer had to be considered. We started studying those likes, and the result is that our films today have real international appeal. That is why they are now so strongly planted in the foreign fields.

"American producers, guided by the financial return of their export sales, are going to keep on making the pictures of international appeal. Mere ending of the war isn't going to change this determination. Why, then, should we look for a drop in the sale of American film abroad when peace shall come? There isn't a single, solid reason for believing in such a change.

"As far as the production volume of European films in war times goes, there is a general mistaken belief. There has been some reduction to this volume, but European producing has not stopped by any means. There have been plenty of good productions from the European field, and they have been circulating in the foreign field. The lead that American pictures have attained in those fields is due directly to their quality and their world appeal. The only thing that can lose America this lead after the war, is a distinct drop in this quality and appeal."

Mr. Cromelin announces that the Inter-Ocean have placed the World and Paralta full release program in almost every foreign country, and that brisk sales are reported on "Whither Thou Goest," "Today," "Mad Lover," "Hunting Big Game in the Frozen North," and "The Thirteenth Labor of Hercules," for which the Inter-Ocean are the foreign distributing agents.

Making of Big Guns Shown in Screen Magazine

The various processes in the manufacture of our big guns are shown in Universal Screen Magazine No. 63, released March 22. First are shown the ingots of iron handled by a giant crane. Then they are heated in the crucible and moulded into the barrel of the gun. From this point each process is followed in detail.

Other subjects are Part Two of the series on "The Making of a Newspaper," "Building a Concrete Bridge" and a demonstration of mediumistic tricks by Hereward Carrington.

Chicago Hears United Plans

Lee Ochs Visits Windy City to Address Exhibitors on Unity—Will Not Run for Any Office Next Year

LEE OCHS visited Chicago, March 22, and caused a sensation among the hundred or more exhibitors who listened to his exposition and explanation of the plans for operating the United Picture Theatres of America. It was the first time since the convention of last July that Mr. Ochs addressed a large meeting of exhibitors in Chicago.

Opening his discussion of the new distribution plan by asking that the hatchet which was raised last summer be buried once and for all in the face of the present crisis which threatens the exhibiting industry, Mr. Ochs came out with the flat statement that he would not be a candidate for any office next year. He urged exhibitors to unite in the common cause and to forget the causes of dissent which had kept them apart in the past.

"Co-operation," said Mr. Ochs, "and the collective buying power of the exhibitor must be brought into play if he is to ever get a fair return out of his business or, in fact if he is to save himself from having to close his doors. The present situation is critical and it isn't a time to hold out because of old scores."

Mr. Ochs explains his connection with the proposition: "There are altogether 10,000 shares of stock," he said, "which sell for $250 a piece. There are four other men in this scheme besides myself, and the five of us have 200 shares of stock each. That makes 1,000 shares altogether and the exhibitors themselves will own and control the other 9,000. We will run the system just as long as we do it satisfactorily. When you don't like the way we do things we get out and you put in some one else."

After going into detail on the subject and pointing the proposition in such colors that the audience could scarcely help but be interested in it, Mr. Ochs threw the floor open to debate and invited questions. The exhibitors showed that they had followed Mr. Ochs very closely by their questions and some enrolled before leaving the hall.

C. R. Seelye, general manager of the United Picture Theatres, and formerly with Pathe, was to have arrived in Chicago in time to have been on the platform with Mr. Ochs on Friday, but he didn't arrive in the city until Sunday. Both men assert that they are more than pleased with the way membership applications are coming in, and C. W. Bunn, manager of the local office in the Consumers Building, expressed the same sentiment when asked how the proposition was going locally.

State-Rights Men Are Worried

After Tour of Country, Lesser Declares Independent Market Lacks Suitable Productions and Says Prices Are Too High

THE independent, or state rights buying exchanges are face to face with a serious proposition, and the very lives of such distributing organizations depend upon the correct solution of these problems—the ability to secure subjects suitable for production presentation, and the purchase of them at prices that will allow a profit to the distributor for his work, according to statements made by Sol. Lesser, president and general manager of the All Star Feature Distributors of San Francisco and Los Angeles, and organizer of the State Rights Exchanges, Inc., a national institution buying for state rights exchanges in every field.

Mr. Lesser has just completed a survey of the entire country made possible by the co-operation of the most prominent independent exchangemen in every locality.

"There seems to be no set way for a producer to establish a price for his film for any given locality," Mr. Lesser said. "They attempt to secure outlandish prices, and if they cannot sell to a well established exchange in any given field, it has been the practice of some to induce the establishment of new exchanges. This has brought about the same condition in the distributing, as now exists in the production field, namely: an over-distribution as well as over-production. Recently the manager of one big company made a trip to San Francisco to sell me the rights on a film for six per cent of the country for $12,000. This same man had forgotten he had told me the production cost but $12,000, story, filming, editing and preparation of advertising matter. Later this film sold for the same territory at about one-fourth the price he originally asked.

"Prices for the films for the thirteen territories of the country will eventually adjust themselves, but while this process is going on, the established exchange of today will suffer. The crying need of the state rights distributors is 'good production.' The independent man must have bigger than program pictures, and needs many such films as 'The Whip,' 'Twenty Thousand Leagues Under the Sea,' 'Civilization,' 'The Spoilers,' 'The Cold Deck,' etc. Films of the quality of these can best be distributed by the independent organizations for independent men can give them individual exploitation which means much to the earning power of the picture for producer, distributor and exhibitor. There is not an over-production of good films, but too many mediocre and undesirable subjects. When producers take time enough to make good subjects, they will not only greatly improve the industry generally, but they will establish the state rights and independent men more firmly, for the state rights method has been found to be the most satisfactory for the exploitation of the better films."



Louise Glaum's First Paralta Play, "An Alien Enemy," Has Military Atmosphere Said to Be Very Realistic

No Production Slump at Paralta Studios

DESPITE the fact that Southern California has just had a long period of almost continual rain, there has been no let-up of production at the Paralta West Coast studios. There are a large number of plays in the course of manufacture for the three organizations making pictures at the Paralta plant at the present time, namely: Paralta Plays, Inc., Selexart and Pathe, and during the heavy rainfall practically all of the companies kept busy within the studio.

Having recently completed "Maid o' the Storm," Bessie Barriscale, who has been the most active star at the Paralta studios from the point of productions, completed, started the filming of her sixth Paralta feature under the title of "Patriotism." The story was written by R. B. Kidd and Jane Holly and the screen version was prepared by Julian Louise Lamothe. Miss Barriscale is again being directed by Raymond B. West, who has staged the majority of her Paralta productions. In "Patriotism" Miss Barriscale will be supported by Charles Gunn, Paralta's new leading man.

"An Alien Enemy," by Monte M. Katterjohn, will introduce Louise Glaum as a Paralta star, and will be the first picture Miss Glaum has ever made in which she does not have the role of a vampire. Under the direction of Wallace Worsley the picture was completed during the rainy period by the filming of a few interior scenes which were necessary for its completion.

Henry B. Walthall and J. Warren Kerrigan, the other two Paralta stars, although not actively at work upon new productions are ready to begin filming as soon as their stories are completed by the scenario department. Mr. Walthall eluded the rainy spell by a huried trip to his ranch, which is located at Scottsdale, Ariz. Manager of productions, Robert Brunton, and N. William Aronson, Mr. Walthall's representative, are considering several stories with a view to purchasing them for future Walthall releases. His second Paralta production, "Humdrum Brown," will be released this month through the W. W. Hodkinson Corporation.

Goldwyn Stars Again Active at Fort Lee

MADGE KENNEDY, star of "The Danger Game," by Roy Somerville, which is scheduled for release April 7, has returned to Goldwyn's Fort Lee studios after an illness of a week. Her absence did not materially affect the progress of the production, for Director Harry Pollard found himself able to photograph a series of short scenes in which the star has no part. Edward Dillon, whose direction of Madge Kennedy in "Our Little Life" promised great things for "The Danger Game," was to be seen hobbling about the studios early in the week. Mr. Dillon slipped on the icy pavement and broke an ankle early in the progress of the Madge Kennedy play, and Pollard was engaged to take his place. Under his direction there has been evolved a romantic melodrama declared by authorities to be absolutely unique in motion picture annals.

With the completion of "The Face in the Dark," to be released April 21, Mae Marsh will at once begin work in a new production, which has not yet been given a title, from the story by Edith Barnard Delano entitled "When Carey Came to Town." It is said to give Miss Marsh one of the most delightful roles of her motion picture career. It will be directed by Hobart Henley.

Mabel Normand, who had been in Florida with George Loane Tucker and several players making revisions in "Joan of Plattsburg" to conform with a Government request that certain military material photographed at the great training camp be eliminated, returned on Wednesday, refreshed and eager to start her next production, which is to be made from a famous Broadway stage success. A few more interior scenes for "Joan of Plattsburg" remain to be made and the picture has been tentatively scheduled for release May 6.

World Company in Florida for Single Scene

Montagu Love, Barbara Castleton, Director Travers Vale and their company have gone to St. Augustine, Fla., to shoot a single scene of the first Castleton-Love World production, "The Swarmi." This particular scene requires a setting of peculiar mystic beauty and the director, Travers Vale, decided that the backgrounds of Florida alone would suffice. "The Swarmi" deals with an Anglo-Indian story, the action occurring in both England and India. The cast includes, in addition to Mr. Love and Miss Castleton, Madge Evans, George MacQuarrie, Louise Vale, Irene Blackwell and Jack Drumier.

"Up She Goes" Is Billy Rhodes' Next

Billy Rhodes' next Strand comedy released through Mutual is "Up She Goes," scheduled for March 26. Billie went up with the "Angel's Flight" in Los Angeles and her hubby went after, for he was jealous of the music "professor," who was teaching her the latest livery stable "blues" on the saxaphone. Hubby threw the "professor" out of the house and the saxaphone followed after. That's the way the story goes.

Neilan to Direct Cohan for Artcraft

Marshall Neilan, who directed Mary Pickford in "Amarilly of Clothes-Line Alley," "Stella Maris" and "Rebecca of Sunnybrook Farm," and has just completed "M'liss," the little Artcraft star's latest picture, is now in New York where he will direct George M. Cohan for Artcraft in "Hit-the-Trail Holiday." William D. Taylor will direct Mary Pickford in her next picture following "M'liss."

Record Bookings Reported for Jaxon Serial

What is said to be a new record for serial bookings has been established in Baltimore by "A Daughter of Uncle Sam," with Jane Vance, the Jaxon spy serial released by General Film Company. With the halfway mark reached in the release of the twelve chapters, thirty-nine theatres have already contracted to show the big patriotic serial, while new bookings are being received every day from this territory by the Washington office of General Film. Record-breaking booking are being reported from Canada, it is said, as the result of the strong endorseement given the serial by the chief press censor of Canada, Col. Ernest Chambers.

"The Decoy" Comes First

"The Decoy" is the title of the first 500-foot Mutt and Jeff animated cartoon which will be released under the new world-wide distributing arrangement recently completed by Bud Fisher with the Fox Film Corporation.



Mabel Normand, One of Goldwyn's Best Bets in Comedy

Mae Marsh Cast in Dramatic Role

As Mary Garland in "The Beloved Traitor," her next Goldwyn production, is said to be more than the "whim girl of the screen," as she has often been called. In fact, it is said, she is revealed as a dramatic actress with poise and power and no end of emotional force.

Some of the scenes are laid in a New England fishing village and many quaint touches appear. One of the settings is a cottage where Mary lives with her uncle. All sorts of things were done to this cottage to give it the right atmosphere. There are shells without number, nets, models of schooners and the rest of the objects of art fisherfolk always have around. There is a real sea-going parrot in the picture, too.

Vitagraph Now Old Enough to Vote

On March 17, St. Patrick's Day, the Vitagraph Company of America reached the twenty-first anniversary of its birth, and by way of a fitting celebration President Albert E. Smith and other officials of the company gathered on that date at the studio in Brooklyn for the first private screening of "Over the Top," which Vitagraph deems the greatest feature ever made.

It was on St. Patrick's Day, 1897, that Albert E. Smith, president of Vitagraph since its origin, and J. Stuart Blackton started the old American Vitagraph Company, and ever since then the history of Vitagraph has been largely the history of the motion picture industry in the United States, for the big organization has never lost its place in the front rank of motion picture producers.

Flarity Returns to General Film

F. Flarity, formerly branch manager for General Film at Pittsburgh, in which city he has since been in charge of the Jewel Productions exchange, has been placed in charge of General's Albany, N. Y., office. In rejoining General Film for service at Albany Mr. Flarity finds himself again in the territory in which he formerly worked for Pathe.

About New Productions

Mae Marsh is nearing completion at the Goldwyn Studio in Fort Lee of her newest picture, "The Face in the Dark." Niles Welch is opposite the star in this Irvin S. Cobb story.

Tom Mix has finished "Western Blood" in the William Fox West Coast Studios. The picture has to do with a cowboy in a dress suit. This will be Mix's third starring subject.

A rescue from treacherous quicksands is said to one of the exciting feats by Bert Lytell in "The Trail to Yesterday," Metro's picture now being made in Arizona. Edwin Carewe is directing.

Following her return from Palm Beach, Madame Petrova plans to begin at once on her fifth picture, "Patience Sparhawk and Her Times." Ralph Ince is to direct it, from Mary Murillo's scenario.

Triangle is producing a two-reel comedy written by Mrs. Kate Corbaley, author of "Real Folks." The name of the new one is "Mr. Briggs Closes the House." Edwin Brady is in the cast.

Louise Glaum's first picture since her connection with Paralta, has been completed at the company's studio in Los Angeles. Twenty-six working days were utilized in the making. "An Alien Enemy" is the name.

James Young, having completed "The White Man's Law" for Paramount, with Sessue Hayakawa, has begun work with J. Stuart Blackton supervising on "Missing." This is Blackton's second Paramount feature.

After finishing "The Bride of Fear," in the William Fox's West Coast Studios, Jewel Carmen has started work on a new production under direction of Edward J. Le Saint. It has not yet been named.

"The Hillcrest Mystery" is the title of the five-part Pathe Play, in which Ralph Kellard will make his reappearance on the screen. George Fitzmaurice is the director.

Work on the first Mastercraft picture, "The One Woman," from Thomas Dixon's novel, will probably be started at the Paralta West Coast Studios this week. Reginald Barker will direct it.

Alice Joyce, Vitagraph star, has started activities on a Blue Ribbon feature, "The Strength of the Weak," under direction of Tom Terriss. President Smith announces a strong cast.

Norma Talmadge, arriving in New York from Palm Beach, went direct to Saranac Lake for ice "shots" in "De Luxe Annie," her next Select picture. She then bundled up and went to California.

Douglas Fairbanks is said to be working night and day on his newest Artcraft picture, in order to begin his Liberty Loan activities. This will take about three weeks of his time.

C. M. Franklin directed "The Bride of Fear" for William Fox, with Jewel Carmen as star. The production has just been finished.



"His New Job," With Charles Chaplin, Is One of the Essanay-General Pictures Being Reissued



Lottie Briscoe Returns to the Screen in Metro's "The House of Mirth"

Lottie Briscoe Returns to Screen with Metro

Metro's presentation of "The House of Mirth," picture version of Edith Wharton's novel, produced under the direction of Albert Capellani, will mark the return to the screen of Lottie Briscoe, whose absence from the cinema world was due to an operation. At the age of four Lottie Briscoe made her debut on the stage in the company of Richard Mansfield and in later productions was billed as "the greatest child actress on earth." After a long career in stock she entered the picture field in 1910, becoming ingenue lead for Essanay. There she was in the same company with Francis X. Bushman, and it is by a strange caprice of Fate that she now finds herself working under the same roof with him at the Metro studios.

First Lyons-Moran Star Comedy April 8

Eddie Lyons and Lee Moran, formerly featured in Nestor Comedies, will return to the Universal program April 8 and will appear weekly thereafter under the brand name of "Lyons-Moran Star Comedies." Fourteen of these pictures have already been produced and are now ready for consecutive release.

The first of the new series is titled "A Pigskin Hero," and it is said by Universal to be the funniest picture in which the former Nestor pair have ever appeared. As in all the comedies to be released under the new brand name, everything suggestive of the slapstick brand of humor has been carefully avoided, it is said. Instead, situations, acting and story, have been relied upon to furnish the comedy element.

"Selfish Yates" Completed by Hart

The role of a thoroughly selfish man is a unique one for William S. Hart, yet that is the kind of character he assumes in "Selfish Yates," which he has just completed for Artcraft, and which will be released following "The Tiger Man." The Ince star directed "Selfish Yates" himself, as was the case with his two previous productions. The story is by C. Gardner Sullivan.

Hodkinson Speaks of Roth

Thinks His New Partner Should Furnish Valuable Ideas in Advisory Board Recently Formed by Motion Picture News

IN a letter to his associates in New York, W. W. Hodkinson, who is at present in Seattle after his successful closing of the San Francisco territory for the Hodkinson copartnership, comments briefly of his tie-in in California.

"I note with interest," writes Mr. Hodkinson, "the fact that Eugene Roth's name appears on the Motion Picture News Advisory Board being formed by Motion Picture News for the benefit and help of the exhibitors at large.

"I am not surprised that Mr. Roth is included in the roster of leading exhibitors and that he has offered his help to smaller brethren in the present time of stress. Mr. Roth, who is now an active copartner of mine in the Hodkinson business structure, is just the type of man to offer help and advice out of his generous and diversified fund of experience and knowledge.

"His integrity and principle are well known nationally, and, of course, particularly so in California, and for that reason, among others, Mr. Roth is the logical exhibitor to lead the Californian section of the industry in the great and powerful organization of copartners that is just now assuming shape upon the definite plans formed some time ago.

"And by the way, that very same strength of principle and true greatness is one thing that I prize most and look for first when considering the best exhibitors to entrust with the building up of each section of our enterprise.

The Motion Picture News Advisory Board is a splendid effort to accomplish some constructive good, and the News is seeking the aid of the best men in the country—men in whom the average exhibitor has faith and trust, due to their records and achievements, and those are just the sort of men I want, and, as you can see, am getting.

"Messrs. Greaves and Ellison, leaders of the film community in Denver, are another two men of the same character, and when I have completed the structural work in the West I am free to state that I don't think anyone will have ever seen a more powerful, more complete and more united gathering of the biggest men in the industry.

"And the bigger men will convince the smaller men that my plan is businesslike and the thing to tie to without delay."

Chapin Series to Be Completed in April

THE three concluding chapters of "The Son of Democracy," the Paramount-Chapin series depicting incidents in the life of Abraham Lincoln, will be released during April. They are "Down the River," released April 1; "The Slave Auction," released April 8, and "Under the Stars," the final chapter, which will be given to the public April 15.

"Down the River" illustrates the anguish caused by the slave traffic, and the many cases of injustice when free negroes were stolen from anti-slavery states and taken to the South for sale. Lincoln is moved to interfere but finds himself powerless in the face of the opposition from the dishonest officers of the law, though he takes part in a thrilling fight.

"The Slave Auction" shows how Lincoln outwitted the slave dealers, and helped a young negro woman and her child to escape after she had been sold at auction. The incidents in this chapter and the preceding one had an important bearing on the life of Lincoln, as well as the history of the United States, for as he left New Orleans on a flatboat, bound for his Illinois home, he made a vow that some day he would hit the curse of slavery, and hit it hard.

"Under the Stars" is the final chapter of the series and has been arranged as a fitting climax to the subjects preceding. It shows the tremendous difficulties under which Abraham Lincoln labored, and the criticisms to which he was subjected, which time has shown to be entirely unfounded. It forcibly brings to mind the position of President Wilson in these trying times, and is a plea for justice and patience with our Chief Executive upon whose shoulders fall the brunt of responsibility.

Pays Big Bonus for Rights to Chaplins

TURNER AND DAHNKEN, who hold the franchise in the First National Exhibitors' Circuit for Northern California and Nevada, report that they have arranged to release seven of the new $1,000,000 series of Chaplin comedies through the Strand, of San Francisco, instead of the Hippodrome, as originally announced. The Hippodrome will have first run of "A Dog's Life," carrying out the provisions of their contract with Turner and Dahnken, but after that the picture will be shown at the Strand, and will be followed by all forthcoming Chaplins.

It is understood that the Strand executives handed over a bonus of $5,000 in real cash to the managers of the Hippodrome to secure their rights in the series, and that they are also paying a rental price of $3,500 for two weeks' service on each picture.

This figure is supposed to establish a record price for two-reel comedies in any part of the world, and is pointed to as a significant commentary upon Chaplin's popularity on the Pacific Coast, where he is said to possess the largest clientele per capita of any star so far exploited through the medium of the screen.



William A. Brady's "Stolen Orders" Has Genuine Settings as Background

Take Scenes in Maine for "A Doll's House"

Exterior scenes are now being taken in Maine under the direction of Maurice Tourneur for Elsie Ferguson's Artcraft picture, "A Doll's House," Miss Ferguson and her company having gone there last week.

"A Doll's House," Ibsen's masterpiece, derives its title from the fact that Norah, the character played by Miss Ferguson, was reared in an atmosphere free from worldly cares, and her father, who adored her, called her his "little doll," and endeavored to keep her life devoid of worry.

Vitagraph State Feature Completed

Work on "New York, or Danger Within," the big patriotic picture which Vitagraph made under the auspices of the New York State Defense Council, was finished last week, and the assembling of it will be started at once, according to a statement from the office of Albert E Smith, president of the company.

John Robertson directed the making of the picture, in which Corinne Griffith and Webster Campbell are starred.

Metro Engages Edward Abeles for Part

Edward S. Abeles, one of the better known of American actors, has been engaged by Metro to play the important part of Rosedale, the Wall Street broker, in "The House of Mirth." The Edith Wharton novel, which was dramatized by the late Clyde Fitch, has been picturized by June Mathis and Albert Capellani, and will be directed by Mr. Capellani. Mr. Abeles is at present in the cast of "Oh, Lady, Lady," at the Princess theatre. He will work at the Metro studio under Albert Capellani's direction in the daytime, appearing in the Princess theatre production in the evening—not to mention the usual matinees per week.

Big Campaign Planned for Universal Serial

With "Book With Your Eyes Open" as the campaign slogan, the Universal salesmen who are to handle the forthcoming serial, "The Lion's Claws," will be armed with a campaign book which is said to teem with valuable advertising suggestions. In addition, each salesman will have an album containing stills of the first four episodes. In this way the exhibitor can see for himself the action contained in these episodes and can be guided in his effort to reach a decision as to whether "The Lion's Claws" will prove a moneymaking proposition. The album will contain over one hundred stills and as fast as the subsequent episodes are completed photographs will be forwarded to the salesmen for insertion in the volume.

The titles under which the first four episodes of this serial will be issued are, "A Woman's Honor," "Beasts of the Jungle," "The Net of Terror," "A Woman's Scream." April 1st sees the release of the first episode.

"The Life Mask," Petrova's Third, Released

The release date of "The Life Mask," Mme. Petrova's third picture made under her own management, has been set by the First National Exhibitors' Circuit for March 18.

A mystery story in six reels, adapted to the screen by Mrs. L. Case Russell, "The Life Mask," was directed by Frank Crane, and shows the Polish star in an emotional role against a background that shifts rapidly from the higher social circles of New York to the colorful atmosphere of Spain.

The photography of the production is said to present many novel and pleasing features.



Marie Walcamp Is Featured in Universal's Serial, "The Lion's Claws"

Louise Lovely Leads Off for Universal

A STORY by James Oliver Curwood, with whose work both screen fans and readers of the so-called popular magazines are familiar, heads the list of Universal products scheduled for release during the week of March 25th. The production, which is in five reels, is entitled "The Girl Who Wouldn't Quit," and is founded upon Mr. Curwood's magazine story, "The Quest of Joan," which had a wide circulation in published form. Miss Lovely is supported in this feature by a strong cast, which includes Philo McCullough, Charles Hill Mailles, Gertrude Aster, Clyde Benson and H. A. Barrows. Edgar Jones is responsible for the direction.

The Nestor release for the week is entitled "Nothing But Nerve," and presents Gale Henry, former Joker Comedy star. Milton Sims, Charles Hefly and Evelyn Selbie appear in support of Gale Henry. The plot centers about a couple who borrow a house in which to entertain an aunt to prove to her their worthiness to inherit her fortune. Of course, the owner of the house makes an unexpected return with all of the attendant complications which such a layout would bring in its reckless trail.

L-Ko releases a Mack Swain two-reel L-Ko Komedy entitled "Sherlack Ambrose." It is all about a hobo who is mistaken for a detective.

This week brings the release of Animated Weekly No. 17, Screen Magazine No. 64 and Current Events No. 46. It also signals the closing of the extremely successful serial "The Mystery Ship," which features Ben Wilson and Neva Gerber. The eighteenth and last chapter is entitled "The Fight in Mid-Air" and brings the culmination of its romance of treasure-seeking and spy-detecting to a successful finish. It also shows for the first time in moving pictures, it is claimed, an actual battle between aeroplanes, and the destruction of one of them.

"The Bull's Eye," in which Eddie Polo is doing such good work, reaches its eighth episode during the week. The episode is entitled "Dynamite."

The Finley Nature Special concludes the program and is combined with a split-reel comedy cartoon. The Finley picture is entitled "Wild Fowl Nurseries in Southern Oregon," and the cartoon "How Mr. Noodle Went to a Masked Ball."

Two Mack Sennett Comedies for April

TWO Paramount-Mack Sennett comedies will be offered to exhibitors during April, "Friend Husband," on the 8th, and "Saucy Madeline," on the 15th. Both pictures were produced under the personal supervision of Mr. Sennett, and are typical subjects from this studio.

"Friend Husband" tells the story of complications that arose when a young husband learns that a wealthy uncle whom he has never met is about to visit him and has promised to bestow $10,000 upon his nephew's baby, which, unfortunately, does not exist. Wayland Trask, as the young husband, makes strenuous efforts to borrow an infant for the occasion. Charles Murray, as the neighboring bachelor, lends his assistance, and Teddy, Wayland's faithful dog, also kidnaps a baby. The result is that too many babies appear at a most inopportune time and in most embarrassing circumstances. In the cast are Charles Murray, Wayland Trask, Mary Thurman, Gene Rogers, Harry Gribbon, Earl Kenton and Laura La Varnie.

"Saucy Madeline" presents Polly Moran in the title role. She has a jealous husband, who conducts a bowling alley. Ben Turpin gets a job in the bowling alley and becomes involved in painful complications with his boss. Madeline's tender heart has been moved by the aged and infirm bowlers and she gets up a benefit for the Old Bowlers' Home and volunteers as one of the actors. The jealous husband drops in at the benefit and is amazed to see his pretty wife come forth attired in blue silk tights and a ballet skirt, and at this point the lives of Ben and Polly become exciting and as time elapses, the excitement develops.

Corinne Griffith Renews Her Contract

CORINNE GRIFFITH, one of Vitagraph's youngest stars, has renewed her contract with Vitagraph for two years more and will continue to star in Blue Ribbon features, according to President Albert E. Smith. Miss Griffith has been with Vitagraph ever since she entered the motion picture field, about two years ago, and in that brief time has risen from a beginner's obscure position to a place among the best-known women on the screen. She has been a star in her own right about a year and has just recently finished work in "New York, or Danger Within," a special feature, which Vitagraph made in conjunction with the New York State Council of Defence.

Miss Griffith is a Southern girl, a native of Texarkana, Texas, and, unlike the prophet of old, she is not without appreciation in her own country, because the Southland is one of the strongholds of her popularity. It has been stated that Miss Griffith was born in New Orleans, but that is an error. She spent her girlhood in the Crescent City and was educated there, but she completed her studies in a girls' finishing school in Dallas, Texas. She made her debut during the carnival season in New Orleans, and until she left the South to go to the Vitagraph studio in California was a favorite in Dallas and New Orleans society circles.

The next Blue Ribbon feature in which Miss Griffith will be seen is titled "The Clutch of Circumstance." Work was started on this production about a week ago.

Jewel gets "

the daringly sensat
made New York stand



ILLUSTRATION FROM THE FRONTISPIECE OF LESLIE'S WEEKLY (COPYRIGHTED) BY PERMISSION OF THE LESLIE-JUDGE CO.

The Kaiser"

ional picture that up and cheer like mad!

On these two pages, and the

following two pages, Jewel Productions, Inc., makes the greatest announcement in the history of its organization. We have secured the biggest feature of the Century--"THE KAISER"--The Beast of Berlin," the tremendous sensation that made blase New York *stand up and cheer like mad.*

No production in the wide

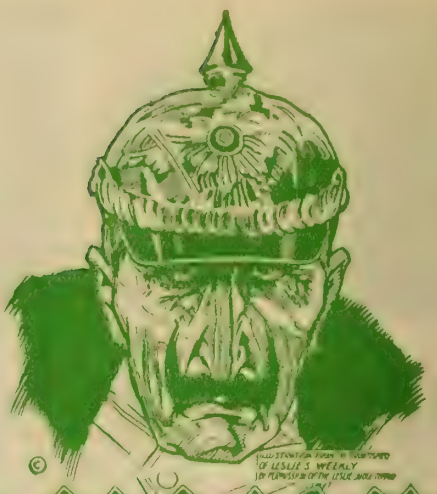
world, including *any* and *every* big one that the trade has seen in the past ten years sets red blooded Americans so wild with excitement as does--"THE KAISER"--The Beast of Berlin." New York went mad over it and when calloused New York goes wild, it will sweep the rest of the country like wild fire.

It is colossal. It will make your

audiences boil. It will pack your house. It will smash your house records to smithereens. Every Jewel Exchange (see list on next page) has the picture. Smashing ads and publicity ready prepared. If you ever acted quickly in your business life, NOW is your hugest opportunity.



Read what the New York Newspapers said—



The KAISER

"The beast of Berlin"

Directed by Rupert Julian

"A remarkable and wonderful picture." "Conveys powerful message for every true American. The picture wrung round after round of applause from the Critics." "Worked audience into tremendous pitch of enthusiasm."
—*New York Telegraph.*

"If there is anyone in America who doubts that we are going to win the war let him visit the Broadway Theatre."—*New York Tribune.*

"Audience applauded wildly."—*New York Times.*

"German butchery and 'KULTUR' are revealed in all their hideousness."
—*New York World.*

"Pictorial revelation. Instructingly vivid."—*New York Herald.*

"Elaborate picturization."—*New York Globe.*

"Stirring. Received tumultuous applause from people who packed the theatre." "Polite playgoers become orgiastic mob."—*New York American.*

"Should be shown to every one of our one hundred million citizens." "Will raise the roof of the theatre."—*Motion Picture News.*

"Masterful screen production—It is the moving picture stupendous."
—*Moving Picture World.*

"A Picture to make your blood boil—every American Exhibitor should book it." —"Never yet has a document been written, not even President Wilson's forceful address to Congress in which he declared war on Germany, thereby stirring the whole world, that will drive home this fact more convincingly."—"Grips you like a vise from beginning to end."—"Arouses a desire to make you head for the trenches."—"The Picture is a Masterpiece."—*Motion Picture News.*

See



the list of Jewel Exchanges where immediate bookings may be had

The KAISER

"The beast of Berlin"

Directed by Rupert Julian

327 9th Street Northwest	Washington, D. C.
412 E. Baltimore Street	Baltimore, Md.
111 Walton Street	Atlanta, Ga.
60 Church Street	Boston, Mass.
35 Church Street	Buffalo, N. Y.
52 E. Broadway	Butte, Montana
220 South State Street	Chicago, Ill.
850 Prospect Avenue	Cleveland, Ohio
1900 Commerce Street	Dallas, Texas
1422 Welton Street	Denver, Colorado
63 E. Elizabeth Street	Detroit, Mich.
113 W. Georgia Street	Indianapolis, Ind.
12th and Walnut Streets	Kansas City, Mo.
717 Hennepin Avenue	Minneapolis, Minn.
1600 Broadway	New York City
938 Penn Avenue	Pittsburgh, Pa.
405 Davis Street	Portland, Oregon
822 So. Olive Street	Los Angeles, Calif.
121 Golden Gate Avenue	San Francisco, Calif.
1304 Vine Street	Philadelphia, Pa.
1304 Farnum Street	Omaha, Nebraska
116 West 2nd Street	Oklahoma City, Okla.
56 Exchange Place	Salt Lake City, Utah
106 Richmond Street, West	Toronto, Canada
914 Gravier Street	New Orleans, La.
918 Locust Street	Des Moines, Iowa
401 Strand Theatre Bldg.	Cincinnati, Ohio
2116 Locust Street	St. Louis, Mo.

Smashing Newspaper "Ads" For "The Kaiser - The Beast of Berlin"

It was physically impossible to even begin to show the amazing newspaper ad smashes at the time of the writing of this advertisement. Sufficient to say they will electrify your town exactly as they did all New York. Your Jewel Exchange will furnish you copies of all ads with mats of cuts.

Extraordinary Publicity Stories For "The Kaiser - The Beast of Berlin"

Tremendous newspaper publicity stories written to arouse the country from end to end. Bookings for "THE KAISER"—The Beast of Berlin" will be accepted by all Jewel Exchanges in order of receipt, AND NO OTHER WAY. Sweep aside your biggest feature booking if you have to and wire for at least a week's run. It is the hugest opportunity in ten years. WIRE your nearest Jewel Exchange or,

Jewel Productions Inc.

1600 Broadway New York

COMING PROGRAM OFFERINGS

Five Big Metro Plays in April

Harold Lockwood, May Allison, Bushman and Bayne, Edith Storey and Bert Lytell to Appear in All-Star Series Productions

METRO will release five All-Star Series pictures in April, with Harold Lockwood, May Allison, Francis X. Bushman and Beverly Bayne, Edith Storey, and Bert Lytell as the stellar players, in the order named. Harold Lockwood heads the list with "The Landloper," which will be offered the first week. This picture was directed by George Irving, and is a screen version of Holman Day's romantic story of the same name. Fred J. Balshofer made the screen adaptation. "The Landloper" presents Lockwood as a bright, energetic young American in a role rich in opportunities. Pauline Curley appears in the leading feminine role.

May Allison makes her debut as a Metro star in her own right in "Social Hypocrites," which will be released on April 8. This screen version of Alicia Ramsey's stage play, "Bridge," was directed by Albert Capellani, who also wrote the scenario in collaboration with June Mathis. The leading role of Leonore Fielding in "Social Hypocrites" is said to fit Miss Allison as if written especially for her and she is delighted with the part. She is supported by an all-star cast, which includes Henry Kolker, Joseph Kilgour, Frank Currier, Marie Wainwright and Stella Hammerstein.

"With Neatness and Dispatch," starring Francis X. Bushman and Beverly Bayne, is the release for April 15. This picture is a screen version of Kenneth L. Roberts' story of the same name, published in the Saturday Evening Post. June Mathis and Luther Reed prepared the scenario and Will S. Davis directed the picture.



George D. Baker Has Gone West as Production Manager for Metro

Edith Storey is the star in "Treasure," which will be released April 22. Leighton Osmun is the author of the story, and he and Albert Shelby Le Vino prepared the scenario. Frank Reicher, who guided the star in "The Claim," also directed "Treasure." This picture is said to display Miss Storey's best abilities, both as an actress and sportswoman, in the role of Margaret Elkins.

Bert Lytell makes his Metro debut in "The Trail to Yesterday," which is scheduled for release on April 29. This Western drama is an adaptation by June Mathis of Charles Alden Seltzer's novel of the same name. Edwin Carewe, assisted by his brother, Finis Fox, directed the production. Lytell plays a typical manly Western hero, who is an expert rider and all-around athlete.



J. Stuart Blackton Has Completed "Wild Youth" For Paramount, and the Picture Is Said to Be Typical of the Producer's Skill

Newman Reception Pleases Hammons

E. W. Hammons, President and General Manager of the Educational Films Corporation of America, is much gratified by the reception accorded the first of the Newman Travels when they were shown at the Rivoli theatre during the week of March 10th. Practically two reels were used. The first, entitled "The Forbidden Isle," contains views, the first ever taken in motion pictures, of the Leper Colony at Molokai, Hawaiian festivals, and some remarkable studies of the volcano of Kilauea. The second shows spirited scenes of the American army in Hawaii, a splendid body of men of whom we hear little.

"In the Newman Travels," said Mr. Hammons, "we feel we have scenics of an unusual and unusually fine character. The interest and enthusiasm roused by the first confirms us in our belief that the series will receive a hearty welcome from all who appreciate beauty and romance in scenic pictures. We promise even finer things as the series progresses."

Broncho Billy Reissues Dated for Month

The first of Essanay's Broncho Billy reissues, "Broncho Billy's Leap," was released on March 1 and in succession, under the one-a-week schedule, the others to date are as follows: March 8, "Broncho Billy and the Rattler"; March 15, "Broncho Billy's Close Call," and March 22, "Broncho Billy and the Settler's Daughter."

"Snakeville's Fire Brigade," the first reissue of Essanay's familiar "Snakeville Comedies," is to be released March 23. They will be distributed, one a week, through General Film.

Goldwyn Completes Plans for Capitol Comedies

Goldwyn has completed arrangements for the distribution of Capitol Comedies, starring "Smiling Bill" Parsons. Prints of the first two releases, "Billy's Predicament" and "Bill's Baby," have been shipped to Goldwyn branches throughout the United States and trade showings will be had at an early date. Parsons will play the same character in all of the comedies, though each is built on a story separate and distinct.

"The Rebellion" Current Judge Brown Story

"The Rebellion," a Judge Brown story, is the current release in the series of boy comedy-dramas distributed by General Film Company. The efforts of a small group of boys to escape from what they consider home bondage of the direst sort provides a strong dramatic element which is well worked out in this two-reel subject. Douglas Lansing, Martin Pendleton, Robert Panett and Wharton Jones, the latter an adult, are featured in "The Rebellion." The next release in this series will be "A Boy Built City."



Olive Thomas Is Triangle's Brightest Feminine Star

Current Ince Production Stars Dorothy Dalton

Dorothy Dalton is the star of the Thomas H. Ince production set for release under the Paramount trademark on March 18. "Love Me" is the title, the story having been written specially for the star by C. Gardner Sullivan." This is said to be distinctly a "dressy" picture, staged in elaborate settings depicting the wealth and luxuries of the "smart set." At the head of the supporting cast is Jack Holt, who played with Mary Pickford in "The Little American."

Creighton Hale and Gladys Hulette Co-Starred

Gladys Hulette and Creighton Hale are presented as co-stars in "Mrs. Slacker," the Pathe feature release for the week of March 31. Hobart Henley directed the production.

"Mrs. Slacker," which was written by Agnes Johnston, is the tale of the love of a rich young man for a little orphan girl brought up in poverty. This love culminates in a secret marriage, which is proposed by the man in order to avoid the draft.

Shipman-Whitman Feature Has Western Setting

"The Home Trail," the Vitagraph Blue Ribbon feature to be released the week of March 25, has Nell Shipman and Alfred Whitman as its stars. This is the third feature in which these two players have appeared together, the others being "The Wild Strain" and "Cavanaugh of the Forest Rangers." It is stated that they will be continued as co-stars for an indefinite period. "The Home Trail" has a Western setting and was produced at the Vitagraph Hollywood studio under the direction of William Wolbert.

Glances at the Program

Goldwyn asserts the second screen appearance of Mary Garden, in "The Splendid Sinner," March 24, should prove even more welcome and profitable to exhibitors than "Thais." And Goldwyn knows.

"Queen of the Sea," which Annette Kellermann made for William Fox, has a tentative release for May 5. It has been said this picture surpasses "A Daughter of the Gods." Star and production are perfect, it is said.

"La Tosca," a Paramount version of the French novel, with Pauline Frederick in the name-part, is expected March 25. It is to be a regular program picture, but above the ordinary.

"Social Hypocrites," Metro announces, will be released as a Metro All-Star Series picture, witn May Allison in the stellar role. April 8 is the date that has been set. Much has been said of the cast.

In the society comedy, "Nancy Comes Home," which is scheduled as the first release on the Triangle March 24 program, Myrtle Lind, of Triangle-Keystone fame, appears in her first dramatic lead. Jack Dillon directed.

Enid Bennett's next starring subject under the Paramount standard, "Naughty, Naughty!" presents the Ince star in a comedy role. In "Keys of the Righteous" she had a dramatic role.

General Film has begun the distribution of reissues of the Essanay Snakeville comedies of a few years ago. These one-reel subjects, featuring Slippery Slim, will appear once a week.

Virginia Pearson appears March 24 in "A Daughter of France," for William Fox. It is said to be a vigorous war drama, laid in France, and directed by Edmund Lawrence.

A Western drama de luxe is "Heart of the Sunset," Rex Beach's newest picturization. It will be ready shortly for distribution through Goldwyn as a special.

The next Paramount-Mack Sennett Comedy is "Those Athletic Girls," for release March 25. The picture was directed by Edward Cline, under supervision of Sennett. Louise Fazenda has the lead.

The C. B. De Mille special, "The Whispering Chorus," an Artcraft, for March 25, called all of the studio forces into play in the securing of research data concerning a murder trial.

Goldwyn has sent Mabel Normand and company to Florida for new scenes to put in "Joan of Plattsburg," which is now on the high road to release. It was held up for a time.



Madge Kennedy, Almost Deleted Here by Her Leading Man, Has Completed a New Goldwyn Picture



Pauline Frederick Is to Be Presented by Paramount in "La Tosca"

Irene Castle Stars in "The Hillcrest Mystery"

Irene Castle makes her next appearance on the screen in "The Hillcrest Mystery," a Pathe Play written by Ouida Bergere, directed by George Fitzmaurice and produced by Astra, with illustrated titles by Hy Mayer. The release date is March 24. Included in the cast are J. H. Gilmour, Ralph Kellard and Wyndham Standing.

The story is said to teem with action, suspense and intrigue, with a touch of color from the great war, in which Mrs. Castle's aviator husband, Capt. Vernon Castle, recently lost his life while acting as a flying instructor. Irene Castle plays the role of Marion Sterling, whose father, owner of a shipbuilding plant which he has turned over to the United States Government, is mysteriously murdered. The hand of suspicion points strongly to Gordon Brett, his secretary, who is in love with the daughter, and the plot concerns the successful efforts to clear his name and the apprehension of the guilty party.

"Animated Interviews" for Universal Screen Magazine

An interesting novelty in screen magazine topics is on the program of the Universal Company for release in a forthcoming issue of the Screen Magazine. It is a series of "Animated Interviews" with famous people, the first being Ida Tarbell, known far and wide for her exposure of the Oil Trust, as well as for her many wise and witty writings on other matters. In this interview she discusses that matter of intense interest to every woman, "Is the Man or the Woman Happier?" Miss Tarbell's views on the subject are cleverly illustrated by examples on the screen itself, contrasting the diversified occupation and comparative leisure of the woman homekeeper with the monotonous toil of her husband. Topics such as this, bearing the authority of thinkers like Miss Tarbell, and entertainingly illustrated are sure to provoke the liveliest interest and discussion.

In the Independent Field

Buyers See "Life or Honor"

Many Out-of-Town Buyers Witness Private Showing of Ivan's Late Production—Prominent Territory Sold

I. E. CHADWICK, executive head, Ivan Film Productions, Inc., announces that with the release of "Life or Honor," the late Ivan Productions' independent feature to be offered on the independent market, the company will have a regular monthly release. "Life or Honor" is yet in an unfinished state, it is announced, but many out-of-town buyers reviewed it at a private showing recently with the result that some large blocks of territory have been sold by the Ivan Company.

Among the buyers who attended the private showing were representativs of Harrison and Rifkin, New England Feature Film Company of Boston, Mass., who purchased the rights for the New England States; Merit Film Corporation of New York, for Greater New York; V. H. Hodupp, Inc., of Indianapolis, Ind., and St. Louis, Mo., for Indiana, Missouri and Kansas; the M. and R. Feature Film Exchange of San Francisco, Cal., for California, Nevada and Arizona, and the Ohio Ivan Film Distributors of Cleveland, Ohio, for the state of Ohio.

"Life or Honor" is the first production by this company since Ivan Abramson, former director general of the company, severed connections with the organization. It was directed by Edmund Lawrence. It is the first of three productions, now practically ready for release. The reason assigned for holding the release of this production, by the Ivan Company, is that Mr. Chadwick desired to have enough product on hand to insure a regular monthly release from the date of the release of the first feature. Director Lawrence says that "Life or Honor" is the best work he has ever created for screen presentation.



"Mickey" Is Mabel Normand, Any Way You Look at Her. Western Import Is Exploiting the Feature Very Successfully

Jester Activities in the Comedy Field

WORK on the reconstruction of William Steiner's studio at Cliffside, N. J., where Jester Comedies are made, has been completed. With the new improvements, Mr. Steiner announces that he is in a position to turn out anything in the way of pictures from a one-reel to a ten-part feature. A house warming was given on Friday to commemorate the completion of the studio. Covers were spread for 200 guests.

Benjamin Amsterdam, Masterpiece Film Attractions of Philadelphia, who controls the Jester Comedies for Eastern Pennsylvania and Southern New Jersey, has given a special showing to the exhibitors in his territory of the first two Jester Comedies, "The Recruit" and "His Golden Romance." Mr. Amsterdam states that this method of placing pictures has proven more than successful and that he has sold his entire territory, solid, for one year.

"The Wrong Flat," the fourth of the Jester Comedies, to be released in May, featuring Twede-Dan, the International Mirth Maker, shows a complete replica of the Tony Pastor's theatre—balconies, orchestra and a complete stage. "The Wrong Flat" is now completed and will in a few days start on its tour through the exchanges.

With the completion of "The Wrong Flat" work was commenced on four more comedies for June, July, August, and September release.

Exhibitors' Reports Speak for "Alimony"

Exhibitors' box office reports received by the First National Exhibitors Circuit on the percentage of business done by "Alimony" indicate that it is destined to prove one of the biggest box office attractions offered on the First National program. Many of the larger houses playing the First National releases report extra big business with this picture.

"Alimony" is shown in six reels and its theme deals with the modern divorce evil. It is said that the eight principal players in this production receive less for their work than any one single star of the screen. This would seem to indicate that the story is of first calibre, the production of the best quality and the work of the cast of high quality. Hayden Talbot wrote the story.

"Cleopatra," with Helen Gardner, Released

The release of Cleopatra Film Company's "Cleopatra," featuring Helen Gardner, is announced. The feature is offered on the independent market. It will open in Chicago as soon as arrangements for a theatre are made, and will run indefinitely, it is announced.

Keeney's Second Production Under Way

James Kirkwood, who is now working on Frank A. Keeney Pictures Corporation's second production, "Marriage," written by Guy Bolton and featuring Catherine Calvert, reports that he and his company are well on the way to the climax. "The Romance of the Underworld," Keeney's first production, has been completed, and will be shown to the trade soon.

In "Marriage," Miss Calvert will be supported by David Powell, Thomas Holding, Hazel Alden and Ida Darling. The interiors for this production are being shot in the old Sanger Studio at 134th street and Park avenue.

Shipman Reports on Hamilton Comedies

Ernest Shipman announces that approximately sixty per cent. of the United States territory has been sold for Shorty Hamilton series of comedies. Mr. Shipman says that he is receiving encouraging reports from independent buyers who are now exploiting these comedies in their territory.

V. H. Hodupp recently purchased Indiana and after a five days' booking campaign wired for Missouri upon the same terms, and the bookings of the Associate Theatres of Minneapolis indicate that they will be working four prints in its district.



Edward Connelly Appears With Bessie Barriscale in "Satan's Pawn," State Righted by W. H. Productions, Inc.

Exchangemen Report on "Cast-Off"

Foursquare Exchange managers throughout the country have reported to the New York office that Foursquare's latest release, "The Cast-Off," is finding ready acceptance at the hands of the exhibitors.

Hy Gainsborg, of the New York Foursquare Exchange; Frank J. Flaherty, in command at Chicago; Samuel V. Grand, of Boston; G. W. Erdman, of Cleveland; E. T. Dux, of Cincinnati; Joseph Horwitz, of Detroit; A. G. Buck, of Philadelphia; Jerome Abrams, division manager of the Foursquare exchanges in the South; Maberry, of St. Louis; Sidney J. Baker, of Kansas City; Ben H. Cohen, of Denver; E. C. Gainsborg, at San Francisco, and Gausman, of Los Angeles all are unanimous that "The Cast-Off" has a compelling heart-interest.

"The Cast-Off" was produced under the supervision of Thomas H. Ince, by Director Raymond B. West, was written by C. Gardner Sullivan, and features Bessie Barriscale, with Howard Hickman in chief support.

Meyer Bros., Not Riesenfeld

Through error of the publicity department, My Four Years in Germany, Inc., it was erroneously stated in last week's issue that Hugo Riesenfeld had arranged the musical score for "My Four Years in Germany." The music for the authorized film version of former Ambassador Gerard's picture, was written by Meyer Bros., it is announced in correcting the error.

George Stockton Sends Good Reports

George Stockton of the Ohio Ivan Film Distributors, reports big business in his territory on "Babbling Tongues," featuring Grace Valentine and James Morrison and "Raffles," featuring John Barrymore. "Raffles" has been booked in the Stillman, Cleveland; Valentine, Toledo; Grand, Columbus; Park, Youngstown and other houses of this circuit. Mr. Stockton also reports that "The Modern Lorelei," featuring Tyrone Power, is booking heavily.

Hoffman and Superfeatures Make Agreement

BY the terms of a contract drawn last week between M. H. Hoffman, Foursquare Pictures, and Williams and Stevens, Superfeatures, Ltd., Canada, the entire output of Foursquare Pictures will be handled in the Dominion of Canada by the party of the second part, Superfeatures, Ltd. The contract between Foursquare the Metro Film Service, of Canada, is canceled and in the future Superfeatures will handle all Foursquare product distributed in Canada. Superfeatures, Ltd., is one of the most reliable distributing firms in Canada.

Mr. Hoffman said:

"Superfeatures believes, as does our company, that it is the exhibitor and the public who should have first consideration. That only by providing superior photoplays, and booking them at reasonable prices, can a business be constructed which has for its foundation the element of permanency."

General Manager Charles L. Stevens, speaking of the new arrangement, said: "This concern is young, but it is the leader of the independents in the field. Its policy is the consideration—first and at all times—for the rights of the exhibitor, and that is Superfeatures' main policy.

"I have known Mr. Hoffman for many years, and his methods of getting fine photoplays and distributing them according to methods which are essentially business-like are those I approve and endeavor to practise. We shall work together for our common welfare, striving always to secure motion picture merchandise which our patrons will want to book, and which the exhibitors' patrons will want to see."

Business Buzzing at the Bee-Hive Exchange

Julius Singer, executive manager of the Bee-Hive Exchange, reports that his organization has just completed the biggest week's business since its organization.

James Mendelson, who has been promoted from shipping manager to manager of sales for the Brooklyn territory, has closed the following houses for Billy West: "The Linden," "Whitney," "Strand," "Duffield," "Eden," "Colonial," "Avon," "Hamilton" and "Century" theatres.

N. J. Schwartz, who handles the Bee-Hive sales in Jersey, reports that he has closed with Fox's Terminal theatre in Newark for all Billy West comedies for a seven days' run, after showing "The Rogue."

Other Jersey contracts closed on Billy West comedies last week include the "City," "Atlantic Gardens," "Winter Garden," "Casino Playhouse," "Orient," "Walton" of Elizabeth, "Proctor's" Plainfield theatre, "Lyric" and "Majestic" theatres in Paterson, and the "Rialto" of Union Hill. Julius Singer closed a contract with Keith's Greenpoint theatre for a three day run on Billy West comedies, starting with "The Candy Kid" and running through the whole series.

Joseph Sultan, salesman for Manhattan and the Bronx, claims that more than forty per cent of the exhibitors in Greater New York are playing the King-Bee brand of comedies. Sol Rovinger is in charge of the shipping department.

Territory Sold for Reissues

Hart, Fairbanks, Keenan and Talmadge Reissues have been sold to the Friedman Film Corporation, Film Exchange Building, Minneapolis, Minn., reports Hiller & Wilk, Inc., who are selling agents for the S. A. Lynch Enterprises, Inc., owners of these reissues for the territory of Minnesota, North and South Dakota and Wisconsin.

In commenting on this transaction Benjamin Friedman, president of the Friedman Film Corporation, said: "If the Hart, Fairbanks, Keenan and Talmadge Reissues do not make the exchange that secures the rights to these pictures the busiest exchange in that territory it certainly is not the fault of the pictures."

Savini Shows Jester to Soldiers

Bob Savini, the pioneer exchange man of the South, who is handling the Jester Comedies, featuring Twede-Dan, gave a special showing of "The Recruit" to the "boys," who are about to go "over there" at the cantonment in Atlanta recently. "The Recruit" is a military story.

Rookies See "The Crucible of Life"

The Rookies at Camp Upton, Long Island, were shown General Enterprises, Inc., "The Crucible of Life," exploited by Herbert Lubin and Arthur N. Sawyer, last Monday and Tuesday. Grace Darmond, Jack Sherrill and Frank O'Connor are featured. It was produced under the direction of Captain Harry Lambert. Messrs. Sawyer and Lubin announce that the feature will be seen by every soldier at Camp Upton.



Twede Dan, Jester Comedian, and Wm. Steiner, His "Boss," Figuring Out a New Lot of Laugh Material

Jewel Buys "The Kaiser"

Jewel Productions, Inc., Gets Rupert Julian's Production from Renowned Pictures — Critics Unanimous in Praise

H. M. BERMAN, sales manager, Jewel Productions, Inc., announces that Jewel has acquired the world rights to Rupert Julian's production, "The Kaiser, the Beast of Berlin," from the Renowned Pictures Corporation, which organization acquired the rights from Mr. Julian. The transfer of rights goes into immediate effect, and for the remainder of its run at the Broadway theatre the production will be sponsored by Jewel. The latter organization is also planning to present the picture in Boston, Chicago, Philadelphia, Los Angeles, San Francisco and other large cities for initial showings within the next thirty days.

New York City has given "The Kaiser, the Beast of Berlin," an enthusiastic reception, as is evidenced by the following criticisms:

New York Globe: "'The Kaiser' is full of scenes and incidents which grip the heartstrings irresistibly. Appeals with extraordinary force to American men and women."

N. Y. Evening Sun: "This remarkable —almost daringly startling—production is more powerful than the strongest of recruiting speeches. It is the great world melodrama adapted for the screen and the audience received it as such."

N. Y. Tribune: "If there is any one in America who does not believe that we are going to win the war let him visit the Broadway theatre and be convinced."

N. Y. American: "'The Kaiser' is stirring, sensational, stimulating. It received tumultuous approval from the audience that packed the theatre."

N. Y. Times: "The audience applauded wildly."

Morning Telegraph: "'The Kaiser' defied more than two-score tired, and, therefore, ultra-critical experts to do their worst with their criticisms, but before more than a few hundred feet had been screened the picture wrung round after round of applause from the critics. It is a great picture."

N. Y. Herald: "Spectators found the picture instructively vivid."

N. Y. Evening World: "To get an idea of the German atrocities of the war, the inhuman treatment of the Belgians and a vivid picture of the personal life of the German ruler, one should visit the Broadway theatre, where 'The Kaiser' is being shown."

N. Y. Evening Journal: "'The Kaiser' is a motion picture, stupendous in its treatment of present-day history and in its presentation of heretofore unoffered truths of the personal life of the German demon."

N. Y. Evening Mail: "Unfolds startling incidents in the Kaiser's private life. Picture is well acted and the various scenes are handled in a highly effective manner."

Courrier Des Etats Unis (French): "Success of picture exceeded expectation of producers and it was well merited. We strongly advise our readers to see this feature. They will not regret it."

Harry Webster to Produce "Reclaimed"

HARRY McRAE WEBSTER, president of the Harry McRae Webster Productions, Inc., announces that work has begun on a seven-reel feature, "Reclaimed," by Richard Field Carroll, author of the operetta "Kismet." "Reclaimed" will be produced under the personal supervision of Mr. Webster.

Mr. Webster's stage activities in stage and screen work have been successful. He managed Virginia Harned in a repertoire of her greatest successes. He took over the Empire theatre, in Columbus, O., and installed and directed the stock company that ranked with the foremost in the country. He was with B. F. Keith as managing director of the Chestnut Street Theatre, Philadelphia, and as director of his Providence house. He afterwards took over the Park theatre in Philadelphia, where he installed his own company.

Mr. Webster wrote, and in conjunction with Mr. Frank Henderson, of Jersey City, produced "Lieut. Dick, U. S. A." It was at this time that George K. Spoor and G. M. Anderson persuaded him to enter the film industry and gave him the management of their Chicago Essanay Studio.

Francis S. Bushman and Beverly Bayne, Bryant Washburn, Lenore Ulrich, Dorothy Dalton, Louise Glaum, Ruth Stonehouse and Dorothy Phillips were under his direction. Later he was associated with the Universal Film Manufacturing Co., directing King Baggot. His independent productions during the past three years are "The Victory of Virtue," with Gerda Homes and Wilmuth Myrkle, and "The Devil's Playground," featuring Vera Michelena. This picture will be released shortly.

Last winter he produced for the Monmouth Film Corporation, of which he was president and director general, the "Jimmie Dale, Alias the Grey Seal" series, written by Frank L. Packard and starring E. K. Lincoln. This was released through the Mutual Film Exchange.

Luther and Mason in "Moral Suicide"

Ivan Abramson announces that the first production of the Graphic Film Corporation, "Moral Suicide," will be released soon. Mr. Abramson wrote "Moral Suicide." John Mason, Anna Luther and Claire Whitney are seen in leading roles. The story deals with a common social evil and points the way to overcome it. "Moral Suicide" will have its first presentation at a private showing at the New York Roof, Tuesday, March 12, at 2:30 o'clock.



A Picture No Artist Can Paint! Billy West's Latest King Bee Pose

Goldburg to Handle Rialto-De Luxe Product

Jesse J. Goldburg announces that he has contracted to act as sales and exploitation manager for the Rialto-De Luxe Productions. One five or more part production will be released each month for twelve consecutive months, the first to be released April 1. Mr. Goldburg will handle the exploitation of this product in the United States and Canada. He states that more tha one-third of the United States territory has been disposed of for this product.

Mr. Goldburg will be in charge of sales and exploitation of one-reel comedies produced by the Scrantonia Photoplay Corporation, the first six productions now being ready for distribution. The six comedies were produced at the studios of the Scrantonia Photoplay Corporation at Scranton, Pa., and are entitled "The Chinese Musketeer," "Feet and Defeat," "Cheerful Liars," "Fate and Fortune," "Parson Pepp," "The Ring and the Ringer." The leading character in each of these comedies is Charles Fang, reputed to be the only Chinese comedian in America.

McCoy Starred in Piedmont Release

Gertrude McCoy, who will be remembered for her work in many of the Thomas A. Edison Company's productions, is featured in Piedmont Pictures Corporation's "His Daughter Pays," adapted from Frederick H. James' play, "La Baccarat." The picture is in seven reels. In spport of Miss McCoy are Charles Graham, Henry Sedley, Barry Whitcomb and Pauline Curley, who is seen in "The Fall of the Romanoffs," and was Harold Lockwood's leading lady in one of his recent productions.

The scenes of "His Daughter Pays" are laid in Paris; the time, shortly before the war. Miss McCoy has the role of a Salome dancer who becomes the wife of a notorious gambler and is called upon to protect her sister from the man she married. It is said that the picture has been given a lavish production, many of the scenes being Oriental in design. The scenes of a Paris gambling resort and cabaret are said to be realistic and revealed in a lifelike way.

Music Publishers to Boost "Mickey"

The Western Import Company, which controls the world rights to "Mickey," featuring Mabel Normand, is in receipt of a letter from Daniels and Wilson, Inc., music publishers, in which Mr. Daniels of that company sets forth in detail the steps which are being taken to place the song "Mickey" before the American public. He says, in part:

"We have taken the matter of circulating the song 'Mickey' up with the large Kress, McCrory, Woolworth and Kresge Syndicate stores, and also the various department stores, all of which number approximately two thousand, and they promise full store displays, with specially decorated windows, at the opportune time. In this way, millions of people will become familiar with 'Mickey.'

"Arrangements are also being made with the music jobbers, such as Plaza, McKinley, Enterprise, Crown and Forster to run ads in their bulletins. These bulletins reach at least fifteen thousand dealers throughout the United States and Canada.

"We are using an illustrated cut of 'Mickey' on the back covers of all future publications. Many thousands of illustrated thematic pamphlets are being printed to be sent out in all our letters, and the dealers will also be supplied with them.

"'Mickey' is the feature song in our professional band, orchestra player-roll and phonograph departments, and we will circularize the entire trade at least twice a month from now on with advance information."

Merit Film to Show Three New Features

Merit Film Corporation, which has recently acquired the Greater New York rights to Ivan's Film Productions' "Life or Honor," Harry Rapf's "The Struggle Everlasting," featuring Florence Reed and "An Accidental Honeymoon," featuring Robert Warwick and Elaine Hammerstein, announces that these three features will be shown to the trade and for review within three weeks. The exact date upon which each feature will be shown, the place and the time will be announced later. The announcement is also made by this company that a number of large contracts for independent features are now pending, and that in the near future a subject a week will be released by this organization.

Adolph P. Reiben, in charge of the Brooklyn and Long Island territory handled by this company, reports that indications point to a big spring business. Mr. Reiben is one of the most prominent salesmen in the New York territory.

Burstein Gets Loving Cup from West Co.

Louis Burstein, president of the King-Bee Films Corp., upon his arrival recently at the Hollywood King-Bee studio, was presented with a loving cup, the present of Billy West, Arvid E. Gillstrom, Ethel Burton, Babe Hardy, Budd Ross, Leo White, Herman Obrock, Ethel Gibson and Joe Bordeaux.

First Run Houses Take "Tarzan"

Big List of New York and Out-of-Town Houses—Ninety Prints to Be Used—Novel Advertising Aids

HARRY REICHENBACH announces the following list of first-run houses which have booked "Tarzan of the Apes," distributed through the First National Exhibitors Circuit exchanges. The picture is scheduled for release Easter Sunday, March 31:

The Isis theatre, Denver; Circle theatre, Indianapolis; Victoria theatre, Philadelphia; Globe theatre, Boston; Tivoli theatre, San Francisco; Marcus Loew's New York, American, Victoria, Greeley, West End, Palace, Boulevard, Fulton, Delancy Street, Royal, Orpheum, Avenue B, Warwick, Circle, National and ten others; William Fox's Academy of Music, Riviera, Audubon, Folly, Riverside, Washington, Star, Crotona and five other houses; B. S. Moss' Hamilton, Jefferson, Prospect and other theatres; S. Z. Poli's Bridgeport, New Haven, Waterbury, Springfield, Meriden, Hartford and Worcester and Proctor Circuit.

Turner and Dahnken's houses in the Far West and the principal theatres at Portland, Seattle, Washington, Wilmington, Baltimore, Richmond, Milwaukee, the Strand, Minneapolis; the Metropolitan, St. Paul; the Victoria, at Wilmington; Webb's theatre, Newark and Trenton, St. Louis, Omaha, Kansas City, Malison theatre, Detroit; the Davidson theatre, Milwaukee, and seventeen other houses of first-run calibre for the first two weeks in April.

It will require twenty-one prints to handle all the first-run bookings in greater New York alone, it is stated, and so great has been the response from exhibitors throughout the country that instead of sixty prints, as at first thought necessary, ninety prints will be used.

The following novelties have been instituted by the First National Exhibitors Circuit:

Twenty-one live apes have been contracted for and will be rented to the exhibitors at cost price to aid in arousing interest; one million heralds, depicting the great ape, have been published, and sensational cards, in twelve styles, are published and are now being distributed and can be used in day to day follow up style by the theatre. Lobby display of papier mache plaques are in abundance and will be loaned to the theatres at a very low figure. Stuffed lions, tigers, apes and gorillas will be hired out for lobby display. Campaign books are being distributed. Display books of great merit and attractiveness are now on the press and will follow the campaign book, while the lithographic posters are being sent to all exchanges for use by the theatre owners.

Pettijohn Reports On Producers-Affiliated

C. C. PETTIJOHN, general manager, Producers and Exhibitors-Affiliated, has rendered the following report to the eight independent producers affiliated with the organization, on the progress made:

"Fourteen states have been organized and are ready for distribution. Contracts in twenty-one states are being drawn, and fifteen are being canvassed and the direct sales proposition presented to them. It will require at least from thirty to sixty days before the exhibitors will be sufficiently organized to handle their own distribution. Before these units are completed a meeting should be called which will include from twenty to twenty-five representative exhibitors from over the country to meet the original exhibitors committee and Independent Producers, so that they can co-operate and iron out the permanent contract of the Producers and Exhibitors-Affiliated. Suggestions that will work to the mutual advantage of both producer and exhibitor have been received from exhibitors throughout the country, and have been recommended for insertion into the permanent contract.

"Among those who have suggestions to offer are Messrs. Black, Maine; Herrington, Pittsburgh; Hamlin, Minnesota; Herman Brown, Boise, Idaho; Frank and Hoff, Chicago; Lustig, Cleveland; Rembusch, Indianapolis; Craver, N. C., and Harry Crandall, Washington.

"Their suggestions and recommendations on what these contracts should finally provide were gone over at a meeting on February 27, 1918, by Harry Crandell, Louis L. Levine and myself. All suggestions were considered and made note of, to be presented at a joint meeting between the producers and exhibitors before the final draft of the contract is drawn."

Raver to Start "Silver Lining"

Harry Raver announces the completion of the first of a series of photodramas which Augustus Thomas, the playwright, is under contract to write for him. "The Silver Lining" is the title of the first. Work on the story was started by Mr. Thomas several months ago, but the acceptance of his new play, "The Copperhead," by John Williams, who produced the piece immediately, necessitated laying "The Silver Lining" aside, so that the author could personally stage and direct the rehearsals for "The Copperhead," which is now running successfully on Broadway.

The theme of "The Silver Lining," selected by Mr. Thomas, seeks to prove that democracy can make equality only in material things and that individual superiority is a matter of the beauty of conduct and of our respective ideals and dreams. It deals with the happiness that comes from doing productive work.

Work on the production of "The Silver Lining" will be started at the Raver studios soon.

United Rounding Into Shape

Lee Ochs Reports Success in Middle West—Rosenthal Explains Plan —Exchanges Organized

LEE A. OCHS, president of the United Theatres Corporation, addressed exhibitors in Cleveland, Detroit and Chicago during the first week of a long tour of the country, to tell them face to face of the advantages of getting together in their own company. C. R. Seelye, vice-president and general manager, also announced several additions to the organization last week.

In the absence of Mr. Ochs and Mr. Seelye the secretary of the United, Charles M. Rosenthal, made the following statement:

"It has been charged that Mr. Ochs is not animated by the best interests of the exhibitor in the organization of United Pictures.

"Let me explain the system under which its organizers propose to operate: United Pictures does not intend to make or market film, but to buy it at wholesale and distribute it as any other cooperative association would distribute it. In no sense of the word is United Pictures a manufacturer or peddler of film features.

"Following the original announcement of the plan and scope of United Pictures a few exhibitors in Detroit, to whom Mr. Ochs had not yet explained the purpose of the cooperative association, stated that while they were not opposed to direct booking they wanted to know a little more about United Pictures and to know wherein it was not a reversion to the antiquated program system. United Pictures most emphatically is not based on the principle of paying good money for indifferent features, 'sight unseen.' United Pictures is built on the principle of free selection of stars and productions through an organization democratically controlled.

"Collective buying after collective selection insures the purchase of the best. By making the exhibitor an actual benefiting partner, United Pictures makes sure that he will stick; by paying cash and a guaranteed profit to the producer United Pictures makes sure of him, frees him from financial worries and imposes on him the elimination of waste, and by the distribution of features only among members the expensive exchange systems of existing organizations need not be duplicated."

The following members are announced as representatives of the prominent exchange centres now established for the United:

A. S. Abeles, formerly with Pathe, now exchange manager for the United in New York; Aaron Korn is assisting him; M. F. Tobias, prominent exchange man of Albany district will be in charge of the Northern New York district; N. I. Filkins, formerly with Pathe in Buffalo, will have charge of the United interests in Western New York; H. M. Osborn, handling the United interests in Philadelphia, and Stanley Hand, will have the New England district; D. F. O'Donnell will have the Washington, D. C., district, and C. W. Bunn will look after the United interests in Chicago.

Reissues Meet With Success

IN a statement issued this week by the W. H. Productions, handling two-reel and five and six-reel Hart reissues, including "The Two-Gun Man" in "The Bargain," "The Bandit and the Preacher" and "The Hell Hound of Alaska," and twenty-eight Sennett-produced comedies, a report on the business done by the various exchanges throughout the country indicates the success which these reissues are having. The entire world rights have been disposed of on the Hart reissues. An official of the W. H. Productions said in commenting upon this condition:

"These reissues were sold by us within a period of two months to the keenest and most reliable independent exchange men in the country, and they in turn are now successfully booking these box office features to the leading exhibitors. Good judgment, proper exploitation and fair prices put these excellent pictures over.

"W. H. Productions Company, from its inception, inaugurated a service department for the benefit of the exchanges and exhibitors. Complete advertising and exploitation campaigns have been devised for each individual production, and these campaigns have materially assisted both exchanges and exhibitors to secure maximum results.

"We are about to release a series of five of the greatest Bessie Barriscale pictures. These productions will have exceptional box office values because they lend themselves easily to extraordinary publicity and advertising possibilities. The first of the series is entitled "Satan's Pawn," and is an adaptation from the great play. The cast was carefully selected, not only from the viewpoint of securing the proper types, but also prominent stars to depict these types.

"Miss Barriscale is supported by Edward Connelly, Clara Williams and Rhea Mitchell. The story is one that will appeal to the masses. The production was staged under the supervision of Thos. H. Ince by Reginald Barker, and from an advertising standpoint it can readily be seen that there are half a dozen different angles, each important in itself, that will make the strongest appeal to the public to see this production, and W. H. Productions Company are taking advantage of every one of these possibilities."

Prize Dog in Raver's "The Master Crook"

Many of the exterior scenes shown in Harry Raver's late production, "The Master Crook," featuring Edmund Breese, were taken in and about the grounds surrounding the Tarrytown estate of Jacob Ruppert, baseball magnate, it is announced. In some of the scenes, Colonel Ruppert's prize St. Bernard dog, Prince, appears.



Pina Menichelli, in Harry Raver's "The Soul of a Vampire"

Reports Good on "Today," "Mad Lover"

"Today," starring Florence Reed, and "The Mad Lover," in which Robert Warwick and Elaine Hammerstein are featured, are highly indorsed by buyers and exhibitors in all parts of the country, according to officials of the Arrow Film Corporation.

"That there is a thriving market for good screen stories, well cast and directed, is being proven over and over again by the remarkable success now being achieved by 'Today' and 'The Mad Lover,'" said W. E. Shallenberger, president of the Arrow organization.

"Herman Rifkin, of the Eastern Feature Film Company, of Boston, who last week bought the New England rights to the two pictures, tells me his booking so far shows promise of breaking all records in the New England states. D. M. Vandawalker, Jr., of the Doll-Van Film Corporation, reports bad weather, but exceedingly satisfactory business on both productions. 'Wonderful pictures and money getters,' he writes. 'They were shown at the Ascher Bros. Lubliner and Trinz and Orpheum theatres and in the Alhambra, in Indianapolis. Booking both in the best houses in our territory.'

"Lee L. Goldberg, of the Big Feature Rights Corporation, writes that business throughout Tennessee and Kentucky on these pictures has been very good and that the exhibitors are getting big results with them. 'Today' played a week's engagement at the Strand theatre, Buffalo, and, according to the management, created a great deal of favorable comment. The same reports were also made following runs of this picture at the Strand theatre, Washington; Victoria theatre, Wilmington; Hippodrome, Baltimore, and from Norfolk and Richmond as well."

Rifkin Buys Rights

Herman Rifkin of the Eastern Feature Film Company, of Boston, has purchased the New England rights to "-Today," with Florence Reed, and "The Mad Lover," with Robert Warwick and Elaine Hammerstein, it was announced this week.

Card Assembling Forces in Canada

Lynn S. Card, general sales manager of the U. S. Exhibitors' Booking Corporation, is making a tour of Canada to complete the assembling of his distributing forces. Mr. Card will interview exhibitors in that territory in order to establish closer relations between the Hall organization and the showmen of the Dominion. With the expansion of the exchange system of the Superfeatures, Ltd., through which U. S. productions, embracing "The Zeppelin's Last Raid," "Those Who Pay," "The Belgian," and "Just a Woman," recently purchased from Julius Steger and his associates, the booking corporation is now enabled to give Canadian exhibitors a highly efficient service, both in the handling of film and cooperation in exploiting productions released by the concern.

Foreign Buyers See "Just a Woman"

"Just a Woman," adapted from a stage play of Eugene Walter, starring Charlotte Walker, and directed by Julius Steger, was shown at the New York Theater Roof Thursday morning.

The showing was held under the direction of Robertson-Cole Company, of New York and London, with branch offices in many large cities of the world. This concern is handling the foreign territorial rights to the production, the negative of which recently was purchased outright by Frank G. Hall, to be distributed through the U. S. Exhibitors' Booking Corporation. Miss Edna Williams, representative of the Robertson-Cole Company, is in charge of the disposal of foreign rights.

Goldburg to Exploit Scrantonia Films

The Scrantonia Photoplay Corporation has announced a program of steady releases of one-reel comedies to be issued two a month commencing April 1.

A contract has been signed whereby Jesse J. Goldburg will act as exclusive sales and exploitation agent for the productions of The Scrantonia Photoplay Corporation, disposing of the releases on the state rights basis.

The first six comedies are completed, and are titled, "The Chinese Musketeer," "Feet and Defeat," "Cheerful Liars," "Hate and Fortune," "Parson Pepp," "The Ring and the Ringer." Charles R. De Barge is the producing and managing director of the Scrantonia Photoplay Corporation.

"Friendly Enemies," Second Release

W. H. Productions Company announces that it has now in preparation the second of the series of 28 Mack Sennett produced comedies entitled "Friendly Enemies," featuring Sydney Chaplin and Chester Conklin. The first release of this series is entitled "A Small Town Bully," with Mabel Normand, Fatty Arbuckle, Mack Sennett and Owen Moore.

THE INDEPENDENT FIELD TICKER

Territorial Sales Reported During the Past Week

Production	*Buyer*	*Territory*
"Life or Honor" (Ivan Productions)	Super Film Attraction Co., Syracuse, N. Y.	New York State, outside of Greater New York.
"Life or Honor" (Ivan Productions)	V. H. Hodupp, Inc., Indianapolis, Ind., and St. Louis, Mo.	Indiana, Missouri, Kansas.
"Life or Honor" (Ivan Productions)	M. & R. Feature Film Exch., San Francisco, Cal.	Colorado, Nevada, Arizona.
"Life or Honor" (Ivan Productions)	Ohio Ivan Film Distributors, Cleveland, Ohio	Ohio.
"Life or Honor" (Ivan Productions)	Piedmont Pictures Corporation, New York City	Foreign Rights.
Hart, Fairbanks, Keenan and Talmadge Re-Issues (S. A. Lynch Enterprises—Hiller and Wilk, Agents)	Friedman Film Corporation, Minneapolis	Minnesota, North and South Dakota, Wisconsin.
"Cleopatra" (Cleopatra Film Company)	Boston Photoplay Company, Boston	New England Territory.
"Zongar" (Physical Culture Photo Plays)	Kramer and Lewis (Maytrix Photo Plays, Inc.), Greater New York, Northern New York	New Jersey.
"The Eyes of the World" and "Ramona" (Clune Productions — Arrow Film, Agents)	Harris P. Wolfberg Attractions, Pittsburgh	Western Pennsylavnia, West Virginia.
"Today" and "The Mad Lover" (Arrow Film, Agents)	Herman Rifkin, Eastern Feature Film Corporation, Boston	New England Territory.

"Eagle's Eye" Opens With Bang

Opened in Larger Cities Last Week —Big Success—Fourth Episode Ready—Paulist Fathers of New York Book It

"THE EAGLE'S EYE," the twenty-episode serial story of the Imperial German government's spies and plots in America, by William J. Flynn, recently retired Chief of the United States Secret Service, was released in the New York, Boston and Chicago territories for first-runs this week. Reports from the exhibitors and from the managers of the Foursquare Exchanges, received by The Whartons, indicate that it went "over great" and houses were packed.

In New York the serial had its premier at the 81st Street and the Stanley theatres, both starting it on Monday. A. L. Shackman, owner of the 81st Street theatre, at the conclusion of the three days' run there of the first episodes, said:

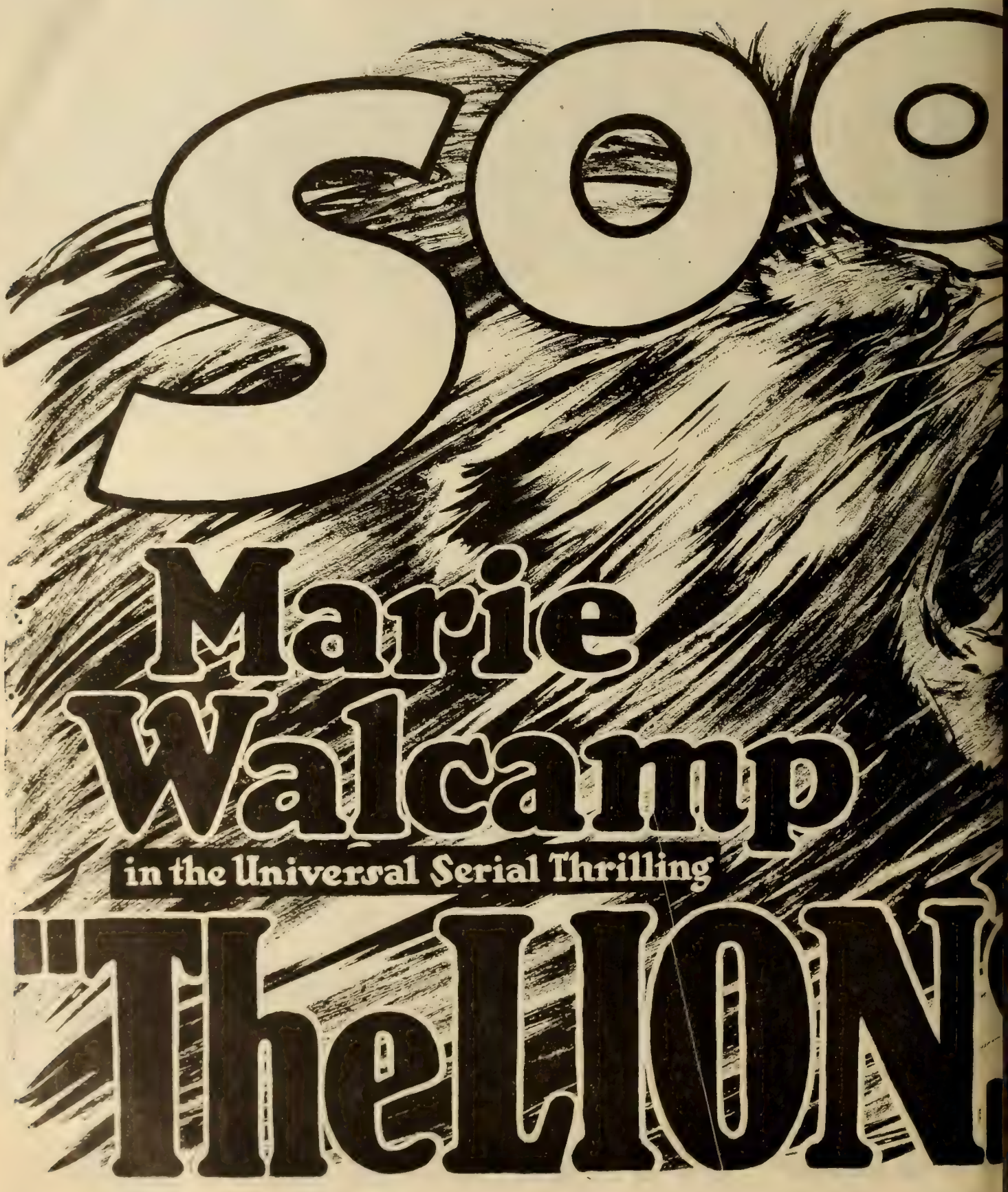
"I found that there is a most unusual interest in the picture, and even better than that, the picture is one that increases that interest when it is seen. In addition to being a big business getter for the 81st Street theatre, it brought many patrons from outside the usual territory from which the theatre draws."

Following the showing of the first episode of "The Eagle's Eye" to the Masonic lodges of New York city on March 12, negotiations have been opened whereby the same audience may see the remaining eighteen episodes of the story. "The Naval Ball Conspiracy" and "The Plot Against the Fleet," the second and third episodes of the serial, made up the motion picture entertainment arranged for by New York Lodge No. 330, F. & A. M., at which the members of the other New York lodges were guests. The enthusiasm which greeted the showing of Chief Flynn's expose led to the suggestion that arrangements be made for the showing of the remaining episodes at fortnightly intervals. The showing was given in the lodge rooms of the New York Lodge, in Masonic Temple, on West 23d Street, where it was necessary to install a booth and a machine.

The Paulist Fathers of New York city have booked "The Eagle's Eye" as a regular weekly attraction for twenty weeks, beginning April 19th.


COM
LYONS-MORAN
TO SHAKE THE WO
Keep in Constant Touch with yo


LING
STAR COMEDIES
ORLD WITH LAUGHTER
ur nearest Universal Exchange


SOO
Marie
Walcamp
in the Universal Serial Thrilling
"The LION

ON!



WATCH AND WAIT

Reserve a Date

WITH sixteen smashing serial winners out of eighteen produced to date the Universal has established a record of serial WINNERS that is the envy of the trade.. AND "THE LION'S CLAWS" ADDS ANOTHER WINNER TO THE LIST.

DASHING, reckless MARIE WALCAMP, favored among thousands of Exhibitors because of her ability to pack houses, is again offered, to again pack theatres from one end of the country to the other. Wise Exhibitors understand what we say. Others will learn by booking "THE LION'S CLAWS."

UNIVERSAL FILM MFG. CO.,
"Largest Film Mfg. Co. in Universe"
CARL LAEMMLE, President
1600 Broadway New York

'S CLAWS"

Short Subjects in Review

By Clara DeLissa Berg

Newman Travels Start Auspiciously

Exhibitors who have found that fine scenics are a valuable addition to their programs will welcome the "Newman Travels," released by the Educational Films Corporation of America. The material for these interesting pictures was acquired by the noted traveller and lecturer, E. M. Newman, and covers the entire world. Reviews on the first two of the series will be found below.

Grace—And Disgrace

From the Egyptian slave to the much liberated young ladies of California is a long step, but one which the latter negotiate very gracefully in a series of rhythmic movements which prove that the "dances" depicted on the ancient vases dug up from the tombs of the Pharoahs were nothing more than physical culture exercises. The dancers, under the leadership of Miss Morgan, Director of Physical Culture in the University of California, appear for the current Bray Pictograph, dancing against a pergola on the university grounds.

"Making a Mint of Money" contains interesting scenes in the Philadelphia Mint, showing how coins are cut and stamped, and an ingenious device for counting one thousand of them at a look.

"Goodrich Dirt" has a very amusing and for a time profitable adventure in a Barber Shop. Justice is, however, satisfied at the end.

Paramount-Bray Pictograph, No. 112.
Paramount Pictures Corporation: March 17.

To the Roof of the World

The current issue of the Lincoln-Parker Company's South American travel pictures bears out the good impression made by the preceding. Dissolving maps are used to convey the exact location of the places visited, and the titles make even better reading than those in the former reel. Scenes at Lima show the handsome race-track, the expensive tombs with their elaborately wrought memorial tablets, and, as if for contrast, types of the very poor of the city who receive their daily ration of soup from a charitable monastery.

The trip from Lima to the mining town of Cerro de Pasco is made over the highest railroad in the world, located at an elevation of 15,000 feet, with the peaks of the Andes rising 7,000 feet above. Cerro de Pasco, with its crude architecture and its population of native Indians, offers much that is interesting and picturesque.

"From Lima to the Top of the Andes."
The Kleine System: March.

How the Soldier Man Does It in Hawaii

Did you know we keep a small army in Hawaii? Probably not. But in the second of the Newman Travels we have good evidence of the fact, and a splendid body of men they are, both at work and play. The sight of the marching battalion, with its mathematically exact ranks, is inspiring. The soldier's "boudoir" and the ease and speed with which he sets it in order, is an amusing sight. Work over, come athletic events on horseback that would seem to qualify the riders for a circus.

Because of its subject, the picture will arouse curiosity and interest, while its liveliness and picturesque character insure its value as entertainment.

"Our Hawaiian Army."
Educational Films Corporation: March 24.

Screen Telegram Breaks Booking Record

Three times the circulation of its former news weekly is the tale of the New York Mutual Exchange on its new "Screen Telegram." Many more first-run bookings could be filled, reports the manager, were more prints available.

Is Your Furnace Saving Its Bit?

Latest among the Federal Departments and Bureaus to make its appeal for patriotic co-operation through the medium of the screen is the Fuel Administration, which in Universal Screen Magazine, No. 64, illustrates the proper method of caring for a furnace to insure it against waste. It is a subject of vital interest to all but flat dwellers, and, fortunately, outside of Manhattan, these are but a small part of the population.

A subject as attractive as it is interesting deals with the work of the New York State Police, who ride the rural districts, running down thieves—even poor colored gentlemen after a bit of chicken, stopping runaways, finding the villain dog who killed sheep because his careless master did not remember that dogs must eat to live, and bringing safely back little Miss Marjorie, who had sought adventure with insufficient knowledge of the way back.

The third part of "Making a Newspaper" takes us into the composing room, with the linotypers in action, plates being prepared and matrices made. All the processes that occur between the setting of the type and the starting of the presses are clearly shown to satisfy the curious for whom the workship of a great newspaper is as fascinating as behind the scenes of the theatre.

How a clever chap in Greenwich Village makes ukeles from cigar boxes, and Willie Hopkins with his animated clay faces are subjects of a lighter nature which complete a very good reel.

Universal Screen Magazine, No. 64.
Universal Film Manufacturing Co.: March 29.

The Jumping Horse

In its current split-reel educational, Pathe continues its remarkable exposition, by means of the ultra-rapid camera, of the muscular actions of animals in rapid motion. In this the horse is first shown at normal speed, jumping high hurdles with and without a rider. He is then pictured, through the agency of the special camera, going through the same action at a speed so slow that every movement of legs and head, and the remarkable and singularly graceful co-ordination of the whole can be clearly seen. The picture is a fascinating one by reason both of its interest and its real beauty.

The first half of the reel is another of the colored scenic studios for which Pathe is so well known. It covers the valley of the Dordogne, where rock-walled river, waterfalls, ancient towns and hoary cathedrals combine in a pleasing and picturesque whole.

"The Valley of the Dordogne" and
"The Horse in Action."
Pathe Exchange: March 31.

A Land of Contrasts

In a reel remarkable for its contrasts, Mr. Newman reveals aspects of life in the Pacific Islands that are strongly dramatic. Though the film is entitled "The Forbidden Isle," denoting the Leper Colony at Molokai, this subject occupies but a little space at the opening. However, what is shown of the tiny settlement on a plateau of the rugged island with the surf washing its base has a strange beauty, enhanced by the wonderful blue tints given the film, which reproduce exactly the color of deep sea water. Lest our minds dwell unhappily on the unfortunate who live in the colony, the subject changes to one of a May Day festival, with little girls of many races dancing around a May pole, and native musicians illustrating their skill on strange instruments. A real Hula Hula dance by native exponents of the art is interesting and more than a little amusing.

The latter part of the reel is given over to amazing views of the great lava lake of Kilauea. The currents and eddies of molten lava can be clearly seen, as the camera sweeps the 2,000-foot surface of the lake, while no telescope is needed to discern the mighty jets that shoot into the air like giant fountains. Views taken of the mountain at night show a glowing river flowing down its side.

"The Forbidden Isle."
Educational Films Corporation: March 17.

Devil Fish Demonstrate "Frightfulness"

For sheer sinister deviltry nothing could surpass the fight between an octopus and his victims, a devil fish and a huge loggerhead turtle, which forms the dramatic—or, rather, the melodramatic climax of the first reel of a new series of marine pictures called "The Depths of the Sea." Swimming lazily by means of his curious flapper feet, Mr. Turtle ventures just too near the rock under which the huge octopus lurks. A long, waving arm wriggles up, then another, and the hapless turtle seems doomed. But he pulls and struggles manfully, till a last jerk sets him free. Even more exciting is the fight between the octopus and an aggressive devil fish, which looks like a death grapple of sixteen legs in hopeless confusion. This time, however, the octopus is the first to cry quits and retreats "like an umbrella in a wind storm."

Preceding these fine scenes are glimpses of queer creatures that with their transparent, waving fins and filaments are veritable "skirt dancers"; of the sea hare, who covers his retreat by a thick cloud; and the 'smoking caterpillar,' who literally "gases the enemy" by ejecting puffs of an acrid poison.

You are not going to war. The men who are need all the comforts you can give them. Help them get cigarettes. That is your patriotic duty. If you aren't helping in the "smokes" campaign, get busy—now. Don't be a slacker!



"Good-Night, Paul!" Is the Name of Constance Talmadge's New Select Picture, Which Promises Many Moments Such as This

News Notes from Canada

Ticket Tax Casts Shadow in New Brunswick

Spring in New Brunswick will doubtless, according to reports this week from a representative of MOTION PICTURE NEWS in St. John, N. B., usher in a new war tax on motion pictures. This will be in the form of an added charge on admissions, and is to be paid by the public at large and not the exhibitors. The tax, it is pointed out, will be identical with the one now in force in the United States.

When it became known in June of last year that the Provincial Government was contemplating a bill taxing theatre tickets at the rate of 20 per cent, or thereabouts, the exhibitors became alarmed and at once dispatched to Frederickton a delegation. In its original form the measure did not meet with the approval of the delegates, and, after a lengthy discussion, it was changed to something which was admitted to be more liberal. No provision was made for higher admissions, but a clause was added to stipulate that such forms of amusement as carnivals, circuses, baseball games, etc., should also pay their tribute. The bill in this form seemed to the delegates to be a very fair proposition, and hopes were entertained it would be passed. However, the whole matter was allowed to stand over until the next session, which will commence in March.

Canadian Censor Writes of a Serial

The letter written by Colonel Ernest J. Chambers, Chief Press Censor for Canada, after viewing the first four episodes of "A Daughter of Uncle Sam," proves to have been one of approval fully as warm as intimated by General Film Company. The presentation of the spy menace in the Jaxon patriotic serial was highly commended in the censor's expression to a representative of General Film in Montreal.

This is probably the first time that the Canadian censor has ever issued a letter recommending a picture, and Canadian exhibitors are proving keenly impressed. The serial is enjoying tremendous popularity throughout Canada because of the striking similarity of the Canadian spy menace of early war days with that in the United States as revealed in "A Daughter of Uncle Sam."

"I wish to state that I see no objection whatever from a war censorship standpoint in this feature, and, on the contrary, I consider that this picture is calculated to have a most useful influence. It is a reasonable presentment of a certain phase of war conditions, is well screened and calculated to convey to the public an idea of the risks which countries at war with the German Alliance run, owing to the activities of enemy agents."

Hazza Explains Organization

Exhibitors' Circuit Formed Six Months Ago to Protect Exhibitors Against Alleged Evil—Exchanges Change Their Opinion

THE cause of the formation, about six months ago, of the Western Canada Exhibitors'. Circuit, was explained this week by John Hazza, manager of the Empress theatre of Edmonton, Alta. It was Mr. Hazza who originated the move and to whom much credit has been given for pushing it through.

The members of the organization include the Regent of Calgary, Daylight of Saskatoon, Strand of Prince Albert, Savoy of Moose Jaw, Rose of Regina, Eagle of Swift Current and the Empress of Lethbridge.

"The object in forming this circuit," said Mr. Hazza, "was to protect the exhibitors against the so-called state right features which were at that time flooding the territory. Salesmen would convince the exhibitors they were selling wonderful features and naturally the exhibitors would sign up and spend a great deal of money advertising. In order to do this they were compelled to raise the admission, as the price of the feature was exorbitant. It was only after the picture was shown that they realized their mistake.

"At the time of organization the film exchanges resented, believing that the circuit's aim was to reduce the price of service, but were convinced that the organization was to their benefit, inasmuch as the circuit would rent a feature and book it over their theatres, thereby dispensing with the loss of time and trouble of shipping that the exchange heretofore had to take care of.

"Naturally this did away with the salesman selling state right features, as the circuit would insist upon a screening before signing up, and if the picture was not worth the price asked it would not be rented.

"Later on Schuberg and Dewees of the Province and Rex theatres of Winnipeg and Vancouver, respectively, and the Western Canada Exhibitors Circuit united and formed the First National Exhibitors' Circuit of Canada."

Mr. Hazza expects to see the entire industry, as far as the exhibitors are concerned, unite into chains of circuits, and in this way be able to put the industry on a business basis. He thinks that in time to come each city will have a schedule price for a first run. It is natural, of course, that different exchanges will ask higher prices than others, but this will dispense with the half dozen prices for productions.

Mr. Hazza cites instances where he signed contracts for the first price asked, believing that it was an equitable one; in other cases he rented features twenty-five per cent less than was asked, thereby proving that the industry is not run by business principles.

Manitoba Tax into Effect on April 1

The provincial amusement tax bill of Manitoba, Canada, recently passed by the legislature and calling for a tax on admission to all amusements, will go into effect April 1, according to advices from Winnipeg this week. Showmen and exhibitors devoting proceeds of their shows to charity or for patriotic purposes are understood to be exempt from the tax for such performances only. The sponsor of the bill is Hon. Edward Brown, provincial treasurer.

The new measure provides a one-cent tax on each ten-cent ticket, two cents on twenty-five-cents admission, five cents on fifty-cent tickets, and up to forty cents on a seat costing $2.50.

The Manitoba Motion Picture Exhibitors' Association fought hard for a one-cent universal tax. The law amendments committee granted them but a slight concession, closely adhering to the bill as originally drafted. In the opinion of exhibitors, the graduated tax will seriously interfere with their patronage.

James Willoughby, a member of the present provincial censor board, has been appointed by the provincial treasurer to act as collector for the ticket tax in rural points throughout the province, and Walter Deering, formerly manager of the Walker theatre, Winnipeg, will look after the collections in that city.

Seventy-eight Prints Working in N. Y.

Nat. H. Spitzer, sales manager of the King-Bee-Billy West Comedies, announces that seventy-eight prints of the King-Bee comedies were played in Greater New York last Sunday. Over 40 per cent of the exhibitors in Greater New York are playing Billy West comedies. Julius Singer, manager of the Bee-Hive Exchange which releases King-Bee's in Greater New York, says.

Comedian Buys Farm

Billy West, the star of the King-Bee Comedies, has purchased thirty acres of ground, twelve miles from Hollywood, and will become a California farmer.

In and Out of West Coast Studios

By J. C. Jessen

With Pathe Players

The Baby Marie Osborne Company, of the Diando, is at work on a new Pathe play, and at present it is expected the work of producing a Pathe serial will be commenced within a few days. "The Soul of a Child" is the name of the Osborne picture, the scenario for which was written by Clara Barenger from a story by Burton George.

George Larkin, who is to be featured player in the Diando-made Pathe serial, "The Wolf-Faced Man," has arrived in Los Angeles from New York, and everything is in readiness for Director Stuart Paton to begin "shooting." The serial was written by W. A. S. Douglas and Lucien Hubbard, and besides Larkin the principal players will be Horace Carpenter, True Boardman and Frederick Malatasta.

Producing arrangements have been completed by Lewis J. Gasnier, president of the Astra Film Corporation, for stage space and facilities at Universal City, and work there has already begun on the filming of the first Western made Paralta play starring Fannie Ward. George Fitzmaurice, director of "Innocence" and "The Naulahka" is in charge of production. Doraldino, featured as the Hawaiian dancer, has come to the coast and will take part in productions made by the Astra Company in the west. Norman Manning, who has served as business manager for the Diando Company at its Glendale studio, has been engaged to serve in this capacity for the Astra producing forces and has already taken up his new work.

Live Triangle Items

So well has General Manager H. O. Davis, of Triangle, and his staff predicted the weather conditions for Los Angeles during this rainy season that not a single day has been lost by the producing units during the recent cloudy and rainy days. This was accomplished by the several companies working on exteriors whenever the weather was good and the technical staff keeping ahead on sets, so that they were always ready when it was impossible for the company to be on exterior locations.

There was very little new producing activities last week on the Triangle lot. The William Desmond play, formerly known as "The Honorable Bill," has been given a permanent title of "Society For Sale." This subject has been completed so far as the filming of scenes is concerned, and Desmond is now appearing in scenes for a film to be titled "An Honest Man," the name part being that of a genuine hobo, of the type of a modern Robin Hood. Mary Warren, Ann Kroman and Graham Pette are in the cast.

Another new subject put in production is a two-reel comedy at present known as "Their Neighbor's Baby," with Ray Griffith, Rae Godfrey, Charles Dorian and Fritzi Ridgeway as principals.

Raymond Wells, the Triangle director, has worked a greater part of the week in the Los Angeles City Jail, filming the final scenes for "In the Spring," an adaptation from the John Moroso magazine story.

The Roy Stewart Western subject originally titled "The Derelict," has been completed by Director Cliff Smith and retitled "Paying His Debt." While making a stage coach robbery scene on a deserted lonesome road a number of the players were slightly injured when thrown from the top of the stage coach. The brakes of the vehicle broke and the teams ran away. The location was one with a road that ran down grade for fully a mile, and, consequently, the horses could not be stopped until that distance had been traversed. It was during the wild ride that the players were thrown from the top of the coach, where they had served as human ballast.

The F. P.-Lasky Studio

Thomas H. Ince, with a corps of cameramen, assistant directors and his personal publicity representative, Bert Lennon, spent the past week in San Diego, where they went to secure scenes of the review of troops of Camp Kearney, made under the direction of Major General Strong, commander of the camp, which will serve as part of the film Mr. Ince has been commissioned to make for the U. S. Government.

Since the production of "Civilization" Mr. Ince has been a warm friend of President Wilson, and when it was decided by the Government to make a historical subject showing the country's preparation for war, Mr. Ince was selected to supervise and direct the making. He is now devoting a great portion of his time to this work, and it is his present plan for all stars of the Ince organization to appear in this historical pageant.

Dorothy Dalton accompanied the Ince organization to San Diego, and on Friday was made godmother of one hundred and ninety-four men who comprise Company D, 151st Engineers, of Camp Kearney troops.

Enid Bennett has returned from her honeymoon and in a day or two will begin work in a film to be known as "The Desert Mating," which is from an original scenario by J. G. Hawks. Jack Holt has been selected to play the lead oposite Miss Bennett and Jerome Storm will continue as her director.

The next Dorothy Dalton subject, as yet unnamed, will be of a decided melodramatic nature, and gives this star the role of a secret service woman. The photoplay was written by Octavius Roy Cohen and R. William Neill will be in charge of the direction. Thurston Hall is the leading man for Miss Dalton.

Irvin Willatt, who has been directing Charles Ray, is still at Truckee with a greater portion of the Ray Company filming scenes for the Canadian Northwest picture, many of the exteriors of which were taken in the snow-clad mountains of the Truckee country. Ray has returned to Los Angeles and has already begun work in a new subject to be directed by Victor Schertzinger. In this Ray takes the role of an American lad, the son of a munition manufacturer, who for a time is thought to be a slacker with no patriotic spirit. The lad's love for his country is finally awakened and he then proves to be a veritable wildcat in fighting for his native land.

Paralta Paragraphs

All Paralta companies are busy on new productions. Raymond B. West has started work on another Bessie Barriscale film, which is from a story by Robert B. Kidd and Jane Holly, which has a scenario adapted for the screen by Julian Lamothe. Bertram Bracken, late Fox director, has been selected to direct Henry Walthall, and an original story and scenario by Monte M. Katterjohn is to be the vehicle. This has an Alaskan atmosphere. Reginald Barker is awaiting O. K. of working script for the Mastercraft Company's production of "One Woman," which has been sent to the author of the novel, Thomas Dixon. Clara Williams will be featured in the name role of this initial production from this new company. The first Louise Glaum Paralta Play now completed has been titled "An Alien Enemy." This original Katterjohn story was given its first showing at the studio, where an admission of twenty-five cents to go to the Red Cross resulted in total sales of twenty-three dollars. Miss Glaum sold the tickets, which consisted of discarded frames of film from the photoplay.

E. H. Wood, secretary of the Mastercraft Corporation, has departed for New York after spending a week in conferences with F. E. Farnsworth, manager of production, and Reginald Barker, director.

Charles Gunn, who has been featured in a number of Triangle photoplays following very successful engagements on the stage and at other studios, has been engaged by the Paralta, and will appear as leading man in the next Bessie Barriscale subject.

Fox Studio Doings

William Farnum, who was to come to the coast early in January, according to announcement at the Fox studios, arrived last week and is starting on a new production being directed by Frank Lloyd, Mr. Farnum's former director, who is also author of the story to be filmed. Mr. Farnum reached Los Angeles Friday, March 8, and it will be several days before cast has been selected for his new film. Inasmuch as Jewel Carmen has just completed a sub ject it is hinted she will be leading woman for Mr. Farnum. Recently Miss Carmen has been working under the direction of S. A. Franklin.

The Theda Bara Company has been successful in getting well into production with this star's next film play, "Salome," and the Tom Mix Company, which is directed by Lynn F. Reynolds, is at work on a subject which has to do with the remounting service of the U. S. Army. The company, which now includes a large number of cowboys and Mexicans, has been working in the mountains some forty miles from the studio.

Here and There

The Metro producing unit operating under the name of the Yorke Film Corporation arrived in Los Angeles this week and within a few days will begin work at the studio formerly occupied on Gordon street, in Hollywood. The company came direct from Jacksonville, Fla., where the filming of "The Land of the Loper," adapted from the Holman Day story was filmed, and in Los Angeles the first film to be made will be taken from the Francis Perry novel, "Lend Me Your Name." The members of the organization who have arrived are Fred J. Balshofer, general manager; W. E. Edwards, Jr., his assistant; Wiley Gibson, business manager; Harry H. Poppe, publicity director; Antonio Gaudio, cameraman; John Schoenberger, musician; Stanton Heck and Bert Starkey, technical men; Pauline Curley, leading woman; William Clifford, actor; John B. Clymer, scenario writer, and Harold Lockwood, the star, will arrive within a few days.

Complete reorganization of the producing forces of the Metro is being effected by the new General Western Manager, Joseph Ingle, the treasurer of the Metro Film Corporation, who arrived on the coast two weeks ago, and succeeded B. A. Rolfe as manager of the studio. It is Mr. Ingle's plan to manage the producing plant more effectively by conferences daily, in which the heads of the several departments will take part. This will not become effective until George D. Baker, director of a number of successful Metro pictures, arrives on the coast within the next few days and becomes thoroughly conversant with all details of the studio. Clifford P. Butler, studio manager, who succeeded Clark Thomas, as well as Albert Le Vino, head of the scenario department, will also take part in the daily conferences.

Plans being made at the studio provide accommodations for more companies at an early date, but the conference plan has been adopted by Mr. Ingle in the hope of securing a more efficient organization for production, rather than increasing the number of producing units.

Frank Reichert and company, headed by Edith Storey filming "Treasure," from an original script by Leighton Osmun, has been at Catalina Island for the past ten days working on the exteriors. Louis J. Cody will be leading man, Lewis Willoughby, Joseph Swickard, William De Vall and Tota De Crow are the principals of the Reichart story cast.

Another Metro company, directed by John Collins, is filming "The Night Riders," which stars Viola Dana. George Chesebro is to be leading man of this and Clifford Bruce, who has appeared opposite Miss Dana in the past five or six pictures, will take a most important part of the nature of a heavy. Mabel Van Buren appears in this production, as does Russell Simpson and Monte Blue. "The Night Riders," as the title indicates, is laid in Kentucky.

At Universal City there are many evidences of increased activity and it is safe to say that within a few weeks the producing organization will be increased to almost its former size. At the present time there are three serial companies, six dramatic and the Eddie Lyons and Lee Moran Comedy units at work.

Mary MacLaren, recently engaged, or, rather, re-engaged by the Universal, is working under the direction of Ida May Park in a story known as "The Honorable Billy." Mabel Trunnelle, former leading woman for Mark McDermott, has been assigned to an important place, but the remaining leading players have not been named.

Douglas Gerrard is directing Franklyn Farnum with Priscilla Dean as his leading woman in a play especially written for this star, which is entitled "His Arcadian Wife."

"My Parisian Sweetheart" is the name of the Carmel Meyers picture Joseph De Grasse is directing. The masculine lead is taken by Edwin August and Lon Chaney is playing the leading character role.

Another company to resume production is that of Mae Murray, directed by Robert Leonard, which is working on "Danger, Go Slow," which is laid in New York city and pertains to a lad who went wrong as a yegg but finally righted himself in the eyes of the law, the community and his mother.

Monroe Salisbury is back on the job costarring in a vehicle titled "Silent Smith," which will be directed by Elmer Clifton, and have Ruth Clifford as leading woman. This is an out-door story with a number of scenes laid in the snow country.

Hollywood Hookum

MARCH 30, 1918 NEWS MORE NEWS

Rain—yes, two days.

Roy Stewart was seen without a smile.

Polly Moran "Catcus Center Sheriff" lost her star and couldn't work for two days.

Doug. Gerrard has been scanning the papers to sse what happened to his friends of the Irish Finny organization.

Ben Turpin was threatened with losing his job this week because Mack Sennett looked at him crosswise and thought Ben's eyes had straightened.

The well-known Studio Directory brings to us the information that a certain director's name is Hugh Ryan Conway, and we always knew him as Jack.

Long Beach barbers are getting rich on R. Henry Grey, because Henry still insists that he must have his hair cut every four days. It's fine hair, too.

Tom Geraghty is to have a new continuity necktie made of burlap so that it will not be affected by the dampness, and retain its youthful shape during the rainy season.

Art Shirley was seen on our Broadway wearing his leather puttees, an overcoat, and carrying an umbrella. Yes, it was a rainy day, and Art insisted upon being out.

Bill West was seen cavorting about in a pair of big shoes and a mustache, accompanied by a cane. Maybe we'll offer a prize for the one who can guess what Bill was doing.

Billy Foster threatens to revolutionize the industry even though it is in its infancy, by the invention of a number of new effects for Frank Lloyd's next production with fighting Bill Farnum.

Walter Vodges, who hails from Philadelphia, and charged with being a newspaper man of years' and years' of experience, is wearing out typewriter ribbons while performing his duty as P. A. at the F. P. L. Corporation Studio.

Martin Kinney went to sleep in the barber chair the other day, and the barber almost got his hair cut before he woke up. Now, the razor swinging individual is threatened with a damage suit, for Mart sure loves his hair.

Hal Cooley makes complaint that his Ad is indexed wrong, and so we ask all the readers of the Studio Directory to please note that Hal's face appears on page 283, instead of 269. It will be well to look this up, for this concerns Handsome Hal.

"One Woman" has been married three times, and divorced as many—that is, the Thomas Dixon story to be adapted for the first Mastercraft production is now in the hands of the fourth continuity writer, previous attempts failing to meet the requirement of T. D., Jr.

Chester Withey while filming a war scene, found an Irishman loading shrapnel, who did not care if the whole boat load exploded. The Irisher even pushed over a corded up pile, six or seven feet high, in the presence of our Chesty, and Chester is just now beginning to recover from the nervous shock.

When the news that Griffith's Western front picture was shown to a tryout audience at Pomona under the title of "Love's Struggle," an elderly former Iowa farmer with Yankee whiskers and everything, stopped at the box-office to know what show was on. "'Love's Struggle,' eh?" he said. "Well, I guess I'm too old to struggle for love. What's on to-morrow night?"

On the suggestion of their employer, Douglas Fairbanks, Bessie Fuir, sister of the famous Charley Fuir, and Theodore Badker, honeymooned in an aeroplane. The couple were taken to the 5,000-foot height, when they decided they were giddy enough. When interviewed, they stated the Fairbanks Studio from the dizzy height, made them think more and more that the industry was still in its infancy.

Julian Louis Lamothe has enlisted in the navy. This will be interesting to the War Department when it is known that Lamothe is the originator of reflect action continuity. Lamothe explains this is the kind with a kick, he securing his idea from a well-known animal named Maud. He expects to practice this on the Huns. He leaves at the Paralta Studio, a perfectly good two-year continuous service contract.

Pat Paul Dowling has forsook the film colony where he has P. Aed himself and filmsters to fame, to accept a position with his Uncle Sam, and he is now doing almost solitary confinement in the Detention Ward somewhere on the Pacific Coast. The popularity of this writer of "honest stuff," was illustrated when such celebrities as Tom Geraghty, Ben Ziedman, Al Cohn, Harry Caulfield, John Woodside, Carl Robinson, Ken. McGaffey, Bill Hart, Mitch. Lewis and ye Ed. congregated to bid him a fond farewell. The noted Irish writer of near fiction, in a series of one to thirty-minute talks by the several participants, was given instructions as to his conduct in the navy, and was urged to discontinue his practice of demanding an increase in salary every other week. During the evening Dowling received more telegrams than Nat Wills ever took on, and the crowning event of the occasion was the presentation of a wrist watch, the gift of B. Ziedman and T. Geraghty.

NEWSY ITEMS FROM THE STUDIOS

[Realizing that the voluminous press agent material filling an exhibitor's mail often fails to provide the breezy little items so badly needed for program fillers and your newspaper photoplay editors, MOTION PICTURE NEWS has created this department. It will be conducted by Miss Dorothy Tarbell, and the gossipy personalities presented here will be gathered at first hand in the studios and from the players themselves. Not only the stars, but the lesser known players whose good work has often gained them popularity in different localities, will be treated in human, intimate fashion in this department.

In connection with this "clip-sheet" service for programs and newspapers, this department also offers all the facilities of the Motion Picture Studio Directory to exhibitors and players in forwarding mail, locating players, furnishing information regarding pictures in which different players have appeared, and so on.]



Carey's (Mae Marsh) Adventures Are Only Beginning When the Cabby Delivers Her Into the Hands of the Butler (Alec Francis) in the New Goldwyn Picture from the Story, "When Carey Comes to Town"

A poke-bonnetted, hoop-skirted Carey is Mae Marsh in her new picture from the story, "When Carey Comes to Town." She was as sweet and unspoiled as the Carey of the tale as she drew from her tiny muff for our inspection a small but redolent package labeled "Dr. G—'s Dermal Soap." It seems that a few days before she had admired the thick white locks of her screen "cabby," adding that she wished her hair was as smooth and silky as his. With delightful simplicity the old cabby had just presented her with a cake of the cherished soap to which he ascribed all the credit.

Tom Moore gossiped with us for about an hour, but at the end of that time we felt very much like saying about him what some one else has already said, "It is a matter of dispute which of the three brothers possesses in a greater degree the qualities possessed by all." Thus we could escape the difficulty of adequately describing Mr. Moore. He confessed to us that his interviews were seldom successful. He dislikes to talk about himself and so he does not. But we like to talk about him, and so will you when you see him in "The Danger Game."

Madge Kennedy has the arduous task ahead of her to-day of being interviewed by a fan magazine writer whose avowed intention was an article (or was it a sonnet) on Miss Kennedy's eyelashes. For this reason we talked about such relatively unimportant little things as hanging by a sash a hundred feet above the ground, which she does in "The Danger Game," the troubles of the cast, which included everything from a broken leg to German measles, concluding with an analysis of the theory that every thought and feeling registers, though often involuntarily.

For the first time in his career Alec Francis is playing the part of a butler in the screen version of "When Carey Comes to Town." It almost goes without saying that this is no ordinary butler's part.

We overheard this bet between Hobart Henley, Goldwyn director of "The Face in the Dark," and his new star, Mae Marsh. The question at issue was the arrangement of Miss Marsh's shawl in a certain still.

"I'll bet you a thousand dollars it was this way," said Miss Marsh.

No reply.

"I'll bet you twenty-five dollars it was this way," insisted Miss Marsh.

Still no reply. Finally with an impish "moue":

"I'll bet you a box of candy against a shave," and they shook hands.

Personally we think this was taking a mean advantage of Mr. Henley, who had worked until three o'clock that morning on the picture.

The Irish love of a fight, the Irish tear and a smile, the whole delightful Irish temperament is perfectly portrayed by Mary Pickford and her family in "Amarilly of Clothes-Line Alley." Small boys will adore the fistic encounters throughout, particularly the triumph of Mary's next to littlest brother.

Susanne Willa, one of the three leading ladies of "Empty Pockets," is now back on the legitimate stage in "The Squab Farm," which opened this week. She should be in her element, as the play revolves about a motion picture studio.

Another screen deserter is Grace Darling, who will soon be seen on Broadway in the musical play, "Rock-a-Bye Baby."

The way in which Jack MacLean, as Covington's son in "Moral Suicide," sustains the impression that overwork is slowly causing him to lose his mind, is truly remarkable.

Alice Mann is coming East by leaps and bounds. From the West Coast, where she was Fatty Arbuckle's leading lady, she jumped to Chicago, to play opposite Taylor Holmes in "A Pair of Sixes." From there she has jumped to New York. The question now is, "Who is the lucky leading man?"

William Tell's son has nothing on Arthur Donaldson. While they were shooting an interior for "Over the Top" at the Vitagraph studio, an extra picked up one of the heavy guns and proceeded to illustrate how to "spit the Boche." The bayonet slipped its catch, whizzed through the air, and splintered the wall exactly one inch above Mr. Donaldson's head.

First conductorettes, now butlerettes. For proof, see Adela Barker in "Breaking Into Eden," the new Bushman-Bayne picture. Miss Barker tells us they are no novelty in England now, but that she is probably the first one in America.

By the way, Will Davis did not have to go to Mesopotamia to find Eden for this picture. He found it in New Jersey (personally we have never found much there but the proverbial mosquito). All joking aside, he has discovered an almost per-

FOR YOUR PROGRAM AND NEWSPAPERS

fect location for a picture necessitating a large country estate. He has used it in directing four stars and has not shot the same spot twice. The house has three very imposing main entrances and is surrounded by marvelously kept grounds.

Agnes Ayres, who gave such a delightful portrayal of an O. Henry girl in "The Rubaiyat of a Scotch Highball," has a brother in the Quartermaster's department in France. Outside of the studio she is spending all her time making woolen sweaters for soldiers, which she says are much more serviceable than knitted ones. She ought to know with information from the base of supplies.

"One More American" is timely not only because of its patriotism but because of its intimate glimpses of a puppet show, that type of entertainment which is regaining some of its former popularity. Raymond Hatton, in his splendid characterization of Bump Rundle, the lightweight prize fighter, ran a close second to George Beban.

Elisabeth Risdon has the distinction of appearing on Broadway on the screen and on the stage at the same time. She depicts two widely dissimilar characters. In "Mother" she is a wrinkled and gray haired old woman; in "Seven Days' Leave," a girlish ingenue.

We hear that Nilde Babbette, the French comedienne, who recently arrived in this country, has made good so quickly that her contract with the Jester Comedy Company has been changed to two years instead of one.



Sylvia Breamer Is Leading Woman in "Missing," a Blackton-Paramount Production



Artcraft's "Blue Bird" Promises to be Complete in Every Detail, the Settings Making It a Veritable Spectacle

Viola Dana Is Soon Coming East Again

VIOLA DANA, whose contract with Metro calls for her presence six months of the year in the East and six months in the West, will return to New York from the Pacific Coast as soon as she has completed "Night Riders," written and directed by John H. Collins. Miss Dana has already given the West good measure and running over, for her six months there were up in February.

Maxwell Karger, production manager of Metro's New York studio, has his staff of scenario writers and story scouts running several good photodramas to earth in order to provide Miss Dana with the right kind of pictures for the Eastern location.

Four productions will have been completed at Metro's Hollywood studio by the time Miss Dana finishes her present stay on the Pacific Coast. These are "The Winding Trail," by Katharine Kavanaugh and June Mathis; "Weaver of Dreams," by Myrtle Reed; "Breakers Ahead," by Charles J. Brabin and H. P. Keeler, and "The Night Riders," by John H. Collins. All of these were directed by Mr. Collins with the exception of "Breakers Ahead," which Mr. Brabin directed. The star's characterizations in these four Metro productions have a wide range. They are, in the order named, Audrey Graham, a Broadway dancer; Judith Sylvester, a New England waif; Ruth Bowman, a Cape Cod lassie, and Sally Castleton, a Kentucky girl of the "blue grass region."

John H. Collins, her director; John Arnold, cameraman; Albert H. Kelley, assistant director, and several players, will return to New York with the star.

Milton E. Hoffman Very Busy Man

Milton E. Hoffman occupies the important post of studio manager for the Famous Players-Lasky Corporation at Hollywood, Cal., which carries with it the care of five hundred employees. To gain an idea of the multitudinous duties required of him it is necessary to know the routine which is followed.

The story is forwarded from the New York office to Frank E. Woods, head of the scenario department in the west, to be read. If it meets with his approval and seems adapted to some one star, he and Mr. Hoffman arrange when work shall start on the production, and a director is assigned to the work. Mr. Woods then puts a continuity writer on the story, and after it is completed copies are given to the departmental heads. After the scenes have all been taken, Mr. Woods, the director, and Mr. Hoffman get together and decide on the cutting, the titles, etc. When difficulties come up the studio manager is very much in demand, and it is his business to be the "fixer" for the organization.

Screen Examinations

"Faith Endurin'"

(*Triangle—Five Reels*)

Reviewed by Peter Milne

ROY STEWART is rapidly increasing in popularity as a portrayer of Western characters. This is a result of his own natural presence before the camera and because the Triangle company has been giving him the best of stories. "Faith Endurin'," by Kenneth B. Clarke, combines all the elements that one expects in a Western, with an originality of development and incident that gives them additional interest. The plot contains no waste action—it commences with a highly intense situation, builds with accumulative interest, and includes a fine share of human interest action before it terminates with a rousing climax. It is such pictures as "Faith Endurin'" that help retain the popularity of the Western.

Mr. Stewart, with a fascinating air of the dare-devil, with a smile that ever suggests the big heart typical of the characters he portrays, has the ability to adapt himself to the dramatic situations with apparently the same ease as he adapts himself to the saddle and the dashing broncho. In "Faith Endurin'" he receives adequate support from W. A. Jeffries as a cowboy pal, Fritzi Ridgeway as the girl and a number of others.

Mr. Clarke's story has a number of humorous touches, crisp and effective. Cliff Smith has given it a production that meets all requirements. The high lights in particular are handled with fine effect. Steve Rounds photographed.

THE STORY AND PLAYERS

Jeff Flagg (Roy Stewart), cowboy, is rescued from yeggmen who are breaking a railroad station safe by Jim Lee (W. A. Jeffries). From this incident springs a strong friendship. They go into the ranching business together, but before long a copper mining company commences operations on neighboring property and their prospects for successful expansion are killed. So Lee departs for other fields, while Jeff stays, mainly because of the fact that Helen Dryer (Fritzi Ridgeway), secretary of the copper company's local office, has attracted his attention. Crane (Edward Brady), the manager of the company, insults Helen and her brother (Joe Bennett) in protecting her kills him. Jeff takes the blame and escapes. A price is offered for his capture and posters revealing the fact that he may be identified by a scar on one arm are scattered about the country. In a distant town, Jeff enters the bar room for a game of poker. Boldly he sits beneath one of the bills offering a reward for his capture. The sheriff is in the game, also, and the sheriff proves to be Jim Lee. A hard loser realizes Jeff's identity and demands to see his scar. Lee also demands that he show it and Jeff pulls his gun. But before he gets it out Lee shoots him in the arm and so destroys the final means of identification. Jeff returns to the town to discover that Helen's brother has confessed and has been pardoned by executives of the copper company after the situation anent the shooting has been learned. So a happy ending comes around for everyone, particularly as Jeff's old ranch is found rich in copper.

"The Moral Law"

(*Fox—Five Reels*)

Reviewed by Peter Milne

GLADYS BROCKWELL'S ability has been displayed before, but probably never in such full measure as provided in her latest vehicle, "The Moral Law." She essays the dual role, a difficult brace of characters which would have overtaxed any lesser actress, but which Miss Brockwell interprets with individual skill and feeling. She appears as half sisters, the one good, the other bad, and shades them so well that the characters remain absolutely distinct in the spectator's mind. But her greatest talent is displayed when as the bad sister she assumes the rightful place of the good one. Here the actress acting one part must proceed to act the second, but still keep in the spirit of the first characterization. The success which Miss Brockwell has in so doing is phenomenal.

The vehicle in which the dual role is set is melodrama of the most interesting type. The action is rapid and the tangle in which the sisters are involved (though not in any way an aggravating tangle before the audience) results in good suspense before it is ultimately straightened out. The scenes are well staged, including those in the South American gambling house, and the exteriors are well selected and in many instances beautiful. The whole production is well photographed.

Colin Chase is a quiet hero, Rosita Marstini, a typical adventuress type, and Bertram Grassby and Joseph Singleton make a contrasting pair of villains. E. Loyd Sheldon is author, Charles Kenyon did the scenario, and Bertram Bracken directed.

THE STORY AND PLAYERS

Isobel (Gladys Brockwell) determines to seek out her half sister in South America and divide with her her late father's fortune. Anita (Gladys Brockwell), this sister, is the shining jewel in a gambling house conducted by her mother (Rosita Marstini). She is avaricious, quite without honor, and spends the greater part of her time extracting small fortunes from her admirers. It is the misfortune of Isobel to land in South America immediately after Anita has attempted to poison Umberto (Joseph Singleton), who has grown too strenuous in his attentions. Anita and her mother cause Isobel to be arrested for the crime and then, for safety's sake, Anita goes to Florida, Isobel's home, and takes her place as head of the household. While Grant (Colin Chase), Isobel's fiancee, notices a change. He says nothing and arrangements are made for the marriage. But Anita's confederate, Don Pedro (Bertram Grassby), jealous, has seen to the liberation of Isobel. She arrives just after the wedding, followed by Umberto. It develops that Anita was married to Umberto and that her marriage with Grant is invalid. So all obstacles between Grant and Isobel are cleared away.

"Moral Suicide"

(*Graphic—Seven Reels*)

Reviewed by Samuel D. Palmer

VAN ABRAMSON, as author and producer, presents through the medium of the Graphic Film Corporation, "Moral Suicide," in seven reels.

Obviously, it is the author's intention to teach a great moral lesson. That lesson is that rich old widowers should beware of good-looking, wicked, young adventuresses, for, if they are not very circumspect in their behavior, invariably the good-looking, wicked, young adventuresses corrupt the morals of the rich old widowers and incidentally spend all their money. To every rich old widower in the audience, therefore, "Moral Suicide" carries a tremendous moral punch.

With a few exceptions in the work of the cast and in the minor details of direction the production is well done. The cast is a notable one, including John Mason, Anne Luther, Leah Baird, Alan Hale, Sidney Mason, Hazel Washburn, Claire Whitney, Jack McLean and William Lampe. As has been the case in but few of his stage or screen appearances in recent years John Mason has a role that fits him. So well does he look and act his part that one is constrained to overlook entirely his few lapses of overacting. Leah Baird is very, very wicked in her semi-vampire role, and Anne Luther, as the old man's much-aggrieved daughter, quite satisfies. The highest honors, however, belong to Jack McLean, who, as the demented son, presents a truly remarkable portrayal.

The lighting effects are above the ordinary, especially in the contracts between daylight, moonlight and the artificial variety, and the scenes, both interior and exterior, are well photographed. The prologue and the names of the cast, however, will be lost upon those occupying the rear seats of even a medium-sized house, for they are too dim to be read with normal eyes.

THE STORY AND PLAYERS

Richard Covington (John Mason), an aged California millionaire widower, is devoted to his children, Beatrice (Anne Luther) and Waverly (Jack McLean), the latter of whom has become demented through over-study, until he meets Fay Hope (Leah Baird), a young woman with a tarnished past. Warned by his daughter that association with Fay meant moral suicide, the old fellow nevertheless falls into the snare set for him by Fay and her friend, "Lucky" Travers (Alan Hale), the arch villain. Covington eventually marries the woman. Now it seems that Rodman Daniels (Sidney Mason), Beatrice's fiancee, once had an affair with Fay, a fact which is discovered when Rodman returns from the East. Beatrice upbraids Fay and is banished by her father from the parental roof. Subsequently Waverly, the son, kills Fay and, being found insane, is sent to an asylum. Covington goes down and out, and wandering through the streets of New York he comes upon Beatrice in the company of Travers, the villain. The girl is just about to turn her companion over to the authorities as a spy. The old man straightens up, the boy is released from the mad-house as cured and Beatrice forgives and marries Rodman.

"Ann's Finish"

(Mutual-American—Five Reels)

Reviewed by Lisle M. Albright

ALTHOUGH the story of "Ann's Finish" is a combination of situations that have often been used with effect in the past, the picture is, nevertheless, the best that Margarita Fischer has been in for a long time. It is a comedy drama of the lighter sort in which Miss Fischer is afforded a role that fits her like a tailor-made suit.

The background for the picture is a girl's finishing school, and it is not very difficult to guess, even if one knows nothing about the plot of this particular drama, that Margarita has a difficult time to keep from being finished long before she should be. A burglar, in reality a young author trying to get a little touch of real color for a story, crosses Ann's trail soon after she arrives at the boarding school and gets her into a predicament that furnishes fun throughout the remaining reels.

He is a good looking burglar, and Ann, rather than give him up to the police when they trace him to her room, hides him in the linen closet and later has to claim him as her husband to save him from arrest. Her confession throws a monkey wrench into her stay at the school, as married women are not desired, and the matron wants to send her back home.

To save herself from being expelled, Ann goes into mourning and tells the matron that she has just received a letter stating that her husband has met his death on a torpedoed transport while on his way to France. Just as the sky begins to clear for her again, her burglar turns up and she has more camouflage work to do.

There is many a laugh bottled up in this picture, and it ought to meet with the approval of exhibitor and patron alike. Lloyd Ingraham directed the production and Jack Mower, Adelaide Elliott, David Howard, John Gough, Robert Klein and Perry Banks give Miss Fischer all the support she could desire.

THE STORY AND PLAYERS

Ann Anderson (Margarita Fischer) is the cut-up in a finishing school. One night, awakening from a fitful fudge dream, she finds a burglar in her room. He is good looking and tells her it is his first offense and that his mother is dying for lack of food. Ann takes pity on him, and when the watchman of the grounds and the matron of the school pound on her door, she hides the robber. In the search that follows, he is discovered and Ann then claims him as her husband. He is allowed to depart but Ann is expelled. The next day another burglar enters her room while she is dosing and attempts to remove her necklace. After a struggle she gives an alarm, but is shot in the arm. The burglar is caught and Ann finds herself the heroine of the school. Deciding that she would look nice in widow's weeds, she announces that her "husband" has gone down on a transport.

Ann is kidnapped by the pals of the man she caused to have captured and is rescued by her first burglar, who turns out to be a novelist in search of atmosphere for a story. Ann sees her "finish" and decides to forsake her widow's weeds and go back to her "husband."

"By Right of Purchase"

(Select—Six Reels)

Reviewed by Peter Milne

NORMA TALMADGE'S last picture, "Ghosts of Yesterday," was so meritorious from every viewpoint that "By Right of Purchase" which, though it has the advantage of a fine title, is just a little disappointing. It attains the average standard maintained in the productions of marital complications, but "Ghosts of Yesterday" has made such an impression that one is inclined to expect and demand something more than the average from Miss Talmadge. It was written by Margery Land Mason and scenarioized by Harry O. Hoyt. In some respects the continuity of the action is too stringy to bring out the dramatic strength of the story's situations, but taken on the whole it has been produced with a keen sense of its dramatic values by Director Charles Miller. There is plenty of suspense in the development of the lives of Margot and Chadwick, after the marriage, on which Margot looks as purely a matter of business.

But leaving the picture's dramatic value aside, the production given it cannot be spoken of in high terms. The settings, supposedly in a home of the rich, are gaudy and out of tune. Wall papers with ungainly designs serve to detract from the action. How much better is the plain paper or the fine panelling often seen! The photography is none of the best either. It lacks clarity and the sharpness resulting from good lighting. Small faults, both of these, when apparent in only a few places throughout a picture, but when obvious practically all the time, exceedingly annoying.

Miss Talmadge, with that emotional ability for which she is noted, succeeds in making her role effective, despite the fact that she must of a necessity be unrealistic when the part demands it. Eugene O'Brien is again opposite the star, and gives a full and impressive interpretation of the man of honor who is led into bargaining for his wife because of his infatuation for her. William Courtleigh, Jr., presents the role of the rounder realistically while Ida Darling, Charles Wellsley and Florence Billings are good in supporting parts of prominence.

THE STORY AND PLAYERS

Margot Hughes (Norma Talmadge), though she believes herself in love with Dick Derwent (William Courtleigh, Jr.,), marries the wealthy Chadwick Himes (Eugene O'Brien) when sufficiently urged by her mother (Ida Darling). The bargain is that if after two years she still does not love him he will allow her to divorce him. On their honeymoon Margot makes it plain that the marriage has given her only Chadwick's name. On their return to the city Himes plunges in work, now certain of the fact that he will never win Margot's love, but still desperately in love with her. Margot welcomes the attentions of Dick, but when he attempts to trespass on their friendship, which she merely regards as platonic, she resists. She lends him money on his plea. Later Nugent (Charles Wellsley), a great friend of Himes', visits Margot and pleads that she refuse further attentions from Dick and accept her husband's love, which, he assures her, is great. Realizing at last the worth of her husband, Margot visits Dick's apartment with the intention of requesting the return of her checks. She overhears him in conversation with another woman, and his true character is revealed to her. Himes sees her coming from the apartment and denounces her as untrue to the conditions of their contract. But Nugent also brings Himes to his senses by relating the plain truth, and when the picture closes Himes and Margot are off on a second and happier honeymoon.

"All Fur Her"

(Jester Comedy—Two Reels)

Reviewed by Leland S. Ferguson

"ALL FUR HER," the third Jester Comedy featuring Twede Dan, shows high signs of being "all for the exhibitor who books it." This means that the reviewer considers the picture a worthy successor to Twede Dan's other Jester celluloids, and there can be no denying they started off throughout the country with a bang that reverberated success into the very inner sanctums of the Jester home office.

"All Fur Her," which is to be state righted for April, is a drastic departure from the previous Jesters, and that is a very commendatory statement. It means Twede Dan has versatility, and that the director has a seemingly endless supply of gags and stunts that we predict will draw dimes from the multitudes and additional bookings from the exhibitor who shows the films. This is as much as can be expected of comedy, and that's plenty.

As previously stated, the Jester Twede Dan comedies have a well carried plot, and "All Fur Her" is very fortunate in this respect. As the name would suggest, most of the action is around a set of furs upon which Twede Dan's wife (in the picture) has set her heart. And when we say action, in this case we mean action, as there is not a dull moment throughout. Moreover, the comedy is of the clean sort that brings an audience back.

"All Fur Her" delivers the goods.

"Finishing Mary"

(Mutual-Strand—One Reel)

Reviewed by F. G. Spencer

THIS single reeler featuring Billie Rhodes is, without a doubt, one of the best of the Strand series. It is brimful of harmless, innocent, mirth provoking incident, in which Billie as the irrepressible Mary gets in trouble, next is pointed out as the model student in the finishing school, and lastly gets "in dutch" worse than ever through the harmless agency of a pillow fight. The whole theme centers about a "finishing school" as the title aptly implies, and Mary resorts to innumerable tricks—some old and others new and unique—for defeating the stern rules and regulations as laid out by Miss Sprout, the preceptress. For instance, her ladyship, Miss Sprout, will indulge in a soda at a neighboring drug store, the clerk of which is in love with Mary, and while partaking of her soda the clerk deftly slips a little note in the neck band of her costume, which Mary as deftly extracts when the preceptress crosses her path. Mary is the veritable "Peck's Bad Boy" and only redeems herself by capturing a thief who seeks refuge under her bed.

The reel is composed of surefire comedy and cannot fail to make a hit wherever shown. Release date Tuesday, March 12.

"The Answer"

(Triangle—Seven Reels)

Reviewed by Peter Milne

THE author of "The Answer" has based her story on a theme that deals in some way with socialism—the universal brotherhood of mankind; but inasmuch as the theme is swayed to fit the action of the story's characters it proves something of a burlesque on a political reform that every one, even its antagonists, take seriously. Why it is that picture socialists always begin activities by building some sort of a House of Refuge for "those in the winter of life" is quite beyond the comprehension of the writer. In reality they elect members to the State Assembly and to Congress. But the futile dabbling in a theme that really deserves careful handling is not the greatest of the picture's weaknesses.

It will be noted that "The Answer" is in seven reels. This in the face of the slimness of the story and the style of its continuity is regrettable. It appears to have been produced with the intention of cutting it down to the average length. Both the action and the subtitles repeat more than once and there is voluminous detail which succeeds in being neither colorful nor interesting. Incidentally the continuity writer has displayed small dramatic sense. Perhaps this party should not be criticised, however, for it is apparent that the original story was wholly narrative in style possessing no sustaining sequence and rising to a crisis only in the end when a murder and a suicide claim the attention for the quite mechanical purpose of creating a sensation, not for any logical connection they may have with the body of the narrative.

Alma Rubens is featured, although performances of equal prominence are rendered by Joe King, Claire Anderson and Francis McDonald. These four principals interpret their roles realistically which is the highest praise that may be bestowed upon them all things considered.

E. Magnus Ingleton is author, while E. Mason Hopper directed.

THE STORY AND PLAYERS

John Warfield (Joe King), social worker, meets with Guido Garcia (Francis McDonald), a radical with a grudge against the rich, and together they establish a home for the unfortunates of society. Goldie Shepard (Claire Anderson), daughter of a man whose death is caused by drink, acts as Warfield's secretary.. Lorraine Van Allen (Alma Rubens), a society girl, meets this trio through the tragedy of Shepard's death, and after a time lends her personal efforts and money to the success of the Refuge. Warfield receives word that his mother has died in England, leaving a huge estate. He makes the trip across the ocean to straighten out affairs, and shortly afterwards sends for Goldie. They are married. Fortune completely turns Goldie and she no longer believes in social equality, she enjoys playing in the lap of luxury and displeases Warfield. Guido, not hearing from his partner, makes the voyage abroad and learns of the situation. Warfield leaves for home. Guido, to terminate the unhappiness of Warfield, shoots and kills Goldie and subsequently jumps from a high bridge to his own death. Later a new day dawns for Warfield and Lorraine, kindred spirits in charitable pursuits.

"The Way Out"

(World Film—Five Reels)

Reviewed by Peter Milne

CAPABLY enacted with a cast headed by three favorites and properly presented, "The Way Out" is not the perfect pictorial entertainment because of its story. It is interesting in part and the intensity of the scene where the Count and Robert meet is not to be denied. In fact the action concentrates almost wholly on this scene. But after all the melodrama with a male heavy is better. The Count and Robert are two such decent fellows that neither one is able to steal sympathy from the other, which is too bad for dramatic purposes. The villain is the girl's mother, and she is such an arrogant being who opposes her daughter's contemplated marriage with such small cause that she is neither realistic nor convincing, despite all the poise brought to the part by Kate Lester.

What merit the picture possesses is apparently due to the careful direction of George Kelson. Certainly never has June Elvidge acted with more grace and ease or with better sense of her part than she does as the unlucky girl in "The Way Out." And Carlyle Blackwell shows unusual ability in the tense scenes. John Bowers and Muriel Ostriche also contribute to the good side of the picture. Their performances are of such even merit that it is more than likely that Mr. Kelson is responsible. And moreover he has made the rather mechanical arm of the picture which brings about the separation of Robert and the girl, run like a well oiled machine. With all its obviousness there is a sustaining element about it. Mr. Kelson has, in fact, shown his ability throughout the film. He has handled every episode with a keen sense of its value and only in its lack of contrast in the two male characters is the picture disappointing.

Jack O'Mara is author, and Clara S. Beranger prepared the scenario.

THE STORY AND PLAYERS

Alice Thornton (June Elvidge) and Robert Barr (Carlyle Blackwell) are engaged. Mrs. Thornton (Kate Lester), ambitious, frowns on the prospect of the marriage. Her husband had been married to another woman by whom he had a daughter. This daughter (Muriel Ostriche) arrives in the United States from France after her mother's death. Mrs. Thornton secures a position for her in Barr's law office. She is lonely and Barr extends sympathy. One afternoon, out for a walk, they are caught in the rain. Barr takes her to his apartment to dry her clothes and Alice discovers her there. Barr refuses to tell who the girl is as Alice's memory of her dead father is sacred. As a consequence the engagement is broken. Mrs. Thornton takes Alice abroad, where she meets Count de Joinville (John Bowers). They marry. The Count discovers one of Robert's old letters and denounces his wife. Robert, restless, follows Alice to Paris and learns of her marriage. He calls and the Count, realizing his identity, demands satisfaction. Robert refuses to fight and explains the whole episode of Alice's half sister. The scene then shifts to the battlefield. The Count is wounded and rescued by Robert. Sent to his own home, which had been converted into a hospital, he realizes where Alice's love lies, and ripping the bandages from his wounds, dies.

Three O. Henry Subjects

(General Film—Two Reels Each)

Reviewed by F. G. Spencer

"THE SONG AND THE SERGEANT," "By Injunction" and "The Rathskeller and the Rose" are three of the latest O. Henry subjects produced by General Film, in all of which the quaintness of O. Henry's style is very much in evidence. In "The Song and the Sergeant" the original story has been faithfully followed, and in the other two no serious deviation is noted.

"By Injunction" is a virile story of Western life, and Director David Smith has made the most of every phase. The cattle round-up, the gambling den, the saloon and dance hall are all vividly portrayed and the photography is uniformly good.

"The Rathskeller and the Rose" is a fine piece of comedy-drama, the leading character in which Posie Boggs is delightfully portrayed by Adele De Garde. This will be accorded a warm reception wherever shown, carrying as it does an intensely humane vein throughout. George Ridgewell directed.

"Those Athletic Girls"

(Paramount-Mack Sennett—Two Reels)

Reviewed by Peter Milne

LOUISE FAZENDA is seen in "Those Athletic Girls" as janitress of a girl's boarding school. She has a pretty hard time catering to their needs, trying to please the principal and keeping her husband away from the perfect specimens of feminine pulchritude with which the school is crowded. These Sennett beauties have more to do in "Those Athletic Girls" than they have had heretofore, and it need hardly be said that they are far from uninteresting. In fact the girls supersede the gags in this picture. The inventive genius of Sennett or his underdirectors is apparent only in spots save for the end of the last reel when Teddy, the remarkably clever dog, is introduced. But it is good fun, "Those Athletic Girls," every bit of it. Ethel Teare, Glen Cavender, F. B. Cooper and Laura LaVarnie are named in the cast supporting Miss Fazenda. Edward Cline directed in collaboration with Hampton Del Ruth.

"The House of Hate"

(Pathe—Fourth Episode)

Reviewed by Peter Milne

THROUGH his own efforts Gresham is reinstated in Pearl's favor despite the protests of her various convincing relatives. An additional character of importance is also introduced in this episode. He is the title character, "The Man from Java," and is a tough and surly sailor, Patch Eye Pete by name, who has information concerning the death of Waldon and the identity of the Hooded Terror. Pearl consents to meet him by the river at a certain hour and bring with her ten thousand dollars for his information. But the Hooded Terror is also on foot and attacks Patch Eye, knocking him senseless. He is choking Pearl to death as the episode closes with Harvey rushing to the rescue.

"Thieves' Gold"

(Universal—Five Reels)

Reviewed by Peter Milne

THIS latest Harry Carey production departs from the general theme that has been followed in his recent pictures, in which the cowboy and his pals are initiated into the conventionalities of a new environment, and goes back to western melodrama. The change is welcome, for besides the value of variety, and the fact that the western melodrama was once the star's popular vehicle, "Thieves' Gold" is a satisfactory picture, containing the requisite amount of thrills and stirring situations and offering Carey a role in which he is thoroughly at home. Instead of the bad man he is a robber with only one holdup to his discredit, and this because of the influence of the real bad man of the film. His romance with the girl is interesting, though introduced rather suddenly, and the attractiveness of Molly Malone who plays the parts adds to it.

Carey performs a sensational stunt when he rescues the girl from the runaway team. The action in the Mexican bar-room is typical of such favorite locales of the picture producer, while the final clash between Carey and Simmons is well handled from the point of view of suspense. The camera man secured some excellent shots of the western country and fine photography prevails throughout.

Fred R. Bechdolt wrote the story and Jack Ford directed.

THE STORY AND PLAYERS

Cheyenne Harry (Harry Carey), cowboy, becomes restless with the routine life on the Savage ranch and gives his employer (L. M. Wells) a notice that he is to leave. He falls in with Simmons (Vester Pegg), an outlaw, and gets mixed up in a shooting across the Mexican border. The next day, while under the influence of liquor, he is persuaded by Simmons to assist him in holding up a shipment of gold consigned to Mexican revolutionists. Harry is unaware of the fact that he further violates the law this time in Arizona instead of Mexico. When he sees from the top of a mountain a runaway he determines to rescue the occupants of the carriage, no matter what the cost is to himself. The passengers are Alice Norris (Molly Malone), who is on her way to visit at the Savage ranch, and Larkin (John Cook), the drunken driver. Harry rescues the girl, but is then unable to escape the sheriff and his posse. He is cast in jail. Savage secures his pardon, realizing that he is good at heart. Harry comes back to the ranch and after a time Alice and the cowboy fall in love. She is unaware of his jail sentence. When she discovers this and the cause of it, she sends for a former sweetheart and contemplates leaving with him. Simmons, to get even with Harry for a former act, holds him up on the desert. But through a trick, Harry gets the upper hand and is forced to kill his man, not before he has been wounded himself, however. When Alice drives by on her way to the station she discovers him lying unconscious and then and there she decides that it is Harry she wants after all.

"The Marriage Bubble"

(Triangle—Three Reels)

Reviewed by Joseph L. Kelley

WILLIAM DESMOND in a dual role, and Anna Luther in the principal feminine role, put over this short feature with the comedy situations rightly accented, the straight dramatic work nicely intermingled, and the action set at top speed from first to last. W. Carey Wonderly wrote the story and it was produced under the direction of Walter Edwards, supervised by Thomas H. Ince.

William Desmond succeeds in getting a laugh in every scene of this comedy-drama. He impersonates a wealthy young millionaire who is given to excessive drinking. A five-a-day actor comes to town and is mistaken for the wealthy young imbiber because of his close resemblance. The millionaire's sister sees the actor as he is about to leave with the troop and suggests to him that she has a plan whereby he can make some easy money. She takes him to her home, dresses him in her brother's clothes and even the drunken one's mother is fooled. He is entertained, wined and dined. Marty Conrad, as the drunken one is known, escapes from confinement in his room and comes face to face with his double. The actor believes that he has performed his mission and leaves, but returns in time to save Marty's sister from a fire which starts in her home. The comedy that is revealed in this fire scene is of sure-fire brand and will get a laugh from the most sedate in the audience.

Maude George and Florence Dagmar have the principal supporting roles opposite Mr. Desmond and Miss Luther. "The Marriage Bubble" is one of the best short features seen for some time. The photography is up to the Triangle standard. The sub-titles are to the point and explain rather than supply action.

"Unfaithful"

(Triangle—Two Reels)

Reviewed by Joseph L. Kelley

DOROTHY DALTON carries the colors in this Triangle production in two reels, titled "Unfaithful." Lambert Hilyer wrote the story and it was produced under the direction of Charles Miller. Although of the abbreviated variety of comedy-dramas it is supported by actionable material and plenty of it with the result that we are not left wondering when the end will come.

The story tells of a young novelist whose ambition to write leads him to neglect his wife. He wishes to incorporate in his book a few pages devoted to infidelity. His wife learns of this and plans to create material upon which he can build. She arranges with a friend who brings the matter before the husband with sufficient strength to arouse his jealousy. The scheme works and the husband sits down and completes his book. The plan is explained after the husband has become so enraged as to attempt the life of his wife. All turns out happily.

Dorothy Dalton, in the role of the wife, carries the comedy and more dramatic action effectively throughout the run. Robert McKim as the husband, and Charles Gunn as the friend, do good work. Charlotte Vermont is good in a supporting role. The picture was produced under the supervision of Thomas H. Ince and photographed by Clyde DeVinna.

"Thief or Angel"

(General Film—Two Reels)

Reviewed by F. G. Spencer

THIS Judge Brown picture has for its theme the methods adopted and schemes resorted to by Antoinetta, an Italian mother (Ruth Hampton), to procure pure milk for her baby and others in the Italian tenements. She boils her milk and fills old milk bottles which are supplied to her by a gang of boys who gather up and sell them to her. She too has also been detected stealing bottles of milk from houses where she knew there were no children. When the gang is rounded up and their leader's identity becomes known, as does also their object, the Judge decides Antoinetta, who, in male attire had headed the gang, is not guilty and instead of branding her as a thief, hails her as an angel.

The youngsters who compose the gang are a precocious lot and acquit themselves as ably as the average keen street arab, who is up to all the tricks of the slums.

It is an interesting subject, well taken care of by the author and competently directed by King W. Vidor.

"His Quaker Girl"

(Mutual-Strand—One Reel)

Reviewed by F. G. Spencer

CAPRICIOUS BILLIE RHODES scores a decided hit in the title role of "His Quaker Girl," a Strand single-reeler. Bubbling over with merriment and mischief one moment, the next moment finds her as a Quaker maid, demure and docile. Cullen Landis, who plays the lover part to her, is attracted by the rough tactics of a troup of motion picture people on a public thoroughfare where a strenuous scene is being filmed. He is thoroughly disgusted and seeing Mary in her Quaker costume he takes the opportunity of denouncing actor people and eulogizing the friends. Still believing Mary to be a Quakeress, although she had just completed a Quaker scene for a motion picture, he calls on her parents (?), who decide to keep up the deception. This, they do to a certainty and the perplexities that ensue for Jack are amusing in the extreme. This is a single-reeler of merit, and will take well anywhere. Release date, March 19.

"On the Jump"—Rolin

"ON THE JUMP" is one of Harold Lloyd's funniest single reel comedies. He is seen as a bell hop and the manner in which he rules it over the hotel guests is very comical. Bebe Daniels is the ingenue, Harry Pollard, a burlesque detective, while the ever-present dwarf of Rolin comedies adds considerable merriment on his own account.

"The Sea Panther"

(*Triangle—Five Reels*)

Reviewed by Joseph L. Kelley

WITH a touch of adventure and romance similar to that revealed in Stevenson's "Kidnapped," but wholly unlike it in plot construction, "The Sea Panther," with William Desmond in the featured role, is a picture of piratical adventures which will stir the blood of all inclined toward the life on the high seas. It is not essentially melodramatic as the title would imply. There is none of the "blood and thunder." There are touches that will suggest the melodramatic but the love element predominates and it will be accepted as a love romance of the seas.

Director Thomas N. Heffron has obtained the true atmosphere of the days when the sea pirates held sway. The atmosphere is there and never once are there indications of the present times peeping through the clever disguise which takes you back to the days of which Stevenson wrote when he penned his "Kidnapped." Mr. Desmond has the role of the gentlemanly pirate who in his pastime of taking what didn't belong to him, graciously confiscated a beautiful young girl from an English ship. He takes her to his stronghold, and there by gentlemanly tactics and gallantry wins the love of the girl.

Kenneth B. Clarke, who wrote the story, has not once created incidents or situations which take the action of the story away from the atmosphere of the sea. It is a drama of the sea, by the sea and for the sea. William Desmond gives commendable characterization of the sea pirate. Mary Tarpley, in the role of the girl, fits the part like a glove. Jack Richardson, Arthur Millet, Lillian Langdon and Lee Hill are in main support. Jack Richardson does his usual good character work and Lillian Langdon in the matron's part registers a good percentage.

THE STORY AND PLAYERS

Paul Le Marston (William Desmond), gentlemanly freebooter, whose exploits on the sea have gained for him the title of "Sea Panther," captures his most precious prize, the beautiful daughter of an English sea captain. Molly Tarpley (Mary Warren) is en route to join her uncle, proprietary governor of South Carolina, when the Sea Panther takes her as his prize. Le Marston takes her to the pirates' town of Cayo del Muerto, in the Bahamas, and there establishes her in his pirates' home by the sea.

Le Marston loves the girl and shows his love for her when he fights to the death with Braga, a fellow sea pirate. Le Marston is followed by the captain of the English ship, who had been liberated, and bound in chains. Molly frees him and he escapes over the side of the ship.

"Love Me"

(*Paramount-Ince—Five Reels*)

Reviewed by Peter Milne

CONTRASTING the pure spirit of the West with the puerile East once again, with the chief protagonist a big hearted woman instead of a man, and delineating in a highly dramatic way the manner in which she untangles the lives of a family with false standards—this is C. Gardner Sullivan's story of "Love Me" briefly speaking. But brief speaking seldom does full justice to this man's work. Whatever drama he undertakes he always has the happy faculty of bringing out the stronger qualities of the commonplace. This is what makes his work human. He is always progressive in his writing, includes no unnecessary characters or situations, handles a big scene without recourse to the cutback and builds to a logical climax—this is what makes his pictures realistic. And an Ince director, assisted by the production department, knows how to present the story. This is what makes his work realistic.

All these merits "Love Me," which features Dorothy Dalton, possesses, and as a consequence it is human, dramatic and realistic. Mr. Sullivan has builded to a mighty strong climax. In fact it is so strong that one forgets while seeing it that it is conventional. But what if it is? There is nothing new, we know, and it is only when the conventional is handled without skill that it becomes obviously so. R. William Neill's handling of the story in the directing is worthy of great praise. Particularly in the climax, which is a long scene in one set with few camera changes, has he brought out the effectiveness of Mr. Sullivan's drama. As for the production department, its work is excellent. A title informs "a home of a family of high social standing" or words to that effect and the production department makes you believe it.

Miss Dalton brings out the wholesomeness of Maida, the western girl, and plays with feeling at all times. Jack Holt is genuine as the genuine Gordon Appleby, her husband. Robert McKim is excellent as the snob, Dorcas Matthews is successful at suggesting the weak woman, and Melbourne MacDowell, William Conklin and Elinor Hancock are adequate in important parts.

THE STORY AND PLAYERS

Gordon (Jack Holt), youngest in the family of Grant Appleby (Melbourne MacDowell), returns from the West with a wife, Maida (Dorothy Dalton). Her genuine character contrasts strongly with the other members of the Appleby family, which includes Mortimer (Robert McKim), a snob, Eunice (Dorcas Matthews), whose husband is away at sea, while she accepts the attentions of Fenton (William Conklin), and Mrs. Appleby (Elinor Hancock), who places pride of family and social position above all else. Maida is coldly received and though practically insulted at times, determines to stay it out for Gordon's sake. She learns that Eunice contemplates eloping with Fenton. Fearful of the consequences, she visits his apartment to plead with him. When Eunice arrives she rushes her into a room just before Mortimer, who has followed Maida, enters. To save Eunice, Maida shows herself. At home she stands the lecturing of all the family, save Gordon. He alone believes her true. Her plight, however, eventually moves Eunice to confess her foolishness and not until then does the Appleby family awake to a full realization of Maida's noble character.

"The Bell Boy"

(*Paramount-Arbuckle—Two Reels*)

Reviewed by Peter Milne

THIS two reeler, Roscoe Arbuckle's latest for Paramount, reaches the very heights in the type of comedy which gave him his reputation. There is originality in the gags and plentiful opportunities for both Arbuckle and his excellent supporting team, Buster Keaton and Al St. John. The three are seen as the proprietors, bell boys, elevator men, waiters, barbers and porters of a small town hotel. The utter ease with which they go about their ridiculous work is a rare treat in the comedy line. As for the gags, they have a horse to hoist the elevator, their own trolley car to bring the guests from the station and innumerable smaller ones which might come under the head of business, but which must have taken considerable thought to originate. Keaton specially and St. John, too, get in some wonderful acrobatic work, and even Fatty does a number of falls and acts surprisingly lively for one of his weight. There is pretty Alice Lake as ingenue and Joe Keaton does a funny scene with his son. A better comedy than "The Bell Boy" would be hard to find and this statement may be taken to include the Chaplins and the Sennetts.

"The Curse of Iku"

(*Essanay—Seven Reels*)

Reviewed by Joseph L. Kelley

"THE CURSE OF IKU," as the title implies, is a story of Japan and the Japanese, with the greater part of the action laid in Japan. The action in the initial reels, is in the nature of a prologue telling of the barbaric days of a half century ago, in Japan. Frank Borzage directed and plays the leading male role, with Tsuru Aoki, a Japanese actress, presenting the leading feminine role. The picture was produced by Essanay for release on the Perfection program. It is in seven reels.

The Jap and the American are placed at dagger points throughout the run of the picture. It is one against the other and the author, in the creation of his plot material, has made the American girl the object through and by which the Jap shall obtain his revenge. In developing this material, the author has conspicuously staged the problem of the sexes. He has brought to the surface, with prominence, the risque, and it is to be doubted whether or no an American audience will receive these situations with any degree of satisfaction, especially when the offending party is not an American. The picture would not meet with approval in communities where there is an appreciable Japanese element.

"The Curse of Iku" is characterized by excellent acting. Tsuru Aoki, the little Japanese actress, gives a fine characterization of an aged Japanese woman and a Japanese actor, whose name is not mentioned on the program, is seen to excellent advantage in the role of the Japanese villain. His work is commendable and executed with the ability of a dramatic artist.

Frank Borzage, who directed, has done wonders in duplicating the atmosphere of Japan, both during the days when the country was in a semi-barbaric stage and during the present time of highly civilized state. He has made it a Japanese picture in every sense of the word. The story is characterized by strength

in action and plot, but the production could be cut to less footage to a great advantage. In his eagerness to plant the fact that the villain seeks to avenge himself on the American girl, the director has flashed several scenes of him attacking the girl with sinister motives. It would seem that one short scene depicting this would have been sufficient to convince. The picture is of high qualities in a good many respects. There is a fine demonstration of dramatic acting, evidence of careful and faithful direction, and a strong, convincing story. The photography is ideal throughout and the settings are faithful to the atmosphere of Japan.

THE STORY AND PLAYERS

The initial reels tell of an episode in the barbaric days of Japan about fifty years ago. An American sailor (Frank Borzage) is shipwrecked on the coast of Jnpan and picked up by Yori, a Japanese prince who is an enemy of Iku. He is harbored at the prince's home. Iku learns of it and sends his sister, Omio San (Tsuru Ooki) to learn who the stranger is. At that time no foreigner was allowed to land on the shores of Japan, excepting Dutch traders. To land meant death to any other person.

Omio San reported to her brother that the stranger was a white god. Iku becomes enraged to think that his sister had fallen in love with the stranger and sends her to the wharf, where he marries her to a Dutch sailor that he might accuse the stranger of being the father of her child. The stranger is captured and ordered burned in oil, as a penalty. His friend, the prince, is crucified. The stranger escapes. Fifty years later a descendant of the stranger is found in California. A descendant of Iku comes to America to study conditions and meets Carroll (Frank Borzage), whom he recognizes as a descendant of his forefather. He sets out to get revenge through Carroll's sweetheart. After a series of adventures which takes the participants to Japan, the girl, who has been kidnapped by the Japanese, is rescued.

"The Wine Girl"

(Bluebird—Five Reels)

Reviewed by Joseph L. Kelley

"THE WINE GIRL" is not up to Bluebird standard. The principal trouble is in the story and it is evident that the director did not take trouble to remedy any of its defects. The picture could be cut in any number of different places and a complete story would be told in the detached part. The plot is forced throughout. "The Wine Girl" is a series of pictures flitting across the screen, starting nowhere and getting nowhere.

Carmel Myers as the heroine is the shining light of the picture. She is given a character role, which if it had a logical and well-written story through which to show itself to advantage, would have rendered a good account of its stewardship. Miss Myers is handicapped from start to finish. She is unable to overcome the defects in the story. E. A. Warren, in a George Beban characterization, gives a most convincing impersonation of the Italian villain. Kenneth Harlan in the straight lead is over-enthusiastic at times, but like the others in the cast, cannot overcome the handicap the story presents. Katherine Kirkwood and E. A. Warren are good in other supporting roles.

THE STORY AND PLAYERS

Andrea Minghetti (Rex De Roselli), by saving, had become the owner of a vineyard in Southern California. His niece, Bona (Carmel Myers), an orphan, had been left to his care. Chico (E. A. Warren), a workman in Andrea's vineyard, attempts to force his affections on Bona, but is repulsed. Frank Harris (Kenneth Harlan), with a party of friends, has had a wild "joy ride." The party arrives at the vineyard and it is suggested that they have "one more drink." Frank is dared by his companions to hire out to Andrea for a week. He accepts the dare in view of the fact that he will have wine for breakfast, dinner and supper.

Frank is attracted to Mona and saves her from the advances made by Chico. His mother learns where he is and goes for him. He suggests that she take Mona back with her, as cook. She consents and Mona is established in the Harris home. Chico seeks revenge on Mona, because Andrea had refused to give his niece to him in marriage.

Mona is not long at the Harris home before she incites the anger of Frank's mother. Mrs. Harris implies that Mona is a thief and she prepares to leave. A lawyer arrives at the Harris home and inquires for Mona. He informs her that her uncle had been missing for some time and that in his will he had left his fortune to Mona. Mrs. Harris attempts then to persuade Mona to stay. But she returns to her uncle's vineyard to clear up the mystery of his disappearance. She tells her story to the police and they wait for Chico, who she believes will seek her out. He does and is captured. Andrea turns up very much alive and Frank and Mona are united.

"Broncho Billy's Close Call"

(Essanay-Broncho Billy Reissue—One Reel)

Reviewed by Joseph L. Kelley

"BRONCHO BILLY'S CLOSE CALL" is the late Broncho Billy reissue shown for review by Essanay. It smacks of the typical Western drama told in a short, snappy reel of sure-fire action. Billy is serving as guard to the overland stage coach and after he has put a band of hold-up men to flight he is



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rewarded by the smile of a pretty girl who is a passenger, and later by her hand in marriage. Her brother arrives in the Western town and the town cut-up sees the brother greeting his sister with a kiss and reports to the townspeople that Billy's wife is untrue to him. Billy is off on a trip with the coach. A cowboy is dispatched to fetch him back. He sees the strange man holding his wife in tight embrace, and resorts to a saloon, where he purposely cheats in poker that someone might shoot him. He refuses the aid of a doctor until it is learned that the stranger is his wife's brother. Then the doctor is called, Billy's wound is healed and all ends happily.

"Broncho Billy's Close Call" is of typical Broncho Billy type and G. M. Anderson presents the Western character in the same adventurous style as of yore. Marguerite Clayton is in chief support and Vic Potel is seen in one of the boob parts to good advantage.

"Wild Youth"

(Paramount-Blackton—Five Reels)

Reviewed by Peter Milne

J. STUART BLACKTON again writes "presents" after his name in connection with "Wild Youth," a feature adapted from Sir Gilbert Parker's novel. Mr. Blackton offers a fine picture retaining all the merits of the original work and presenting the story with intensity and force. Beulah Marie Dix's adaptation is in keeping with her fine work done in Lasky pictures, and George Melford, one of the same company's best directors, has handled the scenes with rare judgment and has been successful in turning out a dramatically strong picture. Mr. Parker's theme lends itself to the screen as if it had been written for it. The tragedy of the marriage of Louise, a sweet, young girl, to Mazarine, a man fully old enough to be her grandfather, and her love story with Guise offers plenty of situations of intense character. The story works to a strong climax relating the cruelties imposed upon Louise by Mazarine, her honorable love for Guise, the violent death of her husband, the accusation of Guise and his subsequent exoneration, when the real murderer confesses. All through these various crises the interest is held firmly.

Much credit should also go to the well chosen cast. Louise Huff as Louise gives a performance full of sympathetic appeal and handles her many big opportunities with a skill that results in a very human character. Theodore Roberts as the wicked old Mazarine carries the role to a nicety of perfection. Jack Mulhall as Guise, does perhaps the best work in his career before the camera. James Cruze as the Chinese servant contributes one of those fine character studies for which he is popularly known. His makeup is no less than remarkable.

The exteriors taken in Bear Valley, California, are impressive because of their bigness and Paul Perry the photographer has included a number of realistic light effects in his generally excellent work. The various episodes of the story are punctuated by allegorical touches bringing in the relationship of the personification of Youth (always surrounded by a score of dancing maidens) with the bearing it has upon the story.

THE STORY AND PLAYERS

Louise (Louise Huff) is forced into a marriage with her ancient guardian, Joel Mazarine (Theodore Roberts) because of the fact that she owes him money and that he practically forces himself upon her. On his ranch she lives an unhappy life, pining for the freedom and companionship of youth. Orlando Guise (Jack Mulhall), a neighboring ranch owner, meets Louise and his heart goes out to her. In saving Mazarine from robbers he is wounded and taken to his home to recover. Close association with one of her own age revives Louise's spirits but the two young people suffer through the forced suppression of their emotions. When Louise gets lost in the forest and does not return until the next morning, Mazarine insults her honor and bodily mistreats her. Li Choo (James Cruze), his Chinese servant, on seeing this kills him, Guise comes on the scene and when others arrive he is accused of the murder. At the inquest he is found guilty but the confession of Li Choo removes the shadow.

GET YOUR RELEASES IN BY SATURDAY

Features---Current and Coming

Bluebird Photoplays

Mar. 4. The Girl in the Dark (Carmel Myers) 5
Mar. 11. Hungry Eyes (M. Salisbury)..... 5
Mar. 18. Brace Up (Herbert Rawlinson)... 5
Mar. 25. The Wine Girl (Carmel Myers).... 5
Apr. 1. Fast Company (Franklin Farnum).. 5
Apr. 8. The Red, Red Heart (Monroe Salisbury) 5
Apr. 15. A Rich Man's Darling (Louise Lovely) 5

Universal Productions

Feb. 11. New Love for Old (Ella Hall, Emory Johnson) 5
Feb. 18. The Flash of Fate (Herbert Rawlinson (Sally Starr)..... 5
Feb. 25. Wild Women (Harry Carey, Molly Malone) 5
Mar. 4. Nobody's Wife (Louise Lovely)... 5
Mar. 11. Beauty in Chains (Ella Hall).....5 D
Mar. 18. Thieves' Gold (Harry Carey, Molly Malone)..... 5
Mar. 25. The Girl Who Wouldn't Quit (Louise Lovely) 5
Apr. 1. The Magic Eye (Little Zoe Rae)... 5
Apr. 8. The Risky Road (Special Attraction) (Dorothy Phillips)..... 5

Famous Players-Lasky Corp.

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PARAMOUNT PICTURES

Mar. 4. Eve's Daughter. (Billie Burke).....
Mar. 4. Huck and Tom (Jack Pickford).....
Mar. 11. The Family Skeleton (Charles Ray).
Mar. 11. Sunshine Nan (Ann Pennington)...
Mar. 18. Prunella (Marguerite Clark).....
Mar. 18. J. Stuart Blackton's Wild Youth....
Mar. 18. Love Me (Dorothy Dalton).....
Mar. 25. LaTosca (Pauline Frederick)..... 5
Mar. 25. "Naughty, Naughty!" (Enid Bennett) 5
Apr. 1. Honor of His House (Sessue Hayakawa) .....
Apr. 8. His Majesty, Bunker Bean (Jack Pickford) .....
Apr. 8. The House of Silence (Wallace Reid)

ARTCRAFT PICTURES

Mar. 11. Amarilly of Clothes-Line Alley (Mary Pickford) .....
Mar. 25. De Mille's "The Whispering Chorus" .....
Mar. 31. Maeterlinck's "The Blue Bird"....
Apr. 1. Tiger Man (Wm. S. Hart).....
Apr. 8. The Lie (Elsie Ferguson).....
Apr. 22. Mr. Fix-It (Doug Fairbanks).....

Fox Film Corporation

(Special Features)

Feb. 10. Jack Spurlock — Prodigal (George Walsh) 5
Feb. 17. The Moral Law (Gladys Brockwell) 5
Feb. 24. Six-Shooter Andy (Tom Mix)..... 5
Mar. 3. The Girl with the Champagne Eyes (Jewel Carmen)..... 5
Mar. 10. The Debt of Honor (Peggy Hyland) 5
Mar. 17. The Devil's Wheel (Gladys Brockwell) 5
Mar. 24. A Daughter of France (Virginia Pearson) 5
Mar. 31. The Kid Is Clever (George Walsh). 5
Apr. 7. A Camouflage Kiss (June Caprice). 5

Fox Standard Pictures

Jan. 20. Cheating the Public..... 7
Feb. 3. The Forbidden Path (Theda Bara).. 6
Feb. 10. Les Miserables (Wm. Farnum)..... 9
Feb. 24. American Buds (Jane and Katherine Lee) 7
Mar. 17. Woman and the Law..... 7

Goldwyn Features Corp.

Feb. 10. Our Little Wife (Madge Kennedy). 6
Feb. 24. The Beloved Traitor (Mae Marsh). 6
Mar. 10. The Floor Below (Mabel Normand). 6
Mar. 24. The Splendid Sinner (Mary Garden) 6
Apr. 7. The Danger Game (Madge Kennedy) 6

GOLDWYN SPECIALS

The Manx-Man..... 7
For the Freedom of the World..... 7

W. W. Hodkinson Corporation

(Paralta Plays)

Jan. 1. Madam Who? (Bessie Barriscale).. 7
Jan. 15. His Robe of Honor (Henry B. Walthall)..... 7
Feb. 15. The Turn of a Card (J. Warren Kerrigan) 7
Mar. 1. Within the Cup (Bessie Barriscale). 7
Mar. 15. Humdrum Brown (Henry B. Walthall) 6

Jewel Productions, Inc.

Sept. — Come Through (Drama)..... —
Sept. — Pay Me (Drama)..... —
Sept. — Sirens of the Sea (Drama)..... —
Oct. — Man Without a Country (Patriotic). —
Oct. — The Corespondent (Drama)..... —
Nov. — The Price of a Good Time (Drama).. —
Dec. — The Grand Passion (Drama)..... —
Dec. — K (Drama)..... —

George Kleine System

(PERFECTION PICTURES)

Uneasy Money (Essanay)..... 6
Brown of Harvard (Selig)..... 6
I, Mary MacLane (Essanay)..... 7
The Unbeliever (Edison)..... 7
Ruggles of Red Gap (Essanay)..... 7

Metro Pictures Corporation

Mar. 4. The Shell Game (Emmy Wehlen) Metro 5
Mar. 11. The Brass Check (Francis X. Bushman, Beverly Bayne)..... 5
Mar. 18. The Claim (Edith Storey) Metro Rolfe 5
Mar. 25. Breakers Ahead (Viola Dana), Metro-Rolfe 5
Apr. 1. The Landloper (Harold Lockwood) Metro-Yorke 5
Apr. 8. Social Hypocrites (May Allison)... 5
Apr. 15. With Neatness and Dispatch (Bushman and Bayne)..... 5

(METRO SPECIALS)

Blue Jeans (Voila Dana), Metro-Rolfe..... 7
The Legion of Death (Edith Storey), Metro-Rolfe 7
Revelation (Nazimova), Metro..... 7
The Slacker (Emily Stevens)..... 7
Draft 258 (Mabel Taliaferro)..... 7

Mutual Film Corporation

Feb. 11. Jilted Janet (Margarita Fischer) American 5
Feb. 18. My Wife (Ann Murdock) Frohman 5
Feb. 25. The Midnight Trail (Wm. Russell) American 5
Mar. 4. Powers That Prey (Mary Miles Minter) American..... 5
Mar. 11. Ann's Finish (Margarita Fischer) American 5
Mar. 18. The Girl and the Judge (Olive Tell), Frohman 5

Pathe Exchange, Inc.

Feb. 10. Loaded Dice (Frank Keenan, Florence Hillings, Guy Coombs), Pathe 5
Feb. 17. The Inner Voice (I. I. Mozukin), Russian Art 5
Feb. 24. The Naulahka (Antonio Moreno, Helene Chadwick, Doraldina, Mary Aldin, Warner Oland) Astra..... 6
Mar. 3. Daddy's Girl (Baby Marie Osborne) Diando 5
Mar.10. The Great Adventure (Bessie Love, Donald Hall, Flora Finch, Chester Barnett, Florence Short)..... 5
Mar. 17. The Beggar Woman (Mme. N. A. Lesienko, I. I. Mozukin)..... 5
Mar. 24. The Hillcrest Mystery (Irene Castle, Ralph Kellard, Wyndham Standing, J. H. Gilmour) Astra..... 5
Mar. 31. Mrs. Slacker (Gladys Hulette, Creighton Hale) Astra..... 5

Petrova Picture Company

Dec. 23. Daughter of Destiny (Mme. Petrova). 5
Feb. 1. The Light Within (Mme. Petrova). 5
Feb. 1. The Life Mask (Mme. Petrova).... 5

Select Pictures

Nov. — Her Silent Sacrifice (Alice Brady).. 5
Nov. — Secret of the Storm Country (Norma Talmadge) 5
Dec. — Shirley Kake (Clara Kimball Young). 5
Dec. — The Honeymoon (Constance Talmadge). 5
Jan. — Woman and Wife (Alice Brady)..... 5
Jan. — Ghosts of Yesterday (Norma Talmadge) 6
Jan. — The Marionettes (Clara Kimball Young) 5
Jan. — The Studio Girl (Constance Talmadge) 5
Mar. —. By Right of Purchase..... 6
Mar. —. The Shuttle 5
Mar. —. The House of Glass..... 5
Mar. —. The Knife 5

SPECIAL RELEASES

Over There (Chas. Richman, Anna Q. Nilsson) 6
The Lone Wolf (Bert Lytell, Hazel Dawn)... 5
The Barrier (Rex Beach Production)..... 7
The Wild Girl (Eva Tanguay)..... 5

Triangle Distributing Corporation

Mar. 3. Heiress for a Day (Olive Thomas).. 5
Mar. 3. Shoes That Danced (Pauline Starke) 5
Mar. 10. The Hard Rock Breed (Margery Wilson) 5
Mar. 10. The Sea Panther (Wm. Desmond).. 5
Mar. 17. Faith Endurin' (Roy Stewart)..... 5
Mar. 17. The Answer (Alma Rubens)..... 7
Mar. 24. Nancy Comes Home (Myrtle Lind). 5
Mar. 24. Innocent's Progress (Pauline Starke) 5
Mar. 31. Unfaithful (D. Dalton) 2 reels, and The Marriage Bubble (Wm. Desmond), (Split Feature)..... 3
Mar. 31. Another Foolish Virgin (Margery Wilson) 5
Apr. 7. The Love Brokers (Alma Rubens).. 5
Apr. 7. The Boss of the Lazy "Y" (Roy Stewart) 5
Apr. 14. The Law of the Great Northwest (Margery Wilson)..... 5
Apr. 14. Who Killed Walton? (J. Barney Sherry) 5

Vitagraph V-L-S-E.

Mar. 4. The Song of the Soul (Alice Joyce, Walter McGrail) 5
Mar. 11. The Desired Women (Harry Morey, Florence Deshon) 5
Mar. 18. An American Live Wire (Earle Williams, Grace Darmond)..... 5
Mar. 25 The Home Trail (Nell Shipman, Alfred Whitman) 5
Apr. 1. Little Miss No-Account (Gladys Leslie 5
Apr. 8. The Business of Life (Alice Joyce).. 5
Apr. 15. The Girl from Beyond (Nell Shipman, Alfred Whitman)..... 5

World Pictures

Mar. 4. Spurs of Sybil (Alice Brady)..... 5
Mar. 11. The Wasp (Kitty Gordon)..... 5
Mar. 18. Wanted, A Mother (Madge Evans).. 5
Mar. 25. The Way Out (Carlyle Blackwell, June Elvidge) 5
Apr. 1. The Cross Bearer (Montagu Love).. 5
Apr. 8. The Witch Woman (Ethel Clayton). 5
Apr. 15. Devil's Dice (Kitty Gordon 5

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May 7. When Justice Errs, D.....5 reels
May 12. (Educational Subject) .....1 reel
May 14. The Daughter of Darkness, Episode No. 1, D.....2 reels
May 19. Ghosts (Sunshine), C.....1 reel
Sept. 17. My Country First.....6 parts
Oct. 7. The Mystery of the Boule.....5 parts
Oct. 15. Blackmailer .....5 parts

Argosy Films, Inc.

The Celebrated Stielow Case.....6 reels
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Eyes of the World.
Ramona.
Weavers of Life.
Souls Redeemed.
Persuasive Peggy.
Today.
The Mad Lover.
The Woman's Law.
Right Off the Bat.

Bluebird Extraordinary

The Eagle's Wings (Herbert Rawlinson).
Hell Morgan's Girl (Dorothy Phillips).
Mother o' Mine (Rupert Julian, Ruth Clifford, Ruby La Fayette).

Brenon Productions

Lone Wolf .....7 parts
Fall of the Romanoffs .....8 parts
Empty Pockets .....7 parts

Jules Burnstein

Shame .....7 parts

Cardinal Film Corporation

Joan the Woman (Geraldine Farrar).....11 reels

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Nov. 18. The Babes in the Wood.

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The Birds' Christmas Carol (Mary Louise).5 reels
A Bit O' Heaven (Mary Louise).....5 reels

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The Witching Hour (C. Aubrey Smith, Jack Sherrill, Helen Arnold, Marie Shotwell and Robert Conness.....6 reels
Conquest of Canaan.....5 reels
God's Man .....9 reels

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The Warrior (Maciste) (McClure).....7 parts
The Liar (Jane Gail, Stanley Walpole)...6 parts

Gold Medal Photoplays

The Web of Life (Hilda Nord, James Cruze, George Spencer).....5 reels

Golden Features

A Bit of Life.....1 reel

Grand Feature Film Company

Rex Beach on the Spanish Main.....5 reels
Rex Beach in Pirate Haunts.....5 reels
Rex Beach in Footsteps of Capt. Kidd....5 reels

Graphic Features

The Woman and the Beast.....5 reels

D. W. Griffith

Intolerance .....9 reels

Hanover Film Company

Maciste .....— reels
How Uncle Sam Prepares.....4 reels

William S. Hart

The Cold Deck .....5 D
The Two Gun Man.....5 D

Hawk Film Corporation

Monster of Fate.....— reels

Herald Film Corporation

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A Trip Through China (Brodsky's Art Pictures) .....8 reels
Her Fighting Chance (Jane Grey).....6 reels
Should She Obey? (Alice Wilson, Gene Genung and Norbert Myles).....6 reels
Whither Thou Goest (Rhea Mitchell and Orrin Johnson) .....5 reels
The Great White Trail (Doris Kenyon)..6 reels

Iliodor Picture Corporation

The Fall of the Romanoffs (Iliodor, Nance O'Neil, Ekaterina Galanta, Alfred Hickman and Conway Tearle).....— reels

Inter Ocean Film Corp.

Enlighten Thy Daughter.....— reels

Ivan Feature Productions

One Law for Both (Rita Jolivet, Vincent Serrano, Leah Baird, Pedro De Cordoba, James Morrison).....7 reels
Babbling Tongues (Grace Valentine, James Morrison, Arthur Donaldson).....7 reels
Married in Name Only (Gretchen Hartman, Milton Sills, Marie Shotwell).....6 reels
Sins of Ambition (Barbara Castleton, Wilfred Lucas, Leah Baird, James Morrison) .....7 reels
Human Clay (Mollie King).....5 reels

Jester Comedies

Feb. —. The Recruit (Twede Dan).....2 parts
Mar. —. His Golden Romance (Twede Dan) .....2 parts
April —. All "Fur" Her (Twede Dan)...2 parts
May —. The Wrong Flat (Twede Dan)..2 parts

Juvenile Film Corporation

World War in Kidland.....1 reel
A Chip Off the Old Block.....1 reel
Chip's Elopement .....1 reel
Chip's Backyard Barn-Stormers.....2 reels
Chip's Rivals .....1 reel
For Sale, a Daddy.....1 reel
Chip's Carmen .....2 reels

Klotz and Streimer

Whither Thou Goest.....5 reels
The Secret Treaty.....5 reels

(Continued on page 1932)

Short Subjects Current and Coming

Educational Film Corp. of Amer.

SCENICS—EDUCATIONAL

Oct. 24. From Studio to Screen.
Oct. 31. A Trip Through Japan, No. 1.
Nov. 7. A Flying Trip Through the Hawaiian Islands, No. 1.
Nov. 14. A Flying Trip Through the Hawaiian Islands, No. 2.
Nov. 21. Me and My Dog.
Nov. 28. The Chain Gang.
Dec. 5. The Land of Enchantment (Yosemite Valley).
Dec. 12. Fishing for Fish.
Dec. 19. A Trip Through Japan, No. 2.
Dec. 26. Beside the Glimmer Glass.

DITMARS "LIVING BOOK OF NATURE"

Nov. 19. The Animals of Australia.
Nov. 26. The Smaller Monkeys.
Dec. 3. Enemies of the Garden.
Dec. 10. Our Vanishing Game.
Dec. 17. Nature's Weavers.
Dec. 24. Nature's Songsters.
Dec. 31. The Animals in Midsummer.

Fox Sunshine Comedies

Dec. 23. Damaged—No Goods .....2 C
Jan. 6. Shadows of Her Pest.....2 C
Jan. 20. Son of a Gun.....2 C
Feb. 3. Hungry Lions in a Hospital.....2 C
Feb. 17. Are Married Policemen Safe?.....2 C

General Film Company

BROADWAY STAR FEATURES
(O. HENRY STORIES)

The Trimmed Lamp (Mildred Manning, Alice Terry) .....2 C-D
Schools and Schools (Jean Paige, Chas. Hutchison) .....2 D
A Madison Square Arabian Night (Duncan McRae, Patsy De Forrest).....2 D
The Rathskeller and the Rose (Adele De Garde, Evart Overton).....2 D
By Injunction (Chet Ryan, W. L. Rodgers, Patricia Palmer).....2 D
The Song and the Sergeant (Alice Terry, Stanley Dunn, Templar Saxe).....2 D

ESSANAY
GEORGE ADE FABLES

The Fable of the Toilsome Ascent and the Shining Table Land.....2 C
The Fable of the Back Trackers from the Hot Sidewalks.....2 C

ESSANAY COMEDIES (1 reel)

The Soup and the Fish Ball.....1 C
A Tough Knight.....1 C
Our Little Nell.....1 C
Check Your Hat, Sir.....1 C
Wild Algy of Piccadilly.....1 C
All Stuck Up.....1 C
The Lie That Failed.....1 C
The Jazbo Sheriff.....1 C

SNAKEVILLE COMEDIES
(One reel each)

The Snakeville Fire Brigade.
The Snakeville Sleuth.
Slippery Sam and the Fortune Teller.
Slippery Sam and the Green-Eyed Monster.
When Macbeth Came to Snakeville.

ESSANAY SCENICS

Water Powers of Western Canada.....1 Sc.
Through Canada from Coast to Coast.....1 Sc.
How Canada and the Farmer Co-operate in Grain Raising .....1 Sc.
Agricultural Opportunities in Western Canada .....1 Sc.
Water Powers of Eastern Canada.....1 Sc.
A Romance of Rails and Power.....1 Sc.
Grand Canyon of Arizona and Canyon de Chelley .....1 Sc.

CHAPLIN COMEDIES

By the Sea.....1 C
In the Park.....1 C
Work .....2 C
A Woman .....2 C
The Tramp .....2 C
His New Job.....2 C

GRANT, POLICE REPORTER SERIES

The Mystery of Room 422.....1 D
A Deal in Bonds.....1 D
The Sign of the Scarf.....1 D
The Man with the Limp.....1 D

A DAUGHTER OF DARING SERIES

A Race to the Drawbridge.....1 D
The Munitions Plot.....1 D
The Detective's Danger.....1 D
The Railroad Smugglers.....1 D
The Deserted Engine.....1 D

JAXON FILM CORP.

"A DAUGHTER OF UNCLE SAM"
SERIAL (Jane Vance, Wm. Sorelle) 12 Episodes .....1 D

JAXON COMEDIES

What Will Happen Next?.....1 C
Which Was Lucky?.....1 C
The Unofficial Maneuver.....1 C
What Occurred on the Beach.....1 C
An All-Fools' Day Affair.....1 C
Beating Him to It.....1 C
Forced Into Matrimony.....1 C

JUDGE BROWN STORIES

Marrying Off Dad.....2 C-D
The Preacher's Son.....2 C-D
Thief or Angel.....2 C-D
The Accusing Toe.....2 C-D
Black and White.....2 C-D
The Rebellion.....2 C-D
A Boy Built City.....2 C-D
I'm a Man.....2 C-D

SPARKLE COMEDIES

On the Love Line.....1 C
The Detective .....1 C
Smashing the Plot.....1 C
After the Matinee.....1 C
Double Cross .....1 C
The Best of a Bad Bargain.....1 C

THREE C COMEDIES

Stealing a Sweetheart (Lou Marks, Pearl Shepard, Oom Paul).....1 C
A Hash House Romance (Lou Marks, Pearl Shepard, Oom Paul).....1 C
The Hod Carrier's Million (Claude Cooper, Virginia Tracy Clark, Kenneth Clarendon) .....1 C

HANOVER FILM COMPANY

Camille (Helen Hesperia).....6 D
The Marvelous Maciste.....6 D

PHYSICAL CULTURE PHOTO PLAYS CO.

Physical Culture Magazine (Issued Monthly) .....1 Edc.

PIEDMONT PICTURES CORPORATION
(SELBURN COMEDIES)

Hubby's Holiday.....2 C
Too Much Elephant.....1 C
Wedding Bells and Lunatics.....1 C
His College Proxy.....1 C

BLUE RIDGE DRAMAS
(Ned Finley)

The Return of O'Garry.....2 D
Mountain Law.....2 D
The Raiders of Sunset Gap.....2 D

King Bee Comedies

Jan. 1. The Slave .....2 reels
Jan. 15. The Stranger .....2 reels
Feb. 1. His Day Out.....2 reels
Feb. 15. The Rogue .....2 reels

SELIG-HOYT COMEDIES

Aug. 6. A Dog in the Manger.....2 C
Aug. 20. A Trip to Chinatown.....2 C
Sept. 3. A Midnight Bell.....2 C
Sept. 17. A Contented Woman.....2 C

George Kleine System

MONTGOMERY FLAGG'S COMEDIES
"GIRLS YOU KNOW"

Jan. 2. The Screen Fan.....2 C
Jan. 16. The Bride .....2 C
Jan. 30. The Superstitious Girl.....2 C
Feb. 13. The Matinee Girl.....2 C
Feb. 27. The Artist's Model.....2 C
Mar. 13. The Spoiled Girl.....2 C

Metro Pictures Corporation

METRO-DREW COMEDIES

Mar. 4. Before and After Taking.....1 C
Mar. 11. His Strength of Mind.....1 C
Mar. 18. Special Today.....1 C
Mar. 25. When a Man's Married.....1 C
Apr. 1. Gas Logic.....1 C
Apr. 8. A Youthful Affair.....1 C

Mutual Film Corporation

STRAND (BILLIE RHODES)

Feb. 5. Her Friend Brown.....1 reel
Feb. 12. Three Times and Out.....1 reel
Feb. 19. Miss Cinderella .....1 reel
Feb. 26. Up in the Air.....1 reel
Mar. 5. Waltzing Around .....1 reel
Mar. 12. Finishing Mary .....1 reel
Mar. 19. His Quaker Girl.....1 reel
Mar. 26. Up She Goes.....1 reel

SCREEN TELEGRAM
Issued Sunday and Wednesday of Each Weed

MUTUAL-CHAPLINS

Oct. 29. The Adventurer.....2 C

Paramount Pictures Corporation

KLEVER KOMEDIES (Victor Moore).

Jan. 14. Meatless Days and Sleepless Nights.1 C
Jan. 20. Out West .....2 reels
Jan. 28. He Got His.....1 C
Feb. 3. Watch Your Neighbor.....2 C
Feb. 10. Sheriff Nell's Tussle.....2 C

BLACK DIAMOND COMEDIES

Oct. 15. Nearly a Baker.....1 C
Nov. 12. A Society Scrimmage.....1 C

ARBUCKLE COMEDIES

Dec. 10. A Country Hero.....1 C
Dec. 20. Out West .....2 C

BURTON HOLMES TRAVEL PICTURES

Jan. 7. Sydney, the Antipodean Metropolis.1 reel
Jan. 14. A Trip to the Jenolan Caves of Australia .....1 reel
Jan. 21. Melbourne, the Magnificent.....1 reel
Jan. 28. 'Round About Melbourne.....1 reel
Feb. 4. Adelaide, Capital of South Australia .....1 reel

WHO IS NUMBER ONE? (Serial)

Jan. 7. Episode 11. The Rail Raiders.....2 D
Jan. 14. Episode 12. The Show Down.....2 D
Jan. 21 Episode 13. Cornered .....2 D
Jan. 28. Episode 14. No Surrender .....2 D
Feb. 4. Episode 15. The Round-Up.....2 D

MACK SENNETT COMEDIES

Jan. 13. The Kitchen Lady.....2 C
Jan. 27. His Hidden Purpose.....2 C

Pathe Exchange, Inc.

Sunday, March 24, 1918

Let's Go (Harold Lloyd, Harry Pollard, Bebe Daniels), Rolin .....1 C
"Pests of Our Fruit Trees (Col.), Educ. and Picturesque France, Arcachon, Trav. Split Reel

Wednesday, March 27, 1918

Hearst-Pathe News, No. 26.....1 top

Saturday, March 30, 1918

Hearst-Pathe News, No. 27.....1 top

Sunday, March 31, 1918

On the Jump (Harold Lloyd, Bebe Daniels, Harry Pollard), Rolin.....1 C
"The Valley of the Dordogne, France." (Col.), Trav., and "The Horse in Action," Part 2 (Col.), Educ.....Split reel

Wednesday, April 3, 1918

Hearst-Pathe News No. 28.....1 top

Saturday, April 6, 1918

Hearst-Pathe News No. 29.....1 top

SERIALS
"The House of Hate" (Astra)
Two reels each
(Pearl White, Antonio Moreno, Paul Clerget, John Webb Dillion, Peggy Shaner)

Mar. 10. First Episode, The Hooded Terror.
Mar. 17. Second Episode, The Tiger's Eye.
Mar. 24. Third Episode, A Woman's Perfidy.
Mar. 31. Fourth Episode, The Man from Java.

Triangle Distributing Corp.

TRIANGLE COMEDIES

Mar. 3. A Discord in A Flat.....1 C
Mar. 3. His Hidden Shame.....1 C
Mar. 10. Wives and Worries.....1 C
Mar. 10. She Didn't Do It.....1 C
Mar. 17. A Social Shock Absorber.....1 C
Mar. 17. Caught with the Goods.....1 C
Mar. 24. Fork Over.....1 C
Mar. 24. A Janitor's Fall.....1 C
Mar. 31. A Good Elk.....1 C
Mar. 31. Her Bohemian Party.....1 C

KEYSTONE RELEASES

Mar. 3. A Lady Killer's Doom (Wm. Franey, Maude Wayne, Dale Fuller, Milt Sims) .....2 C
Mar. 10. Did She Do Wrong? (Harry Gribbon, Claire Anderson, Frank Bond, Dora Rogers) .....2 C
Mar. 17 Mud (Ray Griffith, Peggy Pearce, Max Asher, Henry Depp.....2 C
Mar. 24. A Safe Danger (Al Edmonds, Rae Godfrey, Sylvia Ashton, Chris Richards .....2 C
Mar. 31. A Playwright's Wrong (Wm. Franey, Dora Rogers, Milt Sims, Maude Wayne).....2 C

Universal Film Company

Monday, March 18, 1918

NESTOR—I'll Fix It (King Baggot).....1 C

Wednesday, March 20, 1918

L-KO—Cooks and Crooks (Gale Henry, Hughie Mack, Dave Morris).....2 C

Monday, March 25, 1918

NESTOR—Nothing But Nerve (Gale Henry).1 C

Wednesday, March 27, 1918

L-KO—Sherlock Ambrose (Mack Swain)....2 C

Monday, April 1, 1918

NESTOR—Pink Pajamas (Dave Morris, Gladys Tennyson).....1 C

Wednesday, April 3, 1918

L-KO—Gowns and Girls (Gale Henry, Hughie Mack, Dave Morris).....2 C

Monday, April 8, 1918
NESTOR—Hickory Hiram (Neal Burns, Stanley Laurel).....1 C
Wednesday, April 10, 1918
L-KO—Saved from a Vamp (Gale Henry, Hughie Mack).....2 C
Monday, April 15, 1918
NESTOR—The Shifty Shoplifter (Eileen Sedgwick, Milton Sims).....1 C
Wednesday, April 17, 1918
L-KO—(Title not decided).....2 C

UNIVERSAL ANIMATED WEEKLY
Mar. 4. Number 14.
Mar. 11. Number 15.
Mar. 18. Number 16.
Mar. 25. Number 17.
Apr. 3. Number 18.
Apr. 10. Number 19.

UNIVERSAL SCREEN MAGAZINE
Mar. 2. Issue Number 60.
Mar. 9. Issue Number 61.
Mar. 16. Issue Number 62.
Mar. 23. Issue Number 63.
Mar. 30. Issue Number 64.
Apr. 6. Issue Number 65.
Apr. 13. Issue Number 66.

UNIVERSAL CURRENT EVENTS
Mar. 2. Issue Number 42.
Mar. 9. Issue Number 43.
Mar. 16. Issue Number 44.
Mar. 23. Issue Number 45.
Mar. 30. Issue Number 46.
Apr. 6. Issue Number 47.
Apr. 13. Issue Number 48.

LYONS-MORAN STAR COMEDIES
Apr. 8. A Pigskin Hero.....1 reel

SERIALS
"THE MYSTERY SHIP"
Two Reels Each
(Ben Wilson, Neva Gerber)
Mar. 4. Fifteenth Episode, The House of Trickery.
Mar. 11. Sixteenth Episode, The Forced Marriage.
Mar. 18. Seventeenth Episode, The Deadly Torpedo.
Mar. 25. Eighteenth Episode, The Fight in Mid-air.

"THE BULL'S EYE
Two Reels Each
(Eddie Polo)
Mar. 4. Fifth Episode, The Swing of Death.
Mar. 11. Sixth Episode, On the Brink.
Mar. 18. Seventh Episode, Riding Wild.
Mar. 25. Eighth Episode, The Flaming Crisis.
Apr. 1. Ninth Episode, Dynamite.
Apr. 8. Tenth Episode, Coyotes of the Desert.

"THE LION'S CLAWS
Two Reels Each
(Marie Walcamp)
Apr. 1. First Episode, A Woman's Honor.
Apr. 8. Second Episode, Beasts of the Jungle.

FINLEY NATURE STUDIES
Split Reel
Mar. 4. Number 8, "The Indian Fisherman" and "The Grandeur of Switzerland."
Mar. 11. Number 9, "The Geysers of Yellowstone Park" and "Flowers of the Orient."
Mar. 18. Number 10, "Where Rolls the Oregon" and "Mosquito."
Mar. 25. Number 11, "Wild Fowl Nurseries of Southern Oregon" and "How Mr. Noodle Went to a Masque Ball."
Apr. 1. Number 12, "A Day at Yellowstone Park" and "Beautiful Devon—the Land of Romance, England."
Apr. 8. Number 13, "Sea Birds and Animals" and "The Land of Long Ago."

Vitagraph

BIG V COMEDIES
Feb. 18. Courts and Convicts.
Feb. 25. Rooms and Rumors.
Mar. 4. Jumping Jacks and Jail Birds.
Mar. 11. Meddlers and Moonshiners.
Mar. 18. Tramps and Traitors.
Mar. 25. Stripes and Stumbles.
Apr. 1. Sleuths and Slackers.
Apr. 8. Rummies and Razors.
Apr. 15. Counts and No Counts.

VITAGRAPH COMEDIES
Feb. 4. Surprising Husband.
Feb. 11. Coals for the Fire.
Feb. 18. Sweets to the Sour.
Feb. 25. Their Godson.

VENGEANCE AND THE WOMAN (Serial)
Jan. 28. The Lure of Hate (Sixth Episode).
Feb. 4. The Wolf Trap (Seventh Episode).
Feb. 11. The Mountain of Devastation (Eighth Episode).
Feb. 18. Buried Alive (Ninth Episode).
Feb. 25. The Leap for Life (Tenth Episode).
Mar. 4. The Cavern of Terror (Eleventh Episode).
Mar. 11. The Desperate Chance (Twelfth Episode).
Mar. 18. Sands of Doom (Thirteenth Episode).
Mar. 25. The Hand of Fate (Fourteenth Episode).
Apr. 1. The Reckoning (Fifteenth Episode).

Favorite Film Features

Mar. 4. An Officer and a Gentleman.....2 D
Mar. 4. Unlucky Louis .....1 C

DREW COMEDIES
Mar. 11. Their First Quarrel.
Mar. 18. A Telegraphic Tangle.
Mar. 25. His Wife Knew About It.
Apr. 1. Following the Scent.....1 reel
Apr. 8. The Home Cure.....1 C
Apr. 15. The Deceivers.

RELEASES IN THE INDEPENDENT FIELD

(Continued from page 1930)

Lincoln Motion Picture Company

The Realization of a Negro's Ambitions...2 reels
Trooper of Troop K.....3 reels

Marine Film Co.

Lorelei of the Sea.....— reels

Masterpiece Drama Productions

Who's Your Neighbor?..... —

Masterpictures

LION COMEDIES
Oct. 29. Nathan Busts Into the Movies....1 C
Nov. 5. A Village Villain.....1 C
Nov. 12. Her Fatal Resemblance.....1 C
Nov. 19. An Account of a No-Account Count.1 C
Nov. 26. Hicks and Hornets.....1 C
Dec. 3. Waves and Wimmen.....1 C
Dec. 10. Fizzled Finance .....1 C

Mayfair Film Corp.

Persuasive Peggy.....— reels

B. S. Moss M. P. Corporation

Birth Control .....6 reels
The Power of Evil.....5 reels
Boots and Saddles.....5 reels
The Girl Who Doesn't Know.....5 reels
In the Hands of the Law.....5 reels
One Hour (Sequel to "Three Weeks").. ....

Ogden Pictures Corp.

The Lust of the Ages.....— reels

Paragon Films

The Whip .....8 reels

Photoplay Magazine

Screen Supplement—One-reel releases, giving intimate interviews of all the stars. (Through independent exchanges).

Popular Picture Corporation

Corruption .....6 reels

Public Rights Film Corporation

The Public Be Damned (Charles Richman and Mary Fuller).....5 reels

Renowned Pictures Corporation

The Public Defender.....6 reels
Naked Hands .....5 reels
Mother Love and the Law.....7 reels
In Treason's Grasp.....5 reels
Should She Obey?.....7 reels

Selig Special

Beware of Strangers.....7 reels
The Ne'er-Do-Well.....8 reels
The Garden of Allah (Selig).....10 reels
Who Shall Take My Life?.....— reels

Frank J. Seng

Parentage .....7 reels

Sherman Eliot, Inc.

The Crisis .....10 reels

Sherman Pictures Corporation

I Believe .....7 reels
The Land of the Rising Sun

State Rights Distributors, Inc.

Carmen of the Klondyke (Clara Williams).

Julius Steger

Redemption .....6 reels

Sterling Pictures Corporation

The Mystic Hour (Alma Hanlon feature).6 parts
When You and I Were Young (Alma Hanlon feature) .....5 parts
The Golden God (Alma Hanlon feature)..5 parts
She Was a Dangerous Girl (Cartoon comedy) .....500 ft.
Zippy the Fireman (Cartoon comedy)....500 ft.
Zippy in a Sanatorium (Cartoon comedy).500 ft.
Zippy Buys a Pet Pup (Cartoon comedy).500 ft.
Slick and Tricky (Cartoon comedy).....500 ft.
Doctor Bunny's Zoo (Cartoon comedy)...500 ft.
The Old Forty-Niner (Cartoon comedy)..500 ft
Mr. Coon (Cartoon comedy).....500 ft.
Mose Is Cured (Cartoon comedy).....500 ft.
Zippy's Insurance (Cartoon comedy).....500 ft.
Zippy's Pets (Cartoon comedy).....500 ft.
The Unknown (Cartoon comedy).....500 ft.

Moe Streimer

A Daughter of the Don.....10 reels

Submarine Film Corporation

The Submarine Eye.....7 reels

W. H. Productions Co.

William S. Hart as Two Gun Man in "The Bargain" .....6 reels
William S. Hart in "The Bandit and the Preacher" .....5 reels
William S. Hart in "The Hell Hound of Alaska" .....5 reels
Also Series of two-reel W. H. Hart productions.

WESTERN IMPORT CO.
Mickey (Mabel Normand).

Wholesome Films Corporation

The Penny Philanthropist (Peggy O'Neil and Ralph Morgan), D..... 5
Cinderella and the Magic Slipper (Special Children's Cast), Juv..... 4
His Awful Downfall (Rex Adams), 1,000 feet, C.
Little Red Riding Hood (Juvenile), 4,000 feet.

World Pictures

Over Here .....5 reels

EXHIBITORS' PERSONALS

ALABAMA

The Majestic theatre, at Montgomery, was reopened recently with pictures and musical comedy, after an enforced shut down due to quarantine at the army camp.

CONNECTICUT

Joseph Hayes, who recently assumed the management of the motion picture theatre at Broad Brook, has thoroughly renovated and improved the house and is doing capacity business.

GEORGIA

The Rialto theatre, of Atlanta, one of the most up-to-date motion picture theatres in the South, had been temporarily closed for the last sixty days for alterations and improvements. This theatre opened with a Paramount production, "The Song of Songs," featuring Elsie Ferguson, and is enjoying an excellent run. Fox's "Cleopatra" is booked for the week of the 11th, and Jake Wells, the manager, states that nothing but special pictures and first-run Paramount-Artcraft features will be shown.

MISSOURI

The H. J. Hirsch Real Estate Company reports the sale of the Chippewa theatre, at Broadway and Chippewa street, St. Louis, for a client to Clyde Carson for $35,000. Carson will continue to operate the theatre with motion pictures during the summer season. The theatre will be under the management of Joseph J. Walsh. Extensive alterations will be made to make the house one of the most popular in the city.

NEBRASKA

Harry Plattner has purchased the Ideal theatre at West Point.

I. O. Florence and H. Bartlett are now in control of the Princess theatre at Thompson.

C. W. Martin, manager of the Temple theatre at McCook has disposed of his interests in the Strand theatre at Hastings.

NEW JERSEY

M. M. Kridel, formerly manager of Fox's Terminal theatre, Newark, has taken over the lease of the Goodwin theatre at 863 Broad street, and has already assumed its active management.

OHIO

The Milo theatre, Miles avenue and East 100th street, Cleveland, has recently been sold by Flahaven and Palmer to the Milo Theatre Company, which organization is headed by S. W. Manheim, Bert Todd and J. V. Wolcott. The Milo Theatre Company now owns and operates three motion picture theatres in this city. The Iris, 1885 West Twenty-fifth street; the Princess, 229 Euclid avenue, and the Milo.

E. A. Stephens has purchased the Weber theatre at Dover.

Steve Chakiris has purchased the Bijou theatre at Middletown, and is making extensive improvements.

PENNSYLVANIA

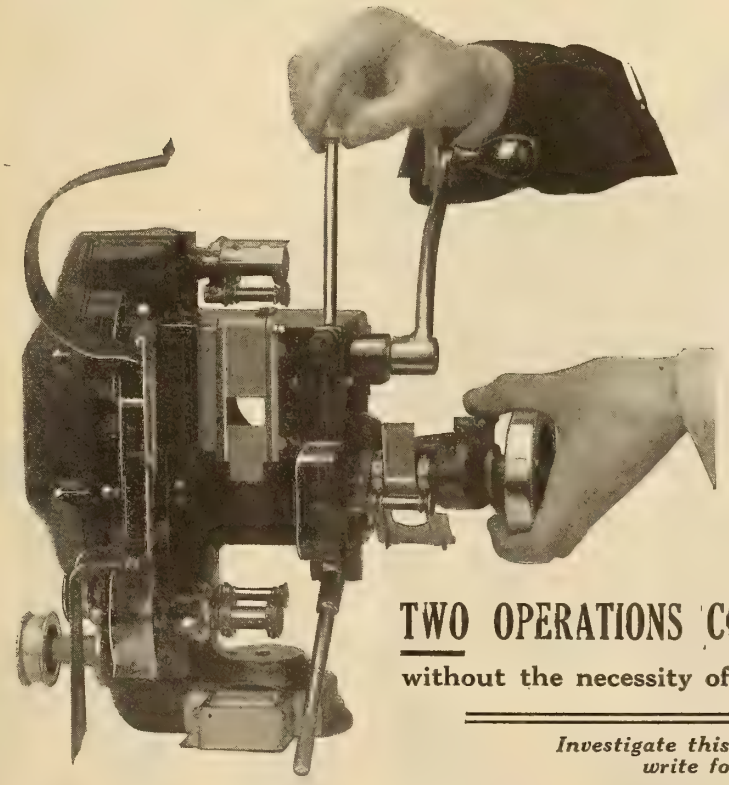
The Colonial theatre in Farrell has been purchased by Max and Herman Stahl, proprietors of the Lyric theatre.

Frank A. Gould, owner and manager of the Rex theatre, has taken over the Majestic, on Oley street near Front street, Reading. Mr. Gould erected the Rex seven years ago, and has successfully conducted it ever since. He will run the two houses. A program of high-class photoplays will be exhibited.

Accessory News

— SECTION OF MOTION PICTURE NEWS —

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There Are

NO GEARS TO REMOVE

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NATIONAL MAZDA

THE WAY TO BETTER LIGHT

Accessory News

SECTION OF MOTION PICTURE NEWS

Devoted to the technical branches of the motion picture industry, containing records of the latest accomplishments in the mechanical and scientific field; projection helps, inventions and suggestions; camera devices analyzed and commented upon; musical cue sheets for important feature pictures; improvements and innovations in the building and furnishing field.

No charge is made in these departments for answering questions of any nature. Correspondence is invited.

E. Kendall Gillett.....Editor

Alfred S. Cory.....Technical Editor

Forty Per cent Increase

I HAD an interesting talk the other day with a man well versed in the subject of theatre music. He made the statement that theatre owners and managers do not realize the importance of music as a patron builder. He showed me conclusively where a man with a small house in a good picture neighborhood could afford to put in a small organ with attachments or a one-man instrument, particularly since these instruments are handled so that they do not have to be paid for all at once, but can be had for a substantial first payment and after that regular monthly installments.

Here is an illustration in point. I went into a house last week —six hundred seats—fine exterior—attractive lobby—comfortably arranged—well ventilated—fine projection—good pictures—half filled or less, while people passed continuously outside. A large percentage of these might just as well have been turned into patrons. Why was it? Later I studied the neighborhood as well as possible—there was no seeming trouble there. As the patrons left the house after the show was over I learned at least one very important reason why double the business was not being done.

"Oh, dear, that piano will get me yet," ventured one young woman.

"Gee whiz, I wish that fellow would get a new tune," said another.

"If they don't fire that guy who beats the box I'll shoot him," remarked a young man not far behind.

And so the remarks went. They were not all directed against the music. Some praised the picture—others told how much of a rest the "movies" were to them—while others marveled at the wonders in the scenery and landscape shown in the picture, but when there were complaints they were all directed at the music.

When the owner of the house came around to where I was standing to listen with me, the remarks about the show ceased and those who passed either said good afternoon or went by in silence, but the secret of his troubles had been divulged, and after he had shut up and was preparing to go home for dinner I told him what I had heard and where I thought the answer to all his difficulties lay. His patrons would not be honest with him though he repeatedly asked for suggestions.

This case is no isolated exception to the rule. There are hundreds just like it all over the country. The trouble is that money is wasted trying everything else which is cheaper in the hope that the public will be fooled into liking the theatre—liking the show—and being so comfortable that they will turn their deaf ear to that part of the entertainment which alone takes the place of the spoken word on the legitimate stage—the music. After all this beating around the bush and spending money foolishly the owner finally either closes up or does something to his music which causes favorable comment, and brings the desired result—providing the house in other respects is up to date—music under all circumstances is not a cure-all.

The musical installation, whether it be organ or one-man instrument is playing still another role as a patron builder. In those localities where Sunday shows are prohibited exhibitors are advertising in the local papers that they are giving free Sunday musical concerts at certain definite hours. These are becoming most popular in many places, in fact in one town these entertainments have become so widely patronized that the house, which had been showing a fair profit, jumped to the point where it became a young gold mine and all due to the patrons who were first "dragged" into the "movie" house lured by a Sunday organ recital. All that is necessary is to start the picture habit and it cultivates itself.

An improvement of this kind does not mean immediate success necessarily. It takes time to have the good news noised around. Then if the public have been used to hearing your sixteen-dollar-a-week boy "bang the box" they have to be convinced beyond doubt that the improvement is there to stay and that they are not being dragged in under a false pretense. In other words, the new patrons have to have the show and the music sold to them and those who have deserted pictures must be resold, which is often harder than convincing a man for the first time.

Another important question is the man who plays the instrument. There is no use even trying the old piano player—he must be lost sight of forever. Every instrument should be sold W. P. (with player) or the theatre man is at once at a disadvantage. One company, at least, which I know of conducts a school where players are taught how to get the most out of the instrument and then are recommended to the theatre men who buy their instruments. In this case the theatre man can forget his musical troubles, except for inquiring from time to time of his patrons as to whether the new equipment is filling the bill, which can be fairly well checked up by the cash drawer.

Picture houses as a rule are today doing better than for sometime past, so that this should be the psychological moment to step in and start building patronage for the future. One theatre man in Boston recently put in an organ in one of his houses which increased his profits three times. The result was he installed the same equipment in his two other houses all with the same result. They were good investments, and though they showed a total outlay of some $50,000 when paid for they have already proved well worth while.

These facts are worth thinking about—the examples shown are worth following—if you want any help or further advice we will be glad to help, to the extent of our knowledge and ability. Good music is 40 per cent of any picture theatre entertainment.

E. K. Gillett.

Equipment Operating — **Projection** — Questions Answered

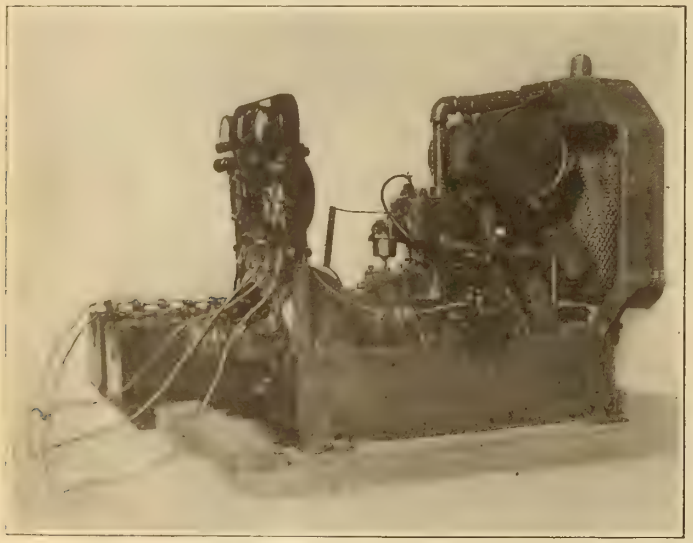
The "Imsco" Motion Picture Lighting Plant

THE applications of the incandescent electric lamp to motion picture projection are being constantly extended, and the most recent development along this line is the Imsco Light and Power Plant, which is manufactured and distributed by the Independent Movie Supply Co., 729 Seventh Avenue, New York.

The Imsco lighting plant is designed to operate an incandescent lamp from a series of storage batteries, which are charged by a dynamo driven by a gasoline engine—the engine, dynamo, batteries and their necessary auxiliary apparatus forming the complete Imsco outfit.

A good idea of the appearance of the Imsco lighting plant will be gained from the appended illustrations, but we shall proceed to describe the outfit more in detail.

The engine is of the L-head type and is 4 cycle, having a 3-inch bore and a 4-inch stroke. It develops 3 H. P. at a running speed of 1,250 R. P. M., and when it is running at this speed the generator delivers 31 amperes.



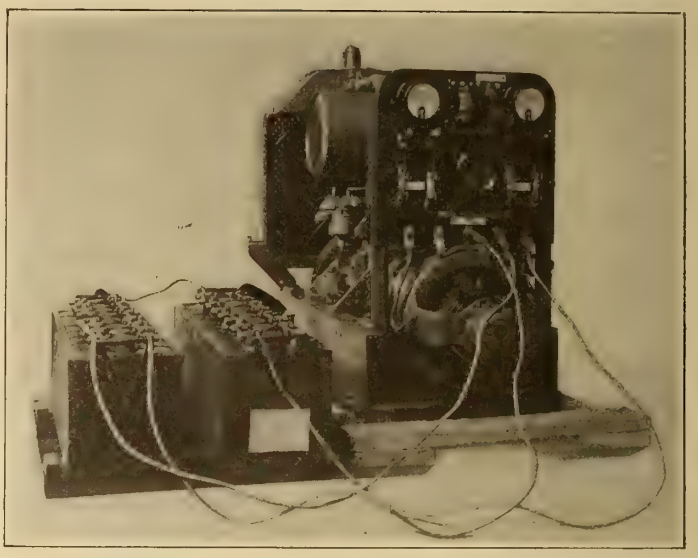
The Imsco Portable Light and Power Plant—Showing Engine and Generator

The cylinder head and cylinder are of gray iron, cast in one piece, and machined and ground with great accuracy. Careful selection of materials, combined with accurate machine work, also characterizes the manufacture of the crank-shaft and connecting-rod, which are drop-forged from open-hearth steel, are of large dimensions, and are very accurately balanced. The main bearings of the motor are lined with white bronze and are of the split type, being therefore adjustable for wear. The piston is of the trunk type, and is provided with a guide ring and two compression rings.

Ignition is of the jump spark type derived from a Bosch high-tension magneto, which is directly connected to the cam shaft of the engine; the carburetor is a Schebler type M. The oiling is accomplished by the splash feed method, and the base of the engine has been designed to permit of a large quantity of oil being stored in the crank-case. As the illustration shows, the engine is cooled by a large radiator of the automobile type in conjunction with a revolving fan and a bronze circulating pump, which is gear-driven from the engine shaft. The engine is a self-starter and is closely regulated, as regards uniformity of running speed, by a centrifugal governor mounted on the engine shaft. This regulation is a factor in securing steady voltage.

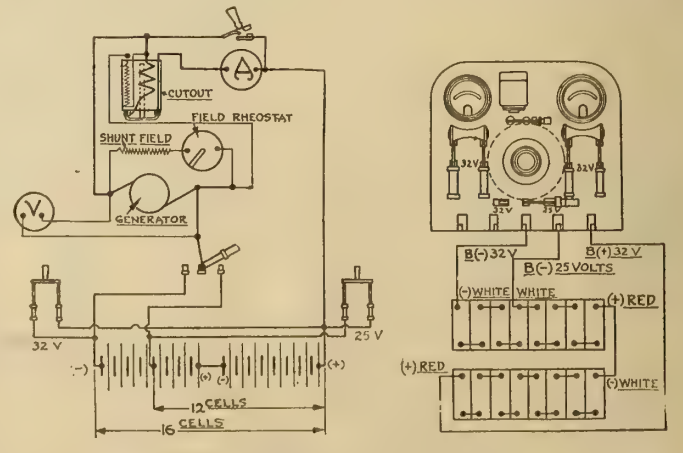
Passing next to the generator, this is a 1 K. W. General Electric shunt wound machine, and is attached directly to the engine frame. The armature of the generator is connected direct to the shaft of the engine, but the coupling is a flexible one, which therefore allows the armature to float and thus select its magnetic balance.

The function of the generator is to charge the batteries from which the incandescent projecting lamp is operated, and the storage battery is a 16-cell Willard, of 32 volt, 80 ampere hour capacity. The engine, generator, storage batteries and their complementary devices are all mounted upon wooden skids, and it is in this position that the Imsco lighting plant is operated and transported.



Front View—Showing Switch-board and Storage Battery

As the light source for motion picture projection an Edison T 29 Monoplane Filament lamp is recommended for use with the Imsco outfit, and this type of lamp consumes 30 amperes of current at 25 volts. This lamp is operated from 12 cells of the Willard battery, as the wiring-diagram shows, while the entire 16 cells of the battery supply current at 32 volts which may be utilized for the incandescent lighting of the building where the



Wiring Connections of Imsco Outfit

outfit is located. Any other electrical apparatus designed to operate on 32 volts may likewise be run from the complete battery, provided it does not consume current in excess of 1,000 watts, which is the amount that the generator is designed to deliver. It is practically impossible to connect up the Imsco outfit incorrectly, because the three wires from the battery to the switchboard are provided with lugs of different shapes which will only attach to the proper binding-posts, and the terminals of all the battery cells are distinguished by their color. The positive terminals are col-

ored red and the negative terminals white, and by bearing this in mind it is extremely easy to connect the various units of the Willard battery in the proper manner.

The exact regulation of the current is rendered easy by the convenient arrangement of the switchboard, which is clearly shown in the illustration and diagram. The current may be varied up to 31¼ amperes by adjusting the rheostat control wheel on the front of the switchboard. Should the engine be running too slow, the carburetor may deliver too much gasoline, but the flow is adjusted by means of a needle valve, which is part of the carburetor.

When the generator is running up to its normal speed of 1,250 R. P. M., and the 30-ampere projection lamp is in operation, the ammeter on the switchboard will read 30 amperes. This shows that the lamp is consuming the current supplied by the generator, and in this case the storage battery is simply floated across the line maintaining the lamp voltage at its normal value.

In a demonstrational exhibition, the Imsco light plant proved itself capable of satisfactory illuminating a 14-foot picture at a throw of 85 feet, which is about the limit of the present capabilities of the tungsten filament lamps. The engine requires about 1 pint of gasoline per hour, and the capacity of the gasoline storage tank is 5 gallons.

A more intimate report on the capabilities of the Imsco outfit can only be rendered after its behavior in everyday use has been studied, but we believe that this brief description, and a study of the illustrations, will create a favorable impression as to the design and construction of this newcomer among portable lighting outfits for motion picture projection and house lighting.

A Cameraman on the Subject of Speed Indicators

Mr. Perry J. Sherman, Corpus Christi, Texas, writes: "I have watched the matter of speed indicators for motion picture machines for some time, and, as I have a different side of the matter to call to your attention, I decided to present my views, and I think if you will give the matter some study that you will change your views in the matter.

"I have been in the game over twelve years, and I think I am one of the few operators in the game that also handles the crank on the photographic end, and therefore have some experience that does not fall to the lot of the average operator.

"A few months ago I received a commission to secure some topical stuff that required my standing in water to such a depth that I stood the risk of a water-soaked, or possibly completely ruined camera, as I had to get some very essential shots, so that the spectator would get an idea of the general surroundings.

"Well, these shots were made, and then came a cute little stunt of trying to keep a camera and tripod from skidding off the deck of the boat into the Gulf of Mexico, and all the while I was panning, watching the view-finder to keep my field, and grinding with the other hand.

"Now, Mr. Editor, do you think that my taking speed was uniform?

"Again. When the action starts, do you suppose that the actor will always go after the villain like he meant business, or will he go at it like he was giving him a dancing lesson?

"A few days ago we were running a feature produced by Triangle, and the hero of the picture was in an 'offul' hurry and, rushing out of the house, he shouted to his negro driver, and the next scene showed what? That the old faithful cayuse drawing the old surrey was evidently affected with the hook-worm, for he had a gait that would put a tortoise to shame.

"Now the only way to carry out the desired action was to speed up the projector, which I did. Do you see the point?

"Now my stand always has been, and always will be, that there is no 'sich' animal as a set speed for projection, and there never will be, for there are many other points, as yet unnamed, that enter into the matter, and I will always believe that the matter of fixed speed is a joke, and yet again I will say that in one way there can be a set speed that in reality would work out to my point.

"The Essanay Company on their posters invariably give the screen time, and I find these quite reliable, but the proposition stands right here:

"An operator has got to be an observer of everyday life, and he has got to study his speed of projection closely in order that his screen life shall be natural, not a dream of a 'hop fiend,' and the operator that knows what life is and knows how to vividly portray it on the screen is the man that interprets it, not according to a fixed speed, but according to life as it really is.

"After carefully screening the production, the time for each reel can be determined, but this should *not* be based on a constant speed proposition nor anywise near, and if it could be so based, the speed control of the present day projector would not need such a large degree of flexibility.

"I would like to hear from the 'Rialto' and 'Rivoli' Chief on this subject.

"Also would like to hear from Fort Dodge, Iowa, as I am an old Iowa boy, hailing from Rolfe, a neighbor city of Fort Dodge.

"I certainly enjoy your camera section, and only wish it covered at least twenty or more pages each week."

Comment: Not every operator can claim the possession of the experience which Mr. Sherman has gained in his work as a cinematographer, but we think that we can share his viewpoint as we have served our time at both projecting and photographing, and we feel that Mr. Sherman's letter will be received with great interest by our readers.

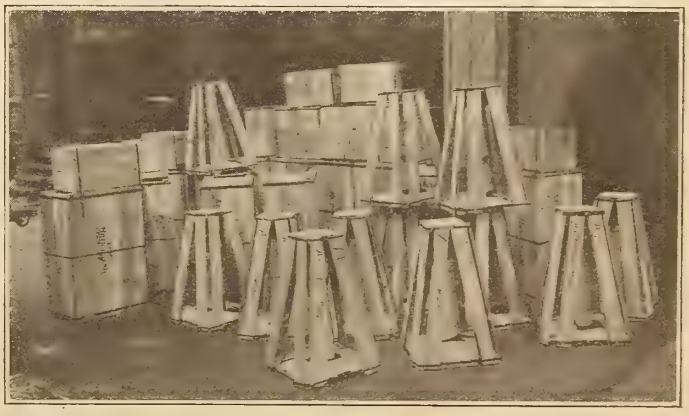
In our former remarks upon the subject of speed indicators, we by no means meant to suggest or recommend that motion pictures should be screened at any specific or constant rate per reel; we certainly agree with Mr. Sherman, that all pictures which are worth exhibiting at all, are worthy of the best efforts of the operator along the line of portraying their action in a natural and lifelike manner upon the screen.

This in no way depreciates the value of a good speed indicator, however, for it is the result of experience that such a device is a necessity to the exhibitor who puts on a carefully thought-out entertainment, and we believe it will be appreciated that the necessary preliminary knowledge of the running time of the various reels can be ascertained much more conveniently by a good speed indicator than by the more orthodox method of watching the clock.

An ordinary speed indicator is perhaps not much of a step in advance, but the Robin indicator, which we have mentioned before, will be found replete with possibilities by the operators and managers of high-class photoplay houses, and we will present a detailed description of this device in an early issue. Our various correspondents upon the subject of speed indicators should appreciate that we do not recommend the installation of accurate and expensive devices of this kind in small theatres, for in such houses their true value and usefulness could neither be appreciated nor fully made use of. The importance of the speed indicator in the large house, which presents its programs on a definite schedule, is, however, becoming more and more apparent to the managers and operators of such theatres.

We trust that the publication of Mr. Sherman's letter will serve to put him in touch with some of the Iowa operators, and for the benefit of any such as would like to correspond with him we subjoin his address, which is care of the Amusu theatre, Corpus Christi, Texas.

Many thanks, Mr. Sherman, for your kind words concerning the Camera Department. In common with our policies concerning the conduct of the Projection Department, we are guided at all times by the desires of the readers, and suggestions or contributions for either department are welcome at all times.



Shipment of Fifteen Motiograph Projectors to Johannesburg, South Africa, Recently Made by Enterprise Optical Company

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for A.C. Work
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Have Proved Their Worth and Value

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Full Information Supplied By Your Dealer

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ADVERTISE YOUR BUSINESS

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Nothing is as good as the Best, and the Best can only be obtained by an up to date machine.

We will take in your old machine on part payment on a New Machine or sell you a New Machine on the MONTHLY PAYMENT PLAN.

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Dealers in Motiograph, Standard and Simplex Moving Picture Machines, National Carbons Minusa Screen and Everything for the Theatre

WE SELL ON THE INSTALLMENT PLAN

STOP LOOK

Before you lay this aside write to us at once and ask us to send you a descriptive catalog of our Motor Equipment *for Power's 6A* that will save you from $28.00 to $31.00.

We guarantee the efficiency of our Motor Equipments. We have Genuine Power parts, and we are Exclusive Distributors for the Peerless *Simplex Projectors* and all supplies.

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A Weighty Deduction!

ON several recent occasions the question has been raised as to whether the screen illumination derived from a projection machine in operation was the same for all speeds of projection.

A consideration of the proposition will show very readily that when we have a shutter revolving in a light beam of given intensity, the sum of the intensities of the light impulses transmitted through the openings in that revolving shutter in a given interval of time will be equal, regardless of the speed at which the shutter is revolving. This was recently explained (NEWS of January 9, page 904) in our answer to a correspondent, where we said:

"It is obvious that if the shutter is revolving slowly there will be a certain number of light flashes of comparatively long duration *in the time interval we select as unit.* When the shutter is speeded up the flashes are of shorter duration, but there are more light flashes *within the unit time interval,* and the sum of the intensities of either series of flashes will approximately equal the other."

It does not take inntelligence above the average to comprehend that in a problem of this kind the integration of the light flashes, or separate intensities, must be taken between some definite limits *i. e.,* the effect of the succeeding light flashes must be considered within some definite space of time, and that in a problem concerning the action of a shutter of given dimensions revolving in a light beam of given intensity, other factors do not necessarily enter.

This aspect of the matter appears to have been lost sight of entirely by the writer of an item purporting to be of instruction to operators, which we have recently come across in the course of our reading. The item in question, which doubtless cost its author a great mental effort, says:

"It has, however, just occurred to me that a minor equation enters into the matter. In so far as the projection machine itself be concerned, it would pass exactly the same light percentage at any speed of projection. But the film itself cuts a certain amount of light, and since we are passing more film in a given time at 70 than at 60, would not the extra film act to reduce the light total?"

Certainly no one would dispute that with a given strip of film the added densities of successive images would very quickly produce complete opacity, but we marvel at the flight of fancy which has taken the writer of the above remarks so far afield from the actual exigencies of the problem in question, and we are at loss to understand the introduction of photographic densities into the photometric problem of the rotating sector disk.

If we attempt to consider separately the effect of adding together the densities of the succeeding images upon the film which is being projected, it will be found that the combined densities of the images on a very few feet of film will completely prevent any light from reaching the screen, but we know that such a result does not occur in practice, because each image is accompanied by the light flash necessary to project it upon the screen, and the combined effect of these flashes during unit time would be the same regardless of the speed of projection, just as in the case when no film was present, although the mean value of the screen brightness is, of course, lower when films are projected than when the light alone is projected.

It therefore appears that the writer of the remarks in question can omit his "minor equation" from his deductions, thus leaving the problem in its original simplicity.

Pennsylvania Has New Law for Licensing Operators

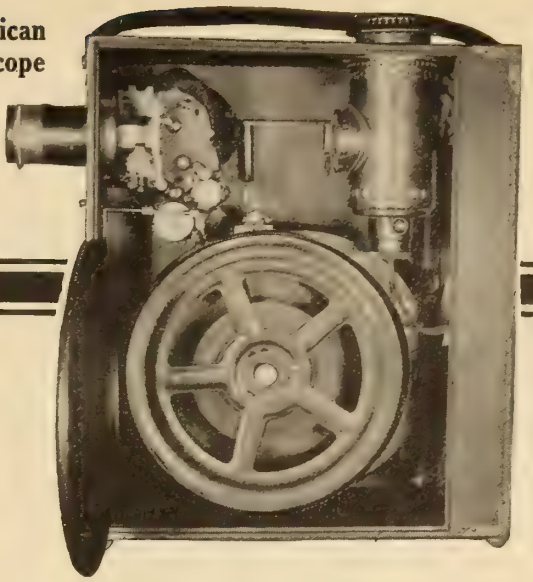
NEW regulations governing the operation of the motion picture machines in the 6,000 odd theatres throughout Pennsylvania, were issued on March 11, in Harrisburg, by the Indusrial Board of the Department of Labor and Industry, to be effective on and after March 1.

Of particular interest to the trade is the announcement contained in the regulations, that an operator of a machine, in order to obtain a license, must be at least eighteen years of age, although any person under eighteen and over sixteen years old, who prior to the enforcement of these regulations has been engaged for at least one year in the projection of motion pictures, shall be granted an operator's license if after examination they shall prove competent.

(*Continued on page* 1940)



The American Projectoscope



Announcing

A New Portable Projecting Machine

For Showing Standard Sized Films

THIS announcement heralds the completion of a new and perfect portable motion picture projecting machine—the *American Projectoscope*. This new device is the result of more than three years of constant experimentation, improvement and refinement.

It takes standard sized film, and can be operated from any electric light socket (either direct or alternating current). It throws a perfect white light at a distance of five to fifty feet; permits the running of the film either backward or forward; will hold the film stationary on the screen like a stereopticon—without any adjustment. It weighs only 19 lbs.—you can take it anywhere. It will show films on any wall, shade or screen.

Built by Film Experts

The American Projectoscope was designed and constructed under the supervision of the technical experts of the American Film Co., Inc.—one of the oldest established film manufacturers.

It has undergone actual tests for more than a year and a half. More than a million feet of film have been projected through one American Projectoscope—without a break or tear.

It has received the highest endorsement from such a projection expert as Donald Bell, of Bell & Howell. Among the purchasers of this new portable motion picture projecting machine are:

G. Gennert, of New York City, Chicago and San Francisco.
Henry Disston & Sons, Philadelphia, Pa.
Hanson-Bellows, Co., Chicago
National War Council, San Antonio, Tex.
United States Naval Training Station, Great Lakes, Ill.
Square Turn Tractor Co., Norfolk, Neb.
A. B. Dick & Co. of Chicago—
And the British Navy.

Descriptive Booklet—Sent FREE

Write for descriptive booklet outlining the technical features of the American Projectoscope—showing how it can be operated either forward or backward; how the film can be held stationary on the screen and explaining its many other advantages.

Film manufacturers, executives, directors, stars, film editors, exhibitors, educational institutions, supply dealers, etc., are urged to write for a copy of this booklet. You should know about this remarkable new portable projecting machine and its numerous advantages. A copy of the booklet will be sent FREE on request.

American Projecting Company

SAMUEL S. HUTCHINSON, *President*
6235 A Broadway Chicago, Illinois

Dealers and Jobbers: The *American Projectoscope* offers you an exceptional sales opportunity. Write at once for our DEALER'S PROPOSITION.

Film Companies will find the *American Projectoscope* especially valuable for use in executive offices—for showing the new prints as they arrive. Also for State Rights subjects, for cutting and editing. The outstanding feature of this machine for this work, is that the film can be held stationary on the screen at any point; and that the film can be turned either backward or forward, without adjustment.

Directors will find the *American Projectoscope* a great help in looking over the day's "shots:" in assembling, cutting and reviewing film. The film can be held stationary on the screen, thus permitting the checking of minute details.

Stars will find it pleasant to possess an *American Projectoscope* which they can operate themselves and use to inspect their own productions. It uses current from any electric light socket.

Film Editors will find the *American Projectoscope* of exceptional value in cutting and editing productions. You can stop the film anywhere and examine details. You can turn the film backward or forward, without adjustments.

Musicians can facilitate their work of writing music cues by the use of the *American Projectoscope*.

Educational Institutions will find the *American Projectoscope* valuable in class rooms. Educators will find this machine valuable in censoring films. It takes a full reel of standard size films and runs without interruption. IT REQUIRES NO APOLOGY.

Exhibitors will find the *American Projectoscope* valuable in examining films in their private offices, for cut-outs, etc., while their large projecting machines are in use.

Send Coupon for FREE Descriptive Booklet

AMERICAN PROJECTING COMPANY
6235 A Broadway, Chicago, Ill.

Send me descriptive booklet and tell me how the *American Projectoscope* may be of service to me.

Name .....

Position .....

Address .....

City ..... *State* .....

The Eyes of the World

follow nightly the swift rush of events across the motion picture screen. Are those eyes tired from gazing at blurred images? Not in your house, if you use

Bausch and Lomb Projection Lenses

They make pictures easy to watch, because they give perfect clearness, even to the edge of the screen, and make the most out of every detail of the film. As essential to good pictures as is the film itself.

Booklet on request. Let us quote on your requirements.

Bausch & Lomb Optical Co.
569 ST. PAUL STREET ROCHESTER, N.Y.
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Leading American Makers of Photographic and Ophthalmic Lenses, Microscopes, Projection Lanterns (Balopticons) and Other High-Grade Optical Products.

The OLD Story

The name "EVANS" is synonymous of perfection, reliability and prompt service in the DEVELOPING and PRINTING field

A reputation earned through actual achievement, to which we point and on which we ask for your consideration

EVANS FILM MFG. CO.
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Telephone, St. Nicholas 3443

The age limit for operators had been the subject of much controversy in Pennsylvania. There have been several hearings held on the subject before the Industrial Board, which under a state enactment of June 2, 1913, has authority to make regulations for the motion picture industry. Representatives of motion picture exhibitors, machine operators and civic and welfare bodies have appeared before the board from time to time to present their views as to what should be the age limit.

Men in the trade contended, for the most part, that the limit should be set at sixteen years, pointing out the difficulty of obtaining men in view of the war's demands for workers in all industries. The civic and welfare workers, on the other hand, for the most part advocated eighteen years as the minimum age for operators, contending that this was necessary in order to insure reliability of the men in the booths.

The Industrial Board's ruling, just made public, largely upholds the contentions of the latter, though a concession is made with respect to operators between sixteen and eighteen years of age, who up to this time have been employed in motion picture projection work for a period of at least one year.

Some other important provisions of the new regulations include a ruling that no person shall be allowed in a booth during a performance unless he has necessary business to transact; that apparatus and its connections shall be tested by the operator prior to each performance; that badly torn films shall not be used, and that their presence in the booth shall be reported to the management as soon as practicable; that no applicant for an operator's license who has failed in one examination shall present himself for re-examination until one month has elapsed, and that every application for renewal of a license shall be made within thirty days of the expiration of such license. Licenses shall be renewed once each year.

It is set forth further that only those applicants for licenses who secure a mark of at least 70 per cent in the written examination shall be eligible for the practical examination. The penalty for violation of the regulations is a fine of not more than $100, or imprisonment not exceeding one month or both.

The regulations go into detail as to the requirements for persons seeking to qualify as operators, and prescribe strict rules for the safe operation of motion picture machines. The members of the Industrial Board, who prepared the regulations, are Labor Commissioner John Price Jackson, chairman; Otto T. Mallery, Richard B. Farley, Dr. A. L. Garver, Mrs. Samuel Semple, and William Lauder, secretary.

N. A. M. L. Enrolls First Lady Member

ON the roll of honor this week will be noted the name of Mrs. L. W. McClung, of Williams, Ind., who can claim the distinction of being the first of the fair sex who has decided to uphold the principles of the National Anti-Misframe League. Friend husband has, of course, joined, too, but we are wondering who is to be given the credit of taking the initiative.

Mr. and Mrs. McClung are spending the Winter at St. Petersburg, Fla., where they have charge of the projection at the Grand theatre.

REMBUSCH SCREEN CO

ALL KINDS OF MOTION PICTURE SCREENS EST. 1903

SHELBYVILLE, INDIANA.

WANTED—MOTION PICTURE PROJECTION LENSES, 3 to 4 inch focus, in standard size tubes. State number, make and price.
Address: Box 60, MOTION PICTURE NEWS, 729 7th Ave., New York

National Anti-Misframe League

Pledge

AS a motion picture operator who has the interest of his profession at heart and is willing to assist in eliminating some of the evils practised in the operating-room, I promise that I will to the best of my ability return films to the exchange in first-class condition. Furthermore, I will when it becomes necessary remedy all misframes, bad patches, etc., that may be in the film which I receive and in this way co-operate with my brother operators and give greater pleasure to those who make up the motion picture audience by showing films that are free from such defects. I also promise that I will not make punch marks in film, and when film is received by me, with punch holes, I will notify the exchange to that effect so that they may use their efforts to correct this evil.

Notice! Anti-Misframe League Members

Membership cards are now ready and are being sent out as fast as possible. There are a number of operators, however, who have neglected to send in the desired information. If you will fill out the blank and mail to this office, button and membership card will be forwarded.

Member's name .....

Home address .....

Name of theatre where employed.....

Address of theatre and name of manager.....

Roll of Honor

Carl Howick	Manchester, Ia.
Everett Clawson	Oklahoma City, Okla.
Wm. J. Derby	Moline, Ill.
Ray C. Cash	Waterville, N. Y.
Harry Wolcott	Waterville, N. Y.
Glen H. Lewis	Herkimer, N. Y.
David Muirhead	Brandon, Man., Canada.
Herbert P. Gibbs	Richmond, Va.
Oscar J. Kommell	East Liverpool, O.
Chas. R. Wahl	Wood River, Ill.
Neil Walsh	Sharon, Pa.
Giles Millspaugh, Jr	Natchitoches, La.
J. I. Kimes	Protection, Kans.
N. R. Newman	Selma, Ala.
J. L. Gill	Selma, Ala.
Raymond Lawrence	Roanoke, Va.
J. E. Shay	Milan, Mo.
Budd Welliver	Williamsport, Pa.
Walter L. Greene	Morgantown, N. C.
C. B. Leffler	Paris, Tenn.
Lewis P. Garvin	Columbia, Ky.
Robert C. Gray	Lowell, Mass.
Harold E. Brown	Lowell, Mass.
Frank A. Wiles	Honea Path, S. C.
J. Evans Harper	Honea Path, S. C.
Elmer R. Featherston	Detroit, Mich.
L. W. McClung	St. Petersburg, Fla.
Mrs. Lottie McClung	St. Petersburg, Fla.
Wallace Yutzy	Albert Lea, Minn.

Members Previously Recorded	780
Members Recorded This Week	29
Total Membership to Date	809

This notice does not apply to those who have already sent in this information, but it is for those who have neglected doing so, many having merely given their names and name of city, without any street address, making it impossible for the post office to deliver the letters addressed to them.



The Carbon For Perfect Projection

The progressive exhibitor does not care to project pictures that are indistinct, that flicker and that are further marred by the presence of negative ghosts. To project pictures with such reality and clearness as to meet the full approval of the audience, is, after all, the prime problem of the motion picture industry.

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NATIONAL CARBON COMPANY, Inc., Cleveland, Ohio

The Camera

Some Anomalies of Cinematographic Reproduction

Mr. L. L. Miller, Somerville, N. J., propounds the following:

"(1) If the cameraman turns the crank of his camera very slowly while taking a moving subject, will the projecting machine, running normally, show this subject on the screen as moving very rapidly, and why?

"(2) If the cameraman turns the crank of his camera very rapidly while taking a moving subject, will the projecting machine, running normally, show the subject on the screen as moving very slowly, and why? Or, how are subjects photographed by the cameraman so that when projected they will either seem to be moving abnormally slow or abnormally fast, as is often seen in comedy pictures?

"(3) In the case of a vehicle moving parallel to the picture plane when projected on the screen, why do the wheels appear to be moving in the opposite direction to the way the vehicle is moving?"

Reply: As is well known, the standard rate for taking and exhibiting motion pictures is 16 pictures per second. When the camera is operated so as to take less than 16 pictures per second, but the resultant picture is projected at 16 or more per second, the result of accelerated motion will be apparent to the spectator, and the degree of acceleration will be primarily governed by the extent of the departure from the normal taking rate. In such pictures as Keystone comedies, for instance, the chase scenes are photographed at about 8 pictures per second (*half normal speed*). In order to accomplish this class of work successfully the camera shutter requires regulation. The exposing shutter of a cine camera is an opaque, black rotating disc, with an angular segment removed. It is through this angular opening that the successive exposures are made as the same passes the lens at periodic intervals. For regular motion photography (*16 per second*) the angular extent of the shutter opening is about 120° to 180° (*one-half to one-third of the disc*), but in photography at a reduced rate of speed the shutter opening has to be closed down to a much smaller size (*about 45° or ⅛ of the disc*) in order to avoid over-exposure of the negative and excessive blurring in the moving objects. Another way in which movement is sometimes accelerated in motion pictures is by the use of the single picture spindle (*and gearing*) of the camera. When the camera crank is attached to the single picture spindle, only one picture is photographed at each complete turn of the camera crank instead of the customary 8 pictures per crank revolution. The single picture spindle finds its principal utility, however, in the making of cartoon subjects now so much in vogue. The reason why motion is accelerated in the case of objects taken at a speed below normal, but projected at the normal rate, is perfectly obvious. It is simply a case of displaying a series of motions in a fraction of the time actually required to perform those motions. If scenes are taken at the rate of 8 pictures per second and shown at the rate of 16 per second, the amount of movement occuring in ⅛ of a second is reproduced (*on the screen*) in 1-16 of a second, or, in other words, it is accelerated 100 per cent.

(2) The preceding considerations apply in an inverse manner to the case where motion pictures are photographed in excess of normal speed, but slowed down in the screen reproduction by projecting at normal speed. In this case the action which took place in an exceedingly short interval of time is spread out over a period of 5 to 10 times longer than the interval in which the original action took place, and in this way rapid movements, such as the performance of athletes can be analyzed. For the analysis of the movements of horses, or athletes 100 to 200 pictures per second is a sufficient taking rate, but we have a short film taken at the rate of 1,200 pictures per second, which shows the languid flight of a rifle bullet across the screen, and the way in which a jet of water is bent far to one side before breaking when struck by the bullet, and also how the jet rights itself again after the bullet has passed.

(3) The anomaly of the rotating wagon wheel, as reproduced in motion pictures, is readily explained by considering the amount of movement of the wheel during the time when the shutter covers the camera lens *between successive pictures,* and the result on the screen is dependent upon the angular velocity of the spokes of the wheel. The problem can readily be demonstrated mathematically, but in simple language the facts are as follows:

If the angular movement of the spokes between successive pictures is exactly equal to the angular distance between the various spokes of the wheel, then the spokes will appear to stand perfectly still when the picture is projected, because if the spokes are advanced in each succeeding picture by an amount just equal to their angular separation around the wheel, there will, of course, be no apparent change in their position.

If the angular movement of the spokes between successive pictures is less than the angular distance between the spokes, then the spokes will appear to move backwards when the picture is projected, because in this case the spokes have not advanced far enough (*in the interval between pictures*) to occupy the positions in which their predecessors were situated.

When, however, the angular movement of the spokes between successive pictures is greater than the angular distance between ths spokes, the wheel will appear to be moving in the proper direction, because each succeeding picture (*on the film*) shows each of the spokes in a position more advanced than it occupied in the preceding picture.

It remains to be pointed out that regardless of the appearance of the spokes, the rim of a wagon wheel always progresses across the screen and appears to be turning in the proper direction.

Making Transparencies from Tricolor Negatives

H. R. Wyman, Dayton, Ohio, inquires: "Could you outline a practical method of making natural color transparencies, for use as lantern slides, from sets of three-color negatives? Kindly give complete formulas and instructions for preparing the necessary materials."

Reply: There are numerous ways in which tricolor transparencies may be prepared, but we believe that satisfactory results will be secured by proceeding as follows:

Roll films, such as are used in Kodaks, are sensitized in a bichromate solution, which yields the so-called bichromated gelatine films, upon which the positives from the color-selection negatives are to be printed. The bichromate sensitizing solution is prepared as follows:

Potassium bichromate	4 Drams
Citric acid	1 Dram
Water	25 Ounces

This solution should be made up with hot water, and when it has cooled to some extent about 3 drams of ammonia is added. This changes the deep orange color of the bichromate solution to a light yellow, or lemon color. The Kodak films are now sensitized by immersion in this solution for a brief period (*five minutes is sufficient*), and are then hung up in the dark to dry. When the films have dried, the back, or celluloid side, of the same must be cleaned, or polished, so as to remove all streaks and water marks, as printing from the color-sensation negatives is accomplished through the back (*or celluloid side*) of the bichromated films.

When a piece of the bichromated film has been placed in the printing frame, with its celluloid surface in contact with the negative, the printing exposure may be made. As the bichromated material is relatively low in actinic value compared with lantern plates or gaslight paper, the exposure may be made to daylight, or to arc light, and the progress of the exposure may be judged in the usual way, after experience has been gained, or a print meter may be used to determine the exposure time.

The action of light on the bichromated gelatine renders the exposed parts of the print insoluble, even in hot water, and it is in warm water that the film is developed after printing. Upon development in warm water the unexposed gelatine dissolves away, leaving a positive image in relief in clear gelatine. As the silver bromide of the original negative emulsion is still present, however, in the gelatine image, this is now removed by immersing the developed film into a clean hypo bath, to which it is sometimes advisable to add a little ferricyanide.

When the silver bromide has been removed by the hypo bath the films are, of course, given a thorough wash, after which they are ready for dyeing up, or staining.

One precaution which should be taken before the positives are developed is to mark the films printed under the respective color-sensation negatives in some suitable manner so that they may be subsequently distinguished from one another. A convenient way of doing this is to cut notches in the edges of the films just before printing, as for instance, one notch in the edge of the film to be printed under the green-sensation negative, and two notches in the edge of the film to be printed under the blue-sensation negative. As the positive from the red-sensation negative is not made upon bichromated film in the process now being described, it is not necessary to mark the red-sensation positive.

Coming now to the dyeing up, or coloring, of the color-sensation positives which go to make up the composite color transparency, it must be remembered that, as the method now under consideration is a subtractive method, the respective positive images must be complementary in color to the hues of the filters through which their corresponding negatives were photographed. Therefore: The positive from the red negative is dyed blue-green; the positive from the green negative is dyed pink, and the positive from the blue negative is dyed yellow.

For lantern slide work it has been found most practicable to make the positive print from the red-sensation negative on a glass lantern slide plate (*ordinary positive emulsion*), which, after development in the usual way (*giving a black image*), fixing, washing, etc., is toned blue by thoroughly bleaching in a bath of ferricyanide (*red prussiate of potash*) and then immersing in a weak solution (*about* 1:100) of iron perchloride. After rinsing, the transparency is next placed in a clean hypo bath, after which it is washed and dried, and will be found to be of a cyan-blue color, which is generally very close to, if not exactly, the complementary hue to the red taking-filter. The exposure, when printing the red-sensation positive, and also its subsequent development, should be so gauged as to yield an image of soft quality but full of detail.

The developed, fixed and washed prints (*on film*) from the green and blue-sensation negatives are, however, to be dyed to their appropriate hues, which is accomplished as follows:

The positive from the green-sensation negative (*to be dyed pink*) is immersed in a dye bath composed of:

Erythrosin (1:200 water)	5 parts
Alcohol	30 parts
Water	100 parts

and the positive from the blue-sensation negative (*to be dyed yellow*) is immersed in a bath composed of:

Napthol yellow (1:200 water)	20 parts
Glacial acetic acid	10 parts
Alcohol	30 parts
Water	100 parts

When the colorless transparent images of the positive films have taken up a sufficient amount of dye they are removed from the dye baths and rinsed in water, to remove superfluous dye and clear up the highlights. It makes no difference if the positives have taken up too much dye, because the dye can be washed out until the positive images are of the proper hue.

After the dyed films have become dry, the blue positive plate and the pink and yellow films are held together in register to see if the correct color effect has been attained. Should the colors of the composite transparency be not quite what is desired, the intensities of the tints on the pink and yellow positive films may be altered to any required extent, by washing out more dye if the coloring is too deep, or by further immersion in the proper dye bath, if the colored image is lacking in intensity.

When the colors of all three positive images are such as to yield a satisfactory color rendition in the composite transparency, they are bound together in register, thus forming the complete lantern slide. Some workers cement the films to each other and then to the lantern plate (*or blue positive*) with Canada balsam.

The film that first made motion pictures practical is easily identifiable by the words

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Music and the Picture

Musical Review of Latest Compositions

1—"Way Down in Macon, Georgia," by Paul Biese. A composition of exceptional standard quality in 2/4 time. (Published by Frank K. Root Music Co.)

2—"America, I Love, My Yankee Land," by Jack Frost. A wonderful, inspiring and martial composition. (Published by the McKinley Music Co., 1501 E. 55th street, Chicago, Ill.)

3—"The Garden of Allah, by Moonlight," composed by Florence Blackwell. A remarkable Fantasia of Oriental character, most appropriate for Oriental scenes. (Published by the McKinley Music Co.)

4—"That Cabaret in Honolulu Town," by Jack Frost. This composition is an all around favorite and a popular composition of exceptional merit. (Published by Frank K. Root Music Co.)

5—"Valley Rose Ballad," by Evans Lloyd. A beautiful Andante con espressivo movement, considered to be the greatest ballad ever written by an American writer; it is a composition of artistic value from a musical standpoint and still so wonderfully constructed that the listener or player, after hearing it once is bound to remember it forever. For pathetic scenes and the like, this composition is unreplaceable. (Published by Jeff Branen, 145 W. 45th street, New York City.)

6—"Missouri Waltz," by John Valentine Eppel. About this waltz we have nothing to say. Get it for your picture work, it will speak for itself. (Published by J. A. Forster, Chicago, Ill.)

7—"Your Voice Came Back to Me," by Clinton Keithley. A charming slow movement with a most delightful melody, growing constantly in popular favor—it is in "Andante Expressivo" of exceptional beauty, a really exquisite composition which every music lover will appreciate. (Published by the Frank K. Root Music Co.)

8—"I Don't Know Where I'm Going, but I'm on My Way," an inspiring and catchy melody by Geo. Fairman. (Published by Harry von Tilzer.)

9—"Homeward Bound," by Geo. Meyer. A typical composition of popular appeal, introducing a new surprise in every bar. A fine, snappy number with unusual attractive chorus and arrangement which leaves absolutely nothing to be desired. (Published by Leo Feist, Feist Bldg., New York City.)

10—"Just as Your Mother Was." A beautiful and melodious waltz movement. (Published by Harry von Tilzer.)

11—"Cradle Time," song by Shannon. A melodious lullaby—very expressive, and splendidly arranged. (Vanderslott Music Co.)

12—"Chasing the Chickens." A Fox-Trot and jazz number, has recently been published by the Forster Music Co., 509 South Wabash avenue, Chicago, Ill.

13—"Slippery Hank," by Losey. A characteristic one-step of exceptional merit, which should be in every musician's library. (Vanderslott Edition.)

14—"Love's Melody" (Reverie), by Shannon. A charming slow movement with a most delightful melody—most appropriate for love scenes. (Vandersloot Edition.)

15—"Astralita Serenade," by Mabel A. Whaley. Considered by deserves to be owned by any orchestra leader or piano player. (Published by the "Red Star Music Co.," Red Star, Ark.)

16—"All That I Want Is in Ireland," by Lloyd. An exceptionally fine "andante con espressivo movement," typical and original in every bar. It is a composition of standard quality. (Published by Jeff Branen, 145 W. 45th street, New York City.)

17—"Elk's March," by M. L. Lake. A brand new novelty march. (Carl Fischer Edition.)

18—"Berceuse," by Huerter. Another wonderful composition by this gifted writer. "Berceuse," by Huerter is a delightful and charming melody, very effectively arranged and obtainable for any combination of instruments. (Published by the Boston Music Company.)

19—"A Russian Pansy," by Otto Langey. An attractive new intermezzo from the pen of Otto Langey. It has much of the appeal of the familiar "Flower Song," by Gustav Lange, together with the freshness and the interest attached to a new composition. (Published by G. Schirmer, New York City.)

Ideal Usefulness of the Organ for Motion Pictures

THE Motion Picture Industry, in its remarkable development during the last few years from a mere commercial enterprise to what might be properly termed a new art, has found in music a natural complement.

The Photoplay is the "dumb art," and music, properly adapted, not only supplies this deficiency, but imparts new life and virile emotion to the visualized sentiment.

What medium should, then, be employed to provide a proper musical accompaniment to the pictures? Everything from a hurdy-gurdy to a symphony orchestra has been tried. The modern Pipe Organ as a basis on which to build seems to be the ideal instrument, inasmuch as it embodies a great variety of tone color, with the possibility of numerous traps and effects, all at the command of one performer.

The orchestra is unwieldy under ordinary circumstances, and with difficulty follows the rapidly changing scenes on the screen. The versatile organist on the other hand has no trouble at all. Of course, the size and quality of the instrument is an item of great importance. Theatres like "The Rialto," "The Rivoli," "The Strand" in New York, "Temple" in Toledo, and scores of others, employing large orchestras have found the organ an indispensable part of the musical equipment.

During the intermissions of an orchestra in large houses during Church Scenes—and other portrayals where the action is of a pathetic or emotional character, the organ is of greater value than an entire orchestra. As an accompanying instrument, especially in ff movements and crescendos, the organ has proven to be a very important factor and with only one operator can replace tone volume of any medium sized orchestra.

It has been claimed that in some theatres the organ has proven to be an orchestral tone destroyer—but, from recent experience, I have come to the conclusion—that if true orchestral tone is destroyed by the organ, it is, in most cases the fault of the organ player, or due to a weak instrument.

A large well-trained orchestra is a great attraction in itself, but it can not play for eight or nine hours in succession. It must

have relief which adds to the expense. The clap-trap piano player is worthless, though in the small houses an artist on the piano makes a very good impression though his range is limited. The organ, however, with its attachments, is never out of place. With the proper man at the keyboard it can be made to almost talk, and adds forty per cent to the show. Every man should go into his house and give this musical question deep thought. He should get an expert to advise him and then make the purchase which best suits his needs.

Times Music Company Growing Rapidly

Rudolph E. De Vivo, president of The Times Music Company, 145 West Forty-fifth street, has accomplished a great deal for the company during the short time that it has been doing business. In the first place he has built up a professional following and has put himself and his company in right with the trade. In writing lyrics for his own company or selecting songs from others for publication he keeps an eye out for the kind of songs that will sell over a music counter on merit, as well as having a punch for performers. His advertising and publicity campaign has secured for him quick recognition from performers, jobbers and dealers. To sit back and let the jobbers and dealers do all the "plugging" is not his idea of doing business. Like a few other live wires in the game he believes in helping the dealer to help himself, and in helping the dealer he is doing the performer and jobber a good turn. The result is that his numbers are getting plenty of calls and the right kind of co-operation from every one.

"America, Make the World Safe for Democracy," is a patriotic number published by the Times Music Co., with the lyric by De Vivo and the melody by Sol P. Levy. The lyric is good, in fact, good enough for Reine Davis to feature. The melody is fine for motion picture work, and there is no reason why it should not be, for Levy is a past master at handling picture music. He prepared several books of picture music for Hamilton S. Gordon Music Co., which have become very much in demand with musicians all over the country. And most of the cue sheets going out with feature pictures carry titles of Levy's compositions.

"That's My Girl," is a novelty number by De Vivo, Weslyn, and Levy. "Love Cannot Say Good By," by Brett Page, De Vivo, and Levy, is a splendid high class ballad both in lyric and melody, which should become a favorite with singers and musicians and a steady seller on music counters. "St. Patrick's Day in the U. S. A.," "Little Yokohama Lady" and "If You'll Return" are some other numbers issued by The Times Music Company, and all by writers who have proved their value in the song-writing game.

The Buckeye Music Co., Columbus, Ohio, is another firm that is beginning to stir up things in the music field. Chas. Roy Cox, the president of the company, has been in the game for a number of years, but it is only recently that he started out after his catalog in a real way, and he finds that he is getting excellent results from his activities. Last week he was in New York City for a few days and did a great deal of business with the jobbers. Of late Mr. Cox has been grabbing off quite a few headliners for his numbers and has had most of them featured by leaders and musicians in the picture field. While in town he said that the results obtained from his copy in the Saturday Evening Post were more than gratifying. His songs have been welcomed in theatres and homes that were formerly more or less indifferent.

E. M. Wickes.

General Comments

Gilbert & Friedland have just issued two first class novelty numbers, good for singing, dancing and motion picture work, in "I'm a Brother of Lily of the Valley," and "You've Been Your Mother's Baby Long Enough." If the reception that Gilbert & Friedland received when they introduced them at the Alhambra theatre this week is any criterion of their prospects, the both numbers look like sure fire hits.

In the future it will be better for a publisher to have a stone tied about his neck and be cast into the trenches with the Boches than to bring out unpatriotic songs.
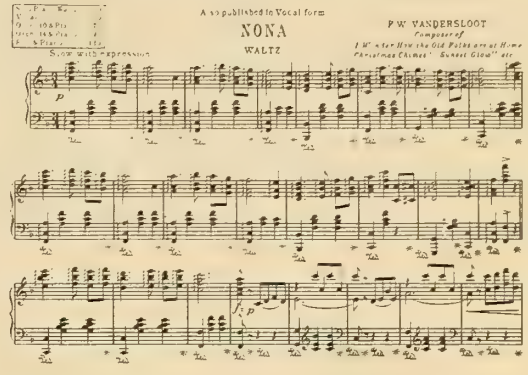
In "You're So Cute, Soldier Boy," Anatol Friedland has the

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There are many, perhaps you, who are too busy to write each company separately; therefore we are offering our co-operation, which means that you will receive full information on any subject which you may designate by merely filling out the coupon, designating by numbers the goods in which you are interested.

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Gentlemen: Please send me descriptive matter on the subjects marked in the above lists.

Name .....

Theatre .....

City .....

State .....

hit song in the new musical comedy now playing at the Cohan theatre.

Mrs. Lena G. Ford, author of "Keep the Home Fires Burning," is reported to have been killed in London during a recent air raid by the Huns.

By purchasing "I'm Sorry I Made You Cry" and "Don't Leave Me, Daddy," from the Triangle Music Company of New Orleans, Leo Feist has added two more hits to his big catalog. His song book for Soldiers and Sailors is selling faster than he can print it.

Private Frederick Rath, who was very active in the motion picture field before he joined the army, came from Camp Upton this week to place two new songs. His "When the Moon Is Shining Somewhere in France" is one of the big sellers of the Jos. W. Stern & Company's catalog.

"SHOES THAT DANCED"

(Triangle Production)

(Reviewed on Page —)

Mysterious Theme: Heavy Mysterioso by Sol. P. Levy

Love Theme: "Love Song" (Dramatic) by Flegier

1—Mysterious Theme, until—S: Girl dancing.
Note—Watch shot.
2—Piano Solo, improvise to action, until—S: Police enter.
3—Short Agitato, until—T: "Evening Extra, Murder!"
4—"Intermezzo" (2/4 Presto), by Arenski, until—T: "Hogan, a plain clothes man."
5—Continue pp, until—T: "In the headquarters of the Hudson Dusters."
6—Mysterious Theme, until—T: "Meantime, the Pepper Pot."
7—"Homeward Bound" (Leo Feist Ed.), until—S: Interior of dining room.
8—"I Don't Know Where I'm Going" (Tilze's Ed.), until—S: Hagen enters room.
Note—To be produced as a vocal solo.
9—"Dramatic Tension," by Sol. P. Levy, until—T: "A new day."
10—"Intermezzo" (Moderato), by Huerter, until—T: "Late afternoon find, etc."
11—"Le Secret" Intermezzo (Allegretto), by Gautier, until—T: "Don't carry it any more."
12—Love Theme, until—T: "So long, kid!"
13—Mysterious Theme, until—T: "The Harmony Lad's debut."
14—"Mother Machree" (Popular Song), until—T: "God bless you."
Note—To be produced as a vocal solo with piano accompaniment.
15—"Missouri Waltz" (Forster Music Co.), until—S: Exterior scene.
16—Mysterious Theme, until—T: "It's a secret."
17—Love Theme, until—T: "I'm going to take, etc."
18—"Dramatic Agitato," by Hough, until—T: "The Rat's garret in New Jersey."
Note—Watch shots.
19—"Dramatic Tension," by Winkler, until—T: "The lights flare early."
20—"Blue Rose Waltz" (Forster Music Co.), until—S: Dancing.
21—"Homeward Bound" (One Step, Leo Feist Ed.), until—T: "Early morning."
22—Love Theme, until—S: Dancing.
23—"Amerinda" (Fox Trot, Feist Ed.), until—T: "Realizing that the Harmony Lad, etc."
24—"Dramatic Tension," by Borch, until—T: "As per orders."
25—Hurry to action, until—S: After the fight.
26—"Tragic Theme," by Paul Vely, until—T: "Comes morning and——"
27—Love Theme, until * * * * *END.

"HEIRESS FOR A DAY"

(Triangle Production)

(Reviewed on Page 1466)

Theme: "Love Theme" by Abbot Lee

1—"Intermezzo" (Allegretto), by Bohm, until—T: "Grace Antrin, a social parasite."
2—"Laverne" (Melodious Valse), by Henton, until—T: "Jack, you must not be, etc."
3—Continue to action, until—T: "Daniel Hodges, multi-millionaire."
4—"Dramatic Tension," by Sol. P. Levy, until—T: "The weekly hop at the Maryland."
5—"Just as Your Mother Was," Waltz (Harry von Tilzer), until—S: Change of dance.

PHOTOGRAPHERS and LABORATORY MEN, Submit your questions to the CAMERA DEPARTMENT.

6—Popular Trot to action, until—S: Young man talking to girl.
7—Theme, until—S: Dancing.
8—"Chasing the Chickens," Trot (Forster Music Co.), until—T: "Your conduct amazes me."
9—"Dramatic Recitative," by Sol. P. Levy, until—T: "Stealing away from the match-makers."
10—"Serenade" (Allegretto), by Saint-Saens, until—T: "Sir, I have nothing to say."
11—"Valse Caprice," by Rubinstein, until—T: "I presume you will have to remain, etc."
12—"Sweet Ponderings" (a Melodie Sentiment), by Langey, until—T: "But they told me, etc."
13—Sorrow Theme, by Edw. Roberts, until—T: "Rumors of wealth bring, etc."
14—"Le Secret" (Allegretto Intermezzo), by Gautier, until—S: Dancing.
15—"Missouri Waltz," until—T: "With love leading her, etc."
16—Theme, until—T: "Credit then some more credit."
17—"Dawn of Love" (Melodious Allegretto), by Bendix, until—T: "Trying to be one of his people."
18—Continue to action, until—T: "I did all this to please him."
19—Theme, until—T: "We gotta get the money or the goods."
20—"Pathetic Andante," by Paul Vely, until—S: Helen in jewelry store.
21—"Tragic Theme," by Paul Vely, until—T: "Determined to play the game."
22—"Reception and Banquet Scene" (Valse) by Braham, until—S: Dancing.
23—"America, I Love You," Two Step (McKinley Ed.), until—T: "Don't you dare tell him."
24—Theme, until—T: "Please deliver this to Mr., etc."
25—Continue ff, until * * * * * END.

"THE HOUSE OF GLASS"

(Select Pictures)

(Reviewed on Page 1608)

Theme: "Dramatic Narrative" by Pauline Pement

1—"Sidewalks of New York" (Popular Old Song Hit), until—T: "James Burke, a chauffeur."
2—"Petite Bijouterie" (3/4 Tempo di Valse), by Bohm, until—T: "And so the next day."
3—"Serenade d'Amour" (Moderato), by Blon, until—T: "You promised you wouldn't wear it."
4—Theme, until—T: "Hide them, anyway."
5—"Dramatic Tension," by Sol. P. Levy, until—T: "Please, don't take him away."
6—Tragic Theme by Paul Vely, until—T: "The way of the lost footstep."
7—Melody by Friml, until—T: "Eighteen months of silence."
8—Continue pp, until—T: "Freedom without reference, etc."
9—Theme, until—S: Interior of railroad station.
10—Continue pp, until—T: "Later in Kansas City."
11—"Visions" (3/4 Andante), by Tschaikowsky, until—T: "Margaret unmindful of the past."
12—"Lanette" (Valse Lente), by Henton, until—S: Margaret recognizes Burke.
13—Theme, until—T: "You will never see me again."
14—"Nocturno in F" (Melodious Mod.), by Krzyzanowski, until—T: "Their arrival in New York."
15—Open with railroad effects, until—Followed by
16—"L'Adieu (12/8 Dramatic), by Favarger, until—T: "The months go by."
17—"Serenade" (Dramatic Moderato), by Widor, until—T: "Before long the rich young Jackson."
18—Dramatic Recitative to action, until—T: "Will you let that boy go?"
19—Theme, until—T: "Good-bye, Mrs. Lake."
20—"Erotik" (Dramatic), by Grieg, until—T: "It is useless to fight further."
21—Prelude from "Eva" (Dramatic), by Massenet, until—T: "You've got James Burke in this house."
22—"Dramatic Tension No. 2," by Reissiger, until—T: "I am a cop and it's my business."
23—"Adieu" (Dramatic), by Karganoff, until—T: "There is another case, etc."
24—Theme, until * * * * * END.

"FORBIDDEN PATH"

(Fox Standard Production)

(Reviewed on Page 1030)

Theme: "Ave Maria" (Dramatic) by J. Ascher

1—"Yester Love" (Intermezzo Andantino), by Borch, until—T: "While Nelly's gentle mother, etc."
2—Piano Solo—improvise to action, until—S: Woman stops playing piano.
3—"Nocturno in F" (Melodious), by Krzyzanowsky, until—T: "The first sitting."
4—Theme, until—T: "My car is outside, may I? etc."
5—"Erotik" (Dramatic), by Grieg, until—T: "As the picture nears completion."
6—"Dramatic Recitative," by Sol. P. Levy, until—S: Interior of Nelly's home.
7—Theme, until—T: "The day of the last sitting."
8—"Dramatic Tension," by Sol. P. Levy, until—T: "The Trap."
9—Continue to action, until—T: "She's dared to disobey me."
10—"Heavy Mysterioso," by Sol. P. Levy, to action pp or ff, until—S: Young man smoking cigarette.
11—Theme, until—T: "At the mountain camp."
12—"Bond of Love" (Waltz), by A. Roth, until—T: "You have been promising to get."
13—"Ave Maria" (heavy Dramatic), by Langey, until—T: "In New York."
14—"Valse Lente," by Schuette, until—T: "There comes a day, etc."
15—Theme, until—T: "With what irony did? etc."
16—"Cavatine" (Dramatic Moderato), by Bohm, until—T: "And with the morning."
17—"Prelude" (Dramatic), by Rachmaninoff, until—T: "In the city."
18—"Heartwounds" (Dramatic), by Grieg, until—T: "So Nelly passes another milestone."
19—"Felize" (Andantino), by Langey, until—T: "To consult with Felix."
20—Theme, until—T: "In the path of his search, etc."
21—Piano Solo—to action Rags, etc., until—T: "He said you'd died."
22—Theme, until—T: "Nelly poses with the burning, etc."
23—"L'Adieu" (12/8 Dramatic), by Favarger, until—T: "It's a damnable trick."
24—"Dramatic Agitato," by H. Hough, until—T: "Oh, no, it is not a costume."
25—"Dramatic Tension," by Sol. P. Levy, until—T: "And so the bitter game goes on."
26—"Le Sylphes" (Valse Characteristic), by Bachman, until—T: "The climax of her revenge."
27—"The Vampire" (a Dramatic Theme), by Sol. P. Levy, until—T: "Give me the police station."
28—"Tragic Theme," by Vely, until—T: "I've reached my goal, etc."
29—Theme, until—T: "You are right, Felix, etc."
30—"Mysterioso Agitato," by Becker, until—T: "At the hour set."
31—Organ Solo to action (Interior Church Scene), until—T: "No, he is not fit, etc."
32—Theme, until—T: "Judge me as you will."
33—Sorrow Theme by Ed. Roberts, until * * * * * END.

"SIX SHOOTER ANDY"

(Foxfilm Production)

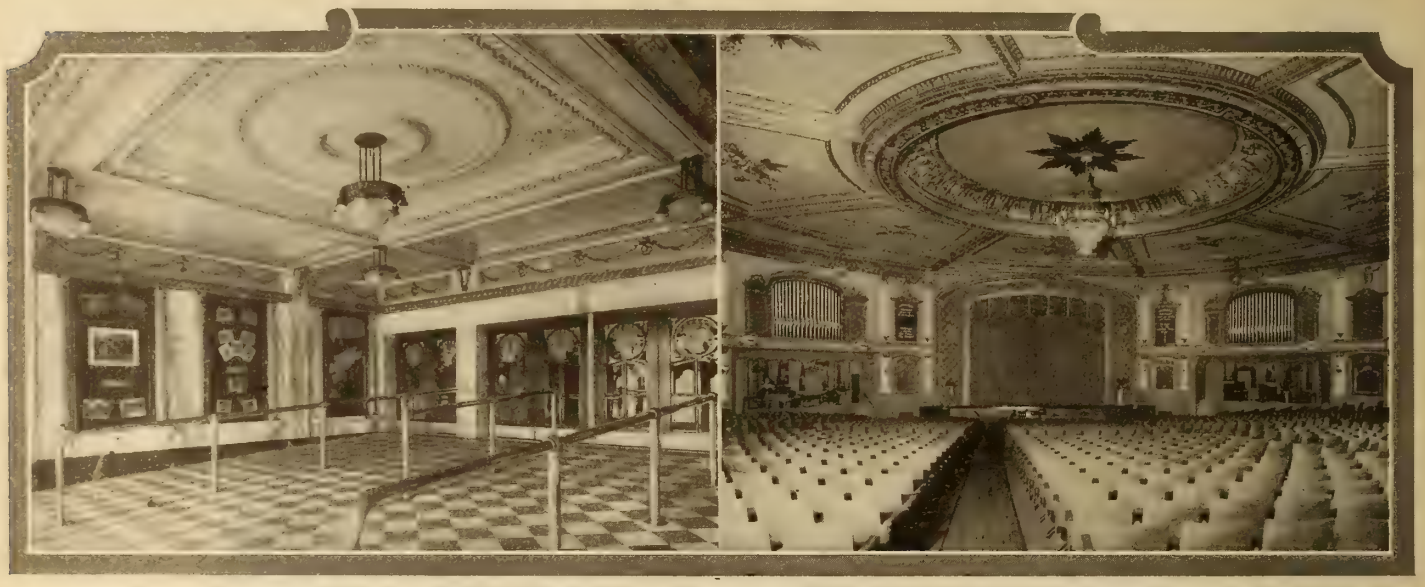
(Reviewed on Page 1468)

Theme: "Love Theme" by Abbot Lee

1—"Western Allegro," by Winkler, until—T: "Andy Crawford, a trapper."
2—"Intermezzo" (Moderato), by Huerter, until—T: "Two of the Sheriff's gang."
3—Continue pp, until—T: "Look a couple of bandits, etc."
4—"Dramatic Tension," by Sol. P. Levy, until—T: "An entertaining day, etc."
5—"Trombone Sneeze," by Sorensen, until—T: "Mio Dio, what a beautiful Senorita."
6—"Dramatic Tension," by Ressiger, until—T: "Andy and his father, etc."
7—"Vanity" (Allegro Caprice), by Jackson, until—T: "The slayers of Susan's father."
8—"Aragonaise," from "Le Cid" (Allegro), by Massenet, until—S: Dead man on ground.
9—Theme, until—T: "At the gang's headquarters."
10—Finale from "Ariele" (Allegro), by Bach, until—T: "Be ready to shoot."
11—"Dramatic Recitative," by Sol. P. Levy, until—T: "Andy is going to fight."
12—Heavy Agitato to action, until—S: Shots are fired.
13—Produce effects, followed by
14—Silence, until—T: "So Andy makes progress."
15—"Missouri Waltz" to action, until—S: Musicians commence to play.
16—Virginia Reel to action, until—T: "Andy, do you know the Sheriff?"
17—Silence, until—S: Dancing.
18—"I wonder How the Old Folks Are" (Waltz), until—S: Musicians stop playing.
19—Theme, until—T: "You're missing the entertainment."
20—"Baby Sweetheart" (Allegretto), by Corri, until—T: "Stop, where is the sheriff."
21—"Dramatic Tension," by Ascher, until—T: "With public opinion."
22—"Moderato Agitato," by Becker, until—T: "The forty-eight hours, etc."
23—Hurry to action, until—T: "And during the same night."
24—"Heavy Mysterioso," by Sol. P. Levy, until—S: Kids fighting until Mexican.
25—Hurry to action, until—S: Interior of barroom.
26—Piano Solo improvise to action, until—S: Exterior scene, Andy on horse.
27—Galop to action, until—T: "You'll learn to like me better."
28—"Erl King" (Dramatic Agitato), by Schubert, until—S: Andy opens door and sees Susan on floor.
29—Continue pp until—T: "I'll give you one hour to leave."
30—"Dramatic Agitato," by Hough (watch shot), until—T: "Much obliged, sir."
31—Theme ff, until—T: "Let us drop into the alder Gulch, etc."
32—"Lohengrin Wedding March," by Wagner, until * * END.

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Theatres Worth While



Lobby and Interior View of the Crystal Theatre, Chicago

Crystal Splendid Neighborhood House

SCHAEFFER'S CRYSTAL THEATRE, which was opened on November 8 of last year, has the distinction of having the largest seating capacity on one floor of any theatre in Chicago, taking care of 1836. It is also one of the most attractive houses in the country.

The building, which is located on North street, near California avenue, is of fireproof concrete construction throughout. The exterior is finished in terra cotta and brick. The lobby, which is 27 by 60, is done in marble, the mosaic floor which continues on into the foyer, representing a Turkish rug. The lobby frames are set in marble.

Interior of the house is decorated in old rose and blue with tapestry effects on the walls. The main lighting system of the auditorium is a high crystal fixture which is eight feet in diameter and fifteen feet high. Both direct and indirect lighting systems are used. One of the novelties of the house is a large push-button curtain which hangs just before the screen and which can be operated electrically from the projection booth.

I. L. G. ventilating system has been installed. A. H. Andrews and Company furnished the chairs. There are two Simplex machines which have a throw of 134 feet to a Rembusch screen. The operating room is also equipped with stereopticon, spot light and arc controller.

Music is one of the big features of the theatre, and a splendid Bartola de luxe has attracted attention from thousands of patrons. In addition there is a twelve-piece orchestra.

Program is changed daily, there being five shows each day of seven reels each. Matinee admission is ten cents and fifteen in the evening. Billboards and newspapers are used for advertising.

The theatre is owned by the Schaeffer Brothers Theatre Company, and the house manager is T. J. McKenzie.

The Crystal has been declared by many experts to be one of the finest examples of the neighborhood theatre in the country,

YOUR THEATRE'S PICTURE

Let Us Know When It Is Ready and We Will Tell You the Data We Want

WE are anxious to print pictures and descriptions of the Worth While theatres in this department—especially the new houses. However, with the present delays that are encountered in the shipment of building materials, it is impossible for us to keep any accurate account of the days for future openings and we invite managers to send in photographs of such new houses, both interior and exterior views together with description and we will then send a blank for the additional data that we need.

Established houses which have not been pictured in the NEWS are invited to share these columns. This matter is intended not only to give an account of the better houses, no matter the size, but also to give hints which may prove of value in future construction and equipment.

In sending photos be sure to enclose them in cardboard to prevent breakage.



Red Cross Tea Room of the Kinema Theatre, Los Angeles

and its prosperous business bears witness to its popularity among the residents of the section, while it also draws much automobile patronage from all parts of the city.

The Fifty-Fourth Street Studio

ONE of the studios most conveniently located in New York City is the Fifty-fourth Street Studio at 517 West 54th Street. It is safe in saying that this studio is up to the minute in every respect.

The lighting equipment consists of sixteen overhead and five side bank Cooper-Hewitts, making a total of twenty-one. A number of old broadsides and Kliegl lights with the fuses help to make this lighting equipment up-to-date.

The stages are spacious and suitable to accommodate any size scene. A carpenter shop fully equipped and ready at all times to make up props adjoins the stages. The dressing rooms are well fitted and have hot and cold running water. There are also a number of shower baths for the convenience of the actors and actresses.

Many well known companies have used this studio and found it to be adequate in every respect. These companies are as follows: Famous Players, Frohman Amusement Company, Fox, Brenon, Selznick, and Douglas Fairbanks.

McLaughlin and Stern of 15 William Street, New York, have the rental of this studio.

Directory of New Theatres

ARKANSAS

H. E. Lynch is erecting a new motion picture theatre at Clarendon to replace the one destroyed by fire in December. Mrs. O. R. Perry, of Marianna, will operate same.

CALIFORNIA

The Hamblen, a new film theatre on Part street, Alameda, has recently been opened by Hamblen and Rasmussen. It is a house of most modern design and equipment, and has a seating capacity of 1,500.

A. C. Dippo, proprietor of the Avenue Theatre, located at Fifty-ninth street and San Pablo avenue, Oakland, is enlarging and remodeling the house. The seating capacity is being increased from 500 to 1,200, and it is expected to be ready for reopening the latter part of this month.

S. Morton Cohn, of Portland, Ore., and Eugene Levy, of Seattle, Wash., are behind a project for the erection of a new theatre in Los Angeles. The site has not yet been decided on, but in all probability will be on Sixth street, somewhere near the Burbank theatre, the present headquarters of the newly formed Pacific Coast Revue Wheel, under whose auspices the new theatre will be operated. While originally intended as a vaudeville house, first-run feature pictures also will be shown. The seating capacity will be 2,500.

With work progressing rapidly now on the new building, it looks as it the new Miller theatre, at Los Angeles, will be finished in time for a grand opening on or about September 1. Fred Miller, Roy Miller, Harry Leonhardt and Herman Bosley are in daily consultation with Architect Rosenthal planning out the different details by which they intend to make this the finest exclusive picture palace on the whole Coast.

DELAWARE

J. J. Kennedy has under way plans for a motion picture theatre in Delaware street, New Castle, for John L. Tobin. The theatre is to be of brick, fireproof construction, limestone trim, one story in height with basement, 30 x 100 feet, slag roof, steam heating, electric and gas lighting.

ILLINOIS

The Olympic theatre, at Kewanee, was recently reopened under the management of D. Fahay. The theatre has been dark for several weeks pending its complete overhauling.

H. L. Curry, the lessee of the Fourteenth Street theatre, located at 1405 State street, East St. Louis, has changed its name to the New Curry theatre, and reopened recently under most auspicious circumstances. The playhouse has been repainted, redecorated throughout, new seats have been installed, and it now has a most attractive appearance.

INDIANA

Will Francis, proprietor of the Southside Motion Picture theatre, Greensburg, has leased the room now occupied by the Citizens' National Bank, and will install the necessary paraphernalia for a motion picture show by the end of April, when the bank expects to be in its new home.

A deal was recently consummated whereby a building on Main street, Farmland, hitherto used as a church, now goes into the possession of Bodkin Bros., who will remodel it and fit it up as a motion picture theatre.

The Temple theatre, Brook, erected by Robinson and Burley, was thrown open to the public a week ago, and was declared by patrons to be a model of neatness and comfort. The owners have gone to considerable expense to equip this building. It has a raised floor and balcony, and is equipped with opera chairs. The new Simplex machine, electrically operated, has been installed, and electric lamps will be used. The operating room is completely encased in galvanized iron to prevent the possibility of fire, and the use of electric lamps behind the film will also make the operation of the machine perfectly safe.

MASSACHUSETTS

Building permits have been granted to Bessie Greenburg for alterations to her store and theatre, 52-58 Meridian street.

MICHIGAN

Otis Rule has secured a lease of the new motion picture house to be opened April 1 in the Odd Fellows' Block, Negaunee. The new theatre which will be known as "the Liberty theatre," will be one of the neatest and most up-to-date in the Upper Peninsula. It will be thoroughly equipped, and it is the intention of Mr. Rule to produce at all times the finest pictures

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that can be procured. Mr. Rule is to be assisted in the management of the theatre by Ted Butler, who is well posted in the theatrical business.

NEBRASKA

A deal was recently consummated whereby Frank Dillard and his son Floyd have leased the Opera House at Auburn, and are now conducting it as an up-to-date motion picture theatre.

The Livingston Construction Company is erecting a new theatre at Potter.

NEW YORK

M. J. Gerson, general manager of the Whitestone Motion Picture Compani, is negotiating to buy a site at College Point, on which to erect a theatre, with a seating capacity of 1,000. Vaudeville and motion pictures will be shown.

The Board of Appeals of the Building Department of New York City has granted permission to B. S. Moss, head of the Moses Theatrical Enterprises, which operates a chain of theatres, to erect a playhouse at the northwest corner of Broadway and 181st street.

Mrs. Rosetta Corn will erect a moving picture theatre, 30 x 80 feet, to cost $12,000, on the east side of Bell avenue, 101 feet north of Montauk avenue, Bayside.

TENNESSEE

The Crescent Amusement Company, owners of the Princess and Elite theaters, Nashville, is now having plans drawn for the erection of another large vaudeville theatre in Nashville. The location will be on Fifth avenue, right in the heart of the theatre and shopping district. Long-term leases have been taken on Fifth avenue property, and a new fireproof theater will be erected. The plans, which are being drawn by Marr and Holman, architects, call for the last word in theatre construction. The building will be entirely of steel and reinforced concrete, and will contain, in addition to the large orchestra floor, two balconies and a mezzanine floor, which will be equipped with private loggias or boxes. The total seating capacity will be 2,500. The stage will be the largest in the city, and will be of sufficient size to accommodate the largest acts of vaudeville or any other theatrical production that is shown in any theatre in the country. The stage will be equipped with all the latest and most modern equipment and special attention will be given to the electrical effects. There will be a fireproof curtain made of sheet steel and operated by electricity, and so arranged that it will immediately close and separate the stage from the audience in case of emergency. Tony Sudekum is president of the Crescent Amusement Company.

WISCONSIN

The Crystal theatre, Anderson and Dahms' new motion picture enterprise, at Brooklyn, was opened last week to capacity business.



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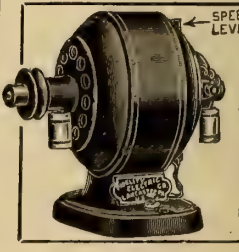
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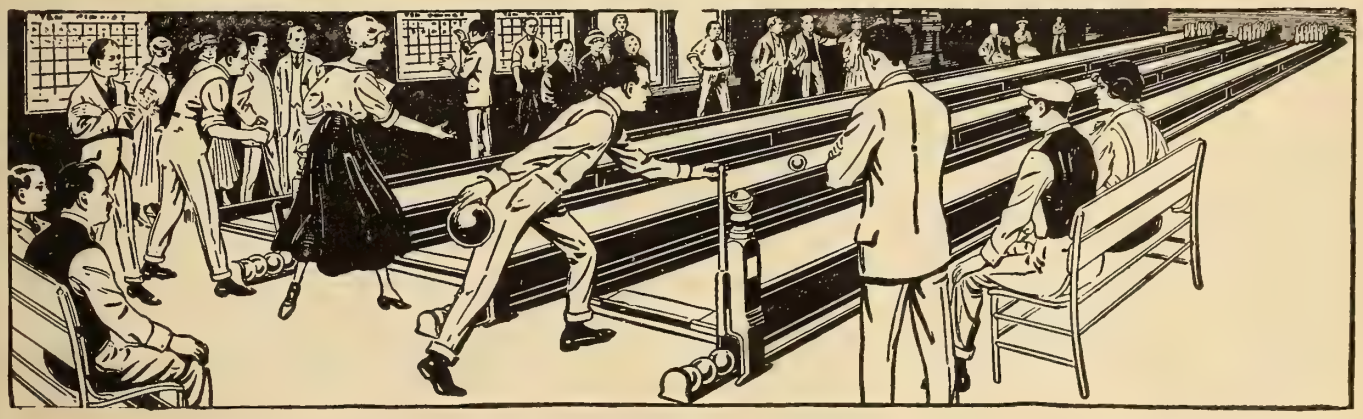
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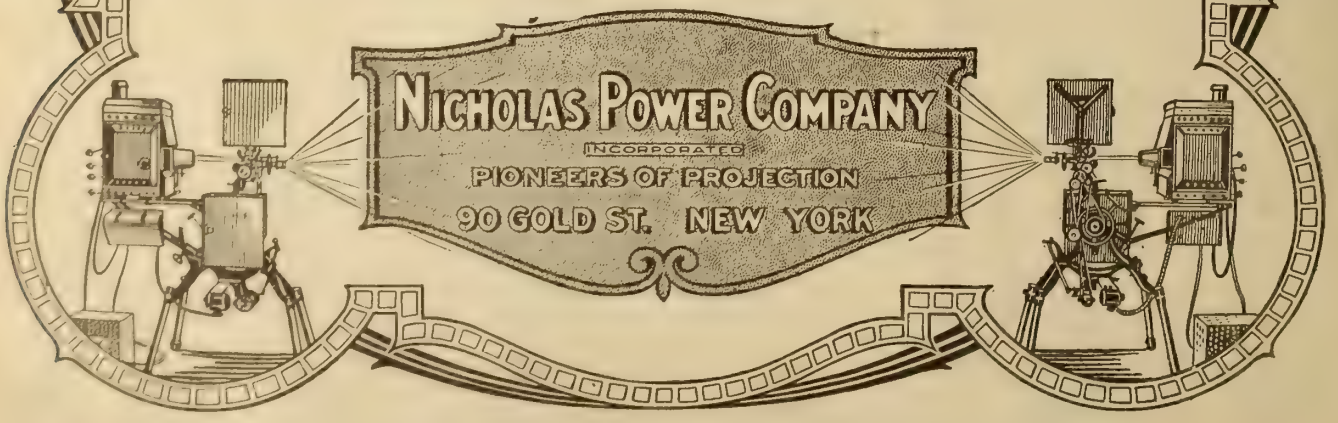
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So we showed the Machine to our friends in the industry. And of course we enjoyed their favorable comments, for these encouraged us as to the future.

We had done our best, and hoped to be rewarded for our efforts.

But there was one man in particular, an expert, by the way, who discouraged us. Said he: "That Projector of yours is all right, but the trouble is that it's *too good*. The motion-picture industry is young and crude and won't appreciate as refined a Machine as this is."

We didn't believe him. We believed that a Machine so much better from a projection standpoint was bound to be preferred by the Exhibitor.

Well, we needn't tell you who was mistaken and who was right. The events of the last few years have proven two things:—

(1) If the Simplex had not been better to start with, and if the industry had been satisfied with what was then considered best, we would never have succeeded.

(2) If the Simplex had not been *kept* better, and if the industry had not wanted the *better* all the time, we wouldn't now be building more high-grade Projectors than any other manufacturer in the world.

The success of the Simplex proves that the best is wanted and that it pays



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